



Music ATAR course Practical (performance and/or composition portfolio) examination requirements

2019

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Music ATAR course Practical (performance and/or composition portfolio) examination

This document contains general advice to teachers, candidates and parents on the Music ATAR course Practical (performance and/or composition portfolio) examination.

Students who are enrolled in a Year 12 ATAR course pair of units are required to sit both the practical and written ATAR course examinations. There are no exemptions and if candidates fail to sit and do not have an approved sickness/misadventure claim then the grades for the course units will not contribute to any of the WACE requirements.

The practical (performance) examination will be held during the period from **Saturday, 28 September to Sunday, 6 October 2019** (Saturday, Sunday and the public holiday included) at a metropolitan location. Candidates must be available to complete their practical (performance) examination during this time. A *Personalised practical examination timetable* (Appendix 1) for each candidate will be made available from **Thursday, 12 September 2019** for schools/providers to download via SIRS and for students to download via the School Curriculum and Standards Authority (the Authority) student portal. Country candidates must take their practical (performance) examination at the Authority's designated examination centre.

Practical (composition portfolio) examination submissions must be delivered by the school to the Authority between **8.30 am and 4 pm on Wednesday, 25 September 2019**. Non-school candidates will be notified by mail of the packaging and delivery instructions for their practical (composition portfolio) examination submission.

For Music, the ATAR course examination weightings are:

- Written examination paper 50%
- Practical (performance and/or composition portfolio) examination 50%

1. Reporting achievement

Teachers are responsible for ensuring the practical (performance and/or composition) examination requirements are met and making sure candidates are adequately prepared. Teachers must ensure they are using the current syllabus. Any further advice on matters related to the syllabus or assessment will be published in the *11to12 Circular*, which is available on the Authority website at <http://www.scsa.wa.edu.au/publications/circular-ecircular>.

Teachers should also refer to the ATAR course examination information published in Section 6 of the *WACE Manual 2019*, which is available on the Authority website at <http://www.scsa.wa.edu.au/publications/wace-manual>.

For all ATAR courses with a practical examination, for the pair of units, schools are required to submit to the Authority a:

- course mark out of 100 (weighted for each component)
- mark out of 100 for the written component
- mark out of 100 for the practical component
- grade for the completed pair of units.

2. Forms

The following forms will be used for the Music ATAR course practical examination and have been provided in this document as sample appendices only:

- Personalised practical examination timetable* (Appendix 1; performance only)
- *Repertoire cover page** (Appendix 2; performance only)
- *Declaration of confidentiality and conduct** (Appendix 3; performance accompanists only)
- *Declaration of authenticity** (Appendix 4; composition portfolio only)
- *Composition portfolio submission form** (Appendix 5; composition portfolio only)
- Predicted scores data entry form (Appendix 6)
- Information collection form (Appendix 7)
- Information summary sheet (Appendix 8).

Note: *Copies of these forms are available for download from the Music course page on the Authority website.

3. Information collection forms

The practical examination information collection forms listed below will be sent to schools in Term 2 and have been provided in this document as samples only. Schools are required to submit completed forms to the Authority by **Thursday, 6 June 2019**:

- Music ATAR course Practical examination information collection form
- Music ATAR course Practical examination information summary sheet.

In addition, schools will be sent the form below in Term 3. This form must be submitted to the Authority with the delivery of the composition portfolios on **Wednesday, 25 September 2019**.

- Music ATAR course Practical (composition portfolio) examination – Predicted scores data entry form.

4. Candidates with an injury, illness or disability

Candidates who have a permanent disability that could prevent them demonstrating their knowledge, understanding or skills in a standard practical examination may apply to be assessed under special examination arrangements. Candidates with a long-term injury or illness which existed prior to the beginning of Term 3 are to apply for special arrangements to be examined in an alternative format if the injury or illness will affect their participation in the standard practical examination. Application is made on the form available at all schools and must be received at the

Authority by **Wednesday, 31 July 2019**. These candidates will not be granted sickness/misadventure approval. Additional application forms may be obtained on request or from the Authority website at <http://www.scsa.wa.edu.au/forms/forms>.

5. Provisions for sickness/misadventure

Consideration may be given to candidates (except non-school candidates) who believe their performance in a practical examination may have been affected by an unexpected sickness, or unforeseen event beyond their control, close to or during the examination. Such candidates may apply for sickness/misadventure consideration. Application is made by the candidate by the prescribed date using the form available in schools or from the Authority website at <http://www.scsa.wa.edu.au/forms/forms>.

A candidate with an injury or illness existing at the start of Term 3 is not entitled to apply for sickness/misadventure consideration on the basis of the existing injury or illness.

6. Principles of external assessment

The marking process preserves the anonymity of the candidate and their school. This requires that candidates and their work are identified only by their WA student number.

The authenticity of the candidate's work in the submitted composition portfolio must be guaranteed. It is essential that:

- the main development of work takes place in school time
- work completed away from school is regularly monitored by the teacher
- each candidate completes and signs a *Declaration of authenticity*, (a legal document), that is then witnessed by the supervising teacher and the school Principal to endorse the originality/authenticity of the practical (composition portfolio) submission
- a copy of the signed *Declaration of authenticity* is kept by the teacher on record at the school
- this work is not submitted by the candidate in any other ATAR course
- only materials received by the specified time on the due date are permitted to be presented to the markers
- the teacher/supervisor has a significant role in monitoring candidate progress and in providing ongoing feedback and assessment throughout the process.

Teachers should monitor the candidate's work from the beginning to ensure that there is no plagiarism in the work that is to be submitted for marking. If the teacher has been unsuccessful in working with the candidate to avoid plagiarism then the teacher should sign the *Declaration of authenticity* and attach a note to this effect to the declaration at submission time.

Non-school candidates are to complete the *Declaration of authenticity* in the presence of an authorised witness. The following internet link provides a list of authorised witnesses: http://www.courts.dotag.wa.gov.au/W/witnessing_documents.aspx.

Markers apply a consistent standard to assess the candidate's work. This requires:

- a marking key for the examination
- attendance at a marker training meeting prior to the commencement of marking
- trial marking of work to ensure a common understanding of the marking key
- composition portfolios to be marked independently by a panel of at least two markers who then reconcile any differences between them
- each marking panel for performances to include at least one specialist of the relevant instrument and designated context, as well as a moderating marker
- the chief marker to ensure consistency throughout the marking by monitoring the marking process and reconciling significant differences where necessary.

