

Music

Course Code: MSM315115

Performance

Congratulations to all students who performed in the 2016 practical exams and thank you to the many accompanying teachers and musicians who supported them. Students and teachers across the state were well organised and ensured that the exams were well organised with correct copies of music and proformas ready for the examiners.

There were, however, some concerns and points for consideration:

Timing - A number of programs were incorrectly timed and whilst most candidates did have sufficient material there were quite a number which only came in with one or two seconds to spare, even though the proforma indicated the candidate had plenty of time. A reminder here that it is the **student performance** which is timed and, out of fairness to all candidates who play unaccompanied instruments, **bars of rest are not included in the timing**. Please note, however, that this is not a request to omit bars rest as they are important to the structural integrity of the music and can also provide instrumentalists with the short breaks needed when playing physically demanding instruments. Teachers and accompanists are asked to use their common sense when deciding whether to cut rest bars for the exam setting.

Accuracy for contemporary students – There was a notable improvement in contemporary vocalists choosing a song to sing according to the score and marking which song this is on their proforma. There were, however, other contemporary instrumentalists who didn't perform anything as per the written score. Please check the **external assessment guidelines** for information on the requirements here.

Room setup – It is important to put thought into the room setup for the performance. In particular, the best positioning of the piano so that the bass of the piano doesn't drown the candidates tone. Some candidates were unsure where to stand and perhaps would have benefitted from working this out before the day so they felt more comfortable.

Tonal clarity – It can be challenging selling the concept of tone exercises to students, however, there was a marked difference between candidates who did work on sound production and those who didn't. Students need reminding that their ability to be musically expressive is limited if they have not developed a focussed tone quality.

Phrase shape – This was a common issue this year and another point to keep flagging with students.

Repertoire Choice – Almost all repertoire was of standard, however, not all pieces were appropriate to the capabilities of the performer. Greater care and consideration of piece choice is recommended. A factor in choosing pieces is the technical facility of the student and it needs to be recognised that performing a piece which is above standard isn't necessarily the best decision if the candidate cannot play it well. Having said this, there were some notable performances of demanding repertoire which were very well executed.

Style - There are stylistic differences within a genre. Contemporary players are reminded that they do not need to play a classical piece in their contemporary program. Their inclusion this year showed, not only many technical flaws, but also a lack of stylistic understanding.

Some other points from the exam process which are worthy of comment:

Tuning – Students were allowed to have assistance with tuning and this helped students to feel comfortable and settled at the beginning of their exam. Many also retuned between pieces and this helped intonation through the course of the exam.

Focus – Students were encouraged to refocus between pieces and it was positive to see candidates thinking about what was coming next rather than rushing ahead.

Accompaniment – Most candidates were obviously rehearsed with their accompanist and this enhanced the performance with greater security and sense of ensemble.

Ensemble – A reminder that students are welcome to play ensemble pieces as well as solo, so long as there is not more than one person per part. It is worth noting that less experienced students, in particular, enhanced their performance when performing a duet or other small ensemble piece with their teacher. They played more accurately with greater attention to articulation, dynamics and phrasing when performing with the experienced instrumentalist/s. It also seemed to boost confidence having another performer on the same instrument performing next to them.

Thanks – Even though not part of the exam process, the examiners appreciated the effort many schools and colleges went to with the supply of refreshments and hospitality.

Composition/Improvisation

In 2016 there were ten candidates who submitted composition folios. There were five candidates who chose to present improvisation performances to be assessed under the creative criteria, 9 and 10. With the significant difference in submission requirement between composition and improvisation these will be commented on separately in this report.

Composition:

It was pleasing to see that students were organised with proformas, scores and recordings, however, a number of students (and their teachers) need reminding to refer to the Composition Assessment Guidelines to be sure that they are following all procedures. In particular, approximately half the students did not submit two copies of their folio, making the assessment procedure more difficult. Students were not penalised for this in 2016 because it was considered that with a few teachers throughout the state new to teaching Music 3 this may have been overlooked by staff new to the syllabus. **Across all areas of the course, teachers need to ensure they are familiar with the relevant External Assessment Guidelines and pass this information onto all students and tutors.**

Students and teachers are reminded that compositions which are written for conventional instruments are usually more successful when they have been played by musicians. Musicians make points about a piece they are playing, in particular about its suitability for the instrument, which a computer will not do. The purpose of the recording process is as much about the learning process as it is an assessment tool.

