

ASSESSMENT REPORT 2020

MSM315120 – MUSIC

AURAL AND THEORY

CRITERIA 5 & 6

Overall, the standard of the music papers was higher this year and indicated a higher level of understanding and skill, most particularly in the aural section, but also in theory. As a general comment, candidates should *not* use biro when completing answers involving music notation. This is clearly spelt out on the front cover of the exam booklet. It is important that candidates go into the exam room prepared with pencils, eraser and pencil sharpener so that they can write clearly. Lack of correct stationery contributed to many messy responses where the answers became obscured or unclear.

Question 1

This was generally well answered with a small number of candidates getting less than 50% correct. Candidates should *not* provide two answers as a response.

Question 2

There seemed to be an improvement in the answering of this question, however, candidates should *not* provide multiple answers. A significant number of candidates provided two answers, one correct and one incorrect. Further, many candidates used fractions when writing time signatures. Time signatures are *not* fractions and should not be written as such.

Question 3

Candidates mostly recognised cadences as finishing on the tonic or not. However, perfect and plagal were often confused, as were imperfect and interrupted.

Question 4

This was generally well answered.

Question 5

This was generally well answered.

Question 6

This question was problematic for a large number of candidates. Amongst those who worked out the rhythm, many used longer note values rather than rests. Whilst there was room for some discrepancy in this area, there were some rests which were clear and should have been notated as such. Many candidates were unable to notate the syncopation in the final bar.

Question 7

This was generally well answered.

Question 8

The melodic question was quite problematic for many candidates. Candidates are encouraged to employ their theory knowledge. In particular, being familiar with the tonic and dominant would be helpful. There was a very large number of candidates who began bar 3 correctly on the tonic, but then created an interval of a minor 7th rather than an octave. Whilst the disjunct nature of this melody provided challenges, recognising tonic and dominant correctly would have led answering the question with 2/3 correct. Further, it would be useful for candidates to practise identifying between scale based and arpeggio-based patterns. Many candidates wrote descending arpeggiated lines as descending diatonic scales.

Question 9

This was generally well answered.

Question 10

The sense of phrase was good when candidates emphasised strong syllables (by putting them on the beat) and used rests or longer note values to provide balance, and ensure the inherent rhythmic flow of the lyrics was not lost between lines. Candidates needed to ensure they provided a note for each syllable and used hyphens correctly.

Question 11

Generally well done, although a large number of candidates did not use the correct double sharp symbol. Some candidates did not read the question correctly and used key signatures rather than (or as well as) accidentals.

Question 12

Generally well done. The biggest issue was the grouping in phrase 2 - several candidates did not group notes into 3+2 or 2+3. $\frac{5}{8}$ should not be grouped as 1+1+1+1+1.

Question 13

- (i) The first page was generally well answered, although many errors in intervals and chords were caused by not taking note of the key signature or accidentals.
- (ii) The terms were generally known. However, the compositional devices were not so successful. Many candidates did not *describe* the composition device; rather, they just indicated (correctly or incorrectly) the location of the device. In many instances candidates could correctly identify and describe a compositional device, but could not, or did not, identify the use of the device on the score. It appeared that many candidates did not read the question properly and did not try to label devices on the score.
- (iii) Generally well done. Very few candidates had issues with vertical alignment. Some candidates transposed the key signatures for alto saxophone and trumpet incorrectly, but most knew that flute and trombone are concert pitch instruments. Candidates occasionally used the wrong order of sharps in the key signature for this question.

Question 14

Candidates who outlined a harmonic progression were usually successful in responding to this question. Those who did not consider harmonic progression struggled to use compositional devices musically. In some responses, devices used went for such a long length that maintaining musicality was difficult (e.g. an augmentation lasting 3 bars) and others were not sympathetic to the music.

SOLUTIONS

SECTION A

Answer **ALL** questions in this section.

This section assesses **Criterion 5**.

Question 1

You will hear **eight** short complete pieces of excerpts of music, with a short pause between each. All eight will then be repeated.

From the list provided, select the **form** or **compositional device**, **playing technique** or **expressive device** 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, Playing Techniques or Expressive Devices:

(one mark per correct response)

- *Ground Bass*
- *Imitation*
- *Ornamentation*
- *Irregular Time Signature*
- *Arco*
- *Rallentando*
- *Syncopation*
- *Ternary Form*

Musical Example 1	Ternary Form.....
Musical Example 2	Irregular Time Signature.....
Musical Example 3	Arco.....
Musical Example 4	Syncopation.....
Musical Example 5	Ground Bass.....
Musical Example 6	Imitation.....
Musical Example 7	Ornamentation.....
Musical Example 8	Rallentando.....

