



**Briefing on  
Hong Kong Diploma of Secondary  
Education (HKDSE) Music Examination  
School-based Assessment (SBA)**

Hong Kong Examinations and Assessment Authority

12 December 2008  
or 16 December 2008



# Part I – HKDSE Music

## ● School-based Assessment

<b>Overview on Paper 2 (Performing I )</b>	<b>Ms LEE Man-yee, Anna</b> Manager-Assessment Development, HKEAA
<b>Assessment Criteria</b>	<b>Mrs YU WU Yuet-wah, Ruth</b> Former Principal Lecturer, HKIEd <b>Mr MAN Lec-san</b> Shau Kei Wan Government Secondary School
<b>Assessment Specifications</b>	<b>Mrs YU WU Yuet-wah, Ruth</b> Former Principal Lecturer, HKIEd <b>Ms LEE Man-yee, Anna</b> Manager-Assessment Development, HKEAA
<b>Sample Tasks</b>	<b>Ms Esther CHAN</b> SKH Bishop Mok Sau Tseng Secondary School (or) <b>Mr LEE Ming</b> St. Joseph's Anglo-Chinese School





# Rationale of SBA

- ❖ Diversity of assessment
- ❖ Improves the reliability based on continuous observations
- ❖ Real-life and low-stress conditions
- ❖ Enhances teacher professional development





# SBA Requirements

Tasks	Ensemble Performance	Solo Performance & Viva Voce	Sight-singing
Contents	Perform one piece in an instrumental or vocal ensemble.	1. Sing or play two or more pieces in contrasting styles in a recital. 2. Take part in viva voce on the music performed.	Sing at sight a tonal melody of 8 to 12 bars.
Weighting	4%	12% + 2%	2%
Duration	3 to 5 mins.	Solo performance: 8 to 15 mins. Viva Voce: 3 to 5 mins.	Up to 3 minutes including 1 min for preparation





# SBA Implementation Timeline

SBA = Paper 2 (Performing I)

Cohort	Implementation Schedule of SBA
2009-2012	<b>Administered by HKEAA</b> <ul style="list-style-type: none"><li>• Solo performance (including viva voce) and sight-singing</li><li>• Submit video-recordings of students' ensemble performances for external assessment.</li><li>• Schools are not required to submit SBA marks.</li></ul>
2010-2013	
2011-2014	<b>Similar</b> to the 2009-2012 & 2010 -2013 cohorts. <ul style="list-style-type: none"><li>• Conduct trial SBA and submit marks.</li><li>• Schools will obtain feedback regarding the moderation.</li></ul>
2012-2015 and onwards	All schools conduct SBA and submit marks to the HKEAA.





## Submission Schedule

Cohort	Ensemble Performance	Solo Performance & Viva Voce / Sight-singing
2009-2012	<b>S5</b>	<b>S6</b>
2010-2013	Video recordings of all candidates	Administered by the HKEAA
2011-2014	<b>S5</b> Video recordings of all candidates + trial SBA mark	<b>S6</b> Administered by the HKEAA + trial SBA mark & sample video
2012-2015 and onwards	Commencement of the SBA <b>S5</b> - marks and sample video recordings	Commencement of the SBA <b>S6</b> - marks and sample video recordings





# SBA General Guidelines

- ❖ SBA is **Integral** part of learning and teaching
- ❖ School set up their own **assessment plan** (students' learning progress, readiness, abilities and timeline for the submission of marks )
- ❖ **Inform their students** about the requirements and schedule
- ❖ Conduct SBA in S5 and S6
- ❖ Conducted in class normally
- ❖ Make use of various performing opportunities, if appropriate