Students and teachers are reminded that their name should not appear on any part of their folios. In particular, many scores still had names on them. The student's TASC ID needs to appear in place of their name.

Statements of Intent were completed by all candidates, however, a number of them focussed on describing the composition rather than the intentions and process of composing.

This year, one element that stood out as underdeveloped in several folios was the working of thematic ideas. Many motifs could have been explored further.

Improvisation:

There have not been many candidates opting for assessment in this area over the past ten years. It was most pleasing to see students engaging with this creative medium again.

A number of students in this area overlooked preparing statements of intent. Students were not penalised for this as it is an almost new area, however, **staff and students need to be very careful to thoroughly read the new Assessment Guidelines in 2017.** In place of written statements, the assessment panel engaged in a short

discussion with each candidate to fulfil the requirement of the missing statements. This was positive and in each case gave meaning to the student's performance.

Most candidates had a sufficient amount of improvisation in their program, however, there were a few who didn't give enough consideration to the amount of time they spent demonstrating their creative capacity and developing motivic ideas.

Again, check the new **Assessment Guidelines in 2017** as more effort is made to clarify this area.

Aural and Theory

Eighty three candidates sat the theory paper in 2016. It is most notable that even though there was still a similar number of candidates who did not pass the criteria, there was a notable increase in the understanding of terminology amongst the majority of candidates; an indicator that the Aural and Theory document is being well used in schools and colleges.

Candidates still need reminding to take the correct stationary into the exam room. Whilst only one candidate made the error of using biro on manuscript, there were a number of candidates who, it would seem, didn't have an eraser and/or pencil sharpener with them. Further, it would be helpful to examiners if candidates used a soft pencil (HB or softer) as some exam papers completed in harder pencil were difficult to read in places, particularly if an eraser had been used.

In the aural section of the paper it was acknowledged amongst the markers that in question 1 a number of musical examples were well matched with more than one device so alternate answers for a few of the examples were accepted here.

Whilst the rhythmic dictation question was reasonably well answered, it is important that students are alerted to the need to differentiate between clearly held, legato notes and notes which are followed by rests and which are detached from the notes which follow. Another point in relation to rhythm is that students still need reminding that time signatures should not be written as fractions.

This year, the theory section of the paper saw many students achieve a higher result.

Many students found the poetry question a challenge and whilst there is room for different placement of accents, it was clear that many students needed more experience in this area to determine the natural inflection of the poem.

There are some useful observations to make from the score reading question. Some students didn't understand the difference between being asked to describe the times signature as opposed to the metre. There was a large number of students who labelled the major 9th as a major 2nd. The answer compound major 2nd is an alternate response here. There were many compositional devices successfully located, however, simple repetition is not an acceptable device and does not appear in the Aural and Theory document. Many students understood the transposition of the instruments, however, errors occurred when they transposed all three lines for each instrument or they transposed the flute line as well as the piano lines. Markers were sympathetic to this but candidates need more experience with following instructions for questions where they need to refer to transcribing from a score.

In the melody writing question the student cohort as a whole demonstrated a good understanding of composition devices, however, many did not use the given scale successfully and didn't seem to know what the tonic was. There were also problems with the labelling of devices, particularly when the device was based on an earlier bar. Fluency and coherency of melodic line is an aspect which candidates need to improve upon.

Overall it is interesting to look at the Statewide results across the questions. The percentages are the average mark for that question.

