National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Music Level 2

This exemplar supports assessment against:

Achievement Standard 91271

Compose two substantial pieces of music

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

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	Grade Boundary: Low Excellence
1.	For Excellence, the student needs to compose two convincing substantial pieces of music. This involves the student composing musical ideas that are developed, structured and represented skilfully, the music demonstrating stylistic assurance and flair, and communicating with impact. This student has composed a string quartet called *Sonata in E flat*, and another piece not exemplified. *Sonata in E flat* is substantial, convincing and demonstrates stylistic assurance and flair. It is represented skilfully with written notation on a Sibelius score which pays attention to articulation and dynamic markings. The opening melodic motive is clearly established and supported by a skilfully developed harmonic framework. By using Air and Variation form to clearly structure the piece, the student also explores a range of different ways of developing the composition including using tonality and texture. Musical ideas are well crafted to show off the capabilities of the instruments and thus demonstrate compositional flair, The contrasting middle section (F) is carefully developed with use of textual variety and driving momentum. For a more secure Excellence, the student could fine-tune further aspects such as maintaining musical focus (e.g. section G); revise the use of unusual chromatic notes (bar 47) and explore around the reasonably static harmonic centre. Working on these would allow the composition to strengthen the communication with impact.

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Student 1: Low Excellence

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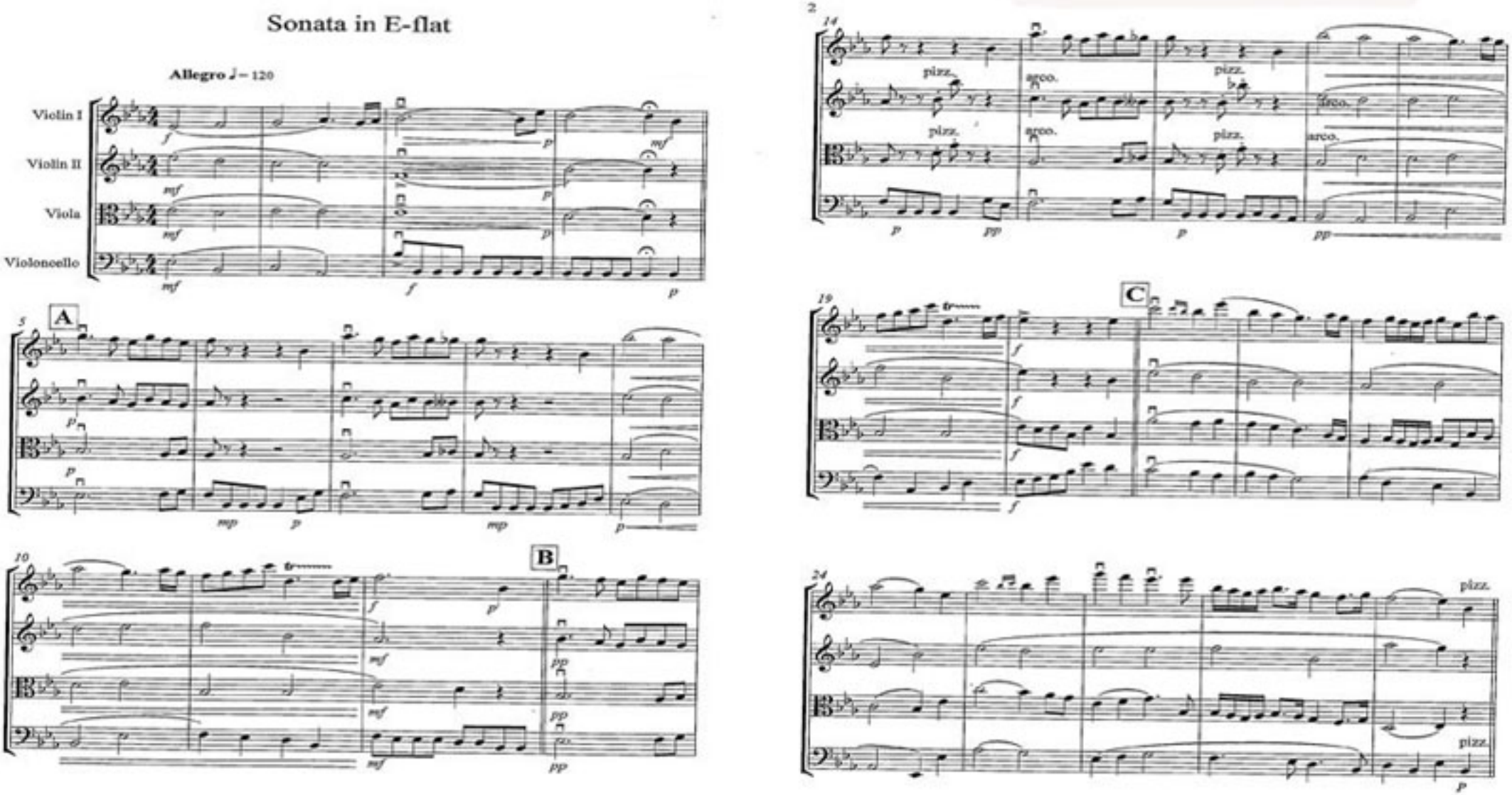

