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

2024

Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

Contents

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

This document provides general advice to teachers, candidates and parents about the Music ATAR course practical (performance and/or composition portfolio) examination.

Where a Year 12 ATAR course has both a written and a practical examination, students are required to sit for both of these examinations. Students who do not sit an ATAR course examination and do not have an approved sickness/misadventure application for that course will not have the grades for the pair of units completed in that year contribute to the calculation of the Western Australian Certificate of Education (WACE).

The practical (performance) examination for the Music ATAR course will be held during the period from **Saturday, 21 September** to **Sunday, 29 September 2024** (weekends and the public holiday included) at a metropolitan location and, if required, major country locations. Candidates must be available to complete their practical (performance) examination during this time. A *Personalised practical (performance) examination timetable* (Appendix 1) for each candidate will be made available from **Tuesday, 3 September 2024**. Examination timetables can be downloaded by schools/providers via SIRS and by students from the School Curriculum and Standards Authority (the Authority) student portal (https://studentportal.scsa.wa.edu.au/). Country candidates must sit 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 **4.00 pm** on **Tuesday, 17 September 2024**. Non-school candidates will be notified by mail of the packaging and delivery instructions for their practical (composition portfolio) examination submission.

For the Music ATAR course examination, the 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 Circulars (https://www.scsa.wa.edu.au/publications/circular-ecircular/11to12-circulars) on the Authority website.

Teachers should also refer to the ATAR course examination information published in Section 6 of the WACE Manual (http://www.scsa.wa.edu.au/publications/wace-manual) on the Authority website.

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

- school mark out of 100 (weighted for each component)
- school mark out of 100 for the written component

- school 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 samples only:

- *Personalised practical examination timetable* (Appendix 1; performance only)
- *Repertoire cover page** (Appendix 2; performance only)
- *Declaration of confidentiality and conduct for accompanist** (Appendix 3; performance accompanists only)
- *Declaration of authenticity** (Appendix 4; composition portfolio only)
- *Composition portfolio submission form** (Appendix 5; composition portfolio only).

Note: copies of the forms marked with an asterisk (*) are available for download from the Music course page on the Authority website.

The 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 these completed forms to the Authority by **Thursday, 6 June 2024**:

- *Information collection form* (Appendix 6)
- *Information summary sheet* (Appendix 7).

Schools with composition portfolio candidates 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 **Tuesday, 17 September 2024**.

- *Music ATAR course practical (composition portfolio) examination – Predicted scores data entry form* (Appendix 8).

3. Candidates with an injury, illness or disability

Candidates who have a permanent disability or condition that could prevent them demonstrating their knowledge, understanding or skills under standard examination conditions may apply to be assessed with equitable access adjustments.

Application is made through the school on the form available from the Application and Order Forms page (https://www.scsa.wa.edu.au/forms/forms) on the Authority website. Adjustments requested for the written examinations do not apply to the practical examinations. Requests for adjustments in the practical examinations must be stated separately in the application, and relate directly to the nature and duration of the practical examination. Applications should be received by the Authority by **Thursday, 21 March 2024.**

Candidates with a long-term injury or illness (i.e. injuries or illnesses existing at the start of Term 3) must have their school apply for them to be examined in an alternative format if the injury or illness will affect their participation in the standard practical examination. Applications can be accepted until **4.00 pm Wednesday, 24 July 2024.**

It is important to note that:

- sickness or misadventure provisions do not apply where the illness or injury is long-term and therefore will not be granted in these instances
- failure to comply with the equitable access adjustments may jeopardise completion of the practical examination requirements of the course.

Upon the approval of an alternative format practical examination, the candidate must undertake the approved alternative examination and is not permitted to revert to participating in the standard practical performance examination.

The alternative format practical examination in Music will involve completion of a research project on the development of the candidate's nominated instrument.

4. Provisions for sickness or misadventure

Consideration may be given to candidates (with the exception of non-school candidates) suffering from a temporary sickness or misadventure close to or during the examinations. The candidate may submit a *Sickness/Misadventure Application* if they believe their performance in an examination has been affected by the sickness or misadventure.

If a candidate misses or is not able to complete an examination session for health reasons, it is important that medical evidence be provided to verify the nature and severity of the illness/injury. In most cases, that will mean producing evidence from a medical professional who was consulted on the day of the examination or the day before.

