

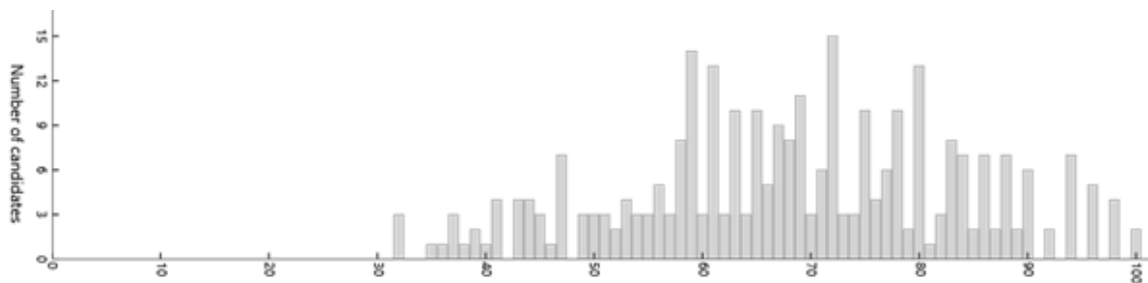


Summary report of the 2020 ATAR course examination: Music

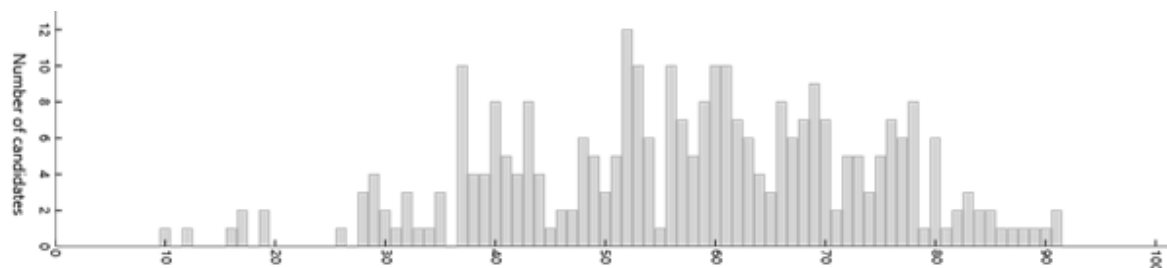
Year	Number who sat all examination components			Number of absentees from all examination components
	Contemporary Music	Jazz	Western Art Music	
2020	47	41	206	3
2019	65	29	215	2
2018	67	32	240	1
2017	63	34	263	1

The number of candidates sitting and the number attempting each section of the examination can differ as a result of non-attempts across sections of the examination.

Examination score distribution–Practical



Examination score distribution–Written



Summary

Candidates completed a practical and written examination.

Practical examination

Attempted by 297 candidates Mean 68.47%% Max 100.00% Min 31.83%%

There were some outstanding candidates in the practical examination with full marks being awarded. Due to the small candidature for Options 2, 3 and 4 of the practical examination, no statistical analysis is supplied. The mean is a little down on 2019, mainly accounted for in the *Style/Expression* criterion.

Section means were:

Performance	Mean 68.22%		
Attempted by 285 candidates	Mean 68.22(/100)	Max 100.00	Min 31.83
<i>Technique</i>	Mean 64.46%		
	Mean 25.79(/40)	Max 40.00	Min 8.89
<i>Style/Expression</i>	Mean 65.79%		

	Mean 32.89(/50)	Max 50.00	Min 10.71
<i>Program requirements</i>	Mean 95.44%		
	Mean 9.54(/10)	Max 10.00	Min 6.00

Written examination

Attempted by 294 candidates Mean 57.52% Max 90.97% Min 9.68%
 The written examination consisted of three sections: Section One (common to all contexts), Section Two Parts A, B(i) and B(ii) (context-specific) and Section Three (context-specific). Candidates were required to attempt all questions in the paper.