Question 1 – 62.5%, Question 2 – 72.59%, Question 3 – 33.73%, Question 4 – 75.30%, Question 5 – 49.40%,
Question 6 – 46.84%, Question 7 – 75.9%, Question 8 – 83.63%, Question 9 – 61.45%, Question 10 – 68.67%,
Question 11 – 70.48%, Question 12 – 71.69%, Question 13a – 63.64%, Question 13b – 58.58%,
Question 13c – 51.33%, Question 14 – 62.35%.

SOLUTIONS PAPER

MUSIC (MSM315115)

Time allowed for this paper

- Working time: 2 hours
- Plus 15 minutes recommended reading time

Pages:	20
Questions:	14
Attachment:	Score sheet for Question 13 Music Manuscript paper

Candidate Instructions

1. You **MUST** make sure that your responses to the questions in this examination paper will show your achievement in the criteria being assessed.
2. There are **TWO** sections to this paper.
3. You must answer **ALL** questions in this paper. Section A is to be completed while listening to examples played on a compact disc (CD).
4. All answers are to be completed in the format prescribed and in the spaces provided on this examination paper. Failure to do so may cost marks.
5. **Marks may be deducted for errors in notation, including inaccurate copying.**
6. All answers involving music notation **MUST** be completed in **pencil**. Other answers may be written in pen or pencil.
7. You are asked to **avoid** making any sounds (including tapping, humming or singing) while attempting this examination paper.
8. This examination is 2 hours in length.
9. All written responses must be in English.
10. The manuscript paper provided is for rough working-out and **WILL NOT** be marked.

On the basis of your performance in this examination, the examiners will provide results on each of the following criteria taken from the course statement:

Criterion 5 Listen to music statements and identify use of music elements.

Criterion 6 Read and write music statements and identify use of music elements.

SECTION A

Answer **ALL** questions in this section.

This section assesses **Criterion 5**.

Question 1

You will hear **eight** short complete pieces or excerpts of music.

From the list provided, select the **form** or **compositional device** or **playing technique** used in each example and write its **name** in the space provided next to each music example.

Do **not** match the same form or compositional device or playing technique more than once.

You will hear the **eight** musical examples with a short pause between each. All eight will then be repeated.

After the second hearing, you will have **30 seconds** before the start of Question 2. (8 marks)

Forms, Compositional Devices or Playing Techniques:

Rallentando
Sequence
Staccato
Meter Change
Ground Bass
device
Ostinato
Chromaticism
Riff

This year some alternate answers were accepted as long as each term was only used once.

- Musical example 1 **CHROMATICISM**
- Musical example 2 **GROUND BASS** or **OSTINATO**
- Musical example 3 **METER CHANGE**
- Musical example 4 **RALLENTANDO** or **SEQUENCE**
- Musical example 5 **OSTINATO**
- Musical example 6 **RIFF** or **OSTINATO**
- Musical example 7 **SEQUENCE** or **STACCATO**
- Musical example 8 **STACCATO**

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Question 2

You will hear **four** short excerpts of music with short pauses between them. All four excerpts will then be repeated.

For each excerpt, and in the space provided, give a possible time signature.

After the second hearing, you will have **30 seconds** before the start of Question 3. (4 marks)

Excerpt 1:	Possible Time Signature?	$\frac{3}{4}$	OR	$\frac{3}{8}$		
Excerpt 2:	Possible Time Signature?	$\frac{4}{4}$	OR	$\frac{2}{2}$	OR	$\frac{2}{4}$
Excerpt 3:	Possible Time Signature?	$\frac{5}{4}$	OR	$\frac{5}{8}$		
Excerpt 4:	Possible Time Signature?	$\frac{12}{8}$				

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Question 3

You will hear **four** excerpts of music with a short pause between each. All four will then be repeated.

Name the **cadence** heard at the end of each excerpt.

After the second hearing, you will have **20 seconds** before the start of Question 4. (4 marks)

Excerpt 1 is a/an **PERFECT** cadence.

Excerpt 2 is a/an **INTERRUPTED** cadence.

Excerpt 3 is a/an **PERFECT** cadence.

Excerpt 4 is a/an **PLAGAL** cadence.