# SBA Assessment Criteria

**Mrs YU WU Yuet-wah, Ruth**

Former Principal Lecturer, HKIEd

**Mr MAN Lec-san**

Shau Kei Wan Government Secondary School

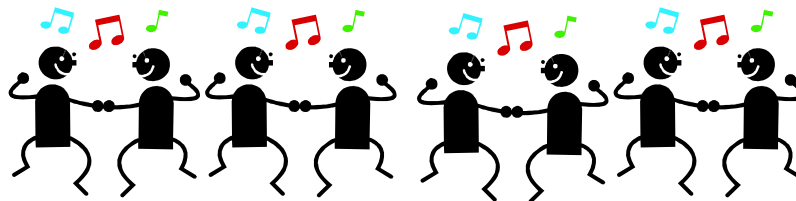






# SBA Assessment Criteria

- ❖ All the students' performances will be assessed by teachers/ the HKEAA based on the same set of assessment criteria.
- ❖ Solo Performance & Viva Voce
- ❖ Ensemble Performance
- ❖ Sight-singing





# Assessment Criteria of Solo Performance

	Excellent	Good	Average	Fair	Elementary
Technical aspects including: <ul style="list-style-type: none"> <li>● control of the instrument / voice throughout;</li> <li>● appropriate tempo,</li> <li>● accuracy in rhythm, pitch, articulation, and dynamic control; and</li> <li>● attention to tone color</li> </ul>	Exhibits excellence in all aspects of techniques well suited to the music; demonstrates a consistent and fluid performance without hesitancy.	Exhibits competence in all aspects of techniques although there are occasional imperfections; demonstrates fluency in the flow of performance.	Exhibits adequate techniques, and there is room for improvement in a few technical aspects; demonstrate consistency in the flow of performance.	Exhibits fundamental techniques, and there is room for improvement in some technical aspects; shows partially secure flow of performance.	Exhibits elementary techniques, and with many aspects of techniques for improvement; the flow of performance is interrupted by inaccuracies or hesitancy.





# Assessment Criteria of Solo Performance

	Excellent	Good	Average	Fair	Elementary
Musical aspects including: <ul style="list-style-type: none"> <li>● expressiveness;</li> <li>● communication;</li> <li>● musical understanding;</li> <li>and</li> <li>● style and interpretation</li> </ul>	Exhibits excellence in all musical aspects appropriate to the music; demonstrates a performance exhibiting sensitive expression, effective communication, thorough musical understanding and perceptive stylistic interpretation.	Exhibits good quality in most musical aspects appropriate to the music; displays a performance showing appropriate expression and communication, sound musical understanding and detailed stylistic interpretation.	Exhibits adequacy in most musical aspects appropriate to the music, but with a few musical aspects could be improved; displays a performance showing adequate expression and communication, adequate musical understanding and a sense of stylistic interpretation.	Exhibits fair quality of musicality appropriate to the music, and there is room for improvement in some musical aspects; presents a performance showing basic expression and communication, some musical understanding and basic stylistic interpretation.	Exhibits a limited degree of musicality, but as a whole, there is a lack in most musical aspects appropriate to the music; presents a performance showing minimal expression and communication, little musical understanding and superficial stylistic interpretation.





# Assessment Criteria of Solo Performance

	Excellent	Good	Average	Fair	Elementary
Choice of Repertoire ● Stylistic contrast ● Matches the capabilities of a candidate	Chooses a wide-ranging and captivating repertoire.	Chooses a good contrast of repertoire.	Chooses a repertoire with some contrast.	Chooses a repertoire that is very limited in range.	Chooses a repertoire that shows no contrast.

## Unsatisfactory

Displays poor technical command, very little understanding of the style and lack in musicality.





# Assessment Criteria of Viva Voce

	Excellent	Good	Average	Fair	Elementary
Music & Context	Demonstrates thorough understanding of the music and its context	Demonstrates good understanding of the music and its context	Demonstrates adequate understanding of the music and its context	Demonstrates flaws in understanding of the music and its context, general concepts not grasped	Demonstrates minimal knowledge or understanding of the music and its context
Response	Provides confident, accurate and perceptive responses	Provides complete and correct responses, confident with occasional hesitations	Provides correct responses, but limited in scope, with some hesitations	Provides incomplete and some wrong responses, needs prompting	Provides evident guesswork or consistently inaccurate answers

