

ORAL PRESENTATION EXAMINATION (for 2018 and onward)

THE PURPOSE OF THE ORAL PRESENTATION

One of the recommendations of the Mid-term Review of the HKDSE Music examination is to replace the Viva Voce examination with an Oral Presentation in Paper 2 (Performing I) starting from 2018. In Music Paper 2, candidates will therefore be required to perform a programme of ensemble music consisting of two or more pieces in contrasting styles and to explain their understanding and interpretation of the music performed through an oral presentation. **The change from Viva Voce to Oral Presentation is a change of examination format but does not change the original purpose of the assessment.** The Oral Presentation continues to provide an opportunity for candidates to demonstrate their knowledge, understanding and interpretation of the ensemble music programme performed.

GUIDANCE FOR THE ORAL PRESENTATION SETTING

1. The Oral Presentation examination should last for 3 to 5 minutes. It is important that the time requirement is adhered to.
2. The Oral Presentation should be conducted immediately after the ensemble performance. Candidates must be examined individually. No other person should normally be present during the examination.
3. During the examination, the candidate should face the camera with no obstacles between him/her and the camera to allow the HKEAA examiner to see him/her clearly in the video. The candidate should also speak audibly so that the HKEAA examiner can hear the content clearly.

THE ASSESSMENT FOR THE ORAL PRESENTATION

The assessment for the Oral Presentation is based on two criteria, namely the understanding of music and context as well as the candidate's presentation during the examination. There are 15 raw marks available for the whole Oral Presentation, with a weighting of 3%.

The content of the presentation should cover all of the following three areas:

- (1) The background of the music played,**
- (2) The stylistic characteristics of the music compositions,**
- (3) The ways of interpreting the music.**

Candidates should be aware of the assessment guidelines for the Oral Presentation when preparing for it. While there is no fix sequences and/or proportions in the content of the presentation regarding the above three areas, a well-structured presentation showing, logical sequencing and unambiguous ideas, will help show the depth and breadth of the candidate's understanding and interpretation of the music programme played. **During the Oral Presentation, candidates should give a brief account of the principal features of the ensemble programme and how individual pieces reflect these features. The appropriateness of the content and how this maps onto the candidate's performance of the programme will also be considered.**

A script of the presentation is not allowed. The presentation should not rely on any form of cueing, such as using cue cards, slides or any similar devices. In addition, candidates should avoid over-rehearsing or reciting chunks of pre-learned material.

The candidate's oral presentation should be spontaneous, fluent and free from nervousness. S/he should deliver the content in a clear and direct tone, using simple sentences and language that helps examiner understand the presentation.

USEFUL HINTS

The following presents some ideas that may be helpful in the preparation of the Oral Presentation. The list is not exhaustive and does not require point by point elaboration on all the statements. Candidates can provide any relevant information in support of their understanding and interpretation of the music performed.

1. The background of the music played

- ◆ The criteria for setting the ensemble programme.
- ◆ The genre(s) of the composition(s).
- ◆ The background information about the compositions including:
 - the musical period in which the music belongs;
 - the composer(s)/arranger(s) of the piece(s);
 - the time in which the music was composed;
 - the special reason/circumstance under which the composer composed the music, if any.
- ◆ Whether the piece is an original work or transcription, or arrangement.
- ◆ The instruments for which the piece(s) of music was written.

- ◆ A comparison of the original instrumental setting of the music with the instrumental setting of the music played by the candidate.
- ◆ The role of each instrument in the ensemble and the characteristic(s) of the part played by the candidate.
- ◆ Extended information:
 - The name(s) of other composition(s) belonging to the same genre written by the same composer.
 - The name(s) of other musician(s) of the same musical period who wrote similar pieces, if any.
 - The name(s) of any other pieces that belong to the same genre.

2. The stylistic characteristics of the music compositions

- ◆ The genre of the composition(s) and its/their special features.
- ◆ The musical form(s) of the composition(s).
- ◆ The characteristic feature(s) of the composition(s) in terms of:
 - (i) the melodic structure;
 - (ii) the rhythmic interest;
 - (iii) the harmony;
 - (iv) the instrumental setting, timbre/colour etc.
- ◆ A comparison of the stylistic features (such as melody, rhythm, instrumentation/ timbre etc.) of the pieces played.

3. The ways of interpreting the music

- ◆ The characteristic instrumental technique(s) required and the ways to tackle the pieces of music.
- ◆ The criteria employed in setting the tempo of the music.
- ◆ The ways of and reasons for interpreting dynamic/expressive markings written on the score.
- ◆ The means of conveying the mood(s) within one piece or in the different pieces.
- ◆ The difficulties encountered in playing the programme and the solutions employed.

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