	Grade Boundary: High Merit
2.	For Merit, the student needs to compose two effective substantial pieces of music. This involves the student composing musical ideas being developed, structured and represented coherently, and the music demonstrating style and character. This student has composed for two trumpets and piano titled *Solitude*, and another piece not exemplified. *Solitude* is a substantial piece, structured in binary form, which effectively creates and maintains a sense of style and character. The initial key of G minor captures the solitudinal mood of the piece's title. Musical ideas have been developed through sequence, repetition and imitation. Written representation is coherent. Particularly effective is the use of call and response and the subtle interplay between the two trumpets. This is stylistic writing for these brass instruments. The piano part provides a strong harmonic foundation and structure with an initial four-bar repeated broken-chord pattern. The piano then takes up the semiquavers/quaver pattern which leads into a key change and section B. To reach Excellence, the student could further develop section B to make the composition convincing and communicate with more musical impact. The addition of more dynamic markings following the initial *p* and pedal indications on the score would further aid in securing an Excellence grade.

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Student 2: High Merit

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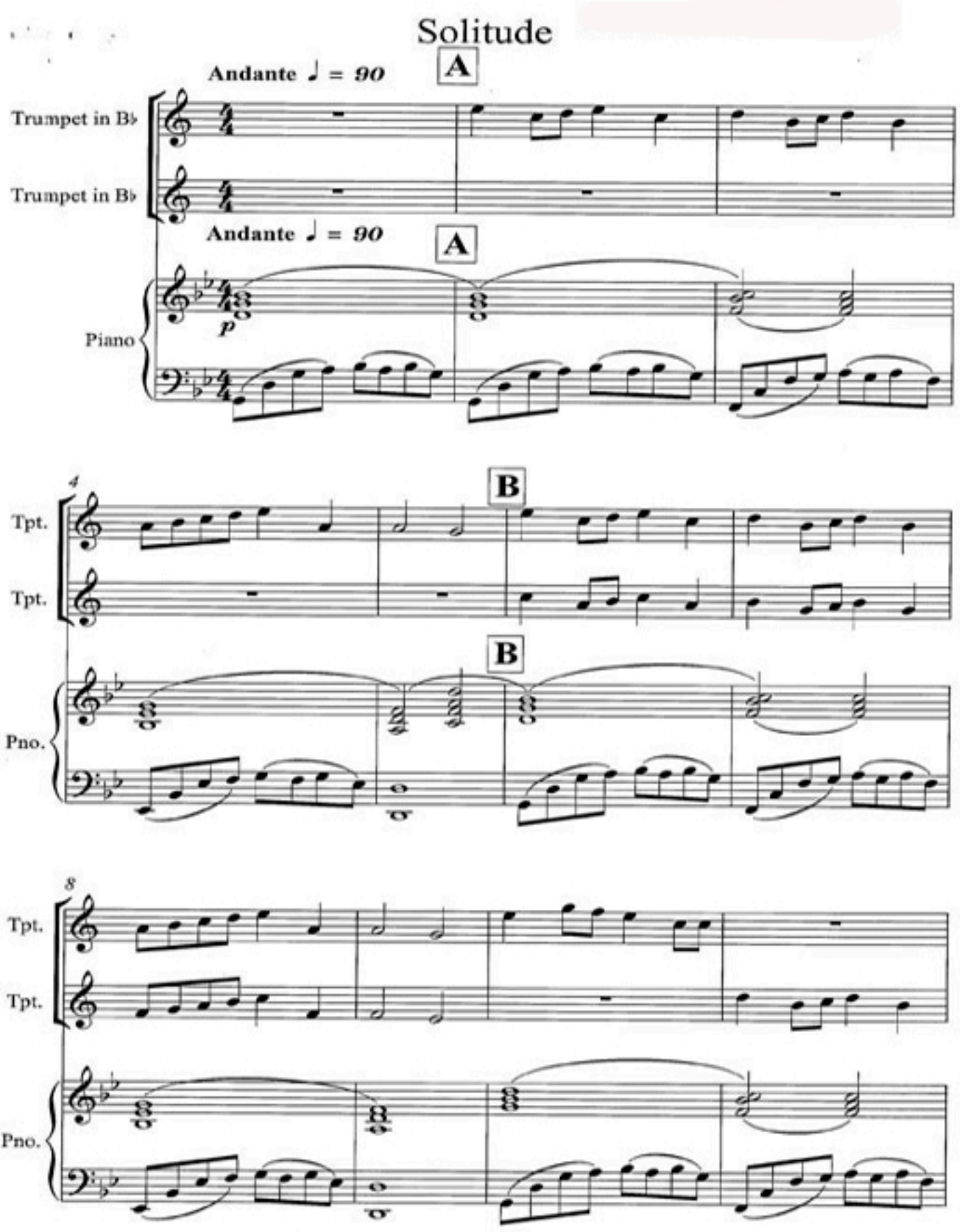