7. Criteria for marking

The chief marker uses exemplars to set the standards based strictly on the criteria set down in the marking key. A numerical scale is used to assess each candidate in terms of:

| | | |
|---|--------|--|
| Performance: <ul style="list-style-type: none">• Technique• Style/expression• Program requirements | and/or | Composition portfolio: <ul style="list-style-type: none">• Compositional process• Composition portfolio requirements |
|---|--------|--|

8. Venues

All candidates are required to travel to the allocated venue. Venues for Music practical (performance) examinations will be located in the Perth metropolitan area. The Music practical (composition portfolio) examination submission information about the packaging and delivery of the composition portfolios will be sent to schools by **Tuesday, 17 September 2019**.

9. Country candidates travelling to Perth for examinations

Candidates from schools located less than 100 km from Perth are required to travel to the venue at their own expense.

Candidates from schools located more than 100 km from Perth:

- are not reimbursed for accommodation and/or meal costs
- must be accompanied by a chaperone if required to stay overnight
- will be reimbursed for petrol up to \$115 (on production of receipts) where a candidate is close enough to drive (i.e. in the area south of Geraldton, west of Kalgoorlie and north of Albany)

Note: all claims for petrol reimbursement must be sent to exams@scsa.wa.edu.au by **Friday, 22 November 2019**.

- will have an airfare arranged and paid for by the Department of Education (DoE) when required to fly to Perth.

Note: parents/schools who pay for airfares will not be reimbursed. When travelling by air the candidate will be met by a DoE employee and will have transport to/from the venue organised by the Authority.

10. Accompanist/s and accompaniment

For Music practical (performance) examinations:

- candidates are responsible for their own arrangements in regard to accompanist/s
- candidates are responsible for ensuring that the accompanist/s are available for the duration of the examination period **Saturday, 28 September to Sunday, 6 October 2019** (including the public holiday)
- candidates bear any costs associated with their accompanist/s
- candidates must arrange for their accompanist/s to complete a *Declaration of confidentiality and conduct form* acknowledging – their duty not to disclose any information relating to the examination; that they **cannot** identify the candidate or markers by name or converse with markers in the examination room; that their mobile phones must be switched off at all times and that they cannot be a Music ATAR course practical examination marker
- any candidate who is also an accompanist, must advise their teacher of this arrangement and the teacher must inform the Authority via the *Music ATAR course Practical examination information collection form* so they can be timetabled accordingly
- if due to the selected repertoire an accompanist requires a page turner, the candidate must advise their teacher and the teacher must provide relevant details to the Authority via the *Music ATAR course Practical examination information collection form* – a candidate **cannot** have a page turner
- live accompaniment can consist of up to eight performers with one performer per part
- accompanist/s may assist with tuning in the allocated set up/tuning period before the examination but not during the examination, and must not direct or control the timing or any other part of the examination
- warm-up time with the accompanist may not be possible, for instance where an accompanist accompanies several candidates
- candidates performing repertoire with accompaniment must provide the accompaniment (either live or recorded) appropriate to the selected repertoire
- a recorded accompaniment (e.g. on a personal listening device) must contain only backing or accompanying material
- a mobile phone can be used by a candidate to play a recorded accompaniment to their performance but it must be in 'flight mode'.

11. Examination options

The candidate must select **one** of the following options:

| Option | Examination type | Weighting | Practical examination |
|--------|---|-----------|--|
| 1 | Performance examination Candidates can perform: (a) one context, one instrument or (b) one context, two instruments or (c) two contexts, one instrument or (d) two contexts, two instruments (one per context) | 50% | <ul style="list-style-type: none"> • minimum of two contrasting pieces for each performance • warm up/set up/tuning (5 minutes) • performance (a) 15–20 minutes; performances (b–d) 7–10 minutes for each examination <p>Note: options 1(b), 1(c) or 1(d) will be scheduled for two separate examination times. These two examinations may be on separate days and/or at different venues.</p> |
| 2 | Composition portfolio | 50% | <ul style="list-style-type: none"> • minimum of three compositions with a total combined time of 15–20 minutes • minimum of two compositions for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument • one composition may be an arrangement of another composer's work. This composition must constitute less than 50% of the total combined time of the portfolio |
| 3 | Performance examination and | 25% | <ul style="list-style-type: none"> • minimum of two contrasting pieces • warm up/set up/tuning (5 minutes) • performance 7–10 minutes |
| | Composition portfolio | 25% | <ul style="list-style-type: none"> • minimum of two compositions with a total combined time of 7–10 minutes • minimum of one composition for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument • one composition may be an arrangement of another composer's work. This composition must constitute less than 50% of the total combined time of the portfolio |

12. Performance examination procedure

12.1. Candidate requirements

On the day of the practical (performance) examination the candidate is required to report to a supervisor at the examination venue at the scheduled reporting time. This reporting time is 30 minutes before the scheduled time of the examination. Candidates who arrive 25 minutes after the scheduled reporting time will not be admitted to the practical (performance) examination and the examination cannot be rescheduled. The examination process will take approximately one hour.

Candidates must ensure that nothing they carry or wear can identify either them, their school, club or achievements, including equipment or stamped/labelled music. If this does occur, candidates will be referred to the Breach of Examination Rules committee. Candidates are required to wear neat, appropriate and comfortable clothing.

The candidate is required to bring with them:

- the Personalised practical examination timetable containing their WA student number
- three copies of the performing score (or explanatory notes, if a score is not required) attached to the *Repertoire cover page* for the markers. It is preferable for candidates to have a copy of the original published score, with any extra photocopies to be retained by the markers and disposed of at the conclusion of the examination period
- their own accompanist/s if required, (appropriate to the selected repertoire, up to eight ensemble members are allowed) and a completed *Declaration of confidentiality and conduct form* for each accompanist. Failure to submit the form/s could result in a referral to the Breach of Examination Rules committee.

