

DESIGN BRIEF

MUSIC

WACE Examination design brief

Written component

Students undertake a two hours and thirty minutes written exam with an additional ten minutes reading/planning time. The written paper addresses Outcomes 3 and 4 and comprises 50% of the external examination requirements.

Questions in the examinations are based on the elaborated context content for each of the units. The questions enable candidates to respond with specific reference to their context.

Knowledge and understanding of conventional western notation is examined in the written component.

Practical/Portfolio component

The practical/portfolio component comprises 50% of the external examination mark and may be independent to the context studied in the school-managed teaching and learning program. Students may choose from one of the options set out below:

Option 1:

Students select one type from the list below:

- 1) Performance examination
- 2) Composition Portfolio
- 3) Research Portfolio with Performance
- 4) Research Portfolio with Composition

Option 2 (half electives):

Students select two from the list below. Each will have a 25% weighting to comprise 50% of the external examination mark.

- 1) Performance examination
- 2) Composition portfolio
- 3) Research portfolio with Performance
- 4) Research portfolio with Composition

Music course contexts

- Western Art Music
- Jazz
- Contemporary Music
- World and Indigenous Musics

STAGE 2: Written component: 50% weighting

The Written Examination is a total of two hours and thirty minutes with an additional ten minutes of reading/planning time

Sections	Question type	Marks	Answer format
Common Link Questions			
Section One Aural and Analysis <ul style="list-style-type: none"> • Common Section • 20% of total paper • 30 mins [20 marks]	Harmonic progressions	4	'Western staff notation'
	Interval recognition	2	'Western staff notation'
	Compare and contrast <ul style="list-style-type: none"> • <i>Questions based on comparing and contrasting the 'elements of music', drawing on an equal number of musical excerpts from</i> <ul style="list-style-type: none"> ○ <i>Western Art Music</i> ○ <i>Jazz</i> ○ <i>Contemporary Music</i> ○ <i>'World and Indigenous Musics</i> 	4	Short response
	Recognition of tonality	2	Short response
	Skeleton Score <ul style="list-style-type: none"> • <i>Questions based on a musical score with sections missing where candidates:</i> <ul style="list-style-type: none"> ○ <i>fill in missing notes</i> ○ <i>add dynamics, articulations etc.</i> ○ <i>add in the instrument names</i> ○ <i>describe what is happening in the missing bar</i> 	8	'Western staff notation'
Context Specific Sections			
Sections Two and Three			
Section Two Aural and Analysis <ul style="list-style-type: none"> • Context specific • 50% of total paper • 75 mins [50 marks]	WESTERN ART MUSIC		
	Rhythmic Dictations	4	'Western staff notation'
	Melodic Dictation	6	'Western staff notation'
	Analysis of a previously unseen musical work which is similar to the 'set works' and 'suggested works for study' list	20	Short response
	Aural compare and contrast of musical excerpts which are similar to the 'set works' and 'suggested works for study' list	20	Short response
	JAZZ		
	Rhythmic Dictations	4	'Western staff notation'
	Melodic Dictation	6	'Western staff notation'
	Analysis of a previously unseen musical work which is similar to the 'set works' and 'suggested works for study' list	20	Short response
	Aural compare and contrast of musical excerpts which are similar to the 'set works' and 'suggested works for study' list	20	Short response
	CONTEMPORARY MUSIC		
	Notate a chart/lead sheet from a musical excerpt	10	'Western staff notation'
	Aural compare and contrast of musical excerpts which are similar to the 'set works' and 'suggested works for study' list	20	Short response
	Skeleton Score <ul style="list-style-type: none"> • <i>Questions based on a musical score with sections missing where candidates:</i> <ul style="list-style-type: none"> ○ <i>fill in missing notes</i> ○ <i>add dynamics, articulations etc.</i> ○ <i>add in the instrument names</i> ○ <i>describe what is happening in the missing bar</i> 	20	'Western staff notation'

	WORLD AND INDIGENOUS MUSICS		
	Rhythmic Dictations	4	'Western staff notation'
	Melodic Dictation	6	'Western staff notation'
	Analysis of a previously unseen musical work which is similar to the 'set works' and 'suggested works for study' list	20	Short response
	Aural compare and contrast of musical excerpts which are similar to the 'set works' and 'suggested works for study' list	20	Short response
Section Three	WESTERN ART MUSIC		
Cultural and Historical Perspectives	Short response questions based on 'set work' and 'Western Art Music' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	20	Short response
Analysis	Extended response based on 'set work' and 'Western Art Music' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	10	Extended response
<ul style="list-style-type: none"> Context specific 30% of total paper 45 mins 	JAZZ		
[30 marks]	Short response questions based on 'Jazz' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	20	Short response
	Extended response based on 'Jazz' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their 'area of study'.</i>	10	Extended response
	CONTEMPORARY MUSIC		
	Short response questions based on 'Contemporary Music' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	20	Short response
	Extended response based on 'Contemporary Music' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their 'area of study'.</i>	10	Extended response
	WORLD AND INDIGENOUS MUSICS		
	Short response questions based on 'World and Indigenous Musics' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	20	Short response
	Extended response based on 'World and Indigenous Musics' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their 'area of study'.</i>	10	Extended response

STAGE 3: Written component: 50% weighting

The Written Examination is a total of two hours and thirty minutes with an additional ten minutes of reading/planning time

Sections	Question type	Marks	answer format
Common Link Questions			
Section One Aural Analysis <ul style="list-style-type: none"> • Common Section • 20% of total paper • 30 mins [20 marks]	Harmonic progressions	4	'Western staff notation'
	Interval recognition	2	'Western staff notation'
	Compare and contrast <ul style="list-style-type: none"> • Questions based on comparing and contrasting the 'elements of music', drawing on an equal number of musical excerpts from <ul style="list-style-type: none"> ○ Western Art Music ○ Jazz ○ Contemporary Music ○ 'World and Indigenous Musics' 	4	Short response
	Recognition of tonality	2	Short response
	Skeleton Score <ul style="list-style-type: none"> • Questions based on a musical score with sections missing where candidates: <ul style="list-style-type: none"> ○ fill in missing notes ○ add dynamics, articulations etc. ○ add in the instrument names ○ describe what is happening in the missing bar 	8	'Western staff notation'
Context Specific Sections			
Sections Two and Three			
Section Two Aural Analysis <ul style="list-style-type: none"> • Context specific • 50% of total paper • 75 mins [50 marks]	WESTERN ART MUSIC		
	Rhythmic Dictations	4	'Western staff notation'
	Melodic Dictation	6	'Western staff notation'
	Analysis of a previously unseen musical work which is similar to the 'set works' and 'suggested works for study' list	20	Short response
	Aural compare and contrast of musical excerpts which are similar to the 'set works' and 'suggested works for study' list	20	Short response
	JAZZ		
	Rhythmic Dictations	4	'Western staff notation'
	Melodic Dictation	6	'Western staff notation'
	Analysis of a previously unseen musical work which is similar to the 'set works' and 'suggested works for study' list	20	Short response
	Aural compare and contrast of musical excerpts which are similar to the 'set works' and 'suggested works for study' list	20	Short response
	CONTEMPORARY MUSIC		
	Notate a chart/lead sheet from a musical excerpt	10	
	Aural compare and contrast of musical excerpts which are similar to the 'set works' and 'suggested works for study' list	20	
	Skeleton Score <ul style="list-style-type: none"> • Questions based on a musical score with sections missing where candidates: <ul style="list-style-type: none"> ○ fill in missing notes ○ add dynamics, articulations etc. ○ add in the instrument names ○ describe what is happening in the missing bar 	20	

