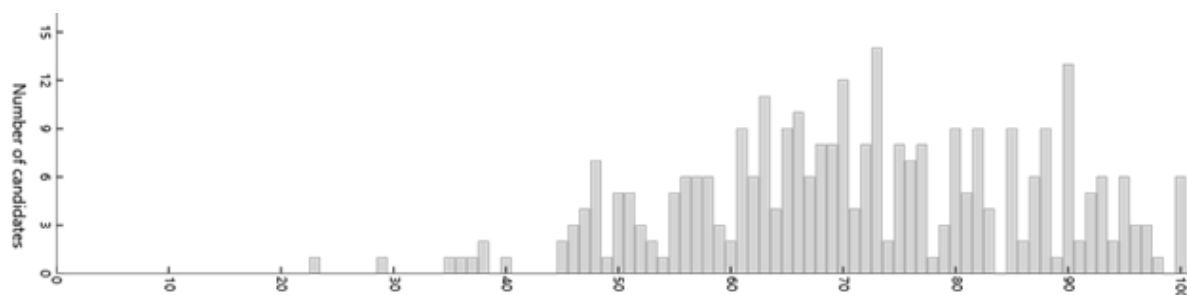




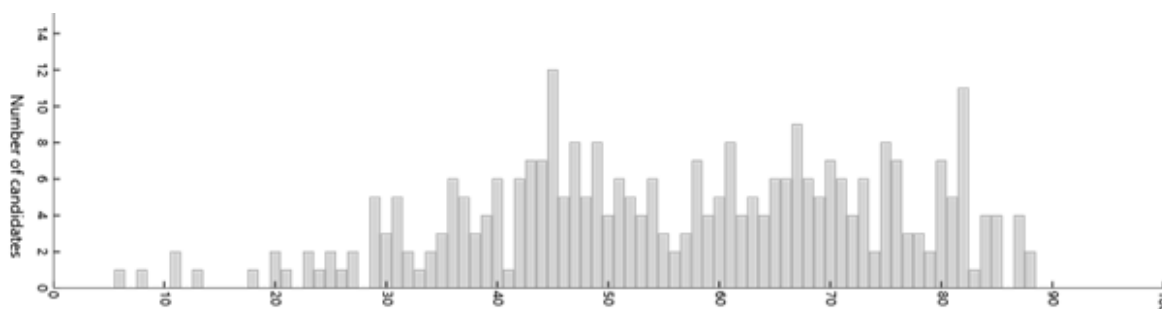
## Summary report of the 2019 ATAR course examination report: Music

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

### Examination score distribution–Practical



### Examination score distribution–Written



### Summary

Candidates completed a practical and written examination.

#### Practical examination

There were many outstanding candidates in the practical examination with several awarded full marks.

Attempted by 308 candidates	Mean 71.31%	Max 100.00%	Min 23.00%
Option 1: Performance	Mean 71.05%	Max 100.00%	Min 23.00%
Attempted by 288 candidates	Mean 66.82%		
<i>Technique</i>	Mean 26.73(/40)	Max 40.00%	Min 6.67
<i>Style/Expression</i>	Mean 69.25%		
	Mean 34.63(/50)	Max 50.00%	Min 8.33
<i>Program requirements</i>	Mean 96.94%		
	Mean 9.69(/10)	Max 10.00%	Min 7.00

Due to the small candidature for Options 2, 3 and 4 of the practical examination, no statistical analysis is supplied.

### Written examination

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.

Attempted by 309 candidates	Mean 56.42%	Max 87.53%	Min 6.06%
Section One: Aural and analysis			
Attempted by 308 candidates	Mean 20.68%	Max 36.00%	Min 1.89%
Section Two: Cultural and historical analysis Part A: Analysis			
Attempted by 308 candidates	Mean 6.15%	Max 11.00%	Min 0.52%
Section Two: Cultural and historical analysis Short response Part B: (i) Compulsory area of study			
Attempted by 308 candidates	Mean 6.41%	Max 11.00%	Min 0.00%
Section Two: Cultural and historical analysis Short response Part B: (ii) Non-compulsory area of study			
Attempted by 296 candidates	Mean 6.45%	Max 11.60%	Min 1.20%
Section Three: Theory and composition			
Attempted by 309 candidates	Mean 17.11%	Max 28.33%	Min 0.70%

Section means for each context were:

Section One: Aural and analysis			
<i>Contemporary Music</i>			
Attempted by 64 candidates	Mean 14.25(/36)	Max 34.74	Min 3.16
<i>Jazz</i>			
Attempted by 29 candidates	Mean 19.75(/36)	Max 34.11	Min 5.05
<i>Western Art Music</i>			
Attempted by 215 candidates	Mean 22.73(/36)	Max 36.00	Min 1.89