## Unsatisfactory



- Demonstrates no understanding of the music and its context
- Fails to respond or provides irrelevant answers



# Assessment Criteria of Ensemble Performance

	Excellent	Good	Average	Fair	Elementary
Ensembleship including: <ul style="list-style-type: none"> <li>● blending,</li> <li>● balance and</li> <li>● communication with the ensemble</li> </ul>	Shows excellent awareness in all aspects of ensembleship	Shows good awareness in all aspects of ensembleship	Shows adequate awareness in all aspects of ensembleship	Shows limited awareness in all aspects of ensembleship	Shows sporadic awareness in all aspects of ensembleship
Technical aspects including: <ul style="list-style-type: none"> <li>● control of the instrument / voice throughout;</li> <li>● appropriate tempo,</li> <li>● accuracy in rhythm, pitch, articulation, and dynamic control; and</li> <li>● attention to tone color</li> </ul>	Exhibits excellence in all aspects of techniques well suited to the music; demonstrates a consistent and fluid performance without hesitancy.	Exhibits competence in all aspects of techniques although there are occasional imperfections; demonstrates fluency in the flow of performance.	Exhibits adequate techniques, and there is room for improvement in a few technical aspects; demonstrate consistency in the flow of performance.	Exhibits fundamental techniques, and there is room for improvement in some technical aspects; shows partially secure flow of performance.	Exhibits elementary techniques, and with many aspects of techniques for improvement; the flow of performance is interrupted by inaccuracies or hesitancy.



# Assessment Criteria of Ensemble Performance

	Excellent	Good	Average	Fair	Elementary
Musical aspects including: <ul style="list-style-type: none"> <li>●expressiveness;</li> <li>●communication;</li> <li>●musical understanding;</li> <li>and</li> <li>●style and interpretation</li> </ul>	Exhibits excellence in all musical aspects appropriate to the music; demonstrates a performance exhibiting sensitive expression, effective communication, thorough musical understanding and perceptive stylistic interpretation.	Exhibits good quality in most musical aspects appropriate to the music; displays a performance showing appropriate expression and communication, sound musical understanding and detailed stylistic interpretation.	Exhibits adequacy in most musical aspects appropriate to the music, but with a few musical aspects could be improved; displays a performance showing adequate expression and communication, adequate musical understanding and a sense of stylistic interpretation.	Exhibits fair quality of musicality appropriate to the music, and there is room for improvement in some musical aspects; presents a performance showing basic expression and communication, some musical understanding and basic stylistic interpretation.	Exhibits a limited degree of musicality, but as a whole, there is a lack in most musical aspects appropriate to the music; presents a performance showing minimal expression and communication, little musical understanding and superficial stylistic interpretation.



## Unsatisfactory

Display poor technical command, very little understanding of the style and lack in musicality



# Assessment Criteria of Sight-singing

	Excellent	Good	Average	Fair	Elementary
Melodic Shape & Tonality	Sings the melody fluently and fully grasps the melodic shape and tonality	Sings the melody competently and exhibits a good sense of melodic shape and tonality	Sings the melody comprehensibly with an apparent sense of melodic shape and tonality	Sings the melody hesitantly with a limited sense of melodic shape and tonality	Sings the melody disjointedly with barely noticeable awareness of melodic shape and tonality
Pitch & Rhythm	Accurate or with slight hesitation	Minor inaccuracies in pitch and/or rhythm	Some inaccuracies	Frequent errors	Serious errors

## Unsatisfactory

Sings inaudibly or does not attempt to sing







# Guidelines on Assessment Tasks

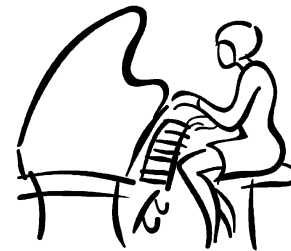
- ❖ Comparable to
  - Grade 4 practical exam of ABRSM
  - Grade 5 practical examination of the Royal Conservatory of Music of Toronto-Canada for Western instruments,
  - Grade 4 practical examination of the Central Conservatory of Music, Beijing, for Chinese instruments or
  - equivalent grade in other examinations
- ❖ Students are encouraged to achieve higher performance levels
- ❖ Music scores and/or lyrics must be provided.
- ❖ All assessment tasks should be video-recorded.
- ❖ Music pieces in Paper 2 (Performing I) should not be identical to those in Paper 5 (Performing II).
- ❖ Teachers involved in the assessment or internal standardization cannot take part in any performance.