The Authority will provide the following equipment for the Music performance examinations

- a piano
- an extra piano, if required to suit individual repertoire needs, but this must be formally requested via the *Music ATAR course Practical examination information collection form*
- a drum set for Jazz and Contemporary candidates; drum set includes: snare drum, bass drum, floor tom-tom, two mounted tom-toms, hi-hat cymbal, two crash cymbals, one ride cymbal
- Western Art Music percussion candidates only; percussion instruments: four timpani, one xylophone, one marimba, one vibraphone and a drum set; extra percussion instruments must be formally requested via the *Music ATAR course Practical examination information collection form*
- a PA system for Jazz and Contemporary candidates; however, voice candidates may prefer to use their own microphone
- an amplifier for electric guitar and bass guitar candidates. Candidates may bring their own amplifier if preferred.
- a standard 3.5 mm jack lead to connect electronic devices to speakers.

After reporting to the supervisor to verify their *Personalised practical examination timetable* and to submit the *Declaration of confidentiality and conduct* accompanist form/s, the candidate is able to warm up and prepare in an allocated room. The *Repertoire cover page* and the three copies of the performing scores (or explanatory notes, if a score is not required) must be presented to the

markers. The candidate can refer to the *Repertoire cover page* when stating their WA student number.

Once in the examination room, the candidate is permitted up to five minutes to set up, warm up and tune prior to the commencement of the examination (percussion and drum set candidates have additional time – see 12.2.1., 12.2.2. and 12.2.3.). Candidates may use a tuning device or a mobile phone (in ‘flight mode’) for this purpose.

The candidate may take up to 60 seconds between each piece. This could be a break for preparation and composure, changing between instruments, an accompanist to enter or exit the room or to take a drink of water. Candidates should continue the examination when ready and not wait for the remainder of the 60 seconds to expire. If retuning is required the candidate must initiate it. The markers will stop a performance if a candidate plays over the allocated time.

The candidate is to leave the examination area once they have completed their examination, and must not have contact with candidates waiting to be examined, or teachers, or other parties who are seeking feedback from the examination until all the examinations have concluded. Failure to do so may result in a breach of examination rules.

12.2. Context-specific requirements

For all contexts:

- the candidate must select a performance context.
- the candidate must present a minimum of **two** contrasting pieces for each performance.
- the repertoire should contrast in tempo, genre/style and era as appropriate to context.
- the candidate may perform some repertoire in a different context, providing the majority of the repertoire is in the context selected. Note: in this instance, only **one** examination is required.
- if the candidate selects **two** contexts (Option 1 (c) or Option 1 (d)), the stipulated piece and time requirements for each context must be met.
- the instrument/s chosen for the examination are selected from the list provided in the document *Music Performance Resource Package*.

12.2.1. Western Art Music

- Three copies of an accurate performing score must be presented, outlining the candidate’s role within the piece, e.g. repeats, stylistically appropriate ornamentation, accompaniment reductions (e.g. introduction, interludes).
- Percussion candidates are permitted an additional 5 minutes for warm-up/set-up/tuning (10 minutes in total).
- Voice candidates must present at least one song in a language other than English.

12.2.2. Jazz

- The performance must demonstrate an ability to improvise appropriate to the repertoire.
- A swing feel must be demonstrated in some of the repertoire.
- Three copies of an accurate, detailed performing score must be presented, outlining clearly the candidate’s part, form/structure, instrumentation, and playing order of solos/improvisations:

- candidates can either choose to provide a mud map outlining the above requirements in addition to a standard lead sheet (melody plus chords), or provide an annotated score. While there is an understanding that candidates may extemporise on any given melodic and/or rhythmic material, a standard lead sheet must be provided for each melodic instrument.
 - the candidate's part does not necessarily infer that every note must be provided in the performing score. For example, a drum part can be indicated as a one bar example of the main grooves in playing order. Alternatively, the candidate can provide a partially-notated score with use of appropriate symbols to indicate repeated patterns. Drum fills are not required to be notated.
 - for voice candidates, lyrics and chords alone do not satisfy acceptable score requirements for examination purposes. Vocal scores must have the melody, associated lyrics and any additional instructions to indicate variation from the score during the performance.
 - all improvisations must be indicated clearly as a section within the overall form/structure. In addition, all melody instruments must provide the chord guide over which the candidate is improvising. Drum set candidates are only required to indicate the section in which they will be improvising.
- A candidate performing on both acoustic guitar and electric guitar can only sit **one** examination.
 - Voice candidates must demonstrate use of a microphone appropriate to repertoire.
 - Drum set candidates are permitted an additional 5 minutes for warm up/set up/tuning (10 minutes in total).
 - When accompanied the candidate must demonstrate that they are the featured soloist for the majority of the performance.

12.2.3. Contemporary

- The performance must demonstrate an ability to solo and/or improvise appropriate to the repertoire.
- The document *Music Performance Resource Package* recommends suitable solo and ensemble repertoire of an appropriate standard for all instruments in the Contemporary context. While typical pieces are suggestions only, they are an indication of the standard of performance required.
- The performance must contain repertoire that demonstrates stylistic variety and versatility of technique.
- When accompanied the candidate must demonstrate that they are the featured soloist for the majority of the performance.
- Three copies of an accurate, detailed performing score must be presented, outlining clearly the candidate's part, form/structure, instrumentation, and playing order of solos/improvisations (if applicable).
 - candidates can either choose to provide a mud map outlining the above requirements in addition to a standard lead sheet (melody plus chords), or provide an annotated score. While there is an understanding that candidates may extemporise on any given melodic and/or rhythmic material, a standard lead sheet must be provided for each melodic instrument.