Section Two: Cultural and historical analysis Part A: Analysis			
<i>Contemporary Music</i>			
Attempted by 64 candidates	Mean 6.34(/11)	Max 9.53	Min 2.20
<i>Jazz</i>			
Attempted by 29 candidates	Mean 7.88(/11)	Max 11.00	Min 5.82
<i>Western Art Music</i>			
Attempted by 215 candidates	Mean 5.86(/11)	Max 10.48	Min 0.52

Section Two: Cultural and historical analysis Short response Part B: (i) Compulsory area of study			
<i>Contemporary Music</i>			
Attempted by 64 candidates	Mean 7.18(/11)	Max 11.00	Min 1.57
<i>Jazz</i>			
Attempted by 29 candidates	Mean 6.75(/11)	Max 9.84	Min 1.74
<i>Western Art Music</i>			
Attempted by 215 candidates	Mean 6.13(/11)	Max 11.00	Min 0.00

Section Two: Cultural and historical analysis Short response Part B: (ii) Non-compulsory area of study			
<i>Contemporary Music</i>			
Attempted by 61 candidates	Mean 7.25(/12)	Max 11.20	Min 1.20

<i>Jazz</i>	Mean 58.21%		
Attempted by 26 candidates	Mean 6.98(/12)	Max 11.60	Min 2.00
<i>Western Art Music</i>	Mean 51.24%		
Attempted by 209 candidates	Mean 6.15(/12)	Max 11.20	Min 1.20
Section Three: Theory and composition			
<i>Contemporary Music</i>	Mean 55.09%		
Attempted by 64 candidates	Mean 16.53(/30)	Max 28.33	Min 4.67
<i>Jazz</i>	Mean 60.58%		
Attempted by 29 candidates	Mean 18.17(/30)	Max 24.20	Min 7.84
<i>Western Art Music</i>	Mean 57.12%		
Attempted by 216 candidates	Mean 17.14(/30)	Max 28.26	Min 0.70

## General comments

### Practical examination

There are a number of ways which a student may complete their practical examination. The vast majority of students completed Option 1 – Performance. The number of candidates and their chosen practical examination option and mean was as follows:

Option	Number of candidates	%Mean
1. Performance	288	71.05%
2. Composition	16	74.45%
3. Performance and composition	1	75.56%
4. Performance (two instruments or contexts)	3	78.07%

There were several strong portfolios where candidates were able to demonstrate an advanced knowledge of compositional process. Orchestral scores for film clips were popular. For the first time since the introduction of the course, a composition candidate achieved full marks.

The individual criterion marks allocation breakdown for the Composition portfolio was as follows:

<i>Application of music elements</i>	Mean 4.44	Max 6	Min 3
<i>Creative process</i>	Mean 4.44	Max 6	Min 2
<i>Form/structure and devices</i>	Mean 4.00	Max 6	Min 1
<i>Orchestration</i>	Mean 4.38	Max 6	Min 3
<i>Contextual application</i>	Mean 6.62	Max 9	Min 2
<i>Score presentation</i>	Mean 2.44	Max 3	Min 1
<i>Time requirements</i>	Mean 1.31	Max 2	Min 0
<i>Balance of portfolio</i>	Mean 1.94	Max 2	Min 1
<i>Supporting text/documents</i>	Mean 1.81	Max 2	Min 1
<i>Recording requirements</i>	Mean 1.88	Max 2	Min 1

### Advice for candidates

- With respect to composition, the marking key criteria assess both the final product and the composition process, as well as considering the elements of composition. Be sure to reflect on these criteria as you construct your portfolio of works.
- 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.

### Advice for teachers

- Some candidates were playing repertoire perhaps a level or two below their capability, in order to try and achieve better marks. Your students should be encouraged to attempt and successfully perform demanding and challenging repertoire, commensurate with their ability.

- Parents are not able to enter the examination room/area, even if to assist with the setting up of equipment.

### **Written examination**

Some fantastic examination scripts were completed this year, resulting in a higher mean compared to previous years.

#### *Advice for candidates*

- Be specific in providing responses, especially to analysis questions.
- Always review your melodic dictations, considering the key of the extract. Many candidates 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 cautious about preparing your extended answer responses. Be sure to respond to the actual question.
- Make sure you know in detail the form and structure of your designated works. It is expected that you will know these scores intimately.
- Often, written melodies did not reflect the chord progression/harmonic framework provided in the question. Be aware of this and use the harmonic framework as the basis of your melodic construction.

#### *Advice for teachers*

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

### **Comments on specific sections and questions**

#### **Practical examination**

##### **Option 1: Performance**

The overwhelming number of performance candidates were from the Western Art Music context, thus limiting comparisons with Contemporary, Jazz or Music Theatre candidates.

#### **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. While the main weakness with Contemporary and Jazz candidates was chord identification, candidates from all three contexts had difficulty identifying the 9/8 time signature.