Section means were:

Aural and analysis	Mean 57.98%		
Attempted by 294 candidates	Mean 20.87(/36)	Max 34.04	Min 2.62
Cultural and historical analysis Part A: Analysis	Mean 57.50%		
Attempted by 294 candidates	Mean 6.32(/11)	Max 11.00	Min 0.00
Cultural and Historical analysis Short response Part B (i) Compulsory area of study	Mean 58.89%		
Attempted by 293 candidates	Mean 6.48(/11)	Max 11.00	Min 0.00
Section Two: Cultural and Historical analysis Short response Part B (ii) Non-compulsory area of study	Mean 51.70%		
Attempted by 284 candidates	Mean 6.20(/12)	Max 11.60	Min 0.00
Section Three: Theory and composition	Mean 58.81%		
Attempted by 294 candidates	Mean 17.64(/30)	Max 27.27	Min 0.70

Section means for each context were

Section One: Aural and analysis

Contemporary Music

Attempted by 47 candidates Mean 16.85(/36) Max 34.04 Min 4.58

Jazz

Attempted by 41 candidates Mean 18.10(/36) Max 31.42 Min 3.27

Western Art Music

Attempted by 206 candidates Mean 22.34(/36) Max 34.04 Min 2.62

Section Two: Cultural and historical analysis Part A: Analysis

Contemporary Music

Attempted by 47 candidates Mean 5.71(/11) Max 9.53 Min 2.93

Jazz

Attempted by 41 candidates Mean 6.21(/11) Max 9.43 Min 1.57

Western Art Music

Attempted by 206 candidates Mean 6.49(/11) Max 11.00 Min 0.00

Section Two: Cultural and Historical analysis Short response Part B (i) Compulsory area of study

Contemporary Music

Attempted by 47 candidates Mean 6.43(/11) Max 10.27 Min 1.47

Jazz

Attempted by 41 candidates Mean 5.84(/11) Max 10.39 Min 0.00

Western Art Music

Attempted by 205 candidates Mean 6.62(/11) Max 11.00 Min 0.00

Section Two: Cultural and Historical analysis Short response Part B (ii) Non-compulsory area of study

Contemporary Music

Attempted by 46 candidates Mean 6.28(/12) Max 10.80 Min 0.00

Jazz

Attempted by 38 candidates <i>Western Art Music</i>	Mean 5.91(/12)	Max 11.20	Min 0.00
Attempted by 200 candidates Section Three: Theory and composition	Mean 6.24(/12)	Max 11.60	Min 0.00
<i>Contemporary Music</i>			
Attempted by 47 candidates <i>Jazz</i>	Mean 17.66(/30)	Max 27.00	Min 8.25
Attempted by 41 candidates <i>Western Art Music</i>	Mean 17.16(/30)	Max 26.86	Min 0.70
Attempted by 206 candidates	Mean 17.74(/30)	Max 27.27	Min 3.41

General comments

Practical examination

There are a number of ways that a candidate may complete their practical examination. The vast majority of candidates completed Option 1 – Performance. With respect to Composition folios, there were some sophisticated explorations of harmonic movement, and a commitment to submissions that showed the personal style of the candidate. The spread of portfolios had consistent attention to detail within the score preparation and creative ideas. Compositions were generally strong in their main motifs. Composition recordings and scores were of a decent standard across the board.

The number of candidates and their chosen practical examination option and mean were as follows.

Option	Number of candidates
Performance	285
Composition	6
Performance and composition	4
Performance (two instruments or contexts)	1

Advice for candidates

- With respect to performance, commensurate with your ability, endeavour to perform repertoire that offers you the opportunity to demonstrate your performance to the highest level against the criteria listed in the marking key.
- Playing repertoire beyond your technical capabilities or playing at a slower tempo and/or with articulation changed to compensate is not recommended.

Advice for teachers

- Strengths were noted this year in candidate understanding of the examination process. However, several breaches in examination conditions in regards to names of candidates and/or name of school on scores were provided to examiners. This should be addressed with your students.

Written examination

Some fantastic examination scripts were completed this year, resulting in a higher mean compared to previous years. Whether Contemporary, Jazz or Western Art candidates, their performance across the six questions in the common Aural and analysis section revealed the same strengths and weaknesses. Performance of candidates in each of the three contexts across Sections Two and Three of the examination were very similar, although Western Art Music candidates generally produced the strongest results. This is more an indication of the much larger number who sat this context, rather than an indication of ability.