	Grade Boundary: Low Merit
3.	For Merit, the student needs to compose two effective substantial pieces of music. This involves the student composing musical ideas being developed, structured and represented coherently, and the music demonstrating style and character. This student has composed a piece called *Home* for an extended rock band, and another piece not exemplified. *Home* is a substantial composition which demonstrates effective writing and effective rock-genre character. Musical ideas are coherently developed and generally effectively structured. Representation is coherent and appropriate to genre, with a well realised drum part and stylistic guitar parts. For a more secure Merit, and for the structure to be fully coherent, the melodic content could be further enhanced with a single lead guitar line and condensing of the other guitar tracks to two harmony lines.

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Student 3: Low Merit

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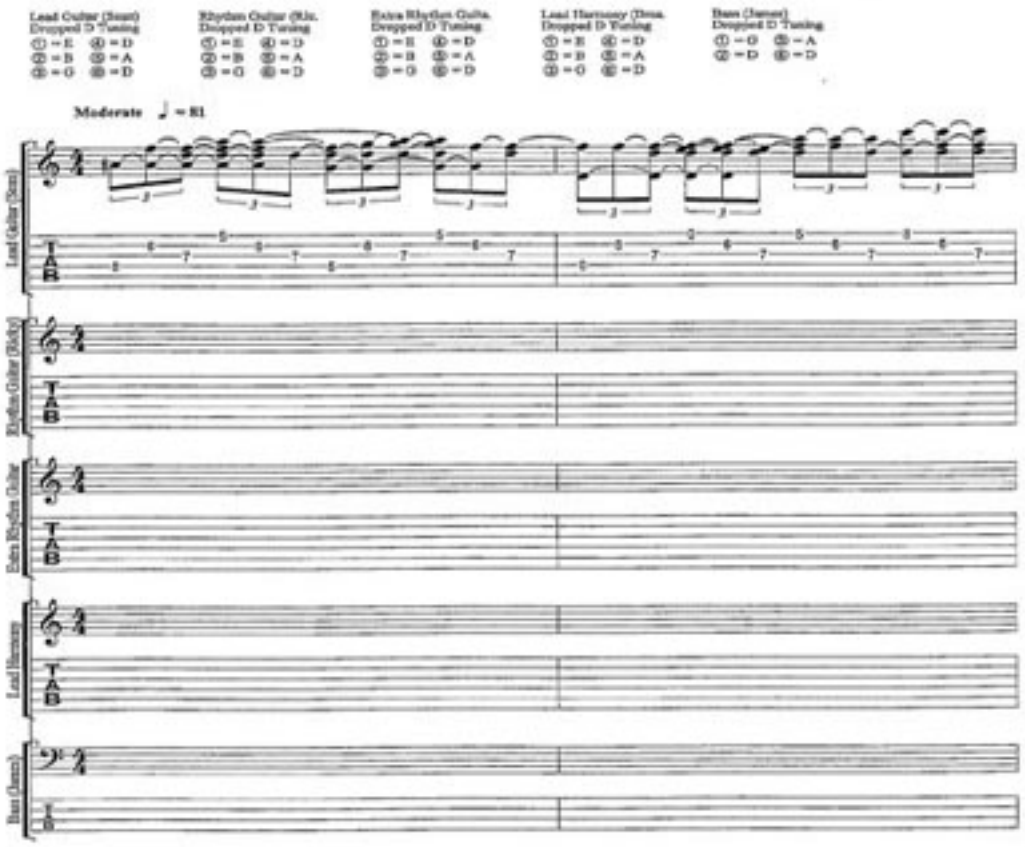
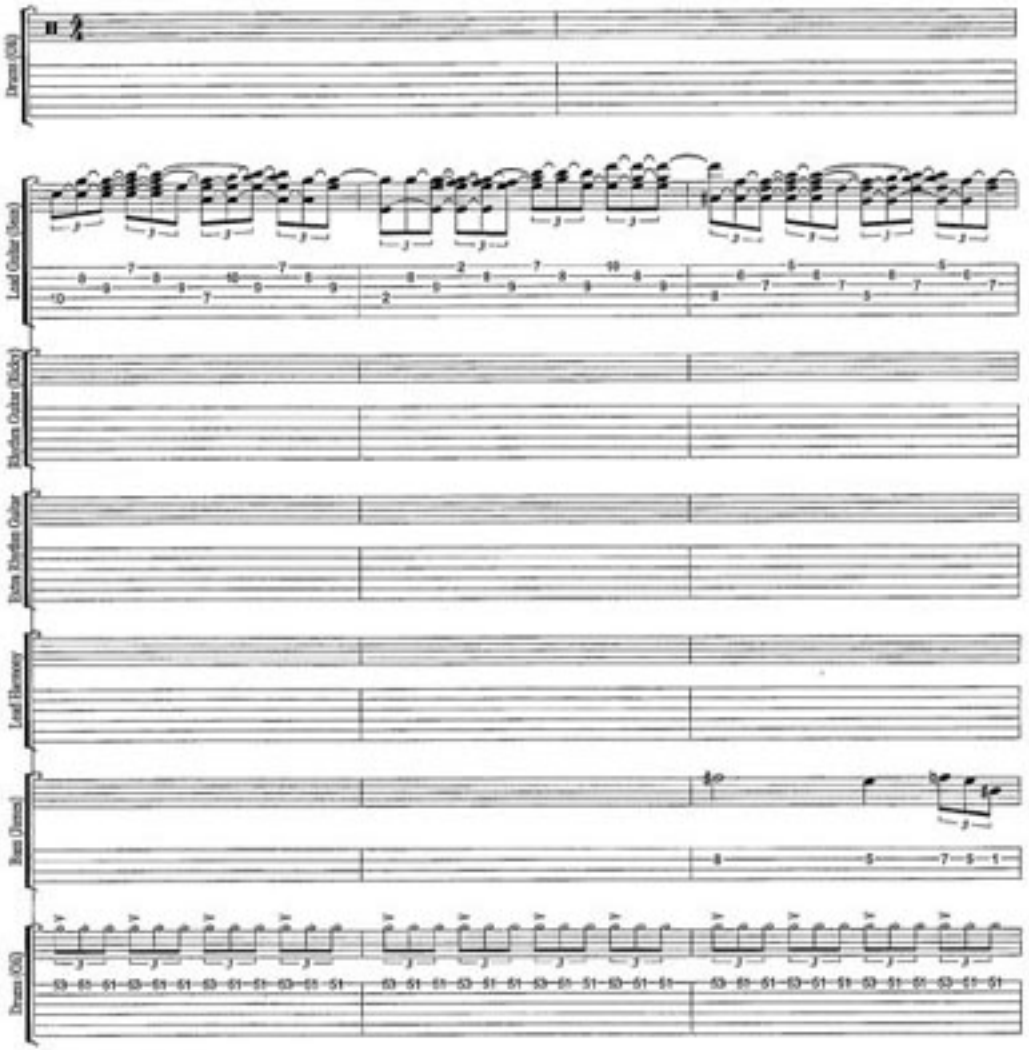
Home