Applications will be considered only if made on the correct form, available from the [Application and Order Forms page (https://www.scsa.wa.edu.au/forms/forms)](https://www.scsa.wa.edu.au/forms/forms) on the Authority website from September. Applications that relate to the practical component must be submitted immediately following the practical examination.

Only one form should be used to cover all practical examinations for which the application is being made. The completed form and all supporting evidence must be received by the Authority by **4.00 pm Thursday, 24 October 2024.**

5. 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 Western Australian student number (WASN).

5.1 Authenticity of the candidate's work

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* (Appendix 4), a legal document that 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
- the 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 student's work from the beginning to ensure that there is no plagiarism in the work that is to be submitted or performed for marking. If the teacher has been unsuccessful in working with the student to avoid plagiarism while monitoring the process of work, then the teacher **must** 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. A list of authorised witnesses can be found on the [Authorised Witnesses for Statutory Declarations page (https://www.wa.gov.au/government/publications/authorised-witnesses-statutory-declarations)](https://www.wa.gov.au/government/publications/authorised-witnesses-statutory-declarations) on the WA.gov.au website.

5.2 Applying a consistent standard

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

- a marking key for the practical (performance and/or composition portfolio) 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 style, 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.

6. Criteria for marking

The Chief Marker uses exemplars to set the standards based strictly on the criteria set down in the marking key. The practical examination marking keys are available on the Music course page on the Authority website (https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/arts/music). A numerical scale is used to assess each candidate in terms of:

Performance	and/or	Composition portfolio
- Technique - Style/Expression - Program requirements		- Compositional process - Composition portfolio requirements

7. 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 and, if required, major country locations.

8. 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 approved by their school if required to stay overnight
* will be reimbursed for fuel up to $200 (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: the *Fuel reimbursement form* can be accessed from the Applications and Order Forms page (https://www.scsa.wa.edu.au/forms/forms) on the Authority website. The form must be lodged by **Friday, 15 November 2024**
* will have an airfare (and accommodation if required) arranged and paid for by the Department of Education (the Department) 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 an employee from the Department and will have appropriate transport organised by the Authority.

9. Accompanists and accompaniment

The accompaniment may be recorded (e.g. on a personal listening device), live or a combination of recorded and live. The live accompaniment can consist of up to four performers with one performer per part.

Accompanists may initiate and assist with tuning in the allocated set-up/tuning time prior to the commencement of the examination. Between pieces, accompanists may assist with tuning if the candidate initiates it. Accompanists must not direct or control the timing or any other part of the examination. Warm-up time with accompanists may not be possible; for example, where an accompanist accompanies several candidates.

Candidates performing with a recorded accompaniment:

* must ensure it contains only backing or accompanying material
* may use a mobile phone to play the recorded accompaniment for their examination, but it must be in flight mode
* are responsible for adjusting the volume of the recorded backing to achieve appropriate balance with their own performance.

Candidates performing with a live accompaniment:

* are responsible for their own arrangements in regard to accompanists

- are responsible for ensuring that accompanists are available for the duration of the examination period **Saturday, 21 September** to **Sunday, 29 September 2024** (weekends and the public holiday included) and informing accompanists that the timetable will be released on **Tuesday, 3 September 2024.**
- bear any costs associated with their accompanists
- must arrange for their accompanists to complete a *Declaration of confidentiality and conduct for accompanist* form acknowledging they
    - have a duty not to disclose any information relating to the examination
    - cannot identify the candidate or markers by name or converse with markers in the examination room
    - must switch off their mobile phone for the duration of the examination
    - cannot be a Music ATAR course practical examination marker
- must advise their teacher if any of their accompanists are also Music ATAR course examination candidates. The teacher must inform the Authority via the *Music ATAR course practical (performance and/or composition portfolio) examination information collection form* so these candidates can be timetabled accordingly
- must advise their teacher if, due to the selected repertoire, an accompanist requires a page turner. The teacher must then provide relevant details to the Authority via the *Music ATAR course practical (performance and/or composition portfolio) examination information collection form*. A candidate **cannot** have a page turner. Accompanist page turners must complete a *Declaration of confidentiality and conduct for accompanist* form.