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.

(4 marks)

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

(one mark per correct response)

Excerpt 1: Possible time signature? $\frac{3}{4}$

Excerpt 2: Possible time signature? $\frac{4}{4}$

Excerpt 3: Possible time signature? $\frac{6}{4}$ or $\frac{3}{4}$

Excerpt 4: Possible time signature? $\frac{12}{8}$

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)

(one mark per correct response)

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

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

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

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

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.

(2 marks)

There is a two-bar count-in.

The image shows five musical staves, each representing a different one-bar rhythm pattern in 4/4 time. Each staff is followed by a square box for the answer. The patterns are as follows:

- Staff 1: A quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. A '3' is written above the first three notes. Answer box: 4
- Staff 2: A quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. Answer box: 2
- Staff 3: A quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. Answer box: (empty)
- Staff 4: A quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. Answer box: 1
- Staff 5: A quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. Answer box: 3

(½ mark per correct response)

Question 5

You will hear a short piano phrase.

Place a tick in the box next to the staff that accurately reflects the rhythm of the **right hand piano melody**. 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.

(1 mark)

There is a two-bar count-in.

The image shows four musical staves, each representing a different rhythmic interpretation of a piano phrase. Each staff begins with a treble clef and a 3/4 time signature. The first staff shows a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff shows a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, followed by a sixteenth-note triplet (G4, A4, B4) and a quarter note (C4). The third staff shows a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, followed by a sixteenth-note triplet (G4, A4, B4) and a quarter note (C4). The fourth staff shows a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, followed by a sixteenth-note triplet (G4, A4, B4) and a quarter note (C4). To the right of each staff is a square checkbox. The checkbox for the third staff is marked with a blue checkmark.

(one mark per correct response)

Question 6

You will hear a four-bar excerpt from *Live and Let Die* by Wings.

In the blank score provided, notate the rhythm of the **guitar and trumpet riff**.

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.

(4 marks)

There is a two-bar count-in.

(one mark per bar)

- Crotchets and final minim may have been represented by shorter note values with the addition of correctly grouped rests.
- Can give ½ marks for half a bar correct.
- Can give ½ marks if rhythm correct but note grouping is wrong.

Question 7

You will hear an excerpt from *Hanging Tree*. From the examples below, place a tick in the box next to the melody that reflects the **vocal 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 start of Question 8.

(1 mark)

There is a two-bar count-in.

Somewhat freely



Somewhat freely



Somewhat freely



(one mark per correct response)

Question 8

You will hear an eight-bar excerpt for piano.

The following score of the excerpt has some notes missing. 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.

(6 marks)

There is a two-bar count-in.

The musical score is in 4/4 time and consists of two systems of two staves each. The bass line is a steady eighth-note accompaniment. The treble line has missing notes indicated by red stems and flags. Above the treble staff, note durations are provided: quarter notes for the first two measures of the first system, and quarter notes for the first two measures of the second system. The third measure of the second system has a half note duration provided above it.

(½ mark per correct note)

Question 9

You will hear an excerpt from *American Tune* performed by Paul Simon.

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 C chord intro and a vocal anacrusis.

(1 mark)

Four musical staves are shown, each with a corresponding chord progression written above it. The first two bars of each staff are marked with a double bar line and a repeat sign, indicating a two-bar C chord intro. The remaining two bars of each staff are marked with a double bar line and a repeat sign, indicating a vocal anacrusis.

Staff 1: F C G C Gm C Bm Am E Am C⁹ F Gm

Staff 2: F C F C Gm G⁵m Am A⁷ D⁷ Gm C Gm D

Staff 3: Gm C F C Gm E E⁷ Am Dm C Gm C

Staff 4: F C G F G F B Am E Am C⁹ F G

Staff 5: F C F C G G⁵ Am A⁷ D⁷ G C G D

Staff 6: G C F C G E E⁷ A D F G C

Staff 7: F C G C G C B⁹ Am E Am C⁹ F G

Staff 8: F C F C G G⁵ Am A⁷ D⁷ G C G D

Staff 9: G C F C G E E⁷ Am Dm C G C

Each staff has a corresponding box to its right for marking the correct answer. The box for the eighth staff (F C F C G G⁵ Am A⁷ D⁷ G C G D) contains a blue checkmark.