	WORLD AND INDIGENOUS MUSICS		
	Rhythmic Dictations	4	'Western staff notation'
	Melodic Dictation	6	'Western staff notation'
	Analysis of a previously unseen musical work which is similar to the 'set works' and 'suggested works for study' list	20	Short response
	Aural compare and contrast of musical excerpts which are similar to the 'set works' and 'suggested works for study' list	20	Short response
Section Three	WESTERN ART MUSIC		
Cultural and Historical Perspectives	Short response questions based on 'set work' and 'Western Art Music' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	20	Short response
Analysis	Extended response based on 'set work' and 'Western Art Music' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	10	Extended response
<ul style="list-style-type: none"> Context specific 30% of total paper 45 mins 	JAZZ		
[30 marks]	Short response questions based on 'Jazz' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	20	Short response
	Extended response based on 'Jazz' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their 'area of study'.</i>	10	Extended response
	CONTEMPORARY MUSIC		
	Short response questions based on 'Contemporary Music' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	20	Short response
	Extended response based on 'Contemporary Music' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their 'area of study'.</i>	10	Extended response
	WORLD AND INDIGENOUS MUSICS		
	Short response questions based on 'World and Indigenous Musics' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their chosen 'area of study'.</i>	20	Short response
	Extended response based on 'World and Indigenous Musics' specific content. <i>Note: Students may also answer the questions using knowledge and understandings gained from the study of their 'area of study'.</i>	10	Extended response

STAGE 2: Practical/Portfolio component: 50% weighting

Practical Examination (Stage 2)

Examination Design	
Overall Examination Time <ul style="list-style-type: none"> • Components: <ul style="list-style-type: none"> ○ Warmup/setup/tuning ○ Performance ○ Examiner Deliberations (no student) 	20 - 25 minutes 5 minutes 10–15 minutes 5 minutes
Requirements <ul style="list-style-type: none"> • Recital style examination <ul style="list-style-type: none"> ○ Repertoire selected must fulfil a minimum of 10 minutes and a maximum of 15 minutes performance time ○ There are no minimum number of pieces to be performed 	
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates will submit to the Curriculum Council in the first week of August (in the year for which the candidate is to be examined) information regarding their instrument, context, accompanist and any further information which may be required • Candidates must nominate a minimum of 1 context (as their principal context) and a maximum of 2 contexts in which they will present repertoire in the examination <ul style="list-style-type: none"> ○ The context chosen will need to be submitted to the Curriculum Council by the first week of August (in the year for which the candidate is to be examined). 	
Repertoire Selection Guidelines	
<ul style="list-style-type: none"> • Repertoire may be from a maximum of 2 contexts • Repertoire must demonstrate varied technical requirements • Repertoire must be varied in regards to structure and style • Candidates may choose a maximum of two instruments for which they can be examined upon. • Candidates who choose to present for their examination with two different instruments can only present repertoire from one context. 	
Context Requirements	
Western Art Music	N/A
Jazz	The majority of the repertoire performed must demonstrate improvisational techniques
Contemporary Music	N/A
World and Indigenous Musics	N/A
Accompaniment Parameters	
<ul style="list-style-type: none"> • Minimum of one piece to involve interaction with another musician (or pre-recorded medium where appropriate) • Any work requiring accompaniment must be accompanied 	
Marking Criteria	
An holistic judgement of the practical examination will be made with marks allocated to:	
• Technique	10 marks
• Musicianship	10 marks
• Style	10 marks
• Expression	10 marks
• Ensemble Skills	5 marks
• Presentation	5 marks
Examiners	
There will be three examiners <ul style="list-style-type: none"> • 1 examiner with specific instrumental expertise • 1 examiner with context specific expertise • 1) If the candidate presents in two contexts, then the third examiner will have expertise in the second context; OR 2) 1 examiner whose context is different to the candidates <p>The chief examiner may also sit in as a moderator</p>	

Examination Venue Provisions

The examination venue will provide:

- A Pianoforte
- Percussion equipment:
 - Drum Kit
 - Snare Drum
 - Timpani
 - Xylophone
 - Marimba
- PA System (no microphone)
- Amplifier for guitar
- Amplifier for bass guitar
- CD Player—however it is recommended that candidates provide their own CD player in case the format of the disc is not compatible

Additional Considerations

- A list of pieces and their composers must be provided to the examiners
- Three copies of the music must be provided to the examiners. In the absence of a musical score, 'Contemporary Music' candidates may provide explanatory performance notes
- Clothing that is comfortable is to be worn. School uniforms and other school-identifying items of clothing must not be worn into the examination room
- *For discussion*
 - Decibel limit of 95dbs

STAGE 3: Practical/Portfolio component: 50% weighting

Practical examination (Stage 3)

