MUSIC (MSM315115)

AURAL AND THEORY

CRITERIA 5 AND 6

Again, it was good to see that a number candidates had obviously used the reading time well to prepare for Section A. Others would benefit from spending more time preparing the questions by doing such things as marking where differences occur in musical examples for multiple choice questions and identify where beats come in rhythmic questions.

There were several candidates who wrote their answers in biro rather than pencil. It is important for candidates to know that pencil is expected to be used for the music paper as it advantages candidates to be able to erase errors and clearly write in their new response. In some questions there is not room on the stave for ‘second attempts’ so candidates who used biro were at a disadvantage.

Question 1: This was generally well answered. The device which caused most overall confusion was modulation, probably because the device occurred at the very end of the listening example and candidates had probably already labelled it as something else. Candidates need to be mindful of listening to the entire example and not jump to conclusions too quickly.

Question 2: There were mixed responses here. Candidates need to be mindful of listening through all layers of the music and take note of harmonic rhythm as well as pulse. Hearing the difference between 6/8 and 3/4 and the difference between duple and quadruple metre is challenging and an area to be developed.

Question 3: This was generally well answered. A large number of candidates missed the interrupted cadence and labelled it as plagal (which is what the style of music led the listener to expect – the interrupted cadence really was a surprise).

Question 4: This was well answered.

Question 5: Some candidates were confused by cut common time.
**Question 6:** This question was very poorly answered by most candidates. Very few recognised the anacrusis and, therefore, displaced the rhythm. It is worth taking note that an anacrusis can begin during a count-in. About half of the candidates wrote the rhythm with dotted quavers, others wrote with straight quavers. Either was acceptable, however, if straight quavers were used there needed to be a performance instruction added to make this work. Candidates could have written the word ‘swing’ or used some other standard marking to indicate this.

**Question 7:** Generally good.

**Question 8:** Candidates who worked out that this used a minor pentatonic scale were obviously advantaged.

**Question 9:** Candidates would benefit from listening to all layers of the music including the bass line which, in this case, made the answer fairly obvious.

**Question 10:** Composing a rhythm for lyrics continues to be an area of weakness for many candidates. Rhythms tended to be good in themselves, but didn’t necessarily fit the natural stress or flow of the words.

**Question 11:** There was quite a proportion of candidates who struggled with this question. Many just worked from the bass note rather than attempting to put the chord into root position in order to work out what it was. Another common mistake was not taking the key signature into consideration.

**Question 12:** Note grouping was pleasing from a large portion of candidates. It was common, however, for candidates to omit the time signatures from their answer.

**Question 13:** There were many errors with intervals and chords through ignoring the key signature. Many candidates found appropriate compositional devices, but it was very common to lack accuracy and/or detail when providing the device location. Frequently this vagueness meant that the marker couldn’t work out if the candidates actually understood the device. Score writing in the transposition question was consistently good with excellent alignment. A number of candidates did not understand the question and treated all instruments as a keyboard part.
Question 14: A large portion of candidates managed to use compositional devices and label them, however, there were very few answers which had musical credibility. It was common for there to be a lack of key recognition and to fill up the staves with rambling bars of notes. The question was about writing a musical melody and, in so doing, use two compositional devices to musically support this melody.

PRACTICAL

CRITERIA 7 AND 8

There were ninety-one candidates who completed performance exams for MSM315115 in 2018. Generally, the candidates presented themselves well by being organised, punctual and performance-ready prior to the exam time.

Thank you to all the schools for ensuring all was setup ready for the exams with appropriate desks, power supply and some welcome refreshments for the traveling examiners. Further, in most schools, it was appreciated that there were ‘hands on deck’ to help with the setup for contemporary exams so that the panel could keep as close as possible to schedule.

Despite clearly articulating this in last year’s report, there is still a significant problem with the timing of exams. A large proportion of exam performances were incorrectly timed and, again, it often seemed more luck than good management that many exams did not run under-time. Whilst there was only a relatively small number of program timings which appeared to be guessed, many had obviously been timed as complete performances. Candidates and teachers are again reminded that in MSM315115 it is the CANDIDATE’S performance time which should be tallied. Introductions, interludes and solos by other band members where the candidate is not playing should NOT be counted towards the exam performance time. This does not mean that such features of the music should be omitted from the exam performance, they simply should not be counted in the time tally. Indeed, bars of rest are extremely important to both the integrity of the music and to the performer of some instruments, particularly brass players who need to rest the embouchure.
It was pleasing to see an improvement from last year in contemporary candidates' application to the task of performing a portion one third of their program as per the written score. There were still some candidates who forgot to mark on their proforma where they were planning to do this.

