INTRODUCTION

The public assessment of this subject is based on the Curriculum and Assessment Guide (Secondary 4—6) Music jointly prepared by the Curriculum Development Council and the Hong Kong Examinations and Assessment Authority. Candidates have to refer to the Guide for the knowledge, understanding and skills they are required to demonstrate in the assessment.

ASSESSMENT OBJECTIVES

The objectives of this assessment are to evaluate candidates’ abilities to:
1. demonstrate listening skills in music to identify and respond critically to diverse music genres and styles, and analyse their artistic qualities in relation to the historical and cultural contexts;
2. perform different types of music accurately and fluently using appropriate styles and expression, and explain the interpretations of the music being performed; and
3. create and arrange music using appropriate compositional devices, and explain the use of music elements in compositional devices of their compositions.

MODE OF ASSESSMENT

The following table outlines the various components of the public assessment of Music in the 2013 HKDSE:

<table>
<thead>
<tr>
<th>Part</th>
<th>Mode</th>
<th>Duration</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compulsory Part</td>
<td>Public written examination</td>
<td>Part A: about 75 mins Part B: about 75 mins</td>
<td>40%</td>
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<tr>
<td>Paper 1: Listening</td>
<td>Part A: Music in the Western classical tradition Part B: Chinese instrumental music, Cantonese operatic music, Local and Western popular music</td>
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<tr>
<td>Paper 2: Performing I</td>
<td>External assessment (practical examination)</td>
<td>About 30 mins</td>
<td>20%</td>
</tr>
<tr>
<td>Paper 3: Creating I</td>
<td>External assessment (Portfolio)</td>
<td>N. A.</td>
<td>20%</td>
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<tr>
<td>Elective Part (choosing one paper)</td>
<td></td>
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<tr>
<td>Paper 4: Special Project</td>
<td>External assessment (Project report)</td>
<td>N. A.</td>
<td>20%</td>
</tr>
<tr>
<td>Paper 5: Performing II</td>
<td>External assessment (Practical examination) OR other recognised qualifications</td>
<td>About 30 mins</td>
<td>20%</td>
</tr>
<tr>
<td>Paper 6: Creating II</td>
<td>External assessment (Portfolio) OR other recognised qualifications</td>
<td>N. A.</td>
<td>20%</td>
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PUBLIC EXAMINATION

Paper 1: Listening (40%)

Candidates have to sit for a public written examination. The examination covers the following:

(i) Music in the Western classical tradition (20%)
(ii) Chinese instrumental music (8%)
(iii) Cantonese operatic music (6%)
(iv) Local and Western popular music (6%)

Candidates listen to a number of music excerpts and answer related questions. Each excerpt will be played an appropriate number of times, and in some cases scores are provided. The questions in this Paper will be of various kinds, such as multiple-choice questions, matching, as well as long and short questions.

Paper 2: Performing I (20%)

Candidates may use any instrument(s) and/or voice. The basic requirements of this Paper are comparable to the Grade 4 practical examination of the ABRSM or the Grade 5 practical examination of the Royal Conservatory of Music of Toronto-Canada for Western instruments, and the Grade 4 practical examination of the Central Conservatory of Music, Beijing, for Chinese instruments. Candidates have to:

(i) sing or play two or more pieces individually in contrasting styles in a recital (12%), the duration of which should range from 8 to 15 minutes, and take part in a viva voce lasting for 3 to 5 minutes to explain their understanding and interpretation of the music performed (2%);
(ii) perform one piece in an instrumental or vocal ensemble (4%); and
(iii) sing at sight a tonal melody of 8 to 12 bars (2%). The HKEAA will provide a number of short melodies for sight-singing each year.

If candidates choose Paper 5 (Performing II) as an elective in the same examination sitting, the pieces performed in this Paper should not be the same as those in Paper 5 (Performing II). The HKEAA will administer the practical examination on items (i) and (iii). Individual schools are required to video-record candidates’ performances of item (ii) and submit the recordings to the HKEAA for external assessment.

Paper 3: Creating I (20%)

Candidates are required to submit a portfolio for external assessment. The following items should be included in the portfolio:

(i) two or more compositions (12%), the total duration of which should be approximately 5 to 15 minutes, with at least one composition scored for an ensemble;
(ii) one music arrangement (4%), the duration of which should be approximately 3 to 5 minutes, with the requirements that candidates should make the arrangement on an original piece, and that the score of the original piece has to be submitted together with the arrangement; and
(iii) a reflective report (4%) of about 500 words.
The recordings and scores of the compositions have to be submitted also. If candidates choose Paper 6 (Creating II) as an elective in the same examination sitting, the compositions submitted for Paper 3 should not be the same as those for Paper 6. Candidates’ portfolios should be accompanied by a supporting statement signed by themselves and the music teacher or school principal, stating that this is the candidate’s own work. Any material which is quoted must be acknowledged.