Examination Design	
Overall Examination Time	25 - 30 minutes
<ul style="list-style-type: none"> • Components: <ul style="list-style-type: none"> ○ Warmup/setup/tuning ○ Performance ○ Examiner Deliberations (no student) 	5 minutes 15–20 minutes 5 minutes
Requirements <ul style="list-style-type: none"> • Recital style examination <ul style="list-style-type: none"> ○ Repertoire selected must fulfil a minimum of 10 minutes and a maximum of 15 minutes performance time ○ There are no minimum number of pieces to be performed 	
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates will submit to the Curriculum Council in the first week of August (in the year for which the candidate is to be examined) information regarding their instrument, context, accompanist and any further information which may be required • Candidates must nominate a minimum of 1 context (as their principal context) and a maximum of 2 contexts in which they will present repertoire in the examination <ul style="list-style-type: none"> ○ The context chosen will need to be submitted to the Curriculum Council by the first week of August (in the year for which the candidate is to be examined). 	
Repertoire Selection Guidelines	
<ul style="list-style-type: none"> • Repertoire may be from a maximum of 2 contexts • Repertoire must demonstrate varied technical requirements • Repertoire must be varied in regards to structure and style • Candidates may choose a maximum of two instruments for which they can be examined upon. • Candidates who choose to present for their examination with two different instruments can only present repertoire from one context. 	
Context Requirements	
Western Art Music	N/A
Jazz	The majority of the repertoire performed must demonstrate improvisational techniques
Contemporary Music	N/A
World and Indigenous Musics	N/A
Accompaniment Parameters	
<ul style="list-style-type: none"> • Minimum of one piece to involve interaction with another musician (or pre-recorded medium where appropriate) • Any work requiring accompaniment must be accompanied 	
Marking Criteria	
An holistic judgement of the practical examination will be made with marks allocated to:	
• Technique	10 marks
• Musicianship	10 marks
• Style	10 marks
• Expression	10 marks
• Ensemble Skills	5 marks
• Presentation	5 marks
Examiners	
There will be three examiners <ul style="list-style-type: none"> • 1 examiner with specific instrumental expertise • 1 examiner with context specific expertise • 1) If the candidate presents in two contexts, then the third examiner will have expertise in the second context; OR 2) 1 examiner whose context is different to the candidates 	
The chief examiner may also sit in as a moderator	

Examination Venue Provisions

The examination venue will provide:

- A Pianoforte
- Percussion Equipment:
 - Drum Kit
 - Snare Drum
 - Timpani
 - Xylophone
 - Marimba
- PA System (no microphone)
- Amplifier for guitar
- Amplifier for bass guitar
- CD Player—however it is recommended that candidates provide their own CD player in case the format of the disc is not compatible

Additional Considerations

- A list of pieces and their composers must be provided to the examiners
- Three copies of the music must be provided to the examiners. In the absence of a musical score, 'Contemporary Music' candidates may provide explanatory performance notes
- Clothing that is comfortable is to be worn. School uniforms and other school-identifying items of clothing must not be worn into the examination room
- *For discussion*
 - Decibel limit of 95dbs

STAGE 2: Practical/Portfolio Component: 50% weighting Composition Portfolio (Stage 2)

Portfolio Design	
<ul style="list-style-type: none"> • 2 – 4 original and varied compositions; and • 1 arrangement 	
Marking Criteria	
• Musical concepts	15 marks
• Relationship between musical concepts	10 marks
• Stylistic considerations	15 marks
• Development of musical ideas	10 marks
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates must submit an outline of their composition portfolio to the Curriculum Council by the 31st of March 	
Special Notes	
<ul style="list-style-type: none"> • Minimum combined time of compositions/arrangement is 12 minutes • Compositions may be for student's instrument • Students to be encouraged to compose for a range of music contexts • All working notes and a commentary is required for each composition which acknowledge the influences for the composition • Non-original input must be acknowledged • Musical score to be provided as well as a recorded medium (e.g. Tape/CD, Sibelius File) 	
Examiners Requirements	
<ul style="list-style-type: none"> • 2 examiners • 1 hour to mark each portfolio 	

STAGE 3: Practical/Portfolio Component: 50% weighting Composition Portfolio (Stage 3)

Portfolio Design	
<ul style="list-style-type: none"> • 2 – 4 original and varied compositions; and • 1 arrangement 	
Marking Criteria	
• Musical concepts	15 marks
• Relationship between musical concepts	10 marks
• Stylistic considerations	15 marks
• Development of musical ideas	10 marks
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates must submit an outline of their composition portfolio to the Curriculum Council by the 31st of March 	
Special Notes	
<ul style="list-style-type: none"> • Minimum combined time of compositions/arrangement is 16 minutes • Two compositions must be written for a quartet or larger ensemble combination • Maximum of two compositions may be for the student's instrument • Only one composition can be for a solo unaccompanied instrument • Students to be encouraged to compose for a range of music contexts • All working notes and a commentary is required for each composition which acknowledge the influences for the composition • Non-original input must be acknowledged • Musical score to be provided as well as a recorded medium (e.g. Tape/CD, Sibelius File). 	
Examiners Requirements	
<ul style="list-style-type: none"> • 2 examiners • 1 hour to mark each portfolio 	

STAGE 2: Practical/Portfolio Component: 50% weighting Research Portfolio with Performance (Stage 2)

Portfolio Design	
<ul style="list-style-type: none"> • 3 000 word research project • Practical application of the research through performance 	
Marking Criteria	
Combined mark comprising of:	50 marks
Research Component	40 marks
<ul style="list-style-type: none"> • Practical application of research <ul style="list-style-type: none"> ○ Performance of material related to research 	10 marks
Examiners Requirements	
<ul style="list-style-type: none"> • Practical Examination Panel: <ul style="list-style-type: none"> ○ 3 examiners <ul style="list-style-type: none"> ▪ 1 examiner with specific instrumental expertise ▪ 1 examiner with context specific expertise ▪ 1 examiner with a different context expertise • Portfolio Marking Panel: <ul style="list-style-type: none"> ○ 2 examiners <ul style="list-style-type: none"> ▪ 1 hour to mark portfolio 	

Section One: Research Component	
Research Portfolio	
<ul style="list-style-type: none"> • 3 000 word research project 	
Marking Criteria	
<ul style="list-style-type: none"> • Quality of Submission • Content of project • Achievement of objectives 	30 marks
<ul style="list-style-type: none"> • Presentation of Project Materials • Written work • CD's/DVD's/References etc. 	10 marks
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates must submit an outline of their research portfolio to the Curriculum Council by the 31st of March 	
Special Notes	
<ul style="list-style-type: none"> • Research should include an analysis of a work/s related to the topic • All presented materials should demonstrate primary use of resources (scores, recordings, readings, internet searches etc.) • Bibliography/discography/notes etc. must be included • Statement of authenticity must be signed by the teacher 	

Section Two: Performance Component	
Performance Examination Design	
Overall Examination Time	13–15 minutes
<ul style="list-style-type: none"> • Components: <ul style="list-style-type: none"> ○ Warmup/setup/tuning ○ Performance ○ Examiner Deliberations (no student) 	5 minutes 3–5 minutes 5 minutes
Requirements	
<ul style="list-style-type: none"> • Recital style examination <ul style="list-style-type: none"> ○ Repertoire selected must fulfil a minimum of 3 minutes and a maximum of 5 minutes performance time ○ There are no minimum number of pieces to be performed 	
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates will submit to the Curriculum Council in the first week of August (in the year for which the candidate is to be examined) information regarding their instrument, context, accompanist and any further information which may be required • Candidates must nominate 1 context in which they will present repertoire in the examination <ul style="list-style-type: none"> ○ The context chosen will need to be submitted to the Curriculum Council by the first week of August (in the year for which the candidate is to be examined). 	