Advice for candidates

- Be specific in providing responses, especially to analysis questions.
- When completing melodic dictations, many candidates continue to pitch a leap in the melody incorrectly yet maintain correct contour, never correcting the error. As a consequence, much of the dictation is incorrect leading to many marks being lost as a result of that one, initial error. Always refer to the tonic/key when reviewing your question and pay specific attention to any wide interval leaps.
- Be sure to deduct the value of the anacrusis from the final bar in rhythmic and melodic dictations.
- When asked to describe characteristics of a style evident in the score extract, make sure you respond with specific characteristics evident in the extract – not general stylistic characteristics.
- Ensure written melodies reflect the chord progression/harmonic framework provided in the question.
- Many candidates struggled to identify chord inversions aurally – listen carefully to the bass movement to assist in identifying the correct inversion.
- Make sure you can accurately define all terms located in designated works.

Advice for teachers

- Advise your students of the need to use appropriate and specific music terminology located in the syllabus, be it compositional devices, inversion/various instruments, score directions, expression markings, tempos or time signatures.

Comments on specific sections and questions

Practical examination

Option 1: performance

The number of performance candidates was as follows, with the overwhelming number coming from the Western Art Music context.

Context	Number of candidates
Contemporary	45
Jazz	36
Musical Theatre	24
Western Art Music	180

Technique (18 marks)

Much evidence was noted of good preparation and technique across all contexts.

<i>Rhythm</i>	Mean 4.05(/6)	Max 6	Min 1
<i>Technical skills</i>	Mean 3.83(/6)	Max 6	Min 1
<i>Pitch and tone</i>	Mean 3.73(/6)	Max 6	Min 1

Style/expression (14 marks)

While the full range of marks was evident and despite many being technically well-prepared, a large number of candidates did not pay due attention to the expressive elements listed on the page and suffered in the style and expression area of performance.

<i>Style/expression</i>	Mean 3.38(/5)	Max 5	Min 1
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Stylistic interpretation

Candidates need to work towards effectively capturing style – to achieve well here, they need to demonstrate understanding and interpretation beyond the notes, rhythms, dynamics and articulations marked on the score.

Contemporary	Mean 5.93(/9)	Max 9	Min 2
Jazz	Mean 5.11(/9)	Max 8	Min 3
Music Theatre	Mean 5.83(/9)	Max 8	Min 3
Western Art Music	Mean 5.95(/9)	Max 9	Min 2

Program requirements (10 marks)

Overall, performance candidates presented a good range of repertoire styles and levels, with well-balanced programs broadly evident.

<i>Time requirements</i>	Mean 1.96(/2)	Max 2	Min 0
<i>Balance of program</i>	Mean 2.79(/3)	Max 3	Min 0
<i>Standard of repertoire</i>	Mean 2.87(/3)	Max 3	Min 0
<i>Performing score</i>	Mean 1.93(/2)	Max 2	Min 1

Written examination

Section One: Aural and analysis

This common section of the examination was completed by all candidates with very similar responses to all questions by Contemporary, Jazz and Western Art Music candidates. Most candidates struggled with chord identification, especially inversions, and identifying changing time signatures.

Section Two: Cultural and historical analysis

Part A: Analysis

The mean across all contexts for the unseen questions was quite close.

Section Two: Cultural and historical analysis

Part B: Short response (i) Compulsory area of study

This section contained a question responding to the compulsory area of study relevant to each context.

Section Two: Cultural and historical analysis

Part B: Short response (ii) Non-compulsory area of study

The short response question was common to all contexts, resulting in very similar means across contexts. There were some really good responses noted, but there was certainly evidence of some candidates providing responses that didn't address the question. Perhaps some candidates had established their responses prior to the examination, and were unable to adapt them to the specifics of the question. Candidates in all three contexts often confused harmony with tonality, or indeed other musical elements, such as texture. The question specifically asked for a response based on harmony. Candidates need to ensure that they know the musical elements for their designated works and how these are used within the work. Some good responses were noted to the question about how the artist reflected the time and place in which they were writing.

Section Three: Theory and composition

Some broadly common questions were placed in all context papers in Section 3, providing some good comparison.