10. Examination options

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

Option	Supporting Information
1. Performance 100% of the practical examination - warm-up/set up/tuning: 5 minutes - performance: 15–20 minutes	The candidate is required to select an instrument and style combination as listed in the *Music Performance Resource Package*. Candidates may perform repertoire from a different style, providing the majority of the recital time is in the chosen style. The candidate is required to present a minimum of two contrasting pieces for the performance. Jazz and Contemporary performers are required to demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire.
2. Composition portfolio 100% of the practical examination The composition portfolio must contain: - a minimum of three compositions with a total combined time of 15–20 minutes - a minimum of two compositions for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument - scores and recordings of all compositions	The composition portfolio must contain a degree of contrast. This contrast may be evident through style, tempo, form, instrumentation etc. The portfolio may be limited to a single style, or contain pieces across multiple styles. In addition to the four performance styles, composition students may compose works in any other style, such as film music or music from various cultures. 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.

Option	Supporting Information
3. Combined examination **Performance examination** 50% of the practical examination • warm-up/set up/tuning: 5 minutes • performance: 7–10 minutes **AND** **Composition portfolio** 50% of the practical examination The composition portfolio must contain: • a minimum of two compositions with a total combined time of 7–10 minutes • a minimum of one composition for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument • scores and recordings of all compositions	The candidate is required to select an instrument and style combination as listed in the *Music Performance Resource Package*. Candidates may perform repertoire from a different style, providing the majority of the recital time is in the chosen style. The candidate is required to present a minimum of two contrasting pieces for the performance. Jazz and Contemporary performers are required to demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire. The composition portfolio must contain a degree of contrast. This contrast may be evident through style, tempo, form, instrumentation etc. The portfolio may be limited to a single style, or contain pieces across multiple styles. In addition to the four performance styles, composition students may compose works in any other style, such as film music or music from various cultures. 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.

11. The performance examination

11.1 Candidate requirements

Candidates are required to bring with them:

• their *Personalised practical (performance) examination timetable*
• photographic identification
• three copies of the performing score (or explanatory notes, if a score is not required), each with a copy of the *Repertoire cover page* attached, 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
• a completed *Declaration of confidentiality and conduct for accompanist* form for each accompanist. Failure to submit the form/s could result in a referral to the Breach of Examination Rules Committee.

Candidates may bring with them:

• accompanists, with up to four ensemble members allowed
• additional performance equipment, if required
• electronic devices (e.g. mobile phones, tablets), permitted for the following functions only, and in flight mode
    ▪ as a tuning device prior to commencing the examination or between pieces
    ▪ to play a recorded accompaniment
    ▪ as an alternative to hard copy sheet music for the candidate to perform from
• a water bottle.

11.2 Equipment the Authority will provide for the Music performance examinations

The Authority will provide the following equipment for the Music ATAR course (performance) examinations:

- a standard 3.5 mm jack lead to connect electronic devices to provided speakers
- a piano
- an extra piano, if required, to suit individual repertoire needs, but this must be formally requested via the *Music ATAR course practical (performance and/or composition portfolio) examination – Information collection form*
- for Jazz and Contemporary candidates
  - a drum kit, including a snare drum, bass drum, floor tom-tom, two mounted tom-toms, hi-hat cymbal, two crash cymbals, one ride cymbal
  - a PA system, including a vocal microphone. Voice candidates may bring their own microphone, if preferred
- for electric guitar and bass guitar candidates
  - an amplifier. Candidates may bring their own amplifier, if preferred
- for Western Art Music (WAM) percussion candidates
  - percussion instruments – four timpani, one xylophone, one marimba, one vibraphone and a drum kit
  - extra percussion instruments must be formally requested via the *Music ATAR course practical (performance and/or composition portfolio) examination – Information collection form.*

11.3 Examination procedure

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 40 minutes before the scheduled time of the examination. Candidates who arrive 35 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 are required to wear neat, appropriate and comfortable clothing.

Candidates **must not** wear or carry anything that identifies them, any school, club or achievements. This includes, but is not limited to, the candidate's own name, names of the candidate's family members, and the names of any teachers or school/s (including logos) appearing on the candidate's person, musical scores or any equipment. Failure to do so may result in the candidate being referred to the Breach of Examination Rules Committee. The candidate is responsible for their personal belongings at all times.

