

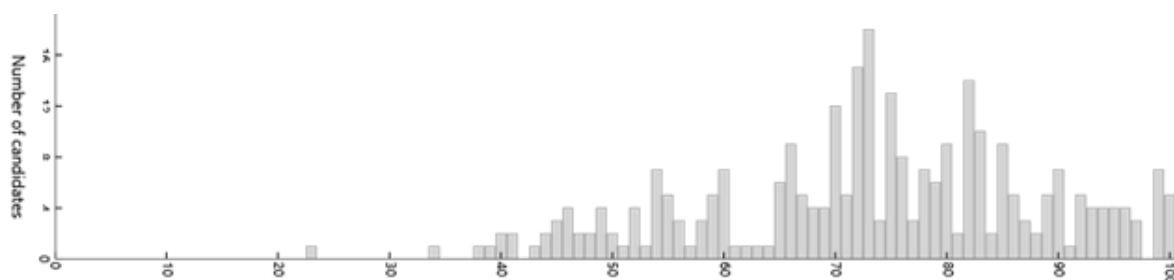


## Summary report of the 2023 ATAR course examination report: Music

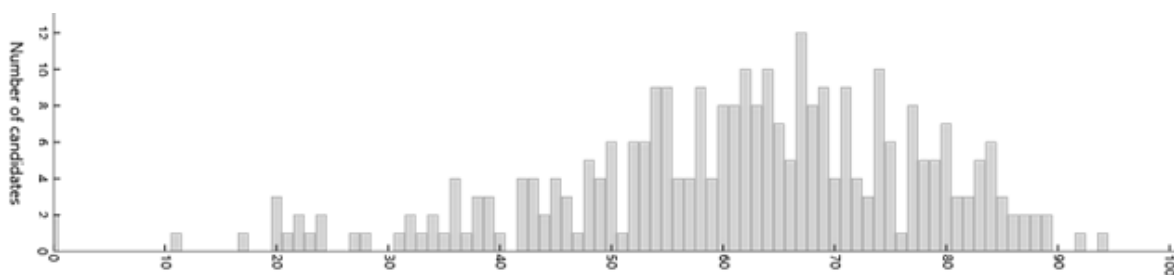
Year	Number who sat all examination components			Number of absentees from all examination components
	Contemporary Music	Jazz	Western Art Music	
2023	73	34	189	1
2022	63	21	191	3
2021	81	42	196	3
2020	47	41	206	3

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 a written examination. Overall performance was strong in both the practical and written components of the examination.

### Practical examination

Performance:

Attempted by 296 candidates      Mean 72.55%      Max 100.00%      Min 23.22%

There were some outstanding candidates in the practical examination. The mean was higher than 2022, mainly accounted for in the *Technique* and *Style/Expression* Criteria.

Section means were:

*Technique*

Mean 71.07%

Mean 28.43(/40)

Max 40.00

Min 9.33

*Style/Expression*

Mean 68.84%

Mean 34.42(/50)

Max 50.00

Min 5.88

<i>Program requirements</i>	Mean 97.06%		
	Mean 9.71(/10)	Max 10.00	Min 5.00
<b>Written examination</b>			
Attempted by 296 candidates	Mean 60.98%	Max 96.64%	Min 0.00%
Section means were:			
Aural and analysis	Mean 60.22%		
Attempted by 293 candidates	Mean 21.68(/36)	Max 36.00	Min 0.00
Cultural and historical analysis			
Part A Analysis	Mean 69.65%		
Attempted by 294 candidates	Mean 7.66(/11)	Max 11.00	Min 0.00
Cultural and historical analysis			
Short response			
Part B(i) Compulsory area of study	Mean 58.35%		
Attempted by 294 candidates	Mean 6.42(/11)	Max 11.00	Min 0.00
Cultural and historical analysis short response			
Part B(ii) Non-compulsory area of study	Mean 56.30%		
Attempted by 288 candidates	Mean 6.76(/12)	Max 12.00	Min 0.00
Theory and composition	Mean 61.54%		
Attempted by 294 candidates	Mean 18.46(/30)	Max 29.14	Min 0.00

