COVID-19 Modified Music ATAR course
Practical (performance and/or composition portfolio) examination requirements
2020
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Music ATAR course Practical (performance and/or composition portfolio) examination

Note: due to the impact of COVID-19, the requirement that repertoire is presented with the intended accompaniment has been removed from the Music ATAR course Practical (performance) examination in 2020. Therefore, the Musical interaction criterion has been removed from the Music ATAR course Practical (performance) examination marking key in 2020. The School Curriculum and Standards Authority will require teachers to revert to using the standard Music ATAR course Practical (performance) examination marking key in 2021.

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

Where the Year 12 ATAR course has both written and practical examinations, 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 will be held during the period from Saturday, 26 September to Sunday, 4 October 2020 (Saturdays, Sundays 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 Thursday, 10 September 2020 for schools/providers to download via SIRS and for students to download via the School Curriculum and Standards Authority (the Authority) student portal (https://studentportal.scsa.wa.edu.au/). 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, 23 September 2020. 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 (http://www.scsa.wa.edu.au/publications/circular-ecircular) 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:

- 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, 4 June 2020:

- 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, 23 September 2020.

- 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, 29 July 2020.** These candidates will not be granted sickness/misadventure approval.

Additional application forms may be obtained on request or from the Authority website, [Applications and Order Forms](https://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. Candidates may make an application for sickness/misadventure by **4.00 pm Tuesday, 24 November 2020** using the form available in schools or on the Authority website, [Applications and Order Forms](https://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 Western Australian student number (WASN).

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 student'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 student 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. A list of authorised witnesses can be found on the Department of Justice website [Witnessing Documents](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:

<table>
<thead>
<tr>
<th>Performance:</th>
<th>and/or</th>
<th>Composition portfolio:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Technique</td>
<td>•</td>
<td>• Compositional process</td>
</tr>
<tr>
<td>• Style/Expression</td>
<td>or</td>
<td>• Composition portfolio requirements</td>
</tr>
<tr>
<td>• Program requirements</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 and, if required, major country locations.

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 fuel 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).
- the Fuel reimbursement form can be accessed from the Forms/Applications and Order Forms section of the Authority website. The form must be lodged by Friday, 20 November 2020.
- 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 (modified)

The requirement that repertoire is presented with the intended accompaniment has been removed from the Music ATAR course Practical (performance) examination in 2020. Therefore, the Musical interaction criterion has been removed from the Music ATAR course Practical (performance) examination marking key in 2020.

Accompaniment may be recorded, live or a combination of recorded and live.

For candidates performing with recorded accompaniment:

- 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 for their examination but it must be in ‘flight mode’
- candidates are responsible for adjusting the volume of the recorded backing to achieve appropriate balance with their own performance.

For candidates performing with live accompaniment:

- 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, 26 September to Sunday, 4 October 2020** (Saturdays, Sundays and the public holiday included)
- candidates bear any costs associated with their accompanist/s
- candidates must arrange for their accompanist/s 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
- 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 (performance and/or composition portfolio) 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.
### 11. Examination options

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

<table>
<thead>
<tr>
<th>Option</th>
<th>Examination type</th>
<th>Weighting</th>
<th>Practical examination</th>
</tr>
</thead>
</table>
| 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% | - 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  
Note: options 1(b), 1(c) or 1(d) will be scheduled for **two** separate examinations. These two examinations may be on separate days and/or at different venues. |
| 2      | Composition portfolio | 50% | - 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 Composition portfolio | 25% | - minimum of two contrasting pieces  
- warm up/set up/tuning (5 minutes)  
- performance 7–10 minutes  
- one context, one instrument only  
- 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. The performance examination

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 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 WASN
- 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
- 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 for accompanist form for each accompanist. Failure to submit the form/s could result in a referral to the Breach of Examination Rules Committee
- electronic devices (e.g. mobile phones, tablets) are permitted for the following functions only, and must be in ‘flight mode’:
  - for use as a tuning device prior to commencing the examination, or between pieces
  - to play recorded accompaniment
  - as an alternative to hard-copy sheet music for the candidate to perform from.

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 (performance and/or composition portfolio) 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 (performance and/or composition portfolio) 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 performance examination timetable and to submit the Declaration of confidentiality and conduct for accompanist form/s, the candidate is able to warm up and prepare in an allocated room. Only candidates and their accompanist/s may proceed beyond the reporting area.

A supervisor will escort the candidate from the warm-up room to the examination room. When admitted into the 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. The candidate 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 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 from the list provided in the document Music Performance Resource Package are the only instruments that candidates may select for examination.
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 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.

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. Candidates should select repertoire that allows them to demonstrate versatility and a high degree of technical skill.
  - 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 (performance and/or composition portfolio) 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.
- 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 sub-text.