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/4

Question 4

Below are five different one-bar rhythm patterns, **four** of which are used in the rhythm composition you will hear.

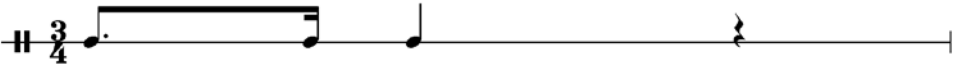
Write the numbers 1 – 4 in the boxes provided to indicate the order the four patterns occur in the composition.

You can only use each number **once**. One pattern is **not** used in the composition.


You will hear the composition played **three** times, with a gap of approximately **10 seconds** between each hearing. After the third hearing, you will have **20 seconds** before the start of Question 5.

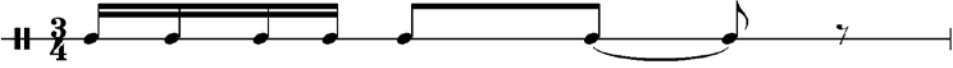
There is a two-bar count-in.

(2 marks)

Rhythm Pattern 

Rhythm Pattern 

Rhythm Pattern 

Rhythm Pattern 

Rhythm Pattern 

For Marker use only
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Question 5

You will hear an excerpt of the song *Around the World* by the Red Hot Chili Peppers.

Place a tick in the box next to the staff that accurately reflects the rhythm of the **bass** line. Tick **one** box only.

You will hear the excerpt played **three times** with a gap of approximately **10 seconds** between each hearing.

After the third hearing you will have **20 seconds** before the start of Question 6.

There is a one-bar count-in.

(2 marks)

The image shows four musical staves, each representing a different rhythmic interpretation of the bass line. Each staff is in bass clef and 4/4 time. The first staff shows a pattern of quarter notes and eighth notes. The second staff shows a pattern of quarter notes and eighth notes, but with a different grouping. The third staff shows a pattern of quarter notes and eighth notes, with a different grouping. The fourth staff shows a pattern of quarter notes and eighth notes, with a different grouping. Each staff has a box to its right for marking the correct answer.

For Marker use only
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Question 6

You will hear a four-bar excerpt from *Pavane* by Gabriel Fauré.

In the blank score provided, notate the rhythm of the flute part.

You will hear the excerpt played **four** times, with a gap of approximately **30 seconds** between each hearing.

After the fourth hearing you will have **60 seconds** before the start of Question 7.

There is a two-bar count-in.

(4 marks)

½ mark per ½ bar

For Marker use only

/4

Question 7

You will hear an excerpt from *Jeanie with the Light Brown Hair* by Stephen Foster. From the examples below, place a tick in the box next to the melody that reflects the **vocal line**.

You will hear the melody played **twice** with a gap of approximately **20 seconds** between each hearing.

After the second hearing you will have **20 seconds** before the commencement of Question 8.

There is a two-bar count-in.

(2 marks)



Musical staff 1: Treble clef, 4/4 time signature. The melody starts with a two-bar count-in (two dotted half notes). The main melody consists of: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The final note is a quarter rest. An empty square box is to the right.



Musical staff 2: Treble clef, 4/4 time signature. The melody starts with a two-bar count-in (two dotted half notes). The main melody consists of: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The final note is a quarter rest. An empty square box is to the right.



Musical staff 3: Treble clef, 4/4 time signature. The melody starts with a two-bar count-in (two dotted half notes). The main melody consists of: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The final note is a quarter rest. A square box with a checkmark is to the right.

For Marker use only

/2

Question 8

You will hear a four-bar piano piece.

The following score of the piece has some notes missing in both parts. Listen to the recording and **complete** the notation. The correct note durations have been provided above each staff.

You will hear the excerpt played **four times**, with a gap of approximately **20 seconds** between each hearing.

After the fourth hearing you will have **30 seconds** before the start of Question 9.

There is a two-bar count-in.

(6 marks)

½ mark per note

For Marker use only
/6

Question 9

You will hear an excerpt from Adele's version of *Make You Feel My Love*.

