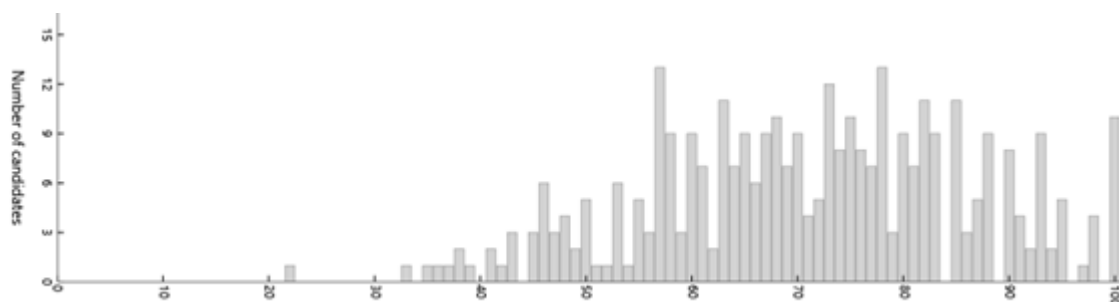




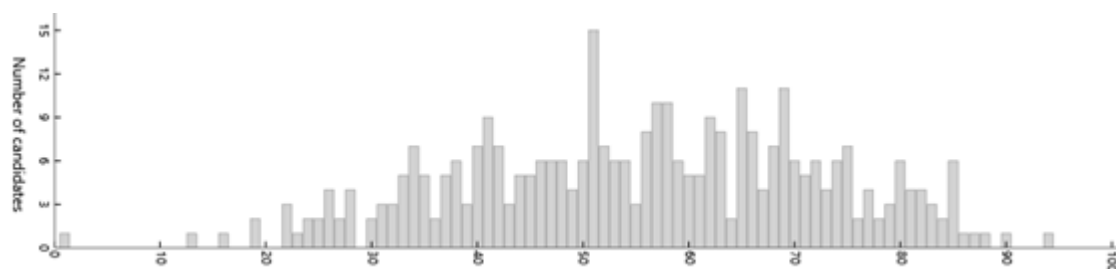
Summary report of the 2018 ATAR course examination: Music

Year	Number who sat all examination components			Number of absentees from all examination components
	Contemporary Music	Jazz	Western Art Music (WAM)	
2018	67	32	240	1
2017	63	34	263	1
2016	80	26	268	2

Examination score distribution–Practical



Examination score distribution–Written



Summary

Candidates completed a practical and written examination.

Practical examination

The practical examinations consisted of a range of combinations of Performance and/or Composition. The spread ranged from 22% to 100% with a mean of 71.1%. The overall number of candidates was slightly down in 2018 on previous years.

Attempted by 342 candidates	Mean 71.10%	Max 100.00	Min 22.00
Option 1: Performance			
Attempted by 328 candidates	Mean 71.16%	Max 100.00%	Min 22.00%
Criterion 1: Technique	Mean 67.46%		
Attempted by 328 candidates	Mean 26.99(/40)	Max 40.00	Min 6.67
Criterion 2: Style/Expression	Mean 69.07%		
Attempted by 328 candidates	Mean 34.54(/50)	Max 50.00	Min 8.33
Criterion 3: Program requirements	Mean 96.37%		
Attempted by 328 candidates	Mean 9.64(/10)	Max 10.00	Min 6.00

Due to the small candidature of Options 2, 3 and 4 practical examinations, no statistical analysis are 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. The spread ranged from 1.05% to 93.95%. The overall mean of the paper was 55.51%.

Specific breakdown by section and for each context is provided below.

