



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 91273

Devise an instrumentation for an ensemble

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

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to devise a convincing instrumentation for an ensemble.</p> <p>This involves devising an instrumentation that shows:</p> <ul style="list-style-type: none"> • imaginative and idiomatic use of instruments • skilful use of timbres and textural density • clear, accurate, and detailed written scores. <p>This student has devised a convincing instrumentation for rock band. The work shows imaginative and idiomatic use of the instrumental combinations and skilful use of timbres and textural density. The drum part is particularly effective with the hi-hat providing a 'lead-in' effect in the introductory section (bars 1-8).</p> <p>Attention has been paid to dynamic, tempi and articulation markings in the clear and detailed score. A drum key is provided.</p> <p>This is subtle instrumental writing which shows careful consideration of how the original score 'ebbs and flows', and it also captures the mood created by the title. Varying layering of textures and timbres creates dynamic interest, much like a terraced effect (e.g. bars 27-34).</p> <p>For a more secure Excellence, the student could consider more imaginative use of instruments, for example, hammer on/off could be used to recreate the effect of slurs in the original piano part. Minor errors could be corrected to make the score fully accurate, such as at bar 27 where the bass is given a C#, while the source has a G.</p>

Student 1 Page 1: Low Excellence



Intended for teacher use only

Rêverie

Electric Guitar (Class) Standard tuning Electric Guitar Standard tuning Electric Bass Standard tuning

$\text{♩} = 80$

Musical score for Rêverie, measures 1-4. The score is for Electric Guitar (Class), Electric Guitar, and Electric Bass. The tempo is $\text{♩} = 80$. The music is in 4/4 time and G major. The guitar parts feature a melodic line with slurs and accents, while the bass provides a steady accompaniment.

Musical score for Rêverie, measures 5-8. The score continues the melodic and accompanimental lines from the previous section, ending with a final chord.

Drum Key

$\text{♩} = 120$

Drum key for Rêverie. The tempo is $\text{♩} = 120$. The key indicates the following drum parts:

- Right Cymbal
- Crash Cymbal
- Crash cymbal (ball)
- Hi-hat (closed)
- Hi-hat (open)
- Hi-hat (semi-closed)
- Snare
- High tom
- Mid tom
- Floor tom
- Bass
- Hi-hat (foot)

Musical score for Rêverie, measures 9-12. The score is for Electric Guitar (Class), Electric Guitar, Electric Bass, and Drums. The tempo is $\text{♩} = 100$. The music is in 4/4 time and G major. The guitar parts continue the melodic line, and the drums provide a steady accompaniment.

Student 1 Page 2: Low Excellence



Intended for teacher use only

Rêverie

And^{te} sans lenteur

pp très doux et très expressif

measures 1-15

meno p

mf

dim.

1

measures 16-35

pp

poco cresc.

più cresc.

f

p

f

p

dim.

pp espress.

2

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to devise an effective instrumentation for an ensemble.</p> <p>This involves devising an instrumentation that shows:</p> <ul style="list-style-type: none"> • developed understanding of instrument combinations, timbres and ensemble writing • variety of textural density. <p>This student has devised an instrumentation for a string quartet. The instrumentation demonstrates developed understanding of instrumental combinations, timbres and ensemble writing. Instruments are within range, and the melodic and harmonic intentions of the composer have been maintained. Articulation markings from the original piano score are transcribed effectively for strings, for example, the staccato in bars 11-14 for violin I.</p> <p>A variety of textural density has been shown, generally within traditional string quartet voicings. For example, violin I maintains the solo melodic and virtuosic line.</p> <p>To reach Excellence, the student could consider specifying articulation, e.g. bar 10, violin I (bowing) and utilising more skilful use of timbres. For example, a specific string technique and timbral effect such as pizzicato (bars 11-26, cello) could be an appropriate place for this. Tidying up missing notes and incorrect notes (e.g. bar 2, viola) would make the score fully accurate and convincing.</p>

Student 2 Page 1: High Merit



Intended for teacher use only

Sonate Pathetique

L. Beethoven

Grave

This section of the score covers measures 1 through 10. It features four staves for the string quartet: Violin I, Violin II, Viola, and Violoncello. The music is in a slow, somber mood. Dynamics include *fp* (fortissimo piano) and *f* (forte). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Allegro di molto e con brio

This section of the score covers measures 11 through 20. It features four staves for the string quartet: Violin I, Violin II, Viola, and Violoncello. The music is in a fast, energetic mood. Dynamics include *fp* (fortissimo piano), *p* (piano), and *f* (forte). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Student 2 Page 2: High Merit



Intended for teacher use only

SONATE PATHÉTIQUE für das Pianoforte

von
L. VAN BETHOVEN.

Dem Fürsten Carl von Lichnowsky gewidmet.

Op. 13.

Series 10, N° 181.

Grave.

Sonate N° 8.

Original-Verleger: F. A. Opies in Wien.

H. 131.

Druck und Verlag von Breitkopf & Härtel in Leipzig.

7 (182)

Allegro di molto e con brio.

