MUSIC 3

COURSE CODE: MSM315115

The external assessment for MSM315115 Music TASC level 3 is based on a written theory examination AND from ONE of the following options:

- **Performance:** 10 to 15 minute practical performance
- **Composition:** folio with a 10 to 15 minute audio CD
- **Improvisation:** 10 to 15 minute practical performance with a short discussion

This document gives students, teachers and markers detailed information about the composition/improvisation options.

If an option is not completed a student cannot achieve a Satisfactory Achievement (SA) or better in this course.

This document does not repeat essential information found in other documents and must be read in the context of:

- [THE COURSE DOCUMENT](https://www.tasc.tas.gov.au/students/courses/the-arts/med315117/)

The course Assessment Report located at [HERE](https://www.tasc.tas.gov.au/students/courses/the-arts/msm315115/) addresses issues, strengths and weaknesses about the assessment of the previous year’s folios and should be read in conjunction with the guideline.

The final folio must be submitted by the student to their teacher for external assessment. Due dates for folio submission are available from the [TASC website](https://www.tasc.tas.gov.au/students/courses/the-arts/msm315115/).

The teacher cannot extend this published final “due to teacher date” however they may set an earlier deadline for the purpose of internal assessment.

**Important Note:**

The text, scores and audio material must be placed in a plastic zip lock sealed bag. This bag is to be fastened securely to the inside cover of the TASC provided folder with staples or tape.

Improvisation candidates will be issued with a scheduled performance time alongside the performance candidates.
COMPOSITION FOLIO

SELECTION OF ORIGINAL MUSIC COMPOSITIONS

You are required to prepare a selection of original music and supporting documentation. It will be presented through:

- a folio of works (two thirds of the folio must be notated with a series of sound recordings and/or video recordings and/or a live performance (as applicable).

You will do this by composing and/or arranging a selection of music.

- You must present all works in both written form and as a recording. Performance time must run for a minimum of 10 to a maximum of 15 minutes.
- You must submit 2 scores, one in concert pitch and one fully transposed. Parts are not required for submission.
- The concert pitch score must show the notes of pitches in the correct register.
- When submitting an arrangement as part of a folio, the original score/recording must also be submitted so that a comparison can be made.
- You need to submit 2 complete copies of your folio – scores, text and recordings.
- You will submit each complete copy of the material in a separate sealed zip lock bag.

CHOICE OF MATERIAL

You must present a folio of music that includes usage of a variety of instruments and ensembles.

It is most strongly recommended that you use live musicians (rather than a computer) whenever possible and musically appropriate. It is essential that you source musicians who can actually play your compositions. To operate MIDI sequencer software and sound cards to produce a quality, ‘convincing’ performance requires a high level of skill. The recording of a live performance is more realistic and forces the composer to write and present instrumental parts in an appropriate manner. It also gives the composer the chance to interact with musicians rather than work exclusively with a computer.

Your musical statements must be coherent. Do not attempt to incorporate too many ideas into one short piece (good as they may be). You must ensure that the style of presented works is apparent. Provide information at the relevant places in the piece and in the accompanying written description.

If you choose to improvise, you must present the performance on DVD or as a live performance. (If you choose a live performance, you must ensure a time is allocated when the schedule for performance examinations is being drawn up.) Improvisation programs must run for a minimum of 10 to a maximum of 15 minutes.

Suggestions for scores

- piece for solo instrument
- piece for solo instrument with accompaniment
- miniatures (perhaps following a theme)
- piece using ‘traditional’ form - ternary, rondo, theme and variation, etc.
- a song (lyrics and music)
- mood piece for a drama/theatre performance
- music to support/accompany a poetry reading
- an instrumental duet/trio/quartet
- an arrangement of a popular or traditional melody
- piece for percussion instruments
- piece using electronic media
- piece for an event or competition
- piece containing sequencing and/or sampling (overuse of looping is not advised)
**IMPROVISATION**

Improvisation candidates will perform live. The total performance time is 10 to 15 minutes. A minimum of 8 minutes of the program needs to be improvised by the candidate. The remainder can be comprised of heads or solos by other members of an ensemble, if an ensemble is present. Both the improvisations and the overall performance will be timed.

Improvisation candidates may be asked to repeat the performance of one, or a section, of their pieces but with a new interpretation. This will allow the candidate to demonstrate the capacity to improvise rather than present prepared material.

Improvisation is not limited to any particular genre (e.g. jazz, classical). Combinations of genre are possible. Overall at least three different musical styles (which may be within the same genre) need to be represented within the improvisation program.

Students need to be prepared to discuss and demonstrate elements of their statements of intent in response to questions from the examining panel. The performance / presentation may require candidates to answer questions and to demonstrate the intentions and related techniques separately from their performance. Candidates should be prepared for this. Questioning may occur either before or after the performance of a particular piece of music, or at the end of the exam. This will allow examiners to seek additional information about the candidate's intentions.