## Guidelines on Solo Performance & Viva Voce

- ❖ A solo recital featuring 2 or more pieces of music in **contrasting styles**; total duration 8 to 15 minutes.
- ❖ Different **music periods, genres and styles**
- ❖ Any Chinese and/or Western instrument(s), and/or voice can be used.
- ❖ May either be unaccompanied or accompanied. **Accompaniment** is required wherever the music has one.





## Guidelines on Solo Performance & Viva Voce

- ❖ The **integrity of the music structure** should be preserved.
- ❖ Maximum of **two attempts**. Each attempt should be a complete recital.
- ❖ **Viva voce** assessment should normally be **conducted immediately** after the recital.
- ❖ Viva voce should range from **3 to 5 minutes**. Include the background of music pieces, stylistic characteristics and ways of interpretation.





## Guidelines on Ensemble Performance

- ❖ Perform one piece of music lasting for 3 to 5 minutes
- ❖ Should not have been played in any other parts of SBA
- ❖ At least 2 players; the candidate's part should not be consistently doubled by any other performers
- ❖ Meet the minimum required performance level





## Guidelines on Ensemble Performance

- ❖ An accompaniment part of appropriate technical difficulty would fulfil the ensemble requirement
- ❖ Clearly mark on the score which part he/she will be performed
- ❖ Only one attempt is allowed for each candidate





# Standardization

**Ms LEE Man-yee, Anna**  
HKEAA





# Within-school Standardization

- ❖ Recommended practices for schools
  - To conduct **standardization meetings** among teachers
  - To conduct **trial marking** of some students' performances together
  - To **adjust marks of some teachers**, if necessary, to ensure consistency of assessment standard for the whole school;
  - To **use reference material** (such as those provided by the HKEAA) and archive material (such as students' marked work from previous years) to help standardize marking within the school





## Within-school Standardization

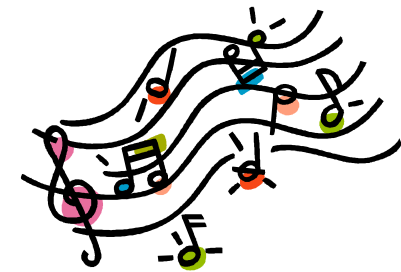
- ❖ If there are more than one subject teacher, teachers involved should agree on the same criteria for the awarding of marks in advance, so that the same standard of assessment is applied to all students to produce an **overall rank ordering for the school** as a whole.







# Sample Tasks on Sight-singing



**Mr LEE Ming**

St. Joseph's Anglo-Chinese School

or




**Ms Esther CHAN**

SKH Bishop Mok Sau Tseng Secondary School





## Sample Tasks on Sight-singing

- ❖ Sing at sight a tonal melody of **8 to 12 bars**, which is in simple or compound time within a range of **an octave** and with a key signature of **not more than 3 sharps or 3 flats**. The highest note is D and lowest note is Bb (  or  or  ).
- ❖ Only **one attempt** is allowed for each candidate.
- ❖ Candidate is allowed to **choose melody notated in treble or bass clef** at the beginning of the assessment.





## Sample Tasks on Sight-singing

- ❖ Upon receiving the sight-singing melody for examination, candidates can have a maximum of **1 minute preparation** before singing.
- ❖ The **tonic chord and the first note** of the melody will be played before the assessment.
- ❖ A bank of sample melodies will be provided for teachers in conducting the assessment.