**Paper 4: Special Project  (20%)**

Candidates have to submit a written report of not less than 5,000 words to discuss the musical and cultural context of a particular topic for external assessment. The written report should consist of an introduction, discussion and analysis, conclusion and a list of references (a listening repertoire and a bibliography must be included). Scores, illustrations, and audio or video recordings can also be included as additional materials. The topic for the Special Project has to be approved by the HKEAA in advance. In general, topics which focus on discussion of musicians’ biographical details will not be considered. Again, candidates’ written reports should be accompanied by a supporting statement signed by themselves and the music teacher or school principal, stating that the written report is the candidates’ own work. Any material which is quoted must be acknowledged.

**Paper 5: Performing II  (20%)**

Candidates may use any instrument(s) and/or voice for this externally-assessed practical examination. The basic requirements of this paper are comparable to the Grade 6 practical examination of the Associated Board of the Royal Schools of Music (ABRSM) or the Grade 7 practical examination of the Royal Conservatory of Music of Toronto-Canada for Western instruments, and the Grade 6 practical examination of the Central Conservatory of Music, Beijing, for Chinese instruments. Candidates have to sing or play three or more pieces individually in contrasting styles in a recital (18%), the duration of which should range from 10 to 20 minutes, and take part in a viva voce lasting for 5 to 7 minutes to explain their understanding and interpretation of the music performed (2%).

The pieces performed should not be the same as those in Paper 2 (Performing I). Candidates may submit proof of a recognised qualification for exemption from this Paper. The conversion of grades based on various recognised qualifications will be developed at a later stage. If candidates submit proof of a recognised qualification for exemption from this examination, the pieces performed in Paper 2 (Performing I) should be different from the pieces in the recognised practical examination.

**Paper 6: Creating II  (20%)**

Candidates are required to submit a portfolio for external assessment. The following items should be included in the portfolio:

(i) three or more compositions (16%), the total duration of which should be approximately 10 to 20 minutes, with at least one composition scored for an ensemble; and
(ii) a reflective report (4%) of about 700 words.

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The recordings and scores of the compositions have to be submitted also. The compositions submitted for this Paper should not be the same as those for Paper 3 (Creating I). Candidates may submit proof of a recognised qualification for exemption from this Paper. The conversion of grades based on various recognised qualifications will be developed at a later stage. If candidates submit proof of a recognised qualification for exemption from this examination, the compositions submitted in Paper 3 should be different from those in the recognised examination. Candidates’ portfolios should be accompanied by a supporting statement signed by themselves and the music teacher or school principal, stating that this is the candidates’ own work. Any material which is quoted must be acknowledged.

SCHOOL-BASED ASSESSMENT (SBA)

The assessment items are identical to Paper 2 (Performing 1). When SBA is implemented starting from the 2015 HKDSE, Paper 2 (Performing 1) will take the form of school-based assessment.

The implementation of SBA in Music is scheduled as follows:

<table>
<thead>
<tr>
<th>Year of Examination</th>
<th>Implementation Schedule of SBA</th>
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| 2013                | • Schools are not required to submit SBA marks.  
       | • The HKEAA will administer the assessment on solo instrumental or solo vocal performance (including viva voce) and sight-singing.  
       | • Individual schools are required to video-record candidates’ performances of instrumental ensemble or choral singing and submit the recordings to the HKEAA for external assessment. |
| 2014                | • The mode of implementation is the same as in the year 2013, i.e. the SBA items are to be externally assessed by the HKEAA.  
       | • At the same time, schools are required to conduct SBA and submit marks, but these will not be counted for the public examination results. Schools will obtain feedback regarding the moderation of the marks from the HKEAA. |

Starting from 2015, all schools have to submit SBA marks, which count for 20% of the final subject result.

The detailed requirements, regulations, assessment criteria and guidelines are provided in the SBA Handbook (Trial Version) for HKDSE Music published by the Hong Kong Examinations and Assessment Authority. During the transition years, the curriculum for Music will remain intact and schools will be expected to conduct the SBA activities as an integral part of learning and teaching and internal assessment as recommended in the Curriculum and Assessment guide. In the light of feedback from schools during the transition years, a finalised version of the Handbook will be published when the SBA is implemented.