On arrival at the venue, candidates first report to the supervisor to verify their signed *Personalised practical (performance) examination timetable* (Appendix 1) and photographic ID, and to submit the *Declaration of confidentiality and conduct for accompanist* form/s. Candidates are then able to prepare for their performance in an allocated warm-up room. Only candidates and their accompanists may proceed beyond the reporting area. Preparation time with accompanists may not be possible; for instance, where an accompanist accompanies several candidates.

A supervisor will escort the candidate from the warm-up room to the examination room. When admitted into the examination room by the markers, candidates should present their three sets of performing scores with cover pages to the markers. Candidates will be asked to state their WASN to the markers to confirm their identity. Candidates can refer to the *Repertoire cover page* when stating their WASN.

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 kit candidates have additional time). Candidates may use a tuning device or a mobile phone (in flight mode) for this purpose.

When the candidate is ready to commence the examination, one of the markers will start an electronic timer and the candidate performs their entire program of pieces.

The candidate may take up to 60 seconds between each piece. This could be a break for preparation and composure, for changing instruments, for an accompanist to enter or exit the room, to take a drink of water, or for tuning. Between pieces, accompanists may assist with tuning if the candidate initiates it. Accompanists must not direct or control the timing or any other part of the examination. Candidates should continue the examination when ready and not wait for an indication from the markers or for the remainder of the 60 seconds to expire. The markers will stop a performance if a candidate plays over the allocated time.

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

11.4. Style-specific requirements

For all styles

- candidates are required to select an instrument and style combination as listed in the *Music Performance Resource Package*
- the following acceptable combinations of multiple instruments/styles may be mixed in the examination:
    - WAM clarinet and bass clarinet
    - WAM oboe and bassoon
    - WAM saxophone (may include multiple saxophones)
    - WAM trombone, bass trombone, euphonium and tuba
    - WAM violin and viola
    - WAM violoncello and double bass
    - Jazz flute, clarinet and saxophone/s
    - Jazz and contemporary guitar (electric and/or acoustic)
    - Jazz and contemporary bass (electric bass guitar and/or double bass)
    - Jazz and contemporary piano/keyboard
    - Jazz and contemporary voice
    - Jazz and contemporary drum kit

- candidates may perform repertoire from a different style, providing the majority of the recital time is in the chosen style
- the candidate is required to present a minimum of **two** contrasting pieces for the performance
- the repertoire should contrast in tempo, genre and era as appropriate to style.

11.4.1. Western Art Music

- Three copies of an accurate performing score must be presented, outlining the candidate's role within the piece; for example, repeats, stylistically appropriate ornamentation, accompaniment reductions, such as introduction, interludes.
- Percussion candidates are permitted an additional five 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.

11.4.2. Jazz

- The performance must demonstrate an ability to improvise, with the majority of the repertoire including an improvisation component.
- A swing feel must be demonstrated in some of the repertoire.
- Candidates must present three copies of an accurate, detailed performing score, clearly outlining 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 improvise 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 require 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 kit candidates are only required to indicate the section in which they will be improvising.
- Voice candidates must demonstrate use of a microphone appropriate to the repertoire.
- Drum kit 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.

11.4.3. Contemporary

- The performance must demonstrate an ability to solo and/or improvise appropriate to the repertoire.

- Candidates are encouraged to read the *Music Performance Resource Package* document that recommends suitable repertoire of an appropriate standard for all instruments in the Contemporary style. 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.
- Candidates must present three copies of an accurate, detailed performing score, clearly outlining 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 improvise 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 require 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 kit candidates are only required to indicate the section in which they will be improvising.
- Bass and drums:
    - 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. Candidates should select repertoire that allows them to demonstrate versatility and a high degree of technical skill.
    - Drum kit candidates are permitted an additional 5 minutes for warm-up/set-up/tuning (10 minutes in total).
- 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 the repertoire.
    - Candidates may accompany themselves on guitar or piano/keyboard. The teacher must indicate this on the *Music ATAR course practical (performance and/or composition portfolio) examination – Information collection form* in the Accompanist information section by ticking the box for one accompanist and writing 'this candidate' for the accompanist's name. Voice candidates who accompany themselves should note that their piano/guitar playing is not assessed, other than in the musical interaction criterion.