- the candidate's part does not necessarily infer that every note must be provided in the performing score. For example, a drum part can be indicated as a one bar example of the main grooves in playing order. Alternatively, the candidate can provide a partially-notated score with use of appropriate symbols to indicate repeated patterns. Drum fills are not required to be notated.
 - for voice candidates, lyrics and chords alone do not satisfy acceptable score requirements for examination purposes. Vocal scores must have the melody, associated lyrics and any additional instructions to indicate variation from the score during the performance.
 - all improvisations must be indicated clearly as a section within the overall form/structure. In addition, all melody instruments must provide the chord guide over which the candidate is improvising. Drum set candidates are only required to indicate the section in which they will be improvising.
- Bass and drums:
 - do not regularly feature as soloists. Many recommended instrumental pieces therefore have passages that are accompaniment by nature. For example, a bass part during a singer's verse.
 - drum set candidates are permitted an additional 5 minutes for warm up/set up/tuning (10 minutes in total).
 - Guitar:
 - candidates performing on both acoustic guitar and electric guitar can only sit **one** examination.
 - Piano/Keyboard:
 - candidates can perform a maximum of **one** piece as an accompaniment. All other repertoire must be arranged for the pianist/keyboard player as the feature instrument.
 - Voice:
 - candidates must demonstrate use of a microphone appropriate to repertoire.
 - candidates accompanying themselves on guitar or piano/keyboard can only sit **one** examination. The teacher must indicate this on the *Music ATAR course Practical examination information collection form* by selecting voice and own accompaniment. Candidates who choose to sit this examination option and intend to continue study in this area are advised to review the entrance requirements for specific institutions.

12.2.4. Music Theatre

- Only voice candidates may select Music Theatre.
- Three copies of an accurate performing score must be presented, outlining the candidate's role within the piece (e.g. repeats, stylistically appropriate ornamentation, accompaniment reductions, or the inclusion or exclusion of sections of dialogue).
- As emphasised in the marking key, candidates must demonstrate appropriate characterisation and dramatic sub-text. This may (but not necessarily) involve gestures, moving within the

performance space and interacting with imagined co-performers. For each piece, the candidate should become the character who sings the song.

13. Breach of examination rules

An alleged breach of examination rules is referred to the Breach of Examination Rules committee. Further information related to breach of examination (malpractice) can be found at <http://www.scsa.wa.edu.au/publications/year-12-information>.

A breach of one of these rules can result in cancellation of a part or all of the practical raw examination mark.

A referral to the Breach of Examination Rules Committee could result if the candidate does not submit a completed *Declaration of confidentiality and conduct* or *Declaration of authenticity*. A referral could also result if the candidate makes contact after their examination, and before all of the examinations are concluded, with candidates waiting to be examined, teachers, or other parties who are seeking feedback from the examination.

A referral to the committee will result if a candidate:

- carries or wears items that identify either them, their school, club or achievements, including equipment or stamped/labelled music
- submits work in the composition portfolio that is not in accordance with the signed *Declaration of authenticity*
- submits a composition portfolio that contains supporting documents, equipment or visual recordings that identify the candidate's name, school and/or teacher
- has a mobile phone in the examination that is not in 'flight mode'.

14. Composition portfolio: Option 2 and Option 3

The composition portfolio must be completed during the pair of units studied. The composition portfolio contents must address the following:

| Option | Examination type | Practical examination |
|--------|-------------------------|--|
| 2 | Composition portfolio | <ul style="list-style-type: none"> • minimum of three compositions with a total combined time of 15–20 minutes • minimum of two compositions for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument • one composition may be an arrangement of another composer's work. This composition must constitute less than 50% of the total combined time of the portfolio |
| 3 | Performance examination | <ul style="list-style-type: none"> • minimum of two contrasting pieces • warm up/set up/tuning (5 minutes) • performance: 7–10 minutes |

| Option | Examination type | Practical examination |
|--------|-----------------------|--|
| | Composition portfolio | <ul style="list-style-type: none"> • minimum of two compositions with a total combined time of 7–10 minutes • minimum of one composition for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument • one composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio |

14.1. The composition portfolio must contain:

- printed scores for the entire portfolio
- audio and/or visual recordings of compositions
- the completed *Composition portfolio submission form* (Appendix 5) which includes:
 - a list of composition titles, in the order in which the printed materials are presented
 - a *Composer’s statement* – a 200–300 word statement that provides insight into the composer’s influences and the portfolio as a whole
 - individual *Composition outlines* for each piece in the portfolio – a short description of the compositional process and musical analysis of the work
 - references/acknowledgements of the use of another person’s work (musical or otherwise) as part of the portfolio
- an electronic backup (e.g. USB drive) including all scores, the *Composition portfolio submission form* and any other printed materials included in the portfolio submission.

A completed *Declaration of authenticity* must **not** be attached to the practical (composition portfolio) examination submission. The completed declaration must be placed in the folder provided for this purpose by the Authority. Candidates must submit their practical (composition portfolio) examination submission through the school.

14.2. The candidate must ensure that:

- the composition portfolio is labelled as *Music Composition Portfolio*
- all work is packaged and labelled with their WA student number
- supporting documents or equipment submitted do **not** contain their name
- visual recordings of performances do **not** contain any identifiable school items, such as uniforms or equipment
- the materials in the composition portfolio do not contain any teacher comments or markings
- the composition portfolio contains a degree of contrast. This contrast may be evident through style/context, tempo, form, instrumentation, etc.
- all parts of the *Composition portfolio submission form* are complete, including a separate *Composition outline* for each musical item in the portfolio. Ensure written statements are sufficiently detailed and do not exceed the maximum lengths stipulated

- the total combined time (as determined by the added lengths of the recordings supplied) is within the time range specified above
- scores presented can be in any format, appropriate to the context. Performance directions and notes should be included where required for clarity. Any type of score should provide sufficient detail to enable the work to be reproduced without the need to refer to an audio/video recording
- scores that include transposing instruments should be submitted as non-transposing scores for ease of reading by the markers (e.g. in a piece in the key of C major that includes an E flat alto saxophone, the saxophone part should be written in the key of C major, **not** the transposed key of A major)
- all compositions are recorded using instruments/voices for which they have been composed, whether a live recording or by use of software. These recordings must be submitted as an audio or video file (e.g. MP3, AVI), not in notation- or recording-software formats (e.g. Sibelius, GarageBand, Pro Tools).

15. Submission of the composition portfolio

Schools are required to deliver the practical (composition portfolio) examination submissions between **8.30 am** and **4 pm** on **Wednesday, 25 September 2019**. Late submissions will not be accepted and candidates who do not submit a composition portfolio will not receive a mark for that component of the practical examination. Further information about the packaging and delivery of the composition portfolios will be sent to schools by **Tuesday, 17 September 2019**.

