

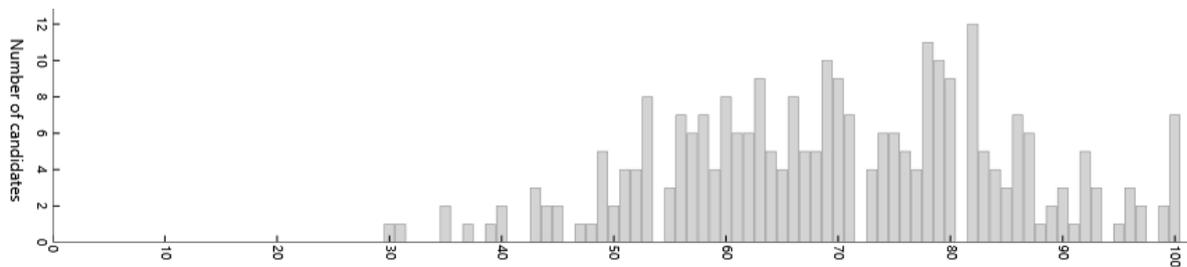


## Summary report of the 2022 ATAR course examination report: Music

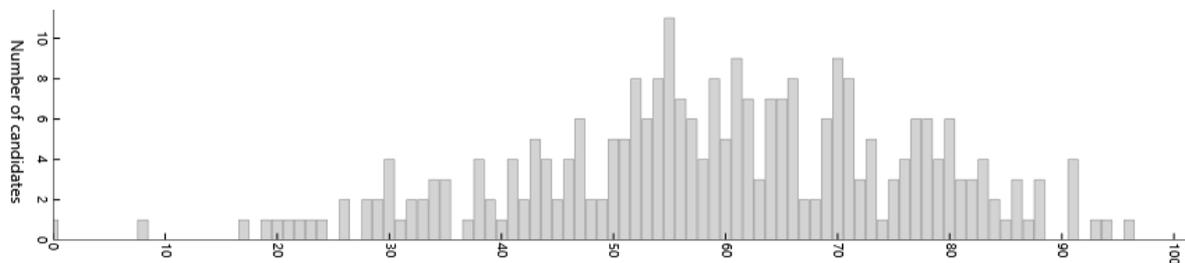
Year	Number who sat all examination components			Number of absentees from all examination components
	Contemporary Music	Jazz	Western Art Music	
2022	63	21	191	3
2021	81	42	196	3
2020	47	41	206	3
2019	65	29	215	2

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 271 candidates      Mean 70.09%      Max 100.00%      Min 29.87%

Section means were:

<i>Technique</i>	Mean 67.46%		
	Mean 26.98(/40)	Max 40.00	Min 9.33
<i>Style/Expression</i>	Mean 66.25%		
	Mean 33.13(/50)	Max 50.00	Min 11.54
<i>Program requirements</i>	Mean 97.02%		
	Mean 9.70(/10)	Max 10.00	Min 6.00



- Students should ensure that they address all elements of form, structure and design in their compositions.

#### *Advice for teachers*

- Contemporary students are encouraged to play a variety of styles and to have a deeper understanding of style and performance conventions within that style, making adjustments to items such as tone and phrasing as required.
- A true understanding of Musical Theatre performance and interpretation is an area of focus for students, to avoid ‘demonstrating’ during their performances. Using gestures that don’t suit the song or contribute to the narrative ultimately detract from the performance.

#### **Written examination**

The examination was attempted in its entirety by most candidates. Some fantastic examination scripts across all contexts were completed this year. The paper seemed to be fair and achievable across the board, and candidates seemed to complete it comfortably in the given timeframe.

#### *Advice for candidates*

- In chordal analysis, students are reminded that the use of serifs will provide absolute certainty for markers and ensure that they get the marks they deserve.
- Identification of texture is challenging for some students – the use of descriptive words for texture e.g. rough/smooth etc. has been noted on many occasions. Be sure to use correct and specific terminology in responses.
- In discrepancy/analysis style questions, there were many instances of inaccurate indication and placement of time signature (including on top staff only), repeat signs and first/second time bars.
- In extended response questions, many Contemporary students place strong emphasis on the discussion of lyrics. Note that the question requires reference to the ‘music’. Lyrics can certainly be part of the response, but not the whole response.
- In transposition questions that involve a clef change, look carefully to ensure that the response is in the correct octave.
- When asked to describe characteristics/features evident in a provided score extract, students should respond with specific characteristics evident in the extract – not general characteristics.

#### *Advice for teachers*

- Advise students of the need to provide detail and specificity for extended response questions.
- Advise of the need to use appropriate and specific music terminology located in the syllabus, be it compositional devices, terminology, score directions, expression markings, tempos or time signatures.

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

#### **Practical examination**

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

<b>Context</b>	<b>Number of candidates</b>
Contemporary Music	34
Jazz	28
Music Theatre	29
Western Art Music	157

### Technique (30 Marks)

Attempted by 348 candidates

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

<i>Rhythm</i>	Mean 8.56(/12)	Max 12	Min 3
<i>Technical skills</i>	Mean 3.90(/6)	Max 6	Min 1
<i>Pitch</i>	Mean 3.93(/6)	Max 6	Min 1
<i>Tone</i>	Mean 3.85(/6)	Max 6	Min 1

### Style/Expression (13 Marks)

There was a maturity to phrasing evident in many candidate performances. This demonstrated a knowledge of performance practice and a deeper level of stylistic understanding than in previous years.

<i>Expressive elements</i>	Mean 2.52(/4)	Max 4	Min 1
Specific performance context			
<i>Stylistic interpretation</i>			
Contemporary	Mean 5.88(/9)	Max 9	Min 3
Jazz	Mean 6.04(/9)	Max 9	Min 3
Music Theatre	Mean 5.55(/9)	Max 8	Min 4
Western Art Music	Mean 6.25(/9)	Max 9	Min 2

### Program requirements (10 Marks)

Almost all candidates achieved a good balance of program and overall, the standard of repertoire was appropriate and considered for the ATAR examinations.

<i>Time requirements</i>	Mean 1.99(/2)	Max 2	Min 1
<i>Balance of program</i>	Mean 2.89(/3)	Max 3	Min 1
<i>Standard of repertoire</i>	Mean 2.90(/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. A significant discrepancy in achievement was noted between all contexts for Section One. Many candidates struggled with chord identification, despite there being no inversions in the example, and identifying texture accurately.

### Section Two: Cultural and Historical Analysis

#### Part A: Analysis

Contemporary candidates performed a little stronger than others in the unseen works.

### Section Two: Cultural and Historical Analysis Short Response

#### Part B(i) compulsory area of study

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

### Section Two: Cultural and Historical Analysis Short Response

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

The short response questions were common to all contexts.

**Section Three: Theory and composition**

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