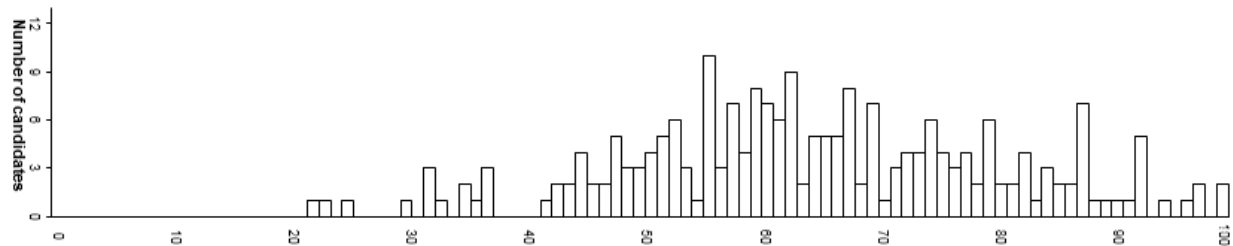




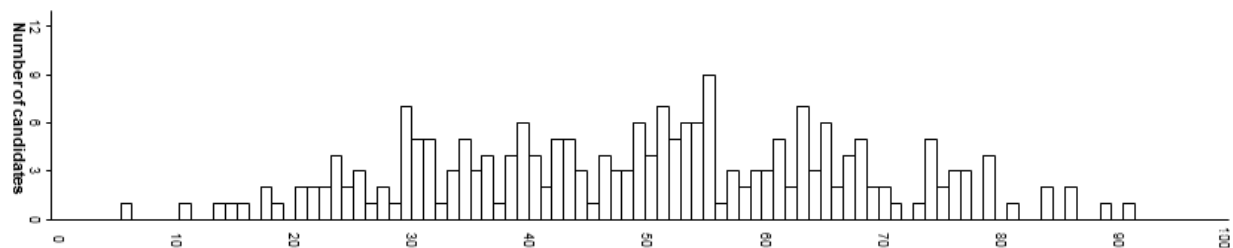
## Summary report for candidates on the 2014 WACE examination in Music Stage 3

Year	Number who sat			Number absent from all examination components
	Contemporary Music	Jazz	Western Art Music	
2014	41	24	155	2
2013	69	31	297	3
2012	123	16	306	3

### Examination score distribution – Practical



### Examination score distribution – Written



### Summary

Candidates completed a practical and written examination, each equally weighted at 50%.

#### Practical examination

The range of practical examinations consisted of Option 1: Performance, Option 2: Composition portfolio, Option 3: Performance and composition portfolio and Option 4: Two performances. Overall, 220 candidates attempted a practical examination, with a mean of 64.51% being attained. Candidate scores ranged from 10.39 to 50.00 out of a possible 50.00. The standard deviation was 16.27%.

#### Written examination

The written examination consisted of three sections – Section One (all contexts), Section Two (context-specific) and Section Three Parts A, B and C (context-specific). Candidates were required to attempt all questions in the paper except in Section Three Part C where they had to choose one question from a choice of two. The examination was attempted by 220 candidates and had a mean of 50.11%. The means for Sections One and Two and Section Three Parts A, B and C were: 47.85%, 57.26%, 46.32%, 44.05% and 51.21% respectively. Candidate scores for the examination ranged from 2.81 to 45.94 out of a possible 50.00. The standard deviation was 17.74%.

The means attained in each section of the examination for each music context are shown below.

<b>Section</b>	<b>Contemporary Music</b>	<b>Jazz</b>	<b>Western Art Music</b>
One: Aural and analysis	31.54%	35.53%	53.97%
Two: Music skills	46.40%	47.72%	61.61%
Three: Part A: Analysis	46.16%	38.54%	47.58%
Three: Part B: Short response	56.12%	41.79%	41.21%
Three: Part C: Extended response	47.62%	47.38%	52.63%

### **General comments**

#### Practical examination

The majority of candidates who completed a practical examination were well prepared. Piano and percussion candidates attained a particularly high standard.

#### *Advice for candidates*

- Ensure that the music score you are presenting is representative of the context in which you are performing. For example, if performing a contemporary vocal recital the pieces should be demonstrating focused areas such as rock, pop and soul, throughout different decades. Therefore vocal stylistic quality must effectively change to suit each style.
- Check the balance between parts (microphone and backing track/accompanist/s). It is not enough to just 'hum' through the microphone to check your balance during warm-up. Use the 5 minute set up to sing through the microphone and adjust the balance as necessary.
- Ensure you have practised your pieces as a 'recital'. You need to engage your audience fully.

#### Written examination

As the means of the sections of the examination reflect, there is room for improvement in the performance of candidates across the three contexts of Music. It was evident that candidates struggled with the aural component, applying their music knowledge and skills to unseen pieces and providing analytical details for works they were familiar with. Overall, Section Three: Cultural and historical analysis was the weakest section, which is concerning given that this section focuses on works similar to the compulsory designated works and works that the candidates have studied during the year.

#### *Advice for candidates*

- Make sure you know your intervals as these are the basis of many questions in the examination.
- Be familiar with all symbols, terminology and definitions in the syllabus as these are examinable and do not necessarily appear in your designated works.
- Ensure you know basic forms/structures as per the syllabus.
- Ensure you understand how to transpose and read instructions for transposition carefully.