##### **Section Two: Cultural and historical analysis**

###### **Part A: Analysis**

###### *Contemporary Music (15 Marks)*

###### Question 7

Most candidates could not identify the key of the unseen music excerpt, and chords were done poorly, despite all being in root position.

###### *Jazz (17 Marks)*

###### Question 7

Most could identify key exponents of the Bebop era. However, part (c) was answered quite poorly.

*Western Art Music (21 Marks)*

Question 7

Candidates needed to be specific and clear with justifications. Most identified the era as Classical correctly. Many were unable to identify or provide responses as listed in the syllabus correctly. Several confused *cor* as *cor anglais* and not horn. Most had difficulty providing clear, specific responses, and several did not read the question carefully enough, providing information about form/structure but not necessarily cadenza.

**Section Two: Cultural and historical analysis**

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

*Contemporary Music (14 Marks)*

Question 8

Some good responses were provided for part (c), but the other work was not from the *Thriller* album, as the question required. For part (f), many candidates struggled to write out the drum pattern that should have been well-known, as it was part of a designated work. Changes to bass line for part (g)(ii) were well-articulated in many responses.

*Jazz (19 Marks)*

Question 8

For part (b) many candidates gave reasonable definitions of the characteristics of Bebop, but did not correctly locate them in the score.

*Western Art Music (26 Marks)*

Question 8

Candidate response varied to part (b), with both incorrect instruments and themes/motifs provided. Many candidates did not identify correct clarinet or bass drum. Many candidates identified flutter tongue for part (d)(i), but were not able to describe adequately how it is performed. The score direction required for part (e) should be known, and specificity accounted for in the learning, particularly given Ravel's finesse and meticulous attention to detail with orchestration.

**Section Two: Cultural and historical analysis**

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

*Contemporary Music (15 Marks)*

Question 9

In some examples, it appeared that prepared responses were being provided that did not answer the actual question.

*Jazz (15 Marks)*

Question 9

Candidates struggled with the 'technology' concept in part (b). Most wrote about *Subconscious Lee* or *Maiden Voyage*, but didn't manage to connect the fundamentals of the question back to the score(s).

*Western Art Music (15 Marks)*

Question 9

Most candidates struggled to describe the use of rhythm and make a distinct connection with its relevance in the works or effectively compare the two designated works. Part (b) was quite challenging. There were some rather tenuous attempts to draw analogies with technology in the works of choice, with most discussing developments made to instruments. As only one of their two works required reference to answer this question, some candidates chose to respond with a designated work choice that made it very difficult to answer the question. In some examples, it appeared that prepared answers were being provided, irrespective of what the question was asking. Despite this, many excellent responses were noted.

### Section Three: Theory and composition

#### *Contemporary Music (45 Marks)*

##### Question 10

Chord identification was a challenge for most as was identifying the time signatures 7/8 and 9/8. While the full range of marks was achieved, many candidates struggled to identify distinct ways that tempo was being used by the composer.

##### Question 11

Many candidates did not identify the pentatonic nature of this excerpt, instead responded with Major. Chords were quite well-written in part (b), although changing clef threw many candidates. They struggled with chord identification in part (c), particularly extensions, major 7 and dominant 7.

##### Question 12

Some really good melodies were provided by candidates, but many did not reflect the chord progression. A number of candidates wrote effective drum parts, but failed to write an effective drum fill, or in fact any drum fill.

#### *Jazz (44 Marks)*

##### Question 10

Part (a) was done poorly as most candidates did not indicate the *Intro* as part of the form. Many lost marks in part (b) as too many responses were not specific enough or were inaccurate.

##### Question 11

Overall, the question was handled well by most candidates. It attracted the full range of marks, with a significant number of candidates achieving high scores. Correct nomenclature is still an issue.

##### Question 12

Candidates managed to compose clear melodies which maintained some sense of stylistic continuity and melodic flow. Some were still not able to write clear accompaniment lines using guide tones. This should be clear having been a part of the Jazz examinations in previous years.

#### *Western Art Music (43 Marks)*

##### Question 10

Chords were done very poorly, with nomenclature still a huge issue. Many candidates omitted the 7<sup>th</sup>, and many could not identify inversions correctly. Descriptions of variation were vague and not specific or lacked the use of appropriate terminology such as *inversion* etc. Many could not identify Rondo form.

##### Question 11

Generally, the transposition was done well, but there were still several errors and inconsistencies. There was a number of candidates who were not familiar with an imperfect cadence. Several were unable to correctly notate the *turn*.

##### Question 12

The melody in particular was done poorly. Most candidates did not identify that it was to modulate to the relative major or effectively transition back into the tonic at the end. In many instances the chord progression did not align with the melody written. Candidates were required to write two bars of an *alberti* bass pattern, but some wrote out the full eight bars. Many candidates wrote an arpeggiated bass line instead, or even block chords.