Repertoire Selection Guidelines		
<ul style="list-style-type: none"> • Repertoire must only be from 1 context • Repertoire must demonstrate varied technical requirements • Repertoire must be varied in regards to structure and style • Candidates will be assessed on one instrument 		
Context Requirements		
Western Art Music	N/A	
Jazz	The majority of the repertoire performed must demonstrate improvisational techniques	
Contemporary Music	N/A	
World and Indigenous Musics	N/A	
Accompaniment Parameters		
<ul style="list-style-type: none"> • Minimum of one piece to involve interaction with another musician (or pre-recorded medium where appropriate) • Any work requiring accompaniment must be accompanied 		
Marking Criteria		
An holistic judgement of the practical examination will be made with marks allocated to:		
• Technique	10 marks	<i>Mark converted to a mark out of 10</i>
• Musicianship	10 marks	
• Style	10 marks	
• Expression	10 marks	
• Ensemble Skills	5 marks	
• Presentation	5 marks	
Examination Venue Provisions		
The examination venue will provide:		
<ul style="list-style-type: none"> • A Pianoforte • Percussion Equipment: <ul style="list-style-type: none"> ○ Drum Kit ○ Snare Drum ○ Timpani ○ Xylophone ○ Marimba • PA System (no microphone) • Amplifier for guitar • Amplifier for bass guitar • CD Player—however it is recommended that candidates provide their own CD player in case the format of the disc is not compatible 		
Additional Considerations		
<ul style="list-style-type: none"> • A list of pieces and their composers must be provided to the examiners • Three copies of the music must be provided to the examiners. In the absence of a musical score, 'Contemporary Music' candidates may provide explanatory performance notes • Clothing that is comfortable is to be worn. School uniforms and other school-identifying items of clothing must not be worn into the examination room • <i>For discussion</i> <ul style="list-style-type: none"> ○ Decibel limit of 95dbs 		

STAGE 3: Practical/Portfolio Component: 50% weighting Research Portfolio with Performance (Stage 3)

Portfolio Design	
<ul style="list-style-type: none"> • Research project • Practical application of the research through performance 	
Marking Criteria	
Combined mark comprising of:	50 marks
Research Component	40 marks
<ul style="list-style-type: none"> • Practical application of research <ul style="list-style-type: none"> ○ Performance of material related to research 	10 marks
Examiners Requirements	
<ul style="list-style-type: none"> • Practical Examination Panel: <ul style="list-style-type: none"> ○ 3 examiners <ul style="list-style-type: none"> ▪ 1 examiner with specific instrumental expertise ▪ 1 examiner with context specific expertise ▪ 1 examiner with a different context expertise • Portfolio Marking Panel: <ul style="list-style-type: none"> ○ 2 examiners <ul style="list-style-type: none"> ▪ 1 hour to mark portfolio 	

Section One: Research Component	
Research Portfolio	
<ul style="list-style-type: none"> • 5 000 word research project 	
Marking Criteria	
<ul style="list-style-type: none"> • Quality of Submission • Content of project • Achievement of objectives 	30 marks
<ul style="list-style-type: none"> • Presentation of Project Materials • Written work • CD's/DVD's/References etc. 	10 marks
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates must submit an outline of their research portfolio to the Curriculum Council by the 31st of March 	
Special Notes	
<ul style="list-style-type: none"> • Research should include an analysis of a work/s related to the topic • All presented materials should demonstrate primary use of resources (scores, recordings, readings, internet searches etc.) • Bibliography/discography/notes etc. must be included • Statement of authenticity must be signed by the teacher 	

Section Two: Performance Component	
Performance Examination	
Overall Examination Time	15–20 minutes
<ul style="list-style-type: none"> • Components: <ul style="list-style-type: none"> ○ Warmup/setup/tuning ○ Performance ○ Examiner Deliberations (no student) 	5 minutes 5–10 minutes 5 minutes
Requirements	
<ul style="list-style-type: none"> • Recital style examination <ul style="list-style-type: none"> ○ Repertoire selected must fulfil a minimum of 5 minutes and a maximum of 10 minutes performance time ○ There are no minimum number of pieces to be performed 	
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates will submit to the Curriculum Council in the first week of August (in the year for which the candidate is to be examined) information regarding their instrument, context, accompanist and any further information which may be required • Candidates must nominate 1 context in which they will present repertoire in the examination <ul style="list-style-type: none"> ○ The context chosen will need to be submitted to the Curriculum Council by the first week of August (in the year for which the candidate is to be examined). 	

Repertoire Selection Guidelines		
<ul style="list-style-type: none"> • Repertoire must only be from 1 context • Repertoire must demonstrate varied technical requirements • Repertoire must be varied in regards to structure and style • Candidates will be assessed on one instrument 		
Context Requirements		
Western Art Music	N/A	
Jazz	The majority of the repertoire performed must demonstrate improvisational techniques	
Contemporary Music	N/A	
World and Indigenous Musics	N/A	
Accompaniment Parameters		
<ul style="list-style-type: none"> • Minimum of one piece to involve interaction with another musician (or pre-recorded medium where appropriate) • Any work requiring accompaniment must be accompanied 		
Marking Criteria		
An holistic judgement of the practical examination will be made with marks allocated to:		
• Technique	10 marks	<i>Mark converted to a mark out of 10</i>
• Musicianship	10 marks	
• Style	10 marks	
• Expression	10 marks	
• Ensemble Skills	5 marks	
• Presentation	5 marks	
Examination Venue Provisions		
The examination venue will provide:		
<ul style="list-style-type: none"> • A Pianoforte • Percussion Equipment: <ul style="list-style-type: none"> ○ Drum Kit ○ Snare Drum ○ Timpani ○ Xylophone ○ Marimba • PA System (no microphone) • Amplifier for guitar • Amplifier for bass guitar • CD Player—however it is recommended that candidates provide their own CD player in case the format of the disc is not compatible 		
Additional Considerations		
<ul style="list-style-type: none"> • A list of pieces and their composers must be provided to the examiners • Three copies of the music must be provided to the examiners. In the absence of a musical score, 'Contemporary Music' candidates may provide explanatory performance notes • Clothing that is comfortable is to be worn. School uniforms and other school-identifying items of clothing must not be worn into the examination room • <i>For discussion</i> <ul style="list-style-type: none"> ○ Decibel limit of 95dbs 		