Schools must ensure that:

- all written documentation is presented in **both** electronic and hard copy
- materials are firmly affixed within the composition portfolio
- a completed *Declaration of authenticity* for each candidate is returned to the Authority in the folder provided (**not** attached to or included in the individual candidate's portfolio)
- a completed Music ATAR course Practical (composition portfolio) examination – Predicted scores data entry form is submitted with the delivery of the composition portfolios.

Any composition portfolio submitted without a completed *Declaration of authenticity* will result in a referral to the Breach of Examination Rules committee.

15.1. Predicted marks

At the time of submitting the composition portfolio, schools are required to submit a predicted mark out of 100 for the practical (composition portfolio) examination submission. If there is a large discrepancy between the predicted mark and the examination mark, the practical (composition portfolio) examination submission is reviewed by the chief marker. This process assists in ensuring the integrity of the practical (composition portfolio) examination marks.

15.2. Collection of the composition portfolios

Practical (composition portfolio) examination submissions must be collected by metropolitan schools from the Authority between **8.30 am** and **4 pm** on **Wednesday, 16 October 2019**. Submissions not collected by metropolitan schools will be destroyed in accordance with the DoE's retention and

disposal schedule. Non-school candidates will be notified by mail to their home address of the arrangements for collecting their composition portfolios. Country schools will have practical (composition portfolio) examination submissions returned via post.

16. Key dates

| | |
|-------------------------------|---|
| 6 June 2019 | <i>Music ATAR course Practical examination information collection form and Music ATAR course Practical examination Information summary sheet due</i> |
| 26 July 2019 | Last date for withdrawal of enrolment from ATAR courses with a practical examination component |
| 31 July 2019 | <ul style="list-style-type: none"> • Last date for completed application forms for alternative format ATAR course practical examinations • Last date for changes to Music ATAR course practical examination instruments in which the candidates are to be examined and their accompanists |
| 12 September 2019 | <ul style="list-style-type: none"> • Personalised examination timetables can be downloaded by schools/providers from SIRS • Students can access their personalised examination timetables via the Authority's student portal |
| 17 September 2019 | Practical (composition portfolio) examination submission information received by schools/providers |
| 25 September 2019 | Practical (composition portfolio) examination submissions due between 8.30 am and 4 pm |
| 28 September – 6 October 2019 | Music ATAR course Practical (performance) examinations |
| 16 October 2019 | Practical (composition portfolio) examination submissions collected by schools from the designated venue |

Appendix 1: Personalised practical examination timetable



Government of **Western Australia**
School Curriculum and Standards Authority



2019 ATAR Course examinations
Personalised practical examination timetable
Practical (performance) examination in
Music

WA student number:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| X | X | X | X | X | X | X | X |
|---|---|---|---|---|---|---|---|

Candidate: Sample Candidate

School name: Sample School

School code: xxxx

Examination details

Course: Music

Instrument: Sample Instrument

Date: Day, Date Month Year

Reporting time: 9.00 am

Examination time: 9.30 am

Venue: Sample Venue

Reporting location: Reception
Refer to the map on the following page

These examination details are final and no changes can be made.

Candidates who arrive 25 minutes after the scheduled examination reporting time will not be admitted to the practical (performance) examination and the examination cannot be rescheduled.

Candidates are responsible for the management of their accompanist/s and submission of the *Declaration of confidentiality and conduct for accompanist* form.

Candidates must not wear or carry anything that identifies either them, their school, club or achievements. If this does occur, candidates will be referred to the Breach of Examination Rules Committee.

Candidates are required to sign this sheet prior to the examination. This signed timetable is shown to the supervisor when registering at the examination venue for the practical (performance) examination.

Candidates must leave the examination area once they complete the examination. Candidates must not have contact with candidates waiting to be examined, or teachers, or other parties who are seeking feedback from the examination. Failure to do so may result in a breach of examination rules.

Candidates must not contact the venue about the examination arrangements. Any queries must be directed to the School Curriculum and Standards Authority on 9273 6377.

Signature: Date:

Emergency contact for candidates: Phone 9273 6377.

Appendix 2: Repertoire cover page



Government of **Western Australia**
School Curriculum and Standards Authority



Music ATAR course Practical (performance) examination 2019

Repertoire cover page

WA student number:

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Option (please tick one only)

- 1(a): one context, one instrument
- 1(b): one context, two instruments
- 1(c): two contexts, one instrument
- 1(d): two contexts, two instruments
- 3: performance examination and composition portfolio

Context (please tick one only)

- Contemporary
- Jazz
- Music Theatre
- Western Art Music

Instrument:

Instructions to candidates

- A completed copy of this cover page is to be attached to the front of each of the three copies of your repertoire.
- Attach to each of the cover pages, in order of the recital, a copy of each performing score (or explanatory notes if a score is not required). Do not add any other personalised cover pages.
- Your name, teacher's name, school or other identifying material must not appear on this cover page or on any page.
- Take these three sets of documents to your practical performance examination. Give one copy to each of the three markers and label as follows:

This is: copy 1 copy 2 copy 3 (Tick one box)

Contemporary and Jazz candidates

An accurate performing score must be presented outlining the candidate's part, form/structure, instrumentation and playing order of solos/improvisations.

Examination repertoire

| Composer/arranger | Title | Era/style/genre |
|-------------------|-------|-----------------|
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

Appendix 3: Declaration of confidentiality and conduct by accompanist



Government of **Western Australia**
School Curriculum and Standards Authority



Music ATAR course Practical (performance) examination 2019

Declaration of confidentiality and conduct for accompanist

Candidates must arrange for this form to be completed by each person accompanying them in the Music ATAR course Practical (performance) examination 2019. Failure by the candidate to submit this completed Declaration to the supervisor when reporting at the examination venue for the practical (performance) examination could result in a referral to the Breach of Examination Rules Committee.

Declaration of confidentiality and conduct

As an accompanist to a candidate performing in the Music ATAR course Practical (performance) examination 2019, I declare that I am providing an official service in a confidential context and that I therefore have a duty not to disclose any information relating to the examination.

I understand that if I disclose any information about the examination it would be a breach of the *School Curriculum and Standards Authority Act 1997* and the *Criminal Code Act Compilation Act 1913*.

I acknowledge that as an accompanist to a candidate I cannot identify the candidate or markers by name or converse with the markers in the examination room and that I must have my mobile phone switched off at all times. I may assist with tuning in the allocated tuning period before the examination but not during the examination, and must not direct or control the timing or any other part of the examination.