## **General comments**

### **Practical examination**

There were several ways that a candidate could complete their practical examination. The number of candidates and their chosen practical examination option were as follows:

<b>Option</b>	<b>Number of candidates</b>
Performance	276
Composition	15
Performance and composition	4
Performance (two instruments or contexts)	3
Performance alternative	1

### *Advice for candidates*

- Endeavour to perform repertoire that offers you the opportunity to demonstrate your performance to the highest level, commensurate with your ability, against the criteria listed in the marking key.
- If playing woodwind, brass or string instruments, you should always re-tune between pieces as required, particularly between long pieces or pieces with extremely difficult technical demands.
- Stylistic practice needs to be well-understood, and you are advised to engage in regular listening to professional recordings of the types of works you are playing.

### *Advice for teachers*

- Remind students of the need to not only tune their instrument at the beginning of their examination recital, but also to re-tune between pieces during their performance.
- Intonation is something that should be given due attention during weekly lessons and preparation. You need to be facilitating the development of advanced aural skill that will give students the confidence in their performance examination to adjust intonation given continuous reflection on the room, environment and accompaniment as the piece is being performed.

- Ensure you students secure quality accompaniment for their practical examinations, be it live and/or recorded.

### Written examination

Most candidates completed the examination in the given timeframe and attempted all questions. Few candidates answered the short response questions using the compulsory genre.

#### *Advice for candidates*

- You are advised to listen to many excerpts of changing meter so as to be better equipped to identify recognisable time signatures and irregular meters.
- Always refer to the tonic/key when reviewing your question and pay specific attention to any wide interval leaps.
- 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, you 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-style questions.
- Advise students 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

Context	Number of candidates
Contemporary Music	55
Jazz	25
Music Theatre	17
Western Art Music	172

#### Technique (30 Marks)

Many candidates performed with a strong sense of time and rhythmic accuracy. Technical skills varied, with some candidates' technique flaws being made more explicitly obvious through their choice of program or repertoire.

<i>Rhythm</i>	Mean 9.04(/12)	Max 12	Min 2
<i>Technical skills</i>	Mean 4.05(/6)	Max 6	Min 1
<i>Pitch</i>	Mean 4.13(/6)	Max 6	Min 2
<i>Tone</i>	Mean 4.10(/6)	Max 6	Min 1

#### Style/Expression (17 Marks)

Many candidates did not explore the full range of dynamics, either written or implied, in their works. There was no requirement for candidates to demonstratively lead their ensemble; however, the higher achieving candidates all led their ensemble well. Many jazz and contemporary candidates struggled to outline harmonic changes when improvising, instead taking a blanket scale approach, even when the key centre changed. There were a few outstanding Music Theatre performances; however, many candidates had either very strong

dramatic skills, or strong singing skills, but did not often combine both to the same high standard.

<i>Expressive elements</i>	Mean 2.57(/4)	Max 4	Min 0
<i>Musical interaction</i>	Mean 2.79(/4)	Max 4	Min 1
<i>Stylistic interpretation</i>			
Contemporary	Mean 6.31(/9)	Max 9	Min 4
Jazz	Mean 6.12(/9)	Max 9	Min 2
Music Theatre	Mean 6.53(/9)	Max 9	Min 4
Western Art Music	Mean 6.37(/9)	Max 9	Min 1

#### Program requirements (10 Marks)

All candidates met time requirements, however quite a few jazz and contemporary candidates (particularly singers) did not achieve highly due to lack of balance in their program. Breadth of style, genre, era, and required technical facility were important to showcase within a recital.

<i>Time requirements</i>	Mean 2.00(/2)	Max 2	Min 1
<i>Balance of program</i>	Mean 2.88(/3)	Max 3	Min 1
<i>Standard of repertoire</i>	Mean 2.88(/3)	Max 3	Min 0
<i>Performing score</i>	Mean 1.94(/2)	Max 2	Min 1

#### Written examination

##### 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.

#### Section Two: Cultural and historical analysis

##### Part A: Analysis

The means for this question were similar for the three contexts.

#### Section Two: Cultural and historical analysis short response

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

This section contained questions relating 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

#### Section Three: Theory and composition

Some broadly common questions were placed in all contexts in this section, providing some good comparisons.