STAGE 2: Practical/Portfolio Component: 50% weighting Research Portfolio with Composition (Stage 2)

Portfolio Design	
<ul style="list-style-type: none"> • Research project • Practical application of the research through composition 	
Marking Criteria	
Combined mark comprising of:	50 marks
Research Component	40 marks
<ul style="list-style-type: none"> • Practical application of research <ul style="list-style-type: none"> ◦ Composition of original work related to research 	10 marks
Examiners Requirements	
<ul style="list-style-type: none"> • 2 examiners • 1 hour to mark portfolio 	

Section One: Research Component	
Research Portfolio	
<ul style="list-style-type: none"> • 3 000 word research project 	
Marking Criteria	
<ul style="list-style-type: none"> • Quality of Submission • Content of project • Achievement of objectives 	30 marks
<ul style="list-style-type: none"> • Presentation of Project Materials • Written work • CD's/DVD's/References etc. 	10 marks
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates must submit an outline of their research portfolio to the Curriculum Council by the 31st of March 	
Special Notes	
<ul style="list-style-type: none"> • Research should include an analysis of a work/s related to the topic • All presented materials should demonstrate primary use of resources (scores, recordings, readings, internet searches etc.) • Bibliography/discography/notes etc. must be included • Statement of authenticity must be signed by the teacher 	

Section Two: Composition Component		
Composition Portfolio		
<ul style="list-style-type: none"> • 1–2 original and varied compositions 		
Marking Criteria		
<ul style="list-style-type: none"> • Musical concepts 	15 marks	<i>Mark converted to a mark out of 10</i>
<ul style="list-style-type: none"> • Relationship between musical concepts 	10 marks	
<ul style="list-style-type: none"> • Stylistic considerations 	15 marks	
<ul style="list-style-type: none"> • Development of musical ideas 	10 marks	
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates must submit an outline of their composition portfolio to the Curriculum Council by the 31st of March 		
Special Notes		
<ul style="list-style-type: none"> • Minimum combined time of compositions is 3 minutes • Compositions may be for student's instrument • Students to be encouraged to compose for a range of music contexts • All working notes and a commentary is required for each composition which acknowledge the influences for the composition • Non-original input must be acknowledged • Musical score to be provided as well as a recorded medium (e.g. Tape/CD, Sibelius File) 		

STAGE 3: Practical/Portfolio Component: 50% weighting Research Portfolio with Composition (Stage 3)

Portfolio Design	
<ul style="list-style-type: none"> • Research project • Practical application of the research through composition 	
Marking Criteria	
Combined mark comprising of:	50 marks
Research Component	40 marks
<ul style="list-style-type: none"> • Practical application of research <ul style="list-style-type: none"> ○ Composition of original work related to research 	10 marks
Examiners Requirements	
<ul style="list-style-type: none"> • 2 examiners • 1 hour to mark portfolio 	

Section One: Research Component	
Research Portfolio	
<ul style="list-style-type: none"> • 5 000 word research project 	
Marking Criteria	
<ul style="list-style-type: none"> • Quality of Submission • Content of project • Achievement of objectives 	30 marks
<ul style="list-style-type: none"> • Presentation of Project Materials • Written work • CD's/DVD's/References etc. 	10 marks
Submission of Information to the Curriculum Council	
<ul style="list-style-type: none"> • Candidates must submit an outline of their research portfolio to the Curriculum Council by the 31st of March 	
Special Notes	
<ul style="list-style-type: none"> • Research should include an analysis of a work/s related to the topic • All presented materials should demonstrate primary use of resources (scores, recordings, readings, internet searches etc.) • Bibliography/discography/notes etc. must be included • Statement of authenticity must be signed by the teacher 	

Section Two: Composition Component		
Composition Portfolio		
<ul style="list-style-type: none"> • 1 – 3 original and varied compositions 		
Marking Criteria		
<ul style="list-style-type: none"> • Musical concepts 	15 marks	<i>Mark converted to a mark out of 10</i>
<ul style="list-style-type: none"> • Relationship between musical concepts 	10 marks	
<ul style="list-style-type: none"> • Stylistic considerations 	15 marks	
<ul style="list-style-type: none"> • Development of musical ideas 	10 marks	
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates must submit an outline of their composition portfolio to the Curriculum Council by the 31st of March 		
Special Notes		
<ul style="list-style-type: none"> • Minimum combined time of compositions is 4 minutes • Compositions may be for student's instrument • Students to be encouraged to compose for a range of music contexts • All working notes and a commentary is required for each composition which acknowledge the influences for the composition • Non-original input must be acknowledged • Musical score to be provided as well as a recorded medium (e.g. Tape/CD, Sibelius File) 		

STAGE 2: Half Elective Options

50%

Candidates choose two of the types below:

- 1) Practical Examination
- 2) Composition Portfolio
- 3) Research Portfolio with Performance
- 4) Research Portfolio with Composition

Examination/Portfolio Design	
<ul style="list-style-type: none"> • Practical examination; and/or • Composition Portfolio; and or • Research Portfolio with Performance; and or • Research Portfolio with Composition 	
Marking Criteria	
Combined mark comprising of:	50 marks
Choice 1	25 marks
Choice 2	25 marks
Examiners Requirements	
<ul style="list-style-type: none"> • Practical Examination Panel: <ul style="list-style-type: none"> ○ 3 examiners <ul style="list-style-type: none"> ▪ 1 examiner with specific instrumental expertise ▪ 1 examiner with context specific expertise ▪ 1 examiner with a different context expertise • Portfolio Marking Panel: <ul style="list-style-type: none"> ○ 2 examiners <ul style="list-style-type: none"> ▪ 30 minutes to mark (each) portfolio 	