It was also pleasing to see that most contemporary vocalists performed 'on mic'. This helped balance in many performances. In some instances it was notable that candidates had obviously rehearsed 'on mic' and were familiar with some microphone technique.

Contemporary guitarists and drummers should be mindful when choosing music to perform in their exam that playing chords or a repetitive pattern for the entire piece does not show versatility, musicianship, musical development, soloistic understanding and rigor. Likewise, vocalists need to be careful that they do not include too many songs in their program which are in strophic form with numerous verses.

It was pleasing to see that most music departments had ensured pianos were satisfactory in terms of tuning. Intonation is a difficult area for many candidates and so it is worth reminding instrumentalists that it is important to work on this throughout the year in order to have some command of it in a performance situation.

In some instances, the setup phase became an issue because of the excessive time it took for candidates to bring individual amplifiers into the room, sound check them and then adjust tonal output, tune up and then do a band balance check. A few candidates did this same procedure with 2 or 3 different guitars. Perhaps individual amplifiers can be pre-set and remain in the examining room before the examining sessions commence.

COMPOSITION/IMPROVISATION

CRITERIA 9 & 10

In 2018 six candidates chose to be assessed under criteria 9 & 10, one as an improviser and five as composition folios. Teachers and candidates are reminded that an improvisation performance is a worthy consideration, particularly for contemporary candidates who may be more comfortable with improvisation, rather than playing accurately to a score. Refer to the current assessment guidelines for information on the expectations.
It is worth a reminder that the statement of intent does not need to be a lengthy document. Short, succinct dot points are more useful in an improvisation exam as they can be quickly read and form the basis of a short conversation with the examiners where they can be more fully explained if necessary.

The standard of the five composition folios was commendable and there was a good range of style within all folios. It is important, however, that candidates ensure their name is removed from all materials.

It was good that context statements often discussed the composition process, however, when referring to specific devices or elements, it would be most useful to provide bar numbers in order to fully explain and demonstrate understanding.

It is important that candidates use terms on their scores which are genre-specific. For example, a jazz chart would not normally use Italian terms to indicate tempo, style and mood.

There was evidence that most works had been workshopped with musicians and this was reflected through context statements where an indication of learning from the process was apparent.

Some general feedback from the folios would suggest that candidates would have benefited from:

- Knowing where their melodic lines sit within harmonic context – especially ends of phrases.
- Giving more thought and reflection to endings. Compositions often ended abruptly rather than concluding.
- Giving more consideration to the proportions of their pieces. It is important that candidates feel the balance of their pieces in real time. It was common that the second half of pieces did not have enough substance for what was set up in the A section.
- Considering some sort of variation to the original statement when repeating material. It was good to see that ‘cut and paste’ was not overused, but more difference could have been sought by using a wider range of elements such as texture, timbre, volume and articulation.
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.

© Copyright for part(s) of this examination may be held by individuals and/or organisations other than the Office of Tasmanian Assessment, Standards and Certification.
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:**

- Whole tone
- Modulation
- Syncopation
- Rhythmic Ostinato
- Homophony
- Call and Response
- Pizzicato
- Improvisation

| Musical example 1 | Call and Response |
| Musical example 2 | Improvisation |
| Musical example 3 | Pizzicato |
| Musical example 4 | Modulation |
| Musical example 5 | Syncopation |
| Musical example 6 | Rhythmic Ostinato |
| Musical example 7 | Whole Tone |
| Musical example 8 | Homophony |

1 mark per correct response.

For Marker use only

/8
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?

Excerpt 2: Possible Time Signature?

Excerpt 3: Possible Time Signature?

Excerpt 4: Possible Time Signature?

1 mark per correct response.
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 imperfect cadence.

Excerpt 2 is a/an interrupted cadence.

Excerpt 3 is a/an perfect cadence.

Excerpt 4 is a/an perfect cadence.

1 mark per correct response
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)

½ mark each

For Marker use only

/2
Question 5

You will hear the opening phrase from *Radetzky March* by Johann Strauss.

Place a tick in the box next to the staff that accurately reflects the rhythm of the *woodwind* section. 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 two-bar drum intro.  

(2 marks)

For Marker use only

/2
Question 6

You will hear an excerpt from *Crafty Party* by Gert Wilden.

In the blank score provided, notate the rhythm of the clarinet 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 band intro.

(4 marks)

Swung

One workable answer. This was played in a very clipped manner and student may have used staccato dots to reflect this. Alternatively they may have used shorter note values and rests. Must have a standard performance indicator to play swung.