- Only voice candidates may select Music Theatre.
- Candidates must present three copies of an accurate performing score, outlining the candidate's role within the piece; for example, 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 subtext. 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.
- Use of a microphone is generally not necessary for Music Theatre examinations. A microphone may assist with balance for candidates using recorded accompaniment or ensemble accompaniment. Use of a microphone need not limit a candidate's ability to demonstrate characterisation and dramatic subtext.

12. The composition portfolio

12.1. Candidate requirements

The composition portfolio must be completed during the pair of units studied.

The composition portfolio must contain:

- a minimum of three compositions with a total combined time of 15–20 minutes (as determined by the added lengths of the recordings supplied)
- a minimum of two compositions for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument
- a degree of contrast in the music works. This contrast may be evident through style, tempo, form, instrumentation etc.
- printed scores for the entire portfolio
- audio and/or visual recordings of compositions
- the completed *Composition portfolio submission form* (Appendix 5) that includes
  - a list of composition titles, in the order that 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 outline* 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.

The portfolio may be limited to a single style, or contain pieces across multiple styles. In addition to the four performance styles, composition students may compose works in any other style, such as film music or music from various cultures.

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.

The candidate must ensure that:

- the composition portfolio is labelled as *Music Composition Portfolio*
- all work is packaged and labelled with their WASN
- 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
- 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
- performance directions and notes are included where required for clarity. The scores presented can be in any format, appropriate to the style. 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 are submitted as non-transposing scores for ease of reading by the markers; for example, 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).

A completed *Declaration of authenticity* must **not** be attached to or included as a digital copy with the practical (composition portfolio) examination submission. The completed declaration is to be returned separately in the folder provided to the school for this purpose by the Authority. Candidates must submit their practical (composition portfolio) examination submission through the school.

12.2 Submission of the composition portfolio

Schools are required to deliver the practical (composition portfolio) examination submissions between **8.30 am** and **4.00 pm** on **Tuesday, 17 September 2024**. 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, 10 September 2024**.

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 and signed *Declaration of authenticity* will result in a referral to the Breach of Examination Rules Committee.

12.3 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 will be reviewed by the Chief Marker. This process assists in ensuring the integrity of the practical (composition portfolio) examination marks.

12.4 Collection of the composition portfolios

Practical (composition portfolio) examination submissions must be collected by metropolitan schools from the Authority between **8.30 am** and **4.00 pm** on **Wednesday, 9 October 2024**. Submissions not collected by metropolitan schools will be destroyed in accordance with the Department'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.

13. Breach of examination rules

An alleged breach of examination rules will be referred to the Breach of Examination Rules Committee. Further information related to examination breaches can be found on the [Rules of conduct for Year 12 ATAR course examinations page (https://senior-secondary.scsa.wa.edu.au/assessment/examinations/rules-of-conduct-for-atar-course-examinations)](https://senior-secondary.scsa.wa.edu.au/assessment/examinations/rules-of-conduct-for-atar-course-examinations) on the Authority website and in Part II of the *Year 12 Information Handbook,* published in July.

A breach of one of these rules can result in cancellation of 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 for accompanist* 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 Breach of Examination Rules Committee will result if a candidate:

- wears or carries anything that identifies them, any school, club or achievements, including equipment or stamped/labelled music
- submits work in the composition portfolio that is not in in accordance with the signed *Declaration of authenticity*
- submits a composition portfolio that contains supporting documents, equipment or audio/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. Key dates

Thursday, 6 June 2024

Last date for the Authority to receive completed *Music ATAR course practical examination information collection forms* and *Music ATAR course practical examination information summary sheets*

Friday, 28 June 2024

Last date for the Authority to receive changes to Music ATAR course practical examination instruments in which candidates are to be examined and their accompanists

Thursday, 18 July 2024

Last date for withdrawal of enrolment from ATAR courses with a practical examination component

Wednesday, 24 July 2024

Last date for the Authority to receive completed application forms for alternative format ATAR course practical examinations

Tuesday, 3 September 2024

Personalised practical examination timetables can be downloaded by schools/providers via SIRS. Students can access their personalised practical examination timetables via the student portal

Tuesday, 10 September 2024

Practical (composition portfolio) examination submission information received by schools/providers