1: Practical Component		
Performance Examination Design		
Overall Examination Time	15–18 minutes	
<ul style="list-style-type: none"> • Components: <ul style="list-style-type: none"> ○ Warmup/setup/tuning ○ Performance ○ Examiner Deliberations (no student) 	5 minutes	5–8 minutes
5 minutes		
Requirements		
<ul style="list-style-type: none"> • Recital style examination <ul style="list-style-type: none"> ○ Repertoire selected must fulfil a minimum of 5 minutes and a maximum of 8 minutes performance time ○ There are no minimum number of pieces to be performed 		
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates will submit to the Curriculum Council in the first week of August (in the year for which the candidate is to be examined) information regarding their instrument, context, accompanist and any further information which may be required • Candidates must nominate 1 context in which they will present repertoire in the examination <ul style="list-style-type: none"> ○ The context chosen will need to be submitted to the Curriculum Council by the first week of August (in the year for which the candidate is to be examined). 		
Repertoire Selection Guidelines		
<ul style="list-style-type: none"> • Repertoire must only be from 1 context • Repertoire must demonstrate varied technical requirements • Repertoire must be varied in regards to structure and style • Candidates will be assessed on one instrument 		
Context Requirements		
Western Art Music	N/A	
Jazz	The majority of the repertoire performed must demonstrate improvisational techniques	
Contemporary Music	N/A	
World and Indigenous Musics	N/A	
Accompaniment Parameters		
<ul style="list-style-type: none"> • Minimum of one piece to involve interaction with another musician (or pre-recorded medium where appropriate) • Any work requiring accompaniment must be accompanied 		
Marking Criteria		
An holistic judgement of the practical examination will be made with marks allocated to:		
• Technique	10 marks	<i>Mark converted to a mark out of 25</i>
• Musicianship	10 marks	
• Style	10 marks	
• Expression	10 marks	
• Ensemble Skills	5 marks	
• Presentation	5 marks	
Examination Venue Provisions		
The examination venue will provide:		
<ul style="list-style-type: none"> • A Pianoforte • Percussion Equipment: <ul style="list-style-type: none"> ○ Drum Kit ○ Snare Drum ○ Timpani ○ Xylophone ○ Marimba • PA System (no microphone) • Amplifier for guitar • Amplifier for bass guitar • CD Player – however it is recommended that candidate provide their own CD player in case the format of the disc is not compatible 		
Additional Considerations		
<ul style="list-style-type: none"> • A list of pieces and their composers must be provided to the examiners • Three copies of the music must be provided to the examiners. In the absence of a musical score, 'Contemporary Music' candidates may provide explanatory performance notes • Clothing that is comfortable is to be worn. School uniforms and other school-identifying items of clothing must not be worn into the examination room • <i>For discussion</i> <ul style="list-style-type: none"> ○ Decibel limit of 95dbs 		

2: Composition Component		
Composition Portfolio		
<ul style="list-style-type: none"> • 1 – 2 original and varied compositions; and • 1 arrangement 		
Marking Criteria		
• Musical concepts	15 marks	<i>Mark converted to a mark out of 25</i>
• Relationship between musical concepts	10 marks	
• Stylistic considerations	15 marks	
• Development of musical ideas	10 marks	
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates must submit an outline of their composition portfolio to the Curriculum Council by the 31st of March 		
Special Notes		
<ul style="list-style-type: none"> • Minimum combined time of compositions/arrangements is 6 minutes • Compositions may be for student's instrument • Students to be encouraged to compose for a range of music contexts • All working notes and a commentary is required for each composition which acknowledge the influences for the composition • Non-original input must be acknowledged • Musical score to be provided as well as a recorded medium (e.g. Tape/CD, Sibelius File) 		

3: Research Portfolio with Performance Component		
Portfolio Design		
<ul style="list-style-type: none"> • 1 500 word research project • Practical application of the research through performance 		
Marking Criteria		
Combined mark comprising of:	50 marks	<i>Mark converted to a mark out of 25</i>
Research Component	40 marks	
<ul style="list-style-type: none"> • Practical application of research <ul style="list-style-type: none"> ○ Performance of material related to research 	10 marks	
Section One: Research Component		
Research Portfolio		
<ul style="list-style-type: none"> • 3 000 word research project 		
Marking Criteria		
<ul style="list-style-type: none"> • Quality of Submission • Content of project • Achievement of objectives 	30 marks	<i>Mark converted to a mark out of 20</i>
<ul style="list-style-type: none"> • Presentation of Project Materials • Written work • CD's/DVD's/References etc. 	10 marks	
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates must submit an outline of their research portfolio to the Curriculum Council by the 31st of March 		
Special Notes		
<ul style="list-style-type: none"> • Research should include an analysis of a work/s related to the topic • All presented materials should demonstrate primary use of resources (scores, recordings, readings, internet searches etc.) • Bibliography/discography/notes etc. must be included • Statement of authenticity must be signed by the teacher 		
Section Two: Performance Component		
Performance Examination Design		
Overall Examination Time	13–18 minutes	
<ul style="list-style-type: none"> • Components: <ul style="list-style-type: none"> ○ Warmup/setup/tuning ○ Performance ○ Examiner Deliberations (no student) 	5 minutes	
	3–5 minutes	
	5 minutes	
Requirements		
<ul style="list-style-type: none"> • Recital style examination <ul style="list-style-type: none"> ○ Repertoire selected must fulfil a minimum of 3 minutes and a maximum of 5 minutes performance time ○ There are no minimum number of pieces to be performed 		

Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates will submit to the Curriculum Council in the first week of August (in the year for which the candidate is to be examined) information regarding their instrument, context, accompanist and any further information which may be required • Candidates must nominate 1 context in which they will present repertoire in the examination <ul style="list-style-type: none"> ○ The context chosen will need to be submitted to the Curriculum Council by the first week of August (in the year for which the candidate is to be examined). 		
Repertoire Selection Guidelines		
<ul style="list-style-type: none"> • Repertoire must only be from 1 context • Repertoire must demonstrate varied technical requirements • Repertoire must be varied in regards to structure and style • Candidates will be assessed on one instrument 		
Context Requirements		
Western Art Music	N/A	
Jazz	The majority of the repertoire performed must demonstrate improvisational techniques	
Contemporary Music	N/A	
World and Indigenous Musics	N/A	
Accompaniment Parameters		
<ul style="list-style-type: none"> • Minimum of one piece to involve interaction with another musician (or pre-recorded medium where appropriate) • Any work requiring accompaniment must be accompanied 		
Marking Criteria		
An holistic judgement of the practical examination will be made with marks allocated to:		
• Technique	10 marks	<i>Mark converted to a mark out of 5</i>
• Musicianship	10 marks	
• Style	10 marks	
• Expression	10 marks	
• Ensemble Skills	5 marks	
• Presentation	5 marks	
Examination Venue Provisions		
<p>The examination venue will provide:</p> <ul style="list-style-type: none"> • A Pianoforte • Percussion Equipment: <ul style="list-style-type: none"> ○ Drum Kit ○ Snare Drum ○ Timpani ○ Xylophone ○ Marimba • PA System (no microphone) • Amplifier for guitar • Amplifier for bass guitar • CD Player—however it is recommended that candidates provide their own CD player in case the format of the disc is not compatible 		
Additional Considerations		
<ul style="list-style-type: none"> • A list of pieces and their composers must be provided to the examiners • Three copies of the music must be provided to the examiners. In the absence of a musical score, 'Contemporary Music' candidates may provide explanatory performance notes • Clothing that is comfortable is to be worn. School uniforms and other school-identifying items of clothing must not be worn into the examination room • <i>For discussion</i> <ul style="list-style-type: none"> ○ Decibel limit of 95dbs 		