I acknowledge that I cannot be employed by the Department of Education as a marker of the Music ATAR course Practical (performance) examination in 2019.

Name: _____

Address: _____

Signature: _____ Date: _____

Candidate details

Name of the candidate being accompanied: _____

WA student number:

| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|

Date of candidate's examination: _____ Session time: _____

I acknowledge that as a candidate of the Music ATAR course Practical (performance) examination 2019, I am responsible for the management of my accompanist/s and completion and submission of the *Declaration of confidentiality and conduct for accompanist* form.

Signature of candidate: _____ Date: _____

Appendix 4: Declaration of authenticity



Government of **Western Australia**
School Curriculum and Standards Authority



Practical (performance/portfolio/production) examination

Declaration of authenticity

ATAR course: (Circle one course)

| | | | | | | |
|-----|-----|-----|-----|-----|-----|------------------------------|
| DAN | DES | DRA | MDT | MPA | VAR | MUS Composition portfolio |
|-----|-----|-----|-----|-----|-----|------------------------------|

This form must be completed by candidates enrolled to sit the examination for these courses only. Failure to submit a completed Declaration of authenticity could result in a referral to the Breach of Examination Rules Committee.

Candidate declaration

Name: _____ School code: _____

WA student number

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

As a candidate for the practical (performance/portfolio/production) examination, I declare that:

- I have completed all the work contained in this submission through the duration of the ATAR course units being examined
- none of the work performed or submitted was worked upon directly by a teacher or any other person or company except those acknowledged, if appropriate, in the references or acknowledgments section or form
- none of the work in this examination was submitted for external assessment in any other ATAR course examination
- all documentation submitted is accurate.

Signature: _____ Date: _____

Note:

1. To maintain anonymity, this signed declaration form must accompany, but **not** be attached to, the submission or where applicable for performance examinations be submitted to the supervisor at the examination venue and **not** presented to the markers.
2. Teachers **must** keep a completed copy of this form on official school records.

Principal and teacher declarations

This section is to be signed by the school principal and the candidate's teacher.

I declare that, to the best of my knowledge the work performed or submitted:

- has been completed by the candidate throughout the duration of the ATAR course being examined
- has been developed mainly in school time, and any work away from school was regularly monitored
- has not been worked upon directly by a teacher or any other person or company and, if applicable, work has been formally referenced or acknowledged
- has not been submitted for external assessment in any other course or program
- has been checked and meets the practical examination requirements
- is in working order, i.e. appropriate USBs, DVDs and CDs are formatted correctly.

| | Teacher | Principal |
|------------|---------|-----------|
| Name: | | |
| Signature: | | |
| Date: | | |

Non-school candidates

An authorised witness needs to witness your signature and complete this section. See the following link: www.courts.dotaq.wa.gov.au/W/witnessing_documents.aspx for a list of authorised witnesses.

Authorised witness

Name: _____

Address: _____

Signature: _____ Date: _____

Appendix 5: Composition portfolio submission form



Government of **Western Australia**
School Curriculum and Standards Authority



Music ATAR course Practical (composition portfolio) examination 2019

Composition portfolio submission form

WA student number:

| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|

Examination type (tick one option):

| | | | |
|--------------------------|--|--------------------------|---|
| <input type="checkbox"/> | Composition portfolio only (Option 2) | <input type="checkbox"/> | Performance and composition portfolio (Option 3) |
|--------------------------|--|--------------------------|---|

List of composition titles

List the titles of the compositions included in the portfolio, in the order in which the printed materials are presented:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
- _____
- _____
- _____

List any other items (other than the above listed scores, e.g. USB drives) included with this composition portfolio submission:

Appendix 5: Composition portfolio submission form

| Composition outline | Item number / |
|----------------------------|----------------------|
|----------------------------|----------------------|

(e.g. 1/4: piece number one in a portfolio of four pieces)

Complete a separate *Composition outline* for each piece of music in the portfolio. Each outline must be no longer than one page, may be as short as the candidate deems adequate and must:

- outline the inspiration behind the composition and explain the generation and development of ideas. This must be supported by evidence within the composition. Candidates can acknowledge the influence of any specific style/genre, composition and/or composer/arranger/performer, including any non-original input
- cite use of, or reference to, another person's work (musical, literary or otherwise) and **must be referenced correctly**
- write a brief musical analysis of the piece, addressing features such as: form/structure, melody, harmonisation, instrumentation, accompaniment writing and/or stylistically-appropriate orchestration/arranging techniques.

Handwriting practice lines (horizontal lines) for the composition outline.

Make additional copies of this page as required.

Appendix 7: Music ATAR course Practical examination Information collection form

**Music ATAR course Practical examination 2019
Information collection form
(To be completed by the candidate's classroom teacher)**

School name: _____

School code

Candidate name: _____

WA student number

When completing this form please refer to the *Music ATAR course Practical examination requirements 2019* document published by the Authority. Shade the boxes that apply to this candidate in blue or black ball point pen only. Do not use a gel or erasable pen. For example: ■