Tuesday, 17 September 2024

Practical (composition portfolio) examination submissions due between 8.30 am and 4.00 pm

Saturday, 21 September to **Sunday, 29 September 2024**

Music ATAR course practical (performance) examinations

Wednesday, 9 October 2024

Practical (composition portfolio) examination submissions collected by schools from the designated venue

Appendix 1: Personalised practical (performance) examination timetable

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

Personalised practical (performance) examination timetable 2024
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: 10:25 am

Examination time: 11:05 am

Venue: Sample Venue
(Re-check on the day prior to the examination)

Reporting location: Sample Location

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

Candidates, staff and visitors are required to comply with all venue specific requirements.

Candidates who are unwell must complete and submit a *Sickness/Misadventure Application Form*, with supporting evidence, to the School Curriculum and Standards Authority (the Authority). If you are a non-school candidate for this course, there is no option to apply for Sickness/Misadventure.

Candidates who arrive 35 minutes or more after the scheduled examination reporting time will not be admitted to the practical (performance) examination. 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, any school, club or achievements. Failure to do so will result in a breach of examination rules.

Candidates are required to sign this timetable prior to the examination. This signed timetable must be shown to the supervisor, with photographic ID, when registering at the examination venue for the practical (performance) examination. Digital copies of your timetable, e.g. on a mobile telephone, are **not** permitted.

Candidates **must not** contact the venue about the examination arrangements. Any queries must be directed to the Authority on 9273 6377.

Signature .... Date ....

Emergency phone contact for candidates: 0434 734 248

Google map QR code:

Google map link: https://studentportal.scsa.wa.edu.au
Description: Sample venue and location information.

Appendix 2: Repertoire cover page

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

Music ATAR course practical (performance) examination 2024

Repertoire cover page

WA student number: ☐☐ ☐☐☐ ☐☐☐

Option (tick one box only)

☐ 1 performance examination

☐ 3 performance examination and composition portfolio

Style (tick one box only)

☐ Contemporary

☐ Jazz

☐ Music Theatre

☐ Western Art Music

Instrument: _____

Instructions to candidate

- Attach a completed copy of this cover page to the front of each of the three copies of your repertoire.
- Attach a copy of each performing score (or explanatory notes if a score is not required) to each of the cover pages, in order of the recital. Do not add any other personalised cover pages.
- Remove all identifying marks (e.g. text, logos) from your scores. This includes, but is not limited to, your name and the names of your family members, teachers or any school.
- Take the 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 relevant box)

Contemporary and Jazz candidates

An accurate performing score must be presented to the markers, 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 for accompanist

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

Music ATAR course practical (performance) examination 2024
Declaration of confidentiality and conduct for accompanist

As a candidate of this examination, you must arrange for this form to be completed by each person accompanying you in the Music ATAR course practical (performance) examination. Failure 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, 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 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
- 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 must ensure that nothing I wear or carry can identify myself, the candidate, any school or music organisation
- I will comply with all venue specific requirements.

I acknowledge that I cannot be employed by the Department of Education as a marker of the Music ATAR course practical (performance) examination in 2024.

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 2024, 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

ATAR course practical (performance/portfolio/production) examinations 2024
Declaration of authenticity

ATAR course: (circle one course)	DAN	DES	DRA	MDT	MPA	VAR	MUS (Composition Portfolio examination only)

This form must be completed by candidates enrolled to sit an examination for the above 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 being examined
- none of the work performed or submitted was worked on directly by a teacher or any other person or company except those acknowledged, if appropriate, in the references or acknowledgements 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
- I will submit this declaration in accordance with the instructions in the course practical examination requirements document.

Signature: _____ Date: _____

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 on 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, meets the practical examination requirements and a copy of this form has been kept as an official school record
- is in working order, i.e. appropriate USB devices, 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. For a list of authorised witnesses see https://www.wa.gov.au/government/publications/authorised-witnesses-statutory-declarations.