4: Research Portfolio with Composition Component		
Portfolio Design		
<ul style="list-style-type: none"> • Research project • Practical application of the research through composition 		
Marking Criteria		
Combined mark comprising of:	50 marks	<i>Mark converted to a mark out of 25</i>
Research Component	40 marks	
<ul style="list-style-type: none"> • Practical application of research <ul style="list-style-type: none"> ◦ Composition of original work related to research 	10 marks	
Section One: Research Component		
Research Portfolio		
<ul style="list-style-type: none"> • 1 500 word research project 		
Marking Criteria		
<ul style="list-style-type: none"> • Quality of Submission • Content of project • Achievement of objectives 	30 marks	<i>Mark converted to a mark out of 20</i>
<ul style="list-style-type: none"> • Presentation of Project Materials • Written work • CD's/DVD's/References etc. 	10 marks	
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates must submit an outline of their research portfolio to the Curriculum Council by the 31st of March 		
Special Notes		
<ul style="list-style-type: none"> • Research should include an analysis of a work/s related to the topic • All presented materials should demonstrate primary use of resources (scores, recordings, readings, internet searches etc.) • Bibliography/discography/notes etc. must be included • Statement of authenticity must be signed by the teacher 		
Section Two: Composition Component		
Composition Portfolio		
<ul style="list-style-type: none"> • Minimum of 1 original composition 		
Marking Criteria		
<ul style="list-style-type: none"> • Musical concepts 	15 marks	<i>Mark converted to a mark out of 5</i>
<ul style="list-style-type: none"> • Relationship between musical concepts 	10 marks	
<ul style="list-style-type: none"> • Stylistic considerations 	15 marks	
<ul style="list-style-type: none"> • Development of musical ideas 	10 marks	
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates must submit an outline of their composition portfolio to the Curriculum Council by the 31st of March 		
Special Notes		
<ul style="list-style-type: none"> • Minimum time of composition is 1 minute 30 seconds • Composition may be for student's instrument • All working notes and a commentary is required for the composition which acknowledge the influences for the composition • Non-original input must be acknowledged • Musical score to be provided as well as a recorded medium (e.g. Tape/CD, Sibelius File) 		

STAGE 3: Half Elective Options

50%

- 1) Practical Examination
- 2) Composition Portfolio
- 3) Research Portfolio with Performance
- 4) Research Portfolio with Composition

Examination/Portfolio Design	
<ul style="list-style-type: none"> • Practical examination; and/or • Composition Portfolio; and or • Research Portfolio with Performance; and or • Research Portfolio with Composition; and or 	
Marking Criteria	
Combined mark comprising of:	50 marks
Choice 1	25 marks
Choice 2	25 marks
Examiners Requirements	
<ul style="list-style-type: none"> • Practical Examination Panel: <ul style="list-style-type: none"> ○ 3 examiners <ul style="list-style-type: none"> ▪ 1 examiner with specific instrumental expertise ▪ 1 examiner with context specific expertise ▪ 1 examiner with a different context expertise • Portfolio Marking Panel: <ul style="list-style-type: none"> ○ 2 examiners <ul style="list-style-type: none"> ▪ 30 minutes to mark (each) portfolio 	

1: Practical Component		
Performance Examination Design		
Overall Examination Time	17–20 minutes	
<ul style="list-style-type: none"> • Components: <ul style="list-style-type: none"> ○ Warmup/setup/tuning ○ Performance ○ Examiner Deliberations (no student) 	5 minutes 7–10 minutes 5 minutes	
Requirements		
<ul style="list-style-type: none"> • Recital style examination <ul style="list-style-type: none"> ○ Repertoire selected must fulfil a minimum of 7 minutes and a maximum of 10 minutes performance time ○ There are no minimum number of pieces to be performed 		
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates will submit to the Curriculum Council in the first week of August (in the year for which the candidate is to be examined) information regarding their instrument, context, accompanist and any further information which may be required • Candidates must nominate 1 context in which they will present repertoire in the examination <ul style="list-style-type: none"> ○ The context chosen will need to be submitted to the Curriculum Council by the first week of August (in the year for which the candidate is to be examined). 		
Repertoire Selection Guidelines		
<ul style="list-style-type: none"> • Repertoire must only be from 1 context • Repertoire must demonstrate varied technical requirements • Repertoire must be varied in regards to structure and style • Candidates will be assessed on one instrument 		
Context Requirements		
Western Art Music	N/A	
Jazz	The majority of the repertoire performed must demonstrate improvisational techniques	
Contemporary Music	N/A	
World and Indigenous Musics	N/A	
Accompaniment Parameters		
<ul style="list-style-type: none"> • Minimum of one piece to involve interaction with another musician (or pre-recorded medium where appropriate) • Any work requiring accompaniment must be accompanied 		
Marking Criteria		
An holistic judgement of the practical examination will be made with marks allocated to:		
• Technique	10 marks	<i>Mark converted to a mark out of 25</i>
• Musicianship	10 marks	
• Style	10 marks	
• Expression	10 marks	
• Ensemble Skills	5 marks	
• Presentation	5 marks	
Examination Venue Provisions		
The examination venue will provide:		
<ul style="list-style-type: none"> • A Pianoforte • Percussion Equipment: <ul style="list-style-type: none"> ○ Drum Kit ○ Snare Drum ○ Timpani ○ Xylophone ○ Marimba • PA System (no microphone) • Amplifier for guitar • Amplifier for bass guitar • CD Player—however it is recommended that candidates provide their own CD player in case the format of the disc is not compatible 		

Additional Considerations		
<ul style="list-style-type: none"> • A list of pieces and their composers must be provided to the examiners • Three copies of the music must be provided to the examiners. In the absence of a musical score, 'Contemporary Music' candidates may provide explanatory performance notes • Clothing that is comfortable is to be worn. School uniforms and other school-identifying items of clothing must not be worn into the examination room • <i>For discussion</i> <ul style="list-style-type: none"> ○ Decibel limit of 95dbs 		

2: Composition Component		
Composition Portfolio		
<ul style="list-style-type: none"> • 2 – 4 original and varied compositions; and • 1 arrangement 		
Marking Criteria		
• Musical concepts	15 marks	<i>Mark converted to a mark out of 25</i>
• Relationship between musical concepts	10 marks	
• Stylistic considerations	15 marks	
• Development of musical ideas	10 marks	
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates must submit an outline of their composition portfolio to the Curriculum Council by the 31st of March 		
Special Notes		
<ul style="list-style-type: none"> • Minimum combined time of compositions/arrangements is 8 minutes • Two compositions must be written for a quartet or larger ensemble combination • Maximum of two compositions may be for the student's instrument • Only one composition can be for a solo unaccompanied instrument • Students to be encouraged to compose for a range of music contexts • All working notes and a commentary is required for each composition which acknowledge the influences for the composition • Non-original input must be acknowledged • Musical score to be provided as well as a recorded medium (e.g. Tape/CD, Sibelius File). 		