Attempted by 341 candidates	Mean 55.51%	Max 93.95%	Min 1.05%
Section One: Aural and analysis			
Attempted by 341 candidates	Mean 22.06	Max 36.00	Min 3.79
Section Two: Cultural and historical analysis Part A: Analysis			
Attempted by 340 candidates	Mean 5.72	Max 11.00	Min 0.00
Section Two: Cultural and historical analysis Short response: Part B (i) Compulsory area of study			
Attempted by 340 candidates	Mean 5.33	Max 10.15	Min 0.00%
Section Two: Cultural and historical analysis Short response: Part B (ii) Non-compulsory area of study			
Attempted by 332 candidates	Mean 6.58	Max 12.00	Min 0.00
Section Three: Theory and composition			
Attempted by 342 candidates	Mean 16.13	Max 28.12	Min 0.00

Section means for each context were:

		Mean	Max	Min
Section One: Aural and analysis	Contemporary	17.24(/36)	34.11	3.79
	Jazz	17.88(/36)	36.00	5.05
	WAM	23.95(/36)	35.37	4.42
Section Two Part A: Analysis	Contemporary	4.96(/11)	9.17	1.38
	Jazz	5.57(/11)	9.90	2.20
	WAM	5.96(/11)	11.00	0.00
Section Two Part B (i): Compulsory area of study	Contemporary	5.19(/11)	9.95	1.05
	Jazz	6.29(/11)	9.57	1.91
	WAM	5.24(/11)	10.15	0.00
Section Two Part B (ii): Non-compulsory area of study	Contemporary	6.23(/12)	11.60	0.00
	Jazz	5.04(/12)	12.00	0.80
	WAM	6.89(/12)	11.60	0.00
Section Three: Theory and composition	Contemporary	14.68(/30)	28.04	0.00
	Jazz	15.94(/30)	26.63	5.82
	WAM	16.57(/30)	28.12	1.88

General comments

Practical examination

There were many outstanding performances by candidates in 2018. Ten candidates were awarded full marks. Further, the mean of the practical marks for 2018 was 71.1%, significantly higher than the 66.6% in 2017. Most candidates were well organised and presented professionally for their examinations. In 2018 there was a marked increase in the number of candidates using backing tracks for their examination accompaniment. Unusually, this extended to a number of Western Art Music candidates specifically, where the use of a backing track did neither assist the student with the performance of the repertoire, nor create a good ensemble.

Advice for candidates

- Do not use backing tracks and wherever possible, try and secure the services of a live accompanist, or live ensemble with specific expertise in the repertoire being examined.
- Ensure that you do not have your name, school stamps or teacher names on paperwork that is presented at the examination venue as this will lead to a Breach of examination rules.

Advice for teachers

- Overwhelmingly, the advice provided this year is to do with appropriate selection of repertoire for examination purposes. It was observed that many candidates were attempting repertoire that was beyond their technical capability; therefore, candidates were not able to achieve the highest possible mark.
- In terms of repertoire selection, there seems to be a trend toward Western Art Music candidates presenting extremely difficult repertoire that's just a little bit beyond their technical capability. While it's admirable (and an excellent teaching strategy) to have students work through AMus and LMus level repertoire, these works are extremely demanding. Selecting such difficult repertoire for candidates who are not quite capable of showcasing it at the highest performance standard is not in the best interests of securing the highest possible mark for the candidate.
- Teachers are encouraged to carefully consider the technical requirements of repertoire and match it to student ability.
- Ensure that candidates do not leave identifying features on scores, equipment etc (such as their names, or their school stamps, or their teacher's name, etc.).

Written examination

The mean of 61.27% for Section One: Aural Analysis was a marked improvement on previous years, due in some part, to the selection of examination material assessed. Candidates had some difficulty with Sections Two and Three. Many candidates failed to explore beyond the designated works in Section Two as stated in the syllabus 'Candidates understand how social, cultural and historical factors shape music in society'. These questions provided discrimination amongst candidates, along with the latter bars 6–8 of Question 2 (rhythmic dictation) and Question 13 (composition).

Advice for candidates

- Ensure you read the requirements for each question carefully. On many occasions, it was noted that errors of comprehension impacted on the scores (for example 'Compare and contrast harmony and/or form structure' - many compared elements of music, or specific directions as to whether to analyse chords using roman numerals, or chord symbols, or alternatively forgetting to provide the inversions).
- Make sure that you review the syllabus documentation for the required depth and breadth of study, relating to your designated works more broadly. Don't confine your understanding/knowledge to just the designated works.
- Be succinct and specific in answering the question, especially in the extended paragraph section.