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|--|-------------------------------------|-----------------------------------|---------------------------------|--|--------------------------------|-------------------------------|--------------------------------------|----------------------------------|--------------------------------------|------------------------------------|--|-------------------------------|--|----------------------------------|---|-----------------------------------|--------------------------------|--|--------------------------------|------------------------------------|--------------------------------------|-------------------------------|--------------------------------|--|--------------------------------|-----------------------------------|------------------------------------|----------------------------------|-----------------------------------|-----------------------------------|--|---|--|--------------------------------|--|-----------------------------------|--|--|---|--------------------------------|--------------------------------|
| Option 1: 1(a) One context, one instrument <input type="checkbox"/> 1(b) One context, two instruments <input type="checkbox"/> 100% Performance 1(c) Two contexts, one instrument <input type="checkbox"/> 1(d) Two contexts, two instruments <input type="checkbox"/> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <p style="text-align: center;">Western Art Music</p> <table style="width: 100%; border: none;"> <tr> <td><input type="checkbox"/> Flute</td> <td><input type="checkbox"/> Percussion</td> </tr> <tr> <td><input type="checkbox"/> Clarinet</td> <td><input type="checkbox"/> Violin</td> </tr> <tr> <td><input type="checkbox"/> Bass Clarinet</td> <td><input type="checkbox"/> Viola</td> </tr> <tr> <td><input type="checkbox"/> Oboe</td> <td><input type="checkbox"/> Violoncello</td> </tr> <tr> <td><input type="checkbox"/> Bassoon</td> <td><input type="checkbox"/> Double Bass</td> </tr> <tr> <td><input type="checkbox"/> Saxophone</td> <td><input type="checkbox"/> Harp – pedal harp</td> </tr> <tr> <td><input type="checkbox"/> Horn</td> <td><input type="checkbox"/> Harp – non-pedal harp</td> </tr> <tr> <td><input type="checkbox"/> Trumpet</td> <td><input type="checkbox"/> Classical Guitar</td> </tr> <tr> <td><input type="checkbox"/> Trombone</td> <td><input type="checkbox"/> Organ</td> </tr> <tr> <td><input type="checkbox"/> Bass Trombone</td> <td><input type="checkbox"/> Piano</td> </tr> <tr> <td><input type="checkbox"/> Euphonium</td> <td><input type="checkbox"/> Harpsichord</td> </tr> <tr> <td><input type="checkbox"/> Tuba</td> <td><input type="checkbox"/> Voice</td> </tr> </table> | <input type="checkbox"/> Flute | <input type="checkbox"/> Percussion | <input type="checkbox"/> Clarinet | <input type="checkbox"/> Violin | <input type="checkbox"/> Bass Clarinet | <input type="checkbox"/> Viola | <input type="checkbox"/> Oboe | <input type="checkbox"/> Violoncello | <input type="checkbox"/> Bassoon | <input type="checkbox"/> Double Bass | <input type="checkbox"/> Saxophone | <input type="checkbox"/> Harp – pedal harp | <input type="checkbox"/> Horn | <input type="checkbox"/> Harp – non-pedal harp | <input type="checkbox"/> Trumpet | <input type="checkbox"/> Classical Guitar | <input type="checkbox"/> Trombone | <input type="checkbox"/> Organ | <input type="checkbox"/> Bass Trombone | <input type="checkbox"/> Piano | <input type="checkbox"/> Euphonium | <input type="checkbox"/> Harpsichord | <input type="checkbox"/> Tuba | <input type="checkbox"/> Voice | <p style="text-align: center;">Jazz</p> <table style="width: 100%; border: none;"> <tr> <td><input type="checkbox"/> Flute</td> </tr> <tr> <td><input type="checkbox"/> Clarinet</td> </tr> <tr> <td><input type="checkbox"/> Saxophone</td> </tr> <tr> <td><input type="checkbox"/> Trumpet</td> </tr> <tr> <td><input type="checkbox"/> Trombone</td> </tr> <tr> <td><input type="checkbox"/> Drum Kit</td> </tr> <tr> <td><input type="checkbox"/> Electric and/or Acoustic Guitar</td> </tr> <tr> <td><input type="checkbox"/> Electric Bass Guitar and/or Acoustic Double Bass</td> </tr> <tr> <td><input type="checkbox"/> Piano and/or Keyboard</td> </tr> <tr> <td><input type="checkbox"/> Voice</td> </tr> </table> | <input type="checkbox"/> Flute | <input type="checkbox"/> Clarinet | <input type="checkbox"/> Saxophone | <input type="checkbox"/> Trumpet | <input type="checkbox"/> Trombone | <input type="checkbox"/> Drum Kit | <input type="checkbox"/> Electric and/or Acoustic Guitar | <input type="checkbox"/> Electric Bass Guitar and/or Acoustic Double Bass | <input type="checkbox"/> Piano and/or Keyboard | <input type="checkbox"/> Voice | <p style="text-align: center;">Contemporary</p> <table style="width: 100%; border: none;"> <tr> <td><input type="checkbox"/> Drum Kit</td> </tr> <tr> <td><input type="checkbox"/> Electric and/or</td> </tr> <tr> <td><input type="checkbox"/> Electric Bass Guitar Acoustic Guitar</td> </tr> <tr> <td><input type="checkbox"/> Piano and/or Keyboard</td> </tr> <tr> <td><input type="checkbox"/> Voice</td> </tr> </table> <hr/> <p style="text-align: center;">Music Theatre</p> <table style="width: 100%; border: none;"> <tr> <td><input type="checkbox"/> Voice</td> </tr> </table> | <input type="checkbox"/> Drum Kit | <input type="checkbox"/> Electric and/or | <input type="checkbox"/> Electric Bass Guitar Acoustic Guitar | <input type="checkbox"/> Piano and/or Keyboard | <input type="checkbox"/> Voice | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Flute | <input type="checkbox"/> Percussion | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Clarinet | <input type="checkbox"/> Violin | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Bass Clarinet | <input type="checkbox"/> Viola | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Oboe | <input type="checkbox"/> Violoncello | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Bassoon | <input type="checkbox"/> Double Bass | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Saxophone | <input type="checkbox"/> Harp – pedal harp | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Horn | <input type="checkbox"/> Harp – non-pedal harp | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Trumpet | <input type="checkbox"/> Classical Guitar | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Trombone | <input type="checkbox"/> Organ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Bass Trombone | <input type="checkbox"/> Piano | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Euphonium | <input type="checkbox"/> Harpsichord | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Tuba | <input type="checkbox"/> Voice | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Flute | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Clarinet | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Saxophone | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Trumpet | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Trombone | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Drum Kit | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Electric and/or Acoustic Guitar | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Electric Bass Guitar and/or Acoustic Double Bass | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Piano and/or Keyboard | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Voice | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Drum Kit | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Electric and/or | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Electric Bass Guitar Acoustic Guitar | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Piano and/or Keyboard | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Voice | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Voice | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Option 2: 100% Composition portfolio <input type="checkbox"/> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Option 3: 50% Composition portfolio and 50% performance <input type="checkbox"/> Also select candidate's single instrument above for their performance | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <p>Special equipment requests</p> <p>Please refer to the <i>Music ATAR course Practical examination requirements 2019</i> document which specifies what items are provided. If your required item is not listed please enter it below.</p> <p><input type="checkbox"/> Second piano required</p> <p><input type="checkbox"/> Non-transportable items required: _____</p> <p><input type="checkbox"/> Percussion and drum kit candidates only, additional instrument(s) required must be listed. DO NOT list instruments provided by the Authority or being brought in by the candidate.</p> <p>_____</p> <p>_____</p> <p>_____</p> <p style="text-align: center;">Candidates must provide their own sticks and mallets and are encouraged to bring their own cymbals, if required.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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Appendix 7: Music ATAR course Practical examination Information collection form

