Assessment Specifications

General information

Performance Standard   Music

Level   Scholarship

Mode of Assessment   Portfolio submission and written examination

Year   2015

Standard   93305

Format of the assessment

The assessment will have two sections. **Section One**, the Portfolio submission, comprises a **Portfolio** (of performance, composition, or musicology) accompanied by a **Critical Reflective Analysis**. The candidate must complete these two components and have them verified by their teacher (both the candidate and teacher must sign an Authenticity Declaration) prior to **Section Two**, the written **Examination**. The portfolio submission is to be handed in to the supervisor when the candidate enters the examination room.

Section One: The Portfolio submission

(a) **The Portfolio**

The Portfolio contains evidence of the candidate's work either as a Performer, a Composer, or a Musicologist.

The **performance portfolio** requires an audio-visual recording of the candidate's performance of a significant work, or programme of works, showing them as a featured soloist. The recording:

- must be submitted as a whole and unedited recording of a single performance of no more than 15 minutes in duration
- must take place in front of an audience
- must be made from a stationary camera (ensure that the sound recording is of the highest-possible fidelity – a separate microphone set-up will usually give better results than a camera's in-built microphone).

The **composition portfolio** requires the score(s) and audio recording of one of the candidate's significant pieces of work, or a selection of the candidate's shorter works. The recording:

- may be a live recording of the work(s) OR a computer realisation OR a combination of both
- must be no more than 15 minutes in duration.

The **musicology portfolio** requires the score and a comprehensive study of a previously selected work. The comprehensive study should be no more than 4 000 words and include:

- an examination of FIVE musical elements deemed by the candidate to be most significant
- a critical discussion outlining the musical contribution of each element in relation to the success and / or effectiveness of the work
- an annotated score which supports the analysis.

(b) The Critical Reflective Analysis

A Critical Reflective Analysis must accompany the work submitted in the portfolio.

- **Format**: numbered A4 pages
- **Length**: no longer than 3 000 words
- **Presentation**: appropriate conventions for clear presentation of text should be followed, e.g. headings and subheadings, paragraphs, work titles in italics (for reference, see Trevor Herbert, *Music in Words: A Guide to Researching and Writing about Music,* London: ABRSM Publishing, 2001)
- **Originality**: the sources of ideas other than the candidate's own must be acknowledged
- **Sources**: primary and secondary sources, including references to scores, must be acknowledged using formal referencing conventions.

The **performance** portfolio must be accompanied by a **Critical Reflective Analysis** of the work(s) that may include, but is not limited to, discussion of:

- choice of repertoire
- programming decisions
- how characteristics of the music were considered in preparing the performance (e.g. rhythmic features, tonality, tempo, dynamics)
- how stylistic features of the music were considered in preparing the performance (e.g. ornamentation in baroque music; technological effects in rock; cultural practices; scat singing or improvisation in jazz)
- how technical issues were considered in preparing the performance (e.g. bowing, picking, fingering, breathing, stance, diction, language, articulation)
- how musicianship issues were considered in preparing the performance (e.g. balance and voice- leading).

The **composition** portfolio must be accompanied by a **critical reflective analysis** of the work(s) that may include, but is not limited to, discussion of:

- the choice of media
- instrumentation
- the choice of texts
- how the musical ideas were developed and structured
- issues related to notation
- how technical demands of performing music were considered in composing the music (e.g. bowing, fingering, breathing, language, articulation, conducting a performance)
- how stylistic features were considered in composing the music
- how the work is representative of the developing skills, style and /or philosophy of the composer.

The **musicology** portfolio must be accompanied by a **critical reflective analysis** of the work that differentiates and / or characterises:

- the extent to which the elements identified in the portfolio are typical of the period in which the work was written
- the place of the work in the composer's output
- the place of the work in the development of the genre.

Section Two: The examination

The candidate will be required to answer TWO questions. The first question will require the candidate to analyse a single score extract from the resource booklet. The seconde question will require the candidate to compare and contrast two score extracts from the resource booklet.

Further guidelines for teachers

Submission of digitally recorded material: Schools should use new, previously unrecorded DVDs and CDs. To ensure the candidate's material has been correctly recorded, schools are advised to play the disc on a machine other than the one on which the recording was made, prior to submitting it to NZQA for assessment.

Packaging and labelling: DVDs and CDs must be packaged in a protective casing (e.g. bubble-wrap) to prevent damage. Both the disc and casing must include:

- the candidate's National Student Number (NSN)
- the school code
- the level of assessment and the year ("Scholarship Music 2015")
- the standard number ("93305").

Authenticity: Schools are required to verify that the material presented for external assessment in Section One is the candidate's own work. Teachers and candidates are required to complete and sign an Authenticity Declaration (DOC, 364KB).

Security: Schools are responsible for providing sufficient security and storage for all digital work submitted for external assessment. Schools MUST retain copies of any digital work submitted by a candidate.

Anonymity: Schools must ensure no identifying written features (e.g. the candidate's name, the name of the school) are included in any part of the portfolio submission, or the critical reflective analysis. The only identifying features on any work submitted should be the school code, the candidate's NSN, and the standard number.