For NCEA Composition

Eyes & Nines

EP





	Grade Boundary: High Achieved
4.	For Achieved, the student needs to compose two substantial pieces of music. This involves the student/students generating, developing, structuring and representing original musical ideas to create music. A student may compose either two compositions as an individual, or two compositions as a member of a group(s), or one of each. 'Substantial' involves the music being of sufficient length and complexity to sustain the development of musical ideas within an extended structure. This student has collaboratively composed a contemporary song called *Africa*, and another piece not exemplified. *Africa* is substantial, structured, shows development and has been represented both visually and in audio form. The students have generated a broken-chord piano introduction in A minor to set up a sombre mood to the song. The same chord structure is used for both the verse and chorus, but is treated differently in the chorus. The writing for piano is idiomatic and shows some degree of effectiveness and character. Part of the vocal line in the chorus imitates the "falling" motif of the piano part, which creates a sense of unity between the verse and chorus. To reach Merit, the students could develop the existing musical ideas to fully explore the sombre style and character of the piece. The representation could be made more coherent by including a lead vocal line above the piano part.

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Student 4: High Achieved
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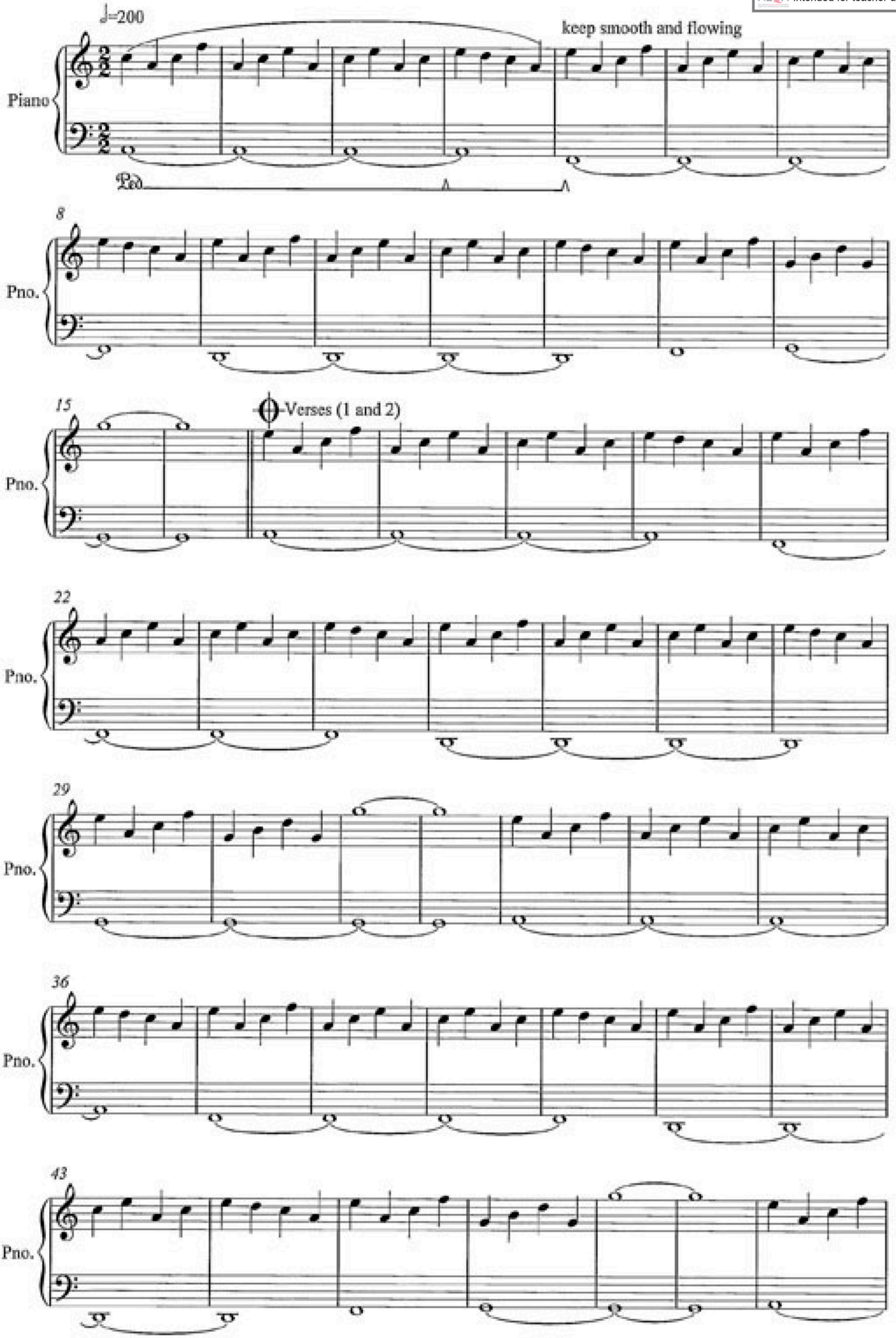
Africa