| Accompanist information | | | |
|---|---|--------------------|--------------------------|
| No accompanist <input type="checkbox"/> | | | |
| The candidate must confirm that the accompanist/s are available for the whole examination period: Saturday, 28 September – Sunday, 6 October 2019. If any accompanist is also a Music ATAR course practical (performance) examination candidate for 2019, please indicate this clearly by stating their WA student number after their name below. | | | |
| Context | Candidate's instrument | Accompanist's name | Accompanist's instrument |
| i) _____ | _____ | _____ | _____ |
| ii) _____ | _____ | _____ | _____ |
| If an accompanist requires a page turner due to the repertoire (candidate cannot have a page turner), please indicate <input type="checkbox"/> | | | |
| Name of page turner _____ | | | |
| Group accompaniment details | | | |
| If accompanied by an ensemble, please shade the following box and complete the section below. <input type="checkbox"/> | | | |
| If accompanied by two groups, in two different contexts and/or for two different instruments please photocopy this page and provide details for the second group. Please DO NOT STAPLE the sheets. | | | |
| Candidate's context | Candidate's instrument | | |
| _____ | _____ | | |
| Accompanist's name | Accompanist's instrument | | |
| 1. _____ | _____ | | |
| 2. _____ | _____ | | |
| 3. _____ | _____ | | |
| 4. _____ | _____ | | |
| 5. _____ | _____ | | |
| 6. _____ | _____ | | |
| 7. _____ | _____ | | |
| 8. _____ | _____ | | |
| Additional information _____ _____ | | | |
| I declare that the information on this form is accurate, and I understand no changes can be made after Wednesday, 12 June 2019. I have retained a copy of this form on file. | | | |
| Name _____ of candidate | Signature _____ of candidate | Date _____ | |
| Name _____ of classroom teacher | Signature _____ of classroom teacher | Date _____ | |

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Appendix 8: Music ATAR course Practical examination Information summary sheet

EXM064

School Curriculum and Standards Authority
Music ATAR course Practical examination 2019
Information summary sheet

Date DD/MM/YY

School: **Sample School**

School code: **XXXX**

Instructions to the Music ATAR classroom teacher:

1. Please check that all the students in your Music ATAR class are listed for their Music ATAR course Practical examination in the table below.

| Students enrolled to sit the 2019 Music Practical examination | | |
|---|--------------------|--|
| WA student number | Candidate Name | Shade box <input type="checkbox"/> if returning form |
| 25555551 | Surname, Firstname | <input type="checkbox"/> |
| 25555552 | Surname, Firstname | <input type="checkbox"/> |
| 25555553 | Surname, Firstname | <input type="checkbox"/> |
| 25555554 | Surname, Firstname | <input type="checkbox"/> |
| 25555555 | Surname, Firstname | <input type="checkbox"/> |
| 25555556 | Surname, Firstname | <input type="checkbox"/> |
| 25555557 | Surname, Firstname | <input type="checkbox"/> |

- a) If a student no longer attends your Music class but is listed in the table, they must be **removed** from enrolment in the Music ATAR course in the SIRS database by the school, **before** you return the forms to Dianne Rogers.
- b) If a student is studying a pair of Music ATAR course units but is NOT listed in the table, they must be **enrolled** in the correct Music ATAR course units in the SIRS database by the school **before** a candidate *Information collection form* can be generated for them.

Note: Students who are studying for the Music ATAR course examination not in Year 12 (in Year 11 or earlier) are not automatically enrolled to sit the examination and must be enrolled in the SIRS database by the school. In accordance with the 2019 Activities Schedule, the deadline for applications to sit the 2019 ATAR examinations for students not in Year 12 is 4 April 2019. Note: no further applications can be accepted after this date.

2. If (a) and/or (b) occurs in your Music ATAR class, notify the ATAR examination contact person in your school, request they amend the SIRS Student Examination Enrolment by courses and obtain a copy of report CSE013 for Music. The updated report should include all the students who are enrolled to sit their Music ATAR course practical examination at your school.
3. If (b) occurs in your class, email the updated Music ATAR course CSE013 report to Dianne Rogers using the contact details, at the end of this form. An updated personalised *Information collection form/s* must be generated and sent to you by Dianne Rogers for the student/s who have been added to the enrolments for the Music ATAR course in the SIRS database by the school.
4. Complete each candidate's *Information collection form*, including any additional forms you have requested, **before** you complete this summary sheet.
5. Cross out names of students in the table above for whom you are not returning a form and attach an updated enrolment list: report CSE013 (see 2 above).

All correct and final hard copies of each candidate's *Information collection form* and this summary sheet must be submitted to Dianne Rogers as a complete set by **Thursday, 6 June 2019**.

Please retain copies of these documents on file.

DO NOT fold or staple any sheets.

Appendix 8: Music ATAR course Practical examination Information summary sheet

| Summary of returns | | |
|---|--------------------------------|-----|
| Number of forms received: 7 | Number of forms returning: | |
| | Number of forms NOT returning: | |
| Updated report CSE013 is required if students have been crossed out on page 1 of this summary sheet and you are not returning forms for them. | | |
| Report CSE013 is attached (circle) | | Yes |

Declaration by the Music ATAR classroom teacher

I have notified all the above students about the Music ATAR course Practical examination requirements specified in the document *Music ATAR course Practical (performance and/or composition portfolio) examination requirements 2019*

Contact details of Music ATAR classroom teacher who coordinated the completion of the forms:

Name: _____ Signature: _____ Date: _____
(please print)

Telephone: _____

Email: _____

For queries about this form, please contact: Dianne Rogers, Principal Consultant — Practical Examinations
Email: dianne.rogers@scsa.wa.edu.au, telephone 9273 6772

DO NOT fold or staple any sheets.