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 2024
Composition portfolio submission form

WA student number: ☐☐ ☐☐☐☐ ☐☐☐

Examination type (tick one option):

☐ Composition portfolio **only** (Option 2)

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

_____

_____

_____

_____

_____

Appendix 5: Composition portfolio submission form

Composer's statement

In the space provided below, write a 200–300 word *Composer's statement* about you as a composer and the portfolio as a whole. Some topics you may consider are:

- musical influences – composers and/or works that have influenced your own works
- your composition journey – previous experiences and works
- professional musical goals
- musical features that are common across the whole portfolio
- the purpose/intent or overall design of the portfolio (e.g. a film score, a series of pieces for the candidate's band, a musical tribute to a composer who is an important influence)
- key decisions (musical, technological etc.) you made and the reasons for them.

Do not include your name, parent/family name, teacher/s or any school name in this statement.

_____

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An additional page may be added, if required, but do not exceed the limit of 300 words.

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 correctly, another person's work (musical, literary or otherwise)
- 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.

_____

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An additional page may be added, if required, but do not exceed the limit of 300 words.

Appendix 6: Information collection form

Government of Western Australia
School Curriculum and Standards Authority

Music ATAR course practical (performance and/or composition portfolio) examination 2024
Information collection form
(Form must be completed and signed by the classroom teacher and candidate)

School name: _____   School code [ ][ ][ ][ ]

Candidate name: _____

WA student number [ ][ ] [ ][ ][ ] [ ][ ][ ]

When completing this form, refer to the *Music ATAR course practical (performance and/or composition portfolio) examination requirements 2024* document published by the School Curriculum and Standards Authority (the Authority).
Shade the boxes that apply to this candidate in blue or black ball point pen like this: ■

Option 1: 100% Performance ☐

Western Art Music		Jazz	Contemporary
☐ Flute	☐ Percussion	☐ Flute	☐ Drum Kit
☐ Clarinet	☐ Violin	☐ Clarinet	☐ Electric and/or Acoustic Guitar
☐ Bass Clarinet	☐ Viola	☐ Saxophone	
☐ Oboe	☐ Violoncello	☐ Trumpet	☐ Electric Bass Guitar
☐ Bassoon	☐ Double Bass	☐ Trombone	
☐ Saxophone	☐ Harp – pedal harp	☐ Drum Kit	☐ Piano and/or Keyboard
☐ Horn	☐ Harp – non-pedal harp	☐ Mallet Percussion	☐ Voice
☐ Trumpet	☐ Classical Guitar	☐ Electric and/or Acoustic Guitar	
☐ Trombone	☐ Organ	☐ Electric Bass Guitar and/or Acoustic Double Bass	**Music Theatre**
☐ Bass Trombone	☐ Piano	☐ Piano and/or Keyboard	
☐ Euphonium	☐ Harpsichord	☐ Voice	☐ Voice
☐ Tuba	☐ Voice		

Option 2: 100% Composition portfolio ☐

Option 3: 50% Composition portfolio and 50% performance ☐

Shade the relevant box in Option 1 to indicate the candidate's chosen instrument.

Special equipment requests

Refer to the *Music ATAR course practical examination requirements 2024* document which specifies the equipment provided by the Authority. If your required item is not listed, indicate it below.

☐ Second piano

☐ Non-transportable item/s (provide details): _____

☐ Percussion and drum kit candidates **must** provide their own sticks and mallets. Additional instrument/s must be listed below. **DO NOT** list instruments provided by the Authority or to be brought in by the candidate (e.g. if providing own cymbals, snare).

_____

_____

_____

2445269709

Accompanist information

No accompanist ☐   One accompanist ☐   Ensemble ☐

The candidate must confirm that the accompanist/s are available for the whole examination period: **Saturday, 21 September to Sunday, 29 September 2024**. Personalised practical examination timetables will be available from Tuesday, 3 September 2024. If any accompanist is also a Music ATAR course practical (performance) examination candidate for 2024, indicate this clearly by stating their WA student number after their name below.

Candidate's style   Candidate's instrument

_____   _____

Accompanist's name and student number (if applicable)   Accompanist's mobile number

1. _____   _____

2. _____   _____

3. _____   _____

4. _____   _____

Accompanist page turner information

If an accompanist requires a page turner, shade the box: ☐

Candidates are not permitted a page turner during the performance examination.

Name of page turner: _____

Page turner cannot be a 2024 Music ATAR course practical (performance) examination candidate.