3: Research Portfolio with Performance Component		
Portfolio Design		
<ul style="list-style-type: none"> • Research project • Practical application of the research through performance 		
Marking Criteria		
Combined mark comprising of:	50 marks	<i>Mark converted to a mark out of 25</i>
Research Component	40 marks	
<ul style="list-style-type: none"> • Practical application of research <ul style="list-style-type: none"> ○ Performance of material related to research 	10 marks	
Section One: Research Component		
Research Portfolio		
<ul style="list-style-type: none"> • 2 500 word research project 		
Marking Criteria		
<ul style="list-style-type: none"> • Quality of Submission • Content of project • Achievement of objectives 	30 marks	<i>Mark converted to a mark out of 20</i>
<ul style="list-style-type: none"> • Presentation of Project Materials • Written work • CD's/DVD's/References etc. 	10 marks	
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates must submit an outline of their research portfolio to the Curriculum Council by the 31st of March 		
Special Notes		
<ul style="list-style-type: none"> • Research should include an analysis of a work/s related to the topic • All presented materials should demonstrate primary use of resources (scores, recordings, readings, internet searches etc.) • Bibliography/discography/notes etc. must be included • Statement of authenticity must be signed by the teacher 		

Section Two: Performance Component		
Performance Examination Design		
Overall Examination Time		13–15 minutes
<ul style="list-style-type: none"> • Components: <ul style="list-style-type: none"> ○ Warmup/setup/tuning ○ Performance ○ Examiner Deliberations (no student) 		5 minutes 3–5 minutes 5 minutes
Requirements		
<ul style="list-style-type: none"> • Recital style examination <ul style="list-style-type: none"> ○ Repertoire selected must fulfil a minimum of 3 minutes and a maximum of 5 minutes performance time ○ There are no minimum number of pieces to be performed 		
Submission of Information to the Curriculum Council		
<ul style="list-style-type: none"> • Candidates will submit to the Curriculum Council in the first week of August (in the year for which the candidate is to be examined) information regarding their instrument, context, accompanist and any further information which may be required • Candidates must nominate 1 context in which they will present repertoire in the examination <ul style="list-style-type: none"> ○ The context chosen will need to be submitted to the Curriculum Council by the first week of August (in the year for which the candidate is to be examined). 		
Repertoire Selection Guidelines		
<ul style="list-style-type: none"> • Repertoire must only be from 1 context • Repertoire must demonstrate varied technical requirements • Repertoire must be varied in regards to structure and style • Candidates will be assessed on one instrument 		
Context Requirements		
Western Art Music	N/A	
Jazz	The majority of the repertoire performed must demonstrate improvisational techniques	
Contemporary Music	N/A	
World and Indigenous Musics	N/A	
Accompaniment Parameters		
<ul style="list-style-type: none"> • Minimum of one piece to involve interaction with another musician (or pre-recorded medium where appropriate) • Any work requiring accompaniment must be accompanied 		
Marking Criteria		
An holistic judgement of the practical examination will be made with marks allocated to:		
• Technique	10 marks	<i>Mark converted to a mark out of 5</i>
• Musicianship	10 marks	
• Style	10 marks	
• Expression	10 marks	
• Ensemble Skills	5 marks	
• Presentation	5 marks	
Examination Venue Provisions		
The examination venue will provide:		
<ul style="list-style-type: none"> • A Pianoforte • Percussion Equipment: <ul style="list-style-type: none"> ○ Drum Kit ○ Snare Drum ○ Timpani ○ Xylophone ○ Marimba • PA System (no microphone) • Amplifier for guitar • Amplifier for bass guitar • CD Player—however it is recommended that candidates provide their own CD player in case the format of the disc is not compatible 		

Additional Considerations	
<ul style="list-style-type: none"> • A list of pieces and their composers must be provided to the examiners • Three copies of the music must be provided to the examiners. In the absence of a musical score, 'Contemporary Music' candidates may provide explanatory performance notes • Clothing that is comfortable is to be worn. School uniforms and other school-identifying items of clothing must not be worn into the examination room 	
<ul style="list-style-type: none"> • <i>For discussion</i> <ul style="list-style-type: none"> ○ Decibel limit of 95dbs 	

4: Research Portfolio with Composition Component

Portfolio Design

- Research project
- Practical application of the research through composition

Marking Criteria

Combined mark comprising of:		50 marks	<i>Mark converted to a mark out of 25</i>
Research Component		40 marks	
<ul style="list-style-type: none"> • Practical application of research <ul style="list-style-type: none"> ○ Composition of original work related to research 		10 marks	

Section One: Research Component

Research Portfolio

- 2 500 word research project

Marking Criteria

<ul style="list-style-type: none"> • Quality of submission • Content of project • Achievement of objectives 	30 marks	<i>Mark converted to a mark out of 20</i>
<ul style="list-style-type: none"> • Presentation of project materials • Written work • CD's/DVD's/References etc. 	10 marks	

Submission of Information to the Curriculum Council

- Candidates must submit an outline of their research portfolio to the Curriculum Council by the 31st of March

Special Notes

- Research should include an analysis of a work/s related to the topic
- All presented materials should demonstrate primary use of resources (scores, recordings, readings, internet searches etc.)
- Bibliography/discography/notes etc. must be included
- Statement of authenticity must be signed by the teacher

Section Two: Composition Component

Composition Portfolio

- Minimum of 1 original composition

Marking Criteria

• Musical concepts	15 marks	<i>Mark converted to a mark out of 5</i>
• Relationship between musical concepts	10 marks	
• Stylistic considerations	15 marks	
• Development of musical ideas	10 marks	

Submission of Information to the Curriculum Council

- Candidates must submit an outline of their composition portfolio to the Curriculum Council by the 31st of March

Special Notes

- Minimum time of composition is 1 minute 30 seconds
- Composition may be for student's instrument
- All working notes and a commentary is required for the composition which acknowledge the influences for the composition
- Non-original input must be acknowledged
- Musical score to be provided as well as a recorded medium (e.g. Tape/CD, Sibelius File)