(one mark for correct response)

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** for your rhythm *(1 mark)*
1 MARK for selecting appropriate time signature (appropriate for what has been written as well as for the poem)
- (b) Ensure that the inherent rhythmic flow and phrasing of words is reflected in the rhythm patterns that you choose
4 marks – 1 per line (half marks are ok).

Write the words under the rhythm, using hyphens and extension lines (underscores) where required.

2 MARKS – ½ mark per line.

(6 marks)

POEM: I would not be so wise – so very wise
 That I must sneer at simple songs and creeds,
 And let the glare of wisdom blind my eyes
 To humble people and their humble needs.

½ mark deduction for split bars

½ mark deduction if missing barline(s)

½ mark deduction if last bar doesn't account for anacrusis

½ mark deduction per line for incorrect note grouping

Question 11

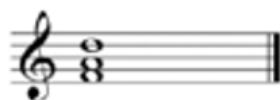
Write the following chords using accidentals as required.

(2 marks)

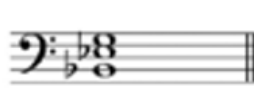
C⁷ Root Position



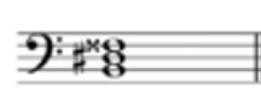
Dm 1st inversion



E^b 2nd inversion



B⁺ Root position

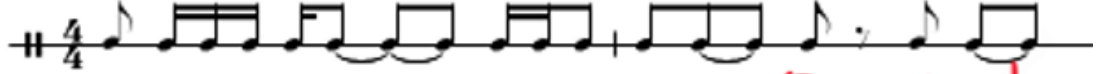



(½ mark per chord)

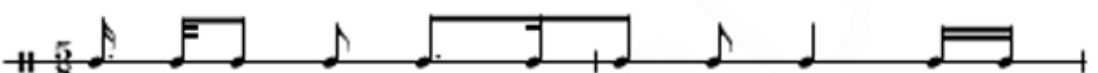
Question 12

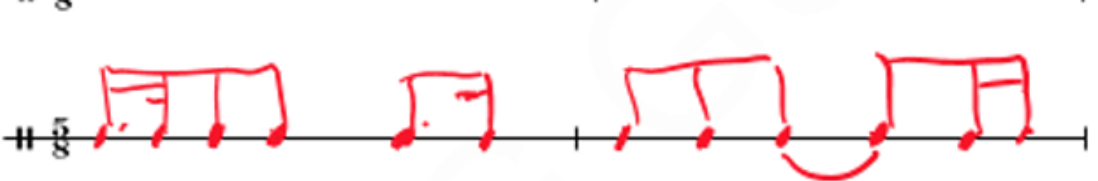
The following two-bar phrases have incorrect note groupings. In the staves provided, rewrite the phrases using correct note groupings.

(6 marks)

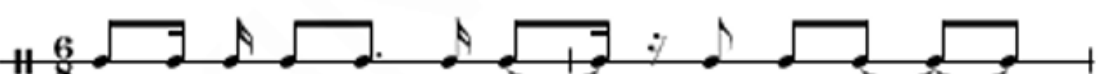
Phrase 1 


Correction 

Phrase 2 

Correction 

(NB – equally correct as 2+3 but need to sustain either 3+2 or 2+3)

Phrase 3 

Correction 

(2 marks per correct response (1 mark per bar – half marks ok)

Question 13

Refer to the score sheet *Hornpipe* by Handel when answering this question.

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

(b) Describe the time signature. 3 minim beats per bar.....(1 mark)

(c) What is the form of the piece? Ternary or ABA.....(1 mark)

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

Performance Instruction 1 (Bar 6) Quick alternation of the starting note with the note immediately above it.....

Performance Instruction 2 (Bar 24) Gradually becoming louder.....

Performance Instruction 3 (Bar 74) Play from the beginning to the word FINE......

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

Interval 1 (Bar 11) minor 6.....

Interval 2 (Bar 20) major 3.....

Interval 3 (Bar 39) perfect 5.....

Interval 4 (Bar 60) minor 2 (or semitone).....

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

Chord 1 (Bar 2) D major..... Position / Inversion: 1st inversion.....

Chord 2 (Bar 26) E major..... Position / Inversion: root position.....

Chord 3 (Bar 37) A7..... Position / Inversion: root position.....

Chord 4 (Bar 73) F# major..... Position / Inversion: root position.....

Question 13 (continued)

(g) Name and describe three different compositional devices that the composer has used in this piece. **On the score**, mark clearly and label one example of each of your stated compositional devices.