13. The composition portfolio

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

<table>
<thead>
<tr>
<th>Option</th>
<th>Examination type</th>
<th>Practical examination</th>
</tr>
</thead>
</table>
| 2      | Composition portfolio | • 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 Composition portfolio | • minimum of two contrasting pieces  
• warm up/set up/tuning (5 minutes)  
• performance: 7–10 minutes  
• 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 |
13.1. 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) 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.

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 to the school for this purpose by the Authority. Candidates must submit their practical (composition portfolio) examination submission through the school.

13.2. 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
- 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 of the composition portfolio (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).

13.3. 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, 23 September 2020**. 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, 15 September 2020**.

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.

13.4. 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.

13.5. 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, 14 October 2020**. 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.
14. Breach of examination rules


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 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 committee will result if a candidate:

- carries or wears items that identify them, 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 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’.
## 15. Key dates

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 June 2020</td>
<td>Music ATAR course Practical examination information collection form and Music ATAR course Practical examination Information summary sheet due</td>
</tr>
<tr>
<td>26 June 2020</td>
<td>Last date for changes to Music ATAR course practical examination instruments in which the candidates are to be examined and their accompanists</td>
</tr>
<tr>
<td>23 July 2020</td>
<td>Last date for withdrawal of enrolment from ATAR courses with a practical examination component</td>
</tr>
<tr>
<td>29 July 2020</td>
<td>Last date for completed application forms for alternative format ATAR course practical examinations</td>
</tr>
</tbody>
</table>
| 10 September 2020  | • Personalised examination timetables can be downloaded by schools/providers from SIRS  
|                    | • Students can access their personalised examination timetables via the Authority’s student portal |
| 15 September 2020  | Practical (composition portfolio) examination submission information received by schools/providers |
| 23 September 2020  | Practical (composition portfolio) examination submissions due between 8.30 am and 4 pm |
| 26 September – 4 October 2020 | Music ATAR course Practical (performance) examinations |
| 14 October 2020    | Practical (composition portfolio) examination submissions collected by schools from the designated venue |
Appendix 1: Personalised practical (performance) examination timetable

**Personalised practical (performance) examination timetable 2020**

**Music**

<table>
<thead>
<tr>
<th>WA student number:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Candidate:</td>
<td>Sample candidate</td>
</tr>
<tr>
<td>School name:</td>
<td>Sample school</td>
</tr>
<tr>
<td>School code:</td>
<td>XXXXX</td>
</tr>
</tbody>
</table>

Examination details

- **Course:** Music
- **Instrument:** Sample context – Sample instrument
- **Date:** Day, Date Month Year
- **Reporting time:** 9.00 am
- **Examination time:** 9.30 am
- **Venue:** Sample venue
- **Reporting location:** Sample location

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 their 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 them, their 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 when registering at the examination venue for the practical (performance) examination. Digital copies, e.g. on a mobile telephone, are NOT permitted.

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 will 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 telephone number for candidates: 9273 6377
Appendix 2: Repertoire cover page

Music ATAR course Practical (performance) examination 2020

Repetoire 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 candidate

• 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.
• Do NOT name your parent, teacher or school on any documents.
• 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 relevant 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

<table>
<thead>
<tr>
<th>Composer/arranger</th>
<th>Title</th>
<th>Era/style/genre</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
Appendix 3: Declaration of confidentiality and conduct for accompanist

Music ATAR course Practical (performance) examination 2020

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 2020. 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 2020, 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 2020.

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 2020, 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 2020
Declaration of authenticity

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

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 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 kept as an official school record
• is in working order, i.e. appropriate USBs, DVDs and CDs are formatted correctly.

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Principal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name:</td>
<td>Signature:</td>
</tr>
<tr>
<td>Date:</td>
<td></td>
</tr>
</tbody>
</table>

Non-school candidates

An authorised witness needs to witness your signature and complete this section. See the following link: www.courts.dotag.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

Music ATAR course Practical (composition portfolio) examination 2020

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 other 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 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.

Ensure this statement does not identify the name of the candidate, teacher/s or school.

________________________________________________________________________
________________________________________________________________________
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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

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.

Make additional copies of this page as required.
Appendix 6: Music Practical (composition portfolio) examination – Predicted scores data entry form

<table>
<thead>
<tr>
<th>School Curriculum and Standards Authority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music practical (composition portfolio) examination 2020 – Predicted scores data entry form</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composition portfolio NOT submitted</th>
<th>DoA submitted</th>
<th>Family name</th>
<th>Given name</th>
<th>WA student number</th>
<th>Predicted score (100)</th>
</tr>
</thead>
<tbody>
<tr>
<td>□</td>
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</tbody>
</table>

**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 student has completed their DoA form correctly, shade the DoA submitted box.
4. Place the 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 **Wednesday, 23 September 2020**.
6. This form must be placed in the folder provided and submitted with the composition portfolio.