Candidates are reminded that the following elements relate to improvisation:

- horizontal and vertical arrangement of pitch
- different tonal systems
- elementary structural devices
- mixes of both tuned and non-tuned sound sources
- dynamic contrast
- fluency
- confidence
- phrase structure
- attention to harmonic structure
- melodic and rhythmic coherency
- expression and dynamics
- stylistic integrity
- development of theme or idea
- originality
- technical competence
- responsiveness to other performers and accompaniment

Each candidate will be allocated a thirty-minute time slot to allow time for questions and demonstrations if required.

Where a candidate performs with an ensemble, they are encouraged to consider not just their improvisations but also the arrangements of the pieces. For example, a piece could have more of an overall shape than simply being the performance of a head, followed by an improvisation and then the return of the head with the accompanying musicians playing the same material throughout. With this in mind performers are encouraged to plan the arrangements of the pieces in consultation with their accompanying musicians, perhaps allowing opportunity for trading solos, altering the roles of the accompanying parts and making effective use of dynamics.

Candidates are reminded to utilise a number of musical elements in their improvisations, such as dynamics and timbre, and not just pitch and rhythm. Candidates are also encouraged to explore the melodic range of their instrument. Further, they are reminded that the word “form” in the assessment standard for Criterion 10 pertains to smaller structural elements such as motif and phrase, and their treatment to achieve an effective balance between similarity and difference.
PRESENTATION FOR COMPOSITION AND IMPROVISATION

STATEMENT OF INTENT
You must provide a statement of intent of approximately 150 to 300 words to support your selection of music. It may be written in essay format or dot point format.

Your statement will include developmental information, outlining why the composition exists (influences/inspiration), an indication of musical elements used and the reasons for the instrumentation or the use of tonality.

If writing music that is perceived to be a little 'off-beat', experimental, or avant-garde you must explain your thoughts and ideas carefully in the accompanying written description. You must make sure you understand the terms idiom, style and genre and use them correctly in written descriptions.

For improvisation candidates, the statement of intent should include the stimulus material used for the improvisation.

MUSIC SCORES
Your scores must be marked with performance instructions. Scores need to be consistent with the parts. Ensure scores include basic skills of harmony and counterpoint, melody writing and a concept of the harmonic implications of a melody.

You will need to notate all work, follow conventional music calligraphy rules and be neat and legible. It is recommended that you use a computer notation program for your final presentation to the examiners in your folio.

While you are not assessed on the visual presentation it does help to communicate ideas if work is legible and well presented. Use tempo markings, dynamic markings, expression marks, articulation marks, etc. Look at a range of commercially printed music for comparison.

Use compositional devices such as repetition, sequence, ostinato, inversion, augmentation, diminution, imitation, motive, range, flow, shape, use of form (repetition schemes), drone, melodic decoration, contrast/variety in conjunction with unity/repetition, etc. as appropriate.

Appropriate transposition, use of clefs, workable instrumental range and technical considerations must be in evidence. You should workshop compositions/arrangements with live musicians (if the piece calls for it). Make changes as appropriate. You must make appropriate use of rhythm, articulation, phrasing and instrumentation.

NOTATION ALTERNATIVES
Graphic notation (with interpretation key provided) is acceptable as a means of notating music. Similarly, tablature (used in conjunction with conventional music notation) may be used in presenting guitar and bass guitar music.

Notation can be hand written or computer generated.

AUDIO RECORDINGS (COMPOSITION ONLY)
You must submit recordings of your selection of music. Make sure the CD is the same as the notated score. The recordings are an integral component of the folio and must not be seen as the least important aspect of the folio.

Your recordings must be the product of the submitted score. You MUST check that your CD works in a CD player.

Note: a computer used to play back a composition will not complain if the part is incorrectly transposed, too high/low or too demanding in a technical sense - a live musician will.
Complete and attach one of these sheets to each piece you are submitting for external assessment in this unit.

TASC ID: .................................................................

Name of Piece: .................................................................................................................................

Length of Piece: .................................................................................................................................

THIS PIECE INVOLVES:

☐ Composition

☐ Arrangement

☐ Improvisation (include a melody/chord chart if applicable)

IT IS PRESENTED:

☐ on a CD

☐ on a DVD

☐ as a live performance

INSTRUMENT: ........................................................................................................................................

CANDIDATE COMMENTARY (Please attach a separate sheet. Refer to published External Assessment Guidelines for further information)

TEACHER COMMENT (if required)

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ACKNOWLEDGEMENT

(assistance received outside of normal classroom teaching practices and classroom teacher guidance)

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List all the work you are submitting for external assessment in this unit. Attach this sheet securely to your folio.

**TASC ID:**

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Total duration of all pieces: ____________________________ minutes

Total duration of pieces presented as performance: ____________________________ minutes

(i.e. live or recorded)

*C, A or I = Composition, Arrangement or Improvisation

**DVD, CD or L = DVD, Compact Disc or Live Performance