(9 marks)

(h) (i) Device: 1: ½ mark for device name
Description: 1 mark for description
1 ½ marks for correctly labelling device on the score.

(ii) Device 2:

(iii) Device 3:
Description:

Sequence
Ornamentation
Syncopation
Pedal point
Modulation
Imitation
Chromaticism
Rhythmic Ostinato

(i) Explain the meaning of the following terms and / or signs used in this arrangement.

(4 marks)

(i)  Play the note short and detached.....

(ii) **Vivace** play in a lively and spirited manner.....

(iii) **FINE** this is where you finish after playing the da capo.....

(iv) **tr** rapidly alternate between the written note and the note above.....

(1 mark for each correct meaning)

Question 13 (continued)

- (j) In the blank score provided:
- (i) Transcribe Bar 36 for an ensemble consisting of, in descending score order, a flute, Bb trumpet, Eb alto saxophone and trombone. 2 marks per instrument. (8 marks)
 - (ii) Write the correct key signatures for the given instruments. ½ mark per key sign. (2 marks)
 - (iii) Ensure all vertical alignment is maintained. (1 mark)

Question said to *transcribe* rather than *transpose*. So, octave adjustments were accepted, so long as within the instrument range and seem to have some musical purpose.

½ mark deduction for each incorrect clef.

Question 14

On the next page there is an incomplete melody.

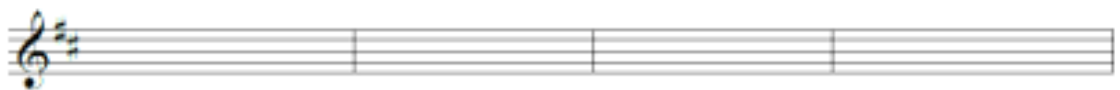
- (a) In a coherent and musical manner, extend the treble clef version or the bass clef version of the melody line by a length of **4 bars or more**. $\frac{1}{2}$ mark per bar. *(2 marks)*
- (b) Ensure that you use **two** of the compositional devices listed below in a way that is musical and complements the piece. **1 mark per device** ($\frac{1}{2}$ for correct device and $\frac{1}{2}$ for musicality). *(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.

- (c) Indicate on your finished composition which devices have been employed, by **clearly labelling** the appropriate bars on the score. If you have used augmentation, diminution, retrograde or inversion, circle the original notes that you have manipulated. **1 mark for each device correctly labelled**. *(2 marks)*

($\frac{1}{2}$ mark deduction if no allocation for anacrusis in final bar)

Question 14 (continued)



PRACTICAL CRITERIA 7 & 8

There were ninety-two candidates who completed their performance exams for MSM315120 in 2020. Overall, candidates were well prepared, and most handled the stress of the exam room well despite the challenges of finding practice performance opportunities through 2020. It would be remiss not to comment on the hard work that has obviously gone on in schools in the later part of the year.

It was great to see a big improvement from 2019, with most candidates writing their TASC ID on their proforma. Most also remembered to bring their pink slip to their exam, allowing easy checking of TASC ID. Some schools still require a reminder about this; the pink slip is checked to mitigate any potential error in identification of candidates and the document should be brought into the exam room.

The warm welcome which examiners received at all schools was appreciated. Rooms were set up well with tables and power supplies as per request. Candidates, accompanists and teachers have all worked hard to prepare for these exams. Most candidates seemed to cope with exam stress well, despite the disrupted year we have all endured and it was clear that there had been effort put into practice of performances. This was particularly impressive in the North West of the state, where remote learning went on for so much longer. Perhaps the greatest areas of insecurity in 2020 were intonation and projection. No doubt the lack of time spent with accompanists early in the year was a factor here. However, it is still worth noting as they were areas which affected many candidates in assessment.

The move to digital proforma and scores for the examining panel was a huge improvement, and thanks go to all the teachers who facilitated this. Much paper was saved! Now that we know how this works, we hope it will be easier for 2021. In preparation for 2021, it would be good if some teachers could be a little more particular in the files accepted; completed proforma and scores must be presented as one file so that time is not wasted in the exam room opening new files. Further, it is now even more important that scores are presented in the correct order (and the same order as the proforma) or much time is lost scrolling through trying to find the right score. Please ensure that the score presented is the instrumental part and *not* the accompaniment (unless there is no instrumental part, such as in vocal music). Other problems to be checked are random pages around the wrong way, pages in the wrong order, or double-sided scores scanned single-sided so that every second page is missing (this was fairly common at some schools).