# Sight-singing Examples



## Sight Singing Examples (Treble Clef)

Moderato

1

Allegretto

10

2

Andante





# Assessor's Guidance to Students

## Allowable help:

- ❖ Provide advice on the choice of appropriate repertoire, duration of the performance
- ❖ Offer advice on the ability required of the accompanist(s)
- ❖ Show to their students the way to improve the performances prior to any performance assessment and after the first attempt in solo performance





# Assessor's Guidance to Students

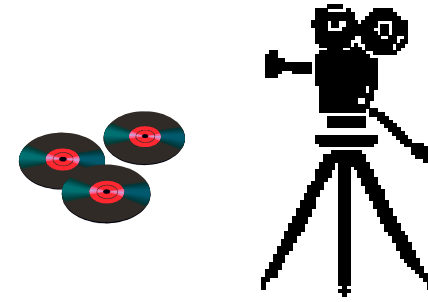
## Non-allowable help:

- ❖ Not allowed to help the candidates in anyway during the assessment
- ❖ Prohibited to give any indication/body gestures





# Record Keeping



- ❖ Video recordings:
  - Continuous shot
  - Whole body of the candidates should be captured
  - Viva voce questions raised by teachers and the answers from students
  - All the sound and video tracks must retain their originality once recorded





# Record Keeping



## ❖ 2 record forms

- “**Record of Performance**” & “Teacher Assessment Form”. Only “**Record of Performance**” to be submitted.
- **Sample video recordings** at different achievement levels are to be submitted to the HKEAA for moderation in the exam years 2015 and onwards
- Verify your **presence** during the candidate’s performance and the **authenticity** of the recording.







## Private Candidates / School Repeaters and Transfer Students

- ❖ Private Candidates:
  - Not need to complete the SBA; Based entirely on their public examination results and proportionally adjusted
  - Not allowed to carry previous examinations marks to the current examination
- ❖ School Repeaters and Transfer Students
  - Take part in SBA assessment in S6
  - Previous SBA results will not be counted
  - Submit SBA marks in S6 only proportionally adjusted to 20%





# Proposed SBA Mark Submission Coordination across subjects in 2012 HKDSE and HKALE (Draft as of Oct 08)

## 1. 2011 (S5 for HKDSE and S6 for HKALE)

HKDSE						HKALE	
Mid May	Early June	Mid June	Late June	Early July	Mid July	Late June	Early July
LS – Stage 1	DAT ICT	Biology Chemistry Physics Combined Science	Chi Lang Integrated Science	History Visual Arts	Chi History Eng Lang	Chemistry	Chinese Lang & Culture Chi Lit

## 2. 2012 (S6 for HKDSE and S7 for HKALE)

HKDSE								HKALE		
	Mid Oct	Mid Jan	Early Feb	Mid Feb	Late Feb	Early Mar	Late Mar	Early Mar	Mid Mar	Late Mar
	LS – Stage 2	LS – Stage 3	History DAT Visual Arts	Physics Chemistry Biology Combined Science	ICT Chi History Integrated Science	Chi Lang	Eng Lang	LS Electronics Computer Applications Computer Studies	Physics Chemistry Biology GPA	Visual Arts Chi Lang & Culture Chi Lit





## How can schools plan for SBA Implementation

- ❖ Conduct SBA as an integral part of teaching and learning and not treat it as an “add-on”
- ❖ Set up school’s own assessment plan, specify the no of assessment activities to be conducted for individual subjects
- ❖ Coordinate the conduct of the SBA across subjects so that students’ work **will not be concentrated into one or two critical months**
- ❖ **Incorporate SBA as a part of schools’ internal assessment program and replace some of the current assessment activities, e.g. assignments, tests etc**





## Coming HKDSE Documents

Draft of level descriptors, exemplars, SBA specifications, assessment criteria, PowerPoint of briefing session	End of Dec 08 on HKEAA website
SRR booklet with sample papers	Mar – Jun 09
SBA handbook	Jun 09
SBA sample tasks (sight-singing)	May-Jul 10





**Thank You**  
**Q & A**