	Grade Boundary: Low Achieved
5.	For Achieved, the student needs to compose two substantial pieces of music. This involves the student/students generating, developing, structuring and representing original musical ideas to create music. A student may compose either two compositions as an individual, or two compositions as a member of a group(s), or one of each. 'Substantial' involves the music being of sufficient length and complexity to sustain the development of musical ideas within an extended structure. This student has collaboratively composed a guitar duo called *In the Mood*, and another piece not exemplified. *In the Mood* is a substantial piece, with a clear structure (intro-verse-chorus-verse-chorus-bridge-chorus-outro) and is generally well represented appropriate to genre. The students have generated a Latin-rock feel which is developed through the use of repetition (e.g. the melodic line in the chorus) and syncopation throughout. While there is an improvised nature to the melodic line of each section, the melody has nevertheless been clearly structured and motifs have been developed. For a more secure Achieved, the students could improve their written representation to notate the rhythm of the accompanying chord patterns and sketch in some expectations for the improvised melodic line.

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Student 5: Low Achieved

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Description for composition 1 – IN THE MOOD

Influenced/ based on the poem 'The War King'

The genre for our composition (Satriani, myself, and Ruben) is a cross between Latin and rock which we thought would portray our mood best.

The key of the piece is in the key of B minor. The structure is the following:

Intro

Verse

Chorus

Verse

Chorus

Bridge

Chorus

Outro

The chord structure for the song is;