Advice for teachers

- Provide more emphasis on breadth in the teaching of historical/cultural influences, rather than just the designated works, in an effort to provide some contextual understanding beyond the specific work(s).
- The following is a repeat of advice outlined in the 2017 Music Examination Report and which needs reinforcing once again:
 - Ensure that students recognise and are familiar with the range of compositional devices. Syncopation is a rhythmic device, not a compositional device.

- Give specific instructions and guidance to students on how to write an extended paragraph response to the type of questions that they might encounter in Section Two: Part B(ii). Specifically, what it means to ‘Compare and Contrast’ in an examination.
- Address any confusion that exists with using the correct serifs for upper case/major chords and dotting the letter ‘i’ when it is lower case/minor chords in both the harmonic analysis question in the aural section and the identification of chords in the theory section of the examination.

Comments on specific sections and questions

Practical examination

Option 1: Performance

Technique (18 Marks)

Many candidates performed with strong and developed technique in the performance examination which resulted in positive means for all criterion.

Criterion 1: Rhythm

Attempted by 328 candidates	Mean 4.29(/6)	Max 6	Min 1
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Criterion 2: Technical skills

Attempted by 328 candidates	Mean 3.98(/6)	Max 6	Min 1
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Criterion 3: Pitch and tone

Attempted by 328 candidates	Mean 3.87(/6)	Max 6	Min 1
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Style/Expression (18 Marks)

All criteria have seen positive improvement from 2017, with noticeable improvement in the stylistic interpretation mean, across all contexts.

Criterion 4: Style and expression

Attempted by 328 candidates	Mean 3.49(/5)	Max 5	Min 1
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Criterion 5: Musical interaction

Attempted by 328 candidates	Mean 2.95(/4)	Max 4	Min 0
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Criterion 6: Stylistic interpretation (Contemporary)

Attempted by 51 candidates	Mean 5.67(/9)	Max 9	Min 2
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Criterion 6: Stylistic interpretation (Jazz)

Attempted by 31 candidates	Mean 5.35(/9)	Max 8	Min 2
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Criterion 6: Stylistic interpretation (Music Theatre)

Attempted by 20 candidates	Mean 6.25(/9)	Max 8	Min 3
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Criterion 6: Stylistic interpretation (Western Art Music)

Attempted by 226 candidates	Mean 6.14(/9)	Max 9	Min 1
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Program requirements (10 Marks)

Most candidates complied with all program requirements and presented an effective program.

Criterion 7: Time requirements

Attempted by 328 candidates	Mean 1.96(/2)	Max 2	Min 1
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Criterion 8: Balance of program

Attempted by 328 candidates	Mean 2.89(/3)	Max 3	Min 2
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Criterion 9: Standard of repertoire

Attempted by 328 candidates	Mean 2.85(/3)	Max 3	Min 0
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Criterion 10: Performing score

Attempted by 328 candidates	Mean 1.93(/2)	Max 2	Min 1
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Written examination

Section One: Aural and analysis

Contemporary Music (57 Marks)

A wide range of marks was achieved, with a mean of 17.24(/36). It was concerning that there were many candidates who showed a lack of understanding of the term 'texture', and incorrectly notated nomenclature for Roman numerals, particularly minor chords. Some questions were worded slightly differently to previous examinations which was not noted by many candidates and this resulted in incorrect answers.

Section One: Aural and analysis

Jazz (57 Marks)

A wide range of marks was achieved, including 36(/36), with a mean of 17.88(/36). It was concerning that there were many candidates who incorrectly notated nomenclature for Roman numerals, particularly minor chords, and candidates struggled to identify augmentation (half-time), inversion and diminution (double-time) aurally. Some questions were worded slightly differently to previous examinations which was not noted by many candidates and this resulted in incorrect answers.

Section One: Aural and analysis

Western Art Music (57 Marks)

A mean of 23.95(/36) was achieved. Rhythmic and melodic dictation questions were done well by most candidates. It was concerning that there were many candidates who incorrectly notated nomenclature for Roman numerals, and the identification of texture from an aural example. Some questions were worded slightly differently to previous examinations which was not noted by many candidates and this resulted in incorrect answers.