Additional information

_____

_____

I declare that the information on this form is accurate, and I understand no changes can be made after **Thursday, 6 June 2024. I have retained a copy of this form on file.**

Candidate's name: _____ Signature: _____ Date: _____

Teacher's name: _____ Signature: _____ Date: _____

2459276702

Appendix 7: Information summary sheet

Government of Western Australia
School Curriculum and Standards Authority

EXM064

Music practical (performance and/or composition portfolio) examination 2024
Information summary sheet

School: Sample School   **School code: XXXX**

Instructions to the Music ATAR classroom teacher:

1. Shade each box below to confirm that the student listed is enrolled in the Music ATAR course practical examination.

Students enrolled to sit the 2024 Music practical examination		
WA student number	Candidate name	Shade box ⬛
Sample student number	Sample Candidate name	☐

   a) If a student is listed in the table but should not be, they must be **removed** from enrolment in the Music ATAR course in the SIRS database **before** the form/s are returned to Dianne Rogers.

   b) If a student is not listed in the table and should be, they must be **enrolled** in the Music ATAR course in the SIRS database or an *Information collection form* will not be generated for the student.

      Note: ensure that students undertaking the Music ATAR course examination who are not in Year 12 have been enrolled in the SIRS database by the school.

2. If (a) and/or (b) occurs, ask the ATAR examination contact person in your school to amend the SIRS student examination enrolment. Obtain a copy of the amended CSE013 report for Music and return it to Dianne Rogers with the forms indicated below. An updated personalised *Information collection form* will then be generated and sent to you.

3. On completing the *Information summary sheet* and *Information collection form* for each student, email the forms to Dianne.Rogers@scsa.wa.edu.au by **Thursday, 6 June 2024.**
    Contact Dianne Rogers, on 9273 6772, if you have any queries.

    Please retain copies of the *Information summary sheet* and each *Information collection form*.

Declaration by the Music ATAR classroom teacher

I have notified all students about the requirements specified in the *Music ATAR course practical (performance and/or composition portfolio) examination requirements 2024* document.

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

Telephone: _____   Email: _____

DO NOT fold or staple any sheets.

Appendix 8: Predicted scores data entry form

School Curriculum and Standards Authority
Music practical (composition portfolio) examination 2024 – Predicted scores data entry form

School name _____ School code [ ][ ][ ][ ] Page 1

Composition portfolio NOT submitted	DoA submitted	Family name	Given name	WA student number	Predicted score (/100)
☐	☐			[ ][ ] [ ][ ][ ] [ ][ ][ ]	[ ][ ][ ]
☐	☐			[ ][ ] [ ][ ][ ] [ ][ ][ ]	[ ][ ][ ]
☐	☐			[ ][ ] [ ][ ][ ] [ ][ ][ ]	[ ][ ][ ]
☐	☐			[ ][ ] [ ][ ][ ] [ ][ ][ ]	[ ][ ][ ]
☐	☐			[ ][ ] [ ][ ][ ] [ ][ ][ ]	[ ][ ][ ]
☐	☐			[ ][ ] [ ][ ][ ] [ ][ ][ ]	[ ][ ][ ]
☐	☐			[ ][ ] [ ][ ][ ] [ ][ ][ ]	[ ][ ][ ]
☐	☐			[ ][ ] [ ][ ][ ] [ ][ ][ ]	[ ][ ][ ]

Total number of candidates enrolled in examination [ ]   Number of composition portfolios submitted [ ]   Number of composition portfolios not submitted [ ]
Number of DoAs submitted [ ]   Number of DoAs not submitted [ ]

INSTRUCTIONS:

1. This form will be scanned. Do **NOT** fold or write outside the boxes. Use blue/black pen.
2. Shade the Composition Portfolio **NOT** submitted box for each candidate who has **NOT** submitted a composition portfolio. Leave the box blank if the candidate has submitted a composition portfolio.
3. All candidates must submit a completed *Declaration of Authenticity* (DoA) form. After checking that each candidate has correctly completed their DoA form, shade the DoA submitted box.
4. Place a predicted score out of 100 for each candidate in the column provided.
5. Portfolios must be delivered by the school to the designated location between 8.30 am and 4.00 pm on **Tuesday, 17 September 2024.**
6. This form must be placed in the folder provided and submitted with the composition portfolio.

5707565027

Shade boxes like this: ■

Teacher details

Name: _____

Email: _____

Telephone: _____

Signature: _____