Intro, Verse and Outro: B minor, E minor, G major, F# minor

Chorus: B minor, A major, G major, F# minor

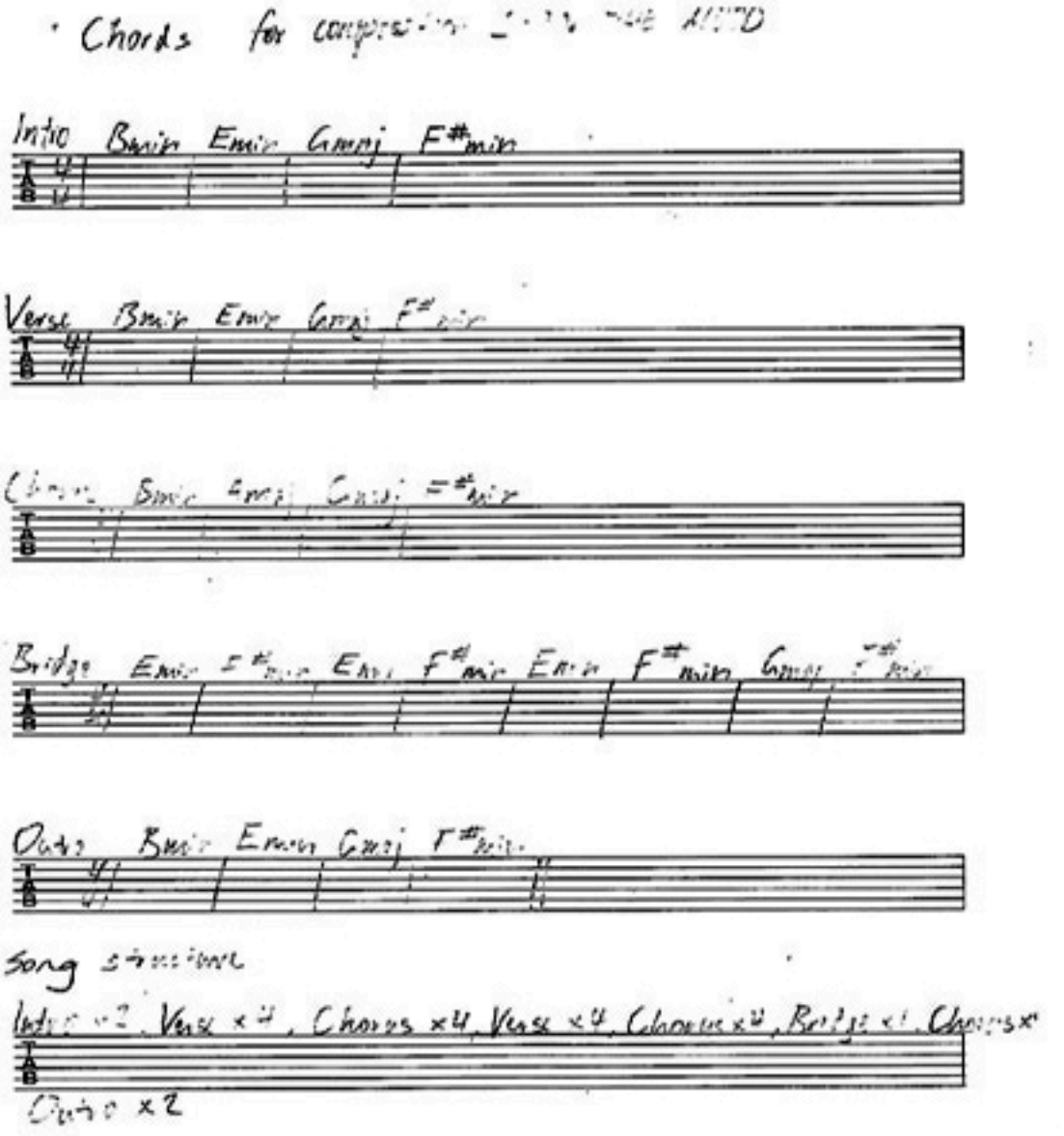
Bridge: E minor, F# minor, E minor, F# minor, E minor, F# minor, G major, F# minor

My contribution: I contributed almost all the chords for the song as well as the structure for the piece, the only part which was not mine and edited by Ruben was the switch from E minor to G major in the verse. I also contributed the bridge lead guitar.

Compositional devices used and why: We used repetition to emphasize the effect of darkness and sadness of war. We also used embellishment with the sliding and use of vibratos. Accumulation (layering) was also used in the intro to build up tension for our audience.

Instrumentation and why: Instruments used were two acoustic guitar and the reason for the use of these was, mainly, because we don't have sufficient skills on other instruments to compose for them.

How we came about portraying the mood: We did this by putting our piece in a minor key which gave it the effect or feeling of darkness and sadness. We also used a slow tempo and a semi-fast strumming pattern to portray these effects.



	Grade Boundary: High Not Achieved
6.	For Achieved, the student needs to compose two substantial pieces of music. This involves the student/students generating, developing, structuring and representing original musical ideas to create music. A student may compose either two compositions as an individual, or two compositions as a member of a group(s), or one of each. Substantial involves the music being of sufficient length and complexity to sustain development of musical ideas within an extended structure. This student has collaboratively composed a song called *Rain Down in Africa*, and another piece not exemplified. *Rain Down in Africa*, has been structured in a clear musical form (a 4-chord contemporary song) and the representation is generally clear for the genre. To reach Achieved, the students need to develop the musical ideas in order for the song to be considered substantial. The addition of a bridge to lead back into the final chorus and/or an instrumental break would provide additional opportunities for the sustained development of musical ideas.

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