Place a tick in the box next to the staff that accurately reflects the chord progression as heard.
Tick **one** box only.

You will hear the excerpt played **twice** with a gap of approximately **10 seconds** between each hearing.

(2 marks)

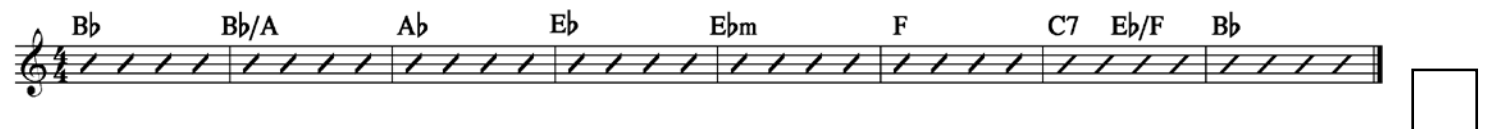
B♭ Eb/C A♭ F E♭m B♭ G7 F B♭



B♭ F/A A♭ E♭ E♭m B♭ C7 E♭/F B♭



B♭ B♭/A A♭ E♭ E♭m F C7 E♭/F B♭



For Marker use only
/2

SECTION B

Answer **ALL** questions in this section.

This section assesses **Criterion 6**.

Question 10

Compose a rhythm to the poem below.

- (a) Mark in the **time signature**. (1 mark)
- (b) Ensure that the inherent rhythmic flow and phrasing of the words is reflected in the rhythm patterns that you choose. Write the words under the rhythm, using hyphens and extension lines (underscores) where required. (4 marks)

Poem: *Across the sky they seem to flow,
As wind and currents gently blow.
Their shapes and forms are most complex,
Numbering at least a googolplex.*

Ac - ross the sky they seem to flow, as wind and cur - rents gent - ly blow. Their

shapes and forms are most com - plex, num - ber - ing at least a goo - go - plex.

Time signature = 1 mark
 Each line = 1 mark
 Deduct ½ overall if hyphens or extension lines are missing.

For Marker use only
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Question 11

In the boxes provided, give the symbols (for example **Cm7**) for the missing chord names. Some chords have already been provided as a guide. (3 marks)

Intro / Verse

Chorus

For Marker use only
/3

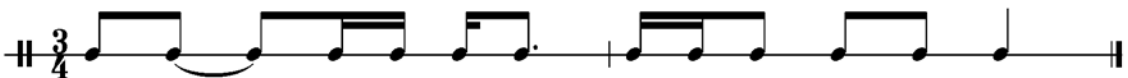
Each chord = ½ mark

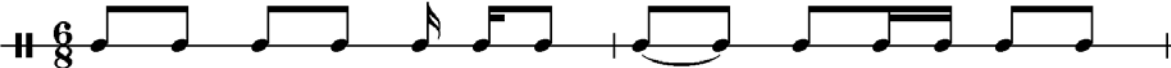
Question 12

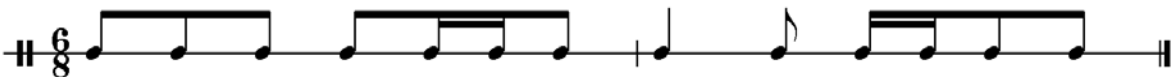
The following two-bar phrases have incorrect note groupings.

In the staves provided, rewrite the phrases using correct note groupings. (3 marks)

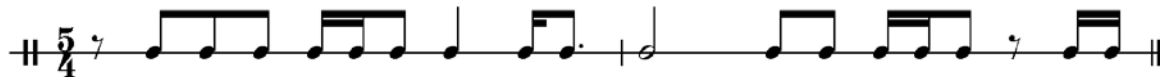
Phrase 1 



Phrase 2 



Phrase 3 



½ mark each bar.

Phrase 3 was accepted as 3+2, 2+3 or 1+1+1+1+1

For Marker use only
/3

Question 13

Refer to the score of *Ebb and Flow* by Brown when answering this question.