Or, it could be notated using a dotted rhythm.

1 mark per bar
½ mark for ½ bar correct
If rhythm correct by displaced through no anacrusis or incorrect anacrusis – 1 mark deduction.
If notated as even quavers without the word ‘swung’ (or some other indicator) – 1 mark deduction.
Question 7

You will hear an excerpt from *Forrest Gump* by Alan Silvestri. From the examples below, place a tick in the box next to the melody that reflects the **piano melody**.

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 piano intro. (2 marks)
Question 8

You will hear an eight-bar flute melody that has some grace notes.

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

You do not need to notate the grace notes.

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.

½ mark per note

(6 marks)
Question 9

You will hear an excerpt from *True Colours* performed by Justin Timberlake.

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.

There is a two-bar guitar intro.

(2 marks)
Answer **ALL** questions in this section.

This section assesses **Criterion 6**.

**Question 10**

Compose a rhythm to the lyrics below.

(a) Mark in the **time signature**.  

(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.

**LYRICS:**

To melt your icy blue heart,  
should I start to turn  
what's been frozen for years,  
into a river of tears?

---

One possible answer.  
1 mark for time signature  
2 marks for workable rhythm  
2 marks for coherency  
½ mark deduction overall for missing hyphens etc  
½ mark deduction overall for split bars &/or incorrect note grouping.

---

For Marker use only

/5
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. (4 marks)

½ mark each chord
Question 12

The following two-bar phrases have incorrect note groupings. On the staves provided, rewrite the phrases using correct note groupings. (3 marks)

PHRASE 1

CORRECTION

Or 2 + 3 or 3 + 2

PHRASE 2

CORRECTION

PHRASE 3

CORRECTION

½ mark per bar
½ mark deduction overall for missing time signature/s

For Marker use only

/3
Question 13

Refer to the score Allegro Maestoso by Handel when answering this question.

(a) Name the key of the piece  D major  
(1 mark)

(b) Describe the time signature three minim beats per bar  
(1 mark)

(c) Explain the meaning of each marked Performance Instruction enclosed within a box in the score.  
(3 marks)

Performance Instruction 1 (Bar 1): To play lively and fast

Performance Instruction 2 (Bar 38): To hold back the tempo (immediately slower).

Performance Instruction 3 (Bar 39): To hold the note beyond its normal value.

(d) Name each interval enclosed within a box in the score.  
(2 marks)

Interval 1 (Bar 5): min 6th
Interval 2 (Bar 15): perf 5th
Interval 3 (Bar 30): min 3rd
Interval 4 (Bar 31): min 7th

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

Chord 1 (Bar 8): G maj 9 or Dmaj (add 4) or Dmaj/G Position/Inversion: Root or second or root
Chord 2 (Bar 10): G maj Position/Inversion: 1st inversion
Chord 3 (Bar 26): E7 Position/Inversion: Root position
Chord 4 (Bar 27): A maj Position/Inversion: 1st inversion
Question 13 (continued)

(f) Name **four** different compositional devices used in this piece. Using bar numbers, **clearly** identify where one example of each of your stated compositional devices appears in the music score.

**Devices include:** syncopation, ornamentation, imitation, sequence, modulation, augmentation, inversion.  

(8 marks)

(i) Device 1: ........................................  

Device Location: .........................................................................................................................  
.....................................................................................................................................................

(ii) Device 2: ........................................  

Device Location: .........................................................................................................................  
.....................................................................................................................................................

(iii) Device 3: ........................................  

Device Location: .........................................................................................................................  
.....................................................................................................................................................

(iv) Device 4: ........................................  

Device Location: .........................................................................................................................  
.....................................................................................................................................................

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

(i) ![Ripple Chord](image) This is a ripple chord which means to play the notes separately in rapid ascending or descending order.  

(ii) **cresc.** This means to gradually get louder.  

(iii) **mf** This means to play at moderately loud dynamic.  

(iv) **tr** This is a trill which means to rapidly alternate between the written note and the note above

1 mark each

For Marker use only

/12
Question 13 (continued)

(h) In the blank score provided:

(i) Transcribe Bar 23 of the piano score for an ensemble consisting of an Oboe, Bb Clarinet, French Horn in F and Cello. (9.5 marks)

(ii) Write the correct clefs and key signatures for the given instruments (2 marks)

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

No deduction for missing time signature or performance instructions (slur, crescendo)

No deduction for WORKABLE octave displacement

For Marker use only

/12
Question 14

On the next page there is an incomplete melody.

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. Do not complete both clef versions. (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)
One possible answer.

Treble Clef Version

Bass Clef Version