Section Two Cultural and historical analysis Part A: analysis

Contemporary Music (24 Marks)

Many candidates named syncopation (not a compositional device) or sequence as the compositional device. The correct answer was pedal note showing a clear lack of understanding of these terms.

Section Two Cultural and historical analysis Part A: analysis

Jazz (20 Marks)

Candidate answers lacked specific detail which prevented them from achieving full marks.

Section Two Cultural and historical analysis Part A: analysis

Western Art Music (24 Marks)

Candidates displayed a lack of broader knowledge outside of the specific designated works, despite the syllabus requiring knowledge of related works, other works by the same composer and knowledge of the broader society of the time, as it relates to the music of the time. It was pleasing to see strong candidates providing very thoughtful responses. The unseen work was a fugue - most candidates answered ritornello to this question, even though fugue was an integral part of Movement 3 of the designated Brandenburg Concerto No. 5. Many candidates were unfamiliar with the terminology surrounding fugue.

Section Two Cultural and historical analysis short response

Part B (i): Compulsory area of study

Contemporary Music (21 Marks)

This question was done poorly overall demonstrating a lack of detailed study of the score and the designated work. Candidates responded quite well to part (e) providing examples of technology influence.

Section Two Cultural and historical analysis short response

Part B (i): Compulsory area of study

Jazz (23 Marks)

Answers to this question demonstrated a lack of detailed study of the score and the designated work. Identifying title, form etc. was mostly well done, but defining and locating musical and improvisational features in the score was a challenge to many.

Section Two Cultural and historical analysis short response

Part B (i): Compulsory area of study

Western Art Music (26 Marks)

In part (c)(i) many candidates did not understand this question and obviously had not studied the score excerpt to notice the two time signatures. Most wrote 6/8 and followed with compound duple for part (c)(ii). Very few candidates were able to define the term *sulla cassa* in part (d) which was taken directly from the designated work score.

Section Two Cultural and historical analysis short response

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

Contemporary Music (15 Marks)

Most Contemporary candidates completed the examination; however, it appeared that too much time was spent on the paragraph response question, not allowing adequate time to complete the remainder of the paper. In both questions in this section, candidates answered with too much information unrelated to the question.

Section Two Cultural and historical analysis short response

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

Jazz (15 Marks)

In part (a) many candidates did not read the question and answered using both the elements or answered using one designated work rather than the specified two. In part (b) candidates were often unable to relate answers to the question. Many failed to address the established conventions of the time and place in which the work was written. A number of candidates are still using the compulsory genre.

Section Two Cultural and historical analysis short response

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

Western Art Music (15 Marks)

In part (a) many candidates did not read the question and answered using both the elements or answered using one designated work rather than the specified two. Several candidates used dot points in columns to answer the question but failed to compare and contrast the two works. Very few candidates were able to discuss the established conventions of the time and place in which the work was written in part (b). However, there were some excellent answers from candidates to this question.

Section Three: Theory and composition

Contemporary Music (46 Marks)

For future transposition style questions, candidates would benefit from understanding the effect of transposition on the written staff and the effect on the actual sound of the instrument. Identifying notes not part of the harmony in a provided score extract, was a challenge for many candidates. The composition required understanding of ternary form which was not very well understood by many candidates.

Section Three: Theory and composition

Jazz (49 Marks)

For future transposition style questions, candidates would benefit from understanding the effect of transposition on the written staff and the effect on the actual sound of the instrument. Identifying notes not part of the harmony in a provided score extract, was a challenge for many candidates. The composition required understanding of ternary form which was not very well understood by many candidates.

Section Three: Theory and composition

Western Art Music (48 Marks)

Some really good responses were received in the visual score analysis. Candidates would benefit from understanding the difference between a Dominant 7 and Major 7 chord, and how to write them using letter names. While some candidates did very well, many struggled with identifying errors in SATB harmonisation. Understanding of basic bowing was a challenge for many candidates. In the composition question most candidates notated an alto clef line effectively but struggled to compose contrasting sections as per the ternary form requirement.