- (a) Name the key of the piece. F#m (0.5 mark)
- (b) Ignoring the introduction (bars 1 – 16), what is the form of the piece? Ternary (1 mark)
- (c) Describe the initial time signature. Four crotchet beats per bar (1 mark)
- (d) Explain the **meaning** of each marked Performance Instruction enclosed within a box in the score.
Name of instruction not required, only meaning. (3 marks)

Performance Instruction 1 (Bar 1): (moderato) – at a moderate speed

Performance Instruction 2 (Bar 46): (rallendando) – gradually getting slower

Performance Instruction 3 (Bar 72): (D.S al fine) - go back to the sign ~ and finish at “fine”

- (e) Name each interval enclosed within a box in the score. (1.5 marks)

Interval 1 (Bar 17): maj 7

Interval 2 (Bar 19): maj 3

Interval 3 (Bar 29): maj 9 or compound maj 2

- (f) Name each chord enclosed within a box in the score and give its position/inversion. (4 marks)

Chord 1 (Bar 13): A maj..... Position/Inversion: 2nd inv.

Chord 2 (Bar 24): A maj7..... Position/Inversion: 2nd inv.

Chord 3 (Bar 32): C#min..... Position/Inversion: 1st inv.

Chord 4 (Bar 49): F#min..... Position/Inversion: 1st inv.

For Marker use only

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Question 13 continues.

Question 13 (continued)

(g) Name **four** different compositional devices that the composer and arranger has used in this piece. Using bar numbers, **clearly** identify where one example of each of your stated compositional devices appears in the music score. (8 marks)

(i) Device 1: METER CHANGE

Device Location: BAR 4

(ii) Device 2: POLYRHYTHM

Device Location: BAR 69 triplet in flute against quavers in piano LH

(iii) Device 3: SEQUENCE

Device Location: BAR 57 – flute, immediately repeated in bar 58

(iv) Device 4: SYNCOPATION

Device Location: BAR 13 - piano

Other devices – Chromaticism - bar 20-23; Call and Response bar 32-37; Inversion - bar 50 between flute and piano LH; Pedal Point - bar 63-68 in bass; Retrograde - piano LH in bar 63 is a retrograde of piano LH in bar 54; Tempo Change - bar 49 – *piu mosso*.

(h) Explain the **meaning** of the following terms and/or signs used in this arrangement. (4 marks)

Name not required, only meaning.

(i)  (Tenuto) – hold note for full length.....

.....

(ii) ***mp*** moderately soft

.....

(iii) ***piu mosso*** more movement

.....

(iv)  (segno) –play from here

.....

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Question 13 continues.

Question 13 (continued)

(i) In the blank score provided:

(i) Write the correct key signatures for the given instruments. (1.5 marks)

(ii) Transcribe Bar 45 of the piano score for an ensemble consisting of an oboe, Bb trumpet and alto saxophone. (3 marks)

(iii) Ensure all vertical alignment is maintained. (0.5 mark)

Oboe

B \flat Trumpet

Alto Sax

No accents = ½ mark penalty

No problem if parts assigned differently (eg. trumpet could have the melody and oboe a harmony part)

For Marker use only

/5

Question 14

On the next page there is an incomplete melody in B melodic minor.

In a coherent and musical manner, complete the treble clef version **or** the bass clef version of the melody line to a length of **8 bars or more**. **Use of scale, flow, phrasing.** (2 marks)

Ensure that you use **two** of the compositional devices listed below in a way that is musical and complements the piece: (2 marks)

- syncopation
- sequence
- augmentation
- diminution
- retrograde
- inversion

Other notes (for example, non-scale notes) may be used if required to enhance the musicality of the piece.

Indicate on your finished composition which devices have been employed, by clearly labelling the appropriate bars on the score. (2 marks)

Remember, you may choose to complete the treble clef version or the bass clef version. Do **not** complete both.

Question 14 continues.

Question 14 (continued)

Treble Clef Version

mf

a *sequence of a* *f*

b *augmentation of b* *syncopation* *pp*

rit. *mp*

Bass Clef Version