Again, the problem of timing programs was an issue in some schools. There were some exams which were 2-3 minutes shorter than what was indicated on the proforma. It was clear that some had just not been accurately timed. Others, it would seem, were timed according to the protocols of the UTAS Music subjects, where the timing of the whole piece is counted.

Candidates and teachers are again reminded that in MSM315120 it is the *candidate's* performance time which should be tallied. Introductions, interludes and solos by other accompanists / 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.

Whilst it is important to present music which is of standard, candidates should be careful to choose music which is within their technical grasp. Some choices of demanding repertoire, significantly above standard, was detrimental to the achievements of the candidates as they were not able to fully realise the music in terms of technical accuracy and fluency and / or expression and interpretation. There were, however, some candidates who presented challenging repertoire with a high degree of competence.

There are a few comments pertaining to contemporary candidates and their teachers. It is important to mark on the proforma which pieces are being played accurately to the score. Many candidates either ticked everything (and then didn't play everything as per the score) or didn't tick anything at all. Contemporary candidates need to be mindful of sound levels, particularly in smaller or acoustically live rooms where keeping to the 90db level is difficult. In this case the candidate and / or the teacher should ensure that hearing protection is supplied within easy reach so as not to disturb the performance searching for ear plugs during an exam.

Another point for contemporary performances is to provide suitable sound reinforcement. Ensuring an appropriate microphone is available and the PA system is set up will help vocalists to project above their accompaniment. This was a problem, even in small rooms and meant that vocalists didn't always have freedom to use their dynamic range as they were lost in the accompaniment when singing more softly.

Further, PAs should be sound checked and have someone from the school sitting at the mixer. Valuable examiner time is lost when there is not someone on hand in the exam room to support the candidates.

COMPOSITION / IMPROVISATION

CRITERIA 9 & 10

In 2020, seventeen candidates chose to be assessed under criteria 9 and 10, one as an improviser and sixteen as composers. Overall, the folios were well-prepared and quite strong – no small accomplishment with the challenges of this year.

Live performance of pieces was extra challenging this year. Several candidates reflected that they were unable to get live performers, didn't start on recruiting and preparing performers early enough, or didn't get as much rehearsal as they wish they had. Some pieces which, consequently, were digitally realised were not yet optimised for live players. If they had been rehearsed and played, there would have been further refining.

Given the circumstances, no one was penalised for performance or recording deficiencies. It is also worth noting that it appears that good learning around those issues occurred.

Several others managed to get early enough rehearsals to make changes and improvements and this advantaged these candidates. Most of the recordings were very well produced.

Other logistical observations/issues:

- If the intended product is digital, rather than listing all the instruments, say that on the cover sheet.
- Only tick 'improvisation' on the cover sheet of a composition folio if the candidate did the improvising and wants it considered in the assessment.
- References to specific places in the score should be by bar number, not timepoint (references to specific places in unscored pieces should be by timepoint).
- Most folios were in the 10 - 15 minute time range even though 8 minutes was an option in 2020.

Musical observations/issues:

Melody-harmony coherence

This was generally quite good. Some candidates who were weaker also happened to reveal that they have brass band backgrounds – a bit more attention to voice leading and harmony in that context might be helpful.

Notation

Overall, this was quite good. Common issues in vocal writing:

- there needs to be slurs over syllables with more than one note. Rests appeared under slurs, so they didn't show up as silences in performance.
- Rhythmic notation: unnecessary tied notes complicated scores. They probably came from copy-pasting to a new rhythmic position in the bar.

Structure

This is an area worthy of particular attention. Composers tend to try to put new ideas in, rather than creatively re-purpose what they already have in a piece.

Transitions are one of the best places to use compositional devices: many of them enable the re-use of material in a way that builds tension or anticipation. A few folios demonstrated very good transitions.

Endings were often quite abrupt and unprepared, and would benefit from building some anticipation (perhaps with a compositional device).

Digital pieces

If the intended end-product is a digital recording, give more attention to spatialisation of sounds (panning), and volume shaping beyond the notated dynamics.

Context Statements

In general, context statements in this year's folios addressed issues relevant to assessment much better than in previous years.

The most successful context statements clearly discussed musical issues such as harmonic and rhythmic choices, structure, instrumentation – the challenges and decisions the composer engaged with. Discussions about the performance and recording process are very helpful for understanding how the presented audio represents the composer's intent.