**Teacher details**

Name: 
Email: 
Telephone: 
Signature: 

Shade box like this: □
Appendix 7: Music ATAR course Practical examination Information collection form

Music ATAR course practical (performance and/or composition portfolio) examination 2020
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 (performance and/or composition portfolio) examination requirements 2020 document published by the School Curriculum and Standards Authority (the Authority).
Shade the boxes that apply to this candidate in blue or black pen like this: ☐

<table>
<thead>
<tr>
<th>Option 1: 100% Performance</th>
<th>1(a) One context, one instrument ☐</th>
<th>1(b) One context, two instruments ☐</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1(c) Two contexts, one instrument ☐</td>
<td>1(d) Two contexts, two instruments ☐</td>
</tr>
</tbody>
</table>

**Western Art Music**
- ☐ Flute
- ☐ Clarinet
- ☐ Bass Clarinet
- ☐ Oboe
- ☐ Bassoon
- ☐ Saxophone
- ☐ Horn
- ☐ Trumpet
- ☐ Trombone
- ☐ Bass Trombone
- ☐ Euphonium
- ☐ Tuba
- ☐ Percussion
- ☐ Viola
- ☐ Violoncello
- ☐ Double Bass
- ☐ Harp – pedal harp
- ☐ Harp – non-pedal harp
- ☐ Classical Guitar
- ☐ Organ
- ☐ Piano
- ☐ Harpsichord
- ☐ Voice

**Jazz**
- ☐ Flute
- ☐ Clarinet
- ☐ Saxophone
- ☐ Trumpet
- ☐ Trombone
- ☐ Drum Kit
- ☐ Electric and/or Acoustic Guitar
- ☐ Electric Bass Guitar
- ☐ Piano and/or Keyboard
- ☐ Voice

**Contemporary**
- ☐ Electric and/or Acoustic Guitar
- ☐ Electric Bass Guitar
- ☐ Piano and/or Keyboard
- ☐ Voice

**Music Theatre**
- ☐ Voice

---

**Option 2: 100% Composition portfolio**

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

**Special equipment requests**
Please refer to the Music ATAR course Practical (performance and/or composition portfolio) examination requirements 2020 document which specifies the equipment provided by the Authority. If you require an item not listed, please indicate below.

- ☐ Second piano
- ☐ Non-transportable item/s (provide details): ________________

Percussion and drum kit candidates only, additional instrument/s (must be listed below). Do NOT list instruments provided by the Authority or to be brought in by the candidate.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Percussion and drum candidates must provide own sticks and mallets and bring own cymbals, if preferred.
## Appendix 7: Music ATAR course Practical examination Information collection form

### Accompanist information

The candidate must confirm that the accompanist/s are available for the whole examination period: **Saturday, 26 September – Sunday, 4 October 2020**. If any accompanist is also a Music ATAR course practical (performance) examination candidate for 2020, please indicate this clearly by stating their WA student number after their name below.

<table>
<thead>
<tr>
<th>Context</th>
<th>Candidate’s instrument</th>
<th>Accompanist’s name</th>
<th>Accompanist’s instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If an accompanist requires a page turner due to the repertoire (candidate cannot have a page turner), please indicate □

Name of page turner: ____________________________

### Group accompaniment details

If accompanied by an ensemble, please shade the following box and complete the section below. □

If accompanied by two groups, in two different contexts and/or for two different instruments, photocopy this page and provide details for the second group. **Do NOT fold or staple any sheets.**

<table>
<thead>
<tr>
<th>Candidate’s context</th>
<th>Candidate’s instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Accompanist’s name</th>
<th>Accompanist’s instrument</th>
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</thead>
<tbody>
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<td>7.</td>
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</tbody>
</table>

### Additional information:

______________________________________________________________________________

I declare that the information on this form is accurate, and I understand no changes can be made after **Friday, 26 June 2020**. I have retained a copy of this form on file.

Candidate’s name: __________________________ Signature: __________________________ Date: __________

Teacher’s name: __________________________ Signature: __________________________ Date: __________
Appendix 8: Music ATAR course Practical examination Information summary sheet

EXM046

Date DD/MM/YY

Music practical (performance and/or composition portfolio) examination 2020

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.

<table>
<thead>
<tr>
<th>WA student number</th>
<th>Candidate name</th>
<th>Shade box</th>
</tr>
</thead>
<tbody>
<tr>
<td>26666661</td>
<td>Family Name, Given name</td>
<td>□</td>
</tr>
<tr>
<td>26666662</td>
<td>Family Name, Given name</td>
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<td>Family Name, Given name</td>
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<tr>
<td>26666667</td>
<td>Family Name, Given name</td>
<td>□</td>
</tr>
</tbody>
</table>

a) If a student is listed in the table but should not be, they must be removed from enrolment in the Music ATAR course by the school in the SIRS database, before the forms 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 by the school 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 post 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, post forms to Dianne Rogers at PO Box 816, Cannington WA 6987 by Thursday, 4 June 2020. Contact Dianne 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 2020 document.

Name: ____________________ Signature: ____________________ Date: ____________________

(please print)

Telephone: ____________________ Email: ____________________

Do NOT fold or staple any sheets.