H. 131.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to devise an effective instrumentation for an ensemble.</p> <p>This involves devising an instrumentation that shows:</p> <ul style="list-style-type: none"> • developed understanding of instrument combinations, timbres and ensemble writing • variety of textural density. <p>This student has devised an instrumentation for brass ensemble which demonstrates a general understanding of instrument combinations, timbres and ensemble writing. Transposition for the ensemble (from the piano score) is accurate. Musical texture uses variety, such as the polyphonic entries at bars 7-10. The timbral use of tenor horn and euphonium playing the chorale at 8ves from bar 17 works well.</p> <p>For a more secure Merit, the student could further develop their understanding of timbre and use of registration. The upper register trumpet/cornet parts (e.g. bars 8, 22-25) could only be played by highly experienced performers especially considering the dynamic level. Further, the E\flat bass part needs to be written in range from bars 41-44.</p>

Student 3 Page 1: Low Merit



Intended for teacher use only

The Magic Flute (Act 2, Scene 8)

W. A. Mozart
(adapted 1832)

Adagio

1st Cor. in Bb
2nd Cor. in Bb
Trumpets in Bb
Trombones in Bb
Euphonium in Bb
Bass in Bb

This system contains the first six staves of the musical score. The top staff is for the 1st Cor. in Bb, followed by 2nd Cor. in Bb, Trumpets in Bb, Trombones in Bb, Euphonium in Bb, and Bass in Bb. The music is marked 'Adagio' and begins with a treble clef and a key signature of two flats.

1 Cor.
2 Cor.
T. Hrn.
Tbn.
Euph.
Bass

This system contains the next six staves of the musical score, continuing the instrumentation from the first system: 1 Cor., 2 Cor., T. Hrn., Tbn., Euph., and Bass.

1 Cor.
2 Cor.
T. Hrn.
Tbn.
Euph.
Bass

This system contains the final six staves of the musical score on this page, continuing the instrumentation: 1 Cor., 2 Cor., T. Hrn., Tbn., Euph., and Bass.

1 Cor.
2 Cor.
T. Hrn.
Tbn.
Euph.
Bass

This system contains the first six staves of the musical score on the second page, continuing the instrumentation: 1 Cor., 2 Cor., T. Hrn., Tbn., Euph., and Bass.

1 Cor.
2 Cor.
T. Hrn.
Tbn.
Euph.
Bass

This system contains the next six staves of the musical score on the second page, continuing the instrumentation: 1 Cor., 2 Cor., T. Hrn., Tbn., Euph., and Bass.

1 Cor.
2 Cor.
T. Hrn.
Tbn.
Euph.
Bass

This system contains the final six staves of the musical score on the second page, continuing the instrumentation: 1 Cor., 2 Cor., T. Hrn., Tbn., Euph., and Bass.

Student 3 Page 2: Low Merit



Intended for teacher use only

The Magic Flute (Act 2, Scene 8)

W. A. Mozart
(adapted /BS)

Adagio

10 *(Tenor and Bass duet)*
Who walks this dan-gerous path to find your heart's de-sire—
must pass through earth-quake, wa-tur, wind and fire—

31

Detailed description: This block contains the first system of musical notation for 'The Magic Flute, Act 2, Scene 8'. It features a piano introduction in G major, 3/4 time, marked 'Adagio'. The score is written for piano with treble and bass staves. The lyrics are in English and are placed below the piano accompaniment. The system includes measures 1 through 31, with a duet section starting at measure 10.

25 This test if failed will sure-ly
lead to cer-tain death, no-need and you will find Here/as
no-rod breath. Through wis-dom,
you'll re-ceive love's pure em-brace, and
un-der-stand the my-steries of this Ho-ly place

36
41
47

Detailed description: This block contains the second system of musical notation, which is a vocal duet for tenor and bass. The lyrics are in English and are placed above the vocal staves. The system includes measures 25 through 47, with measure numbers 36, 41, and 47 explicitly labeled. The piano accompaniment continues in the lower staves.

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to devise an instrumentation for an ensemble.</p> <p>This involves the student devising an instrumentation that can be realised by an ensemble, and shows:</p> <ul style="list-style-type: none"> • knowledge of instrument ranges • knowledge of instrument playing techniques • understanding of instrument combinations • clear and mostly accurate written scores. <p>This student has devised an instrumentation for flute and string ensemble. The score is clear and mostly accurate, with tempo and dynamic markings being carefully transcribed from the original. The playing techniques are appropriate to the instruments; ranges are accurate and the parts combine well together. Any errors have little impact on the ensemble being able to realise the score.</p> <p>To reach Merit, and be fully effective, the student could consider the combinations of the parts. A more developed understanding of combinations would maintain the pulse of the original, particularly at bars 1-4 (violin and viola).</p> <p>The flute part is written at the bottom of its range at times, for example at bar 11, and would be difficult to hear above the other parts. This suggests that the student needs to further develop their understanding of instrumental timbres. Textural variety could also be increased as it is presently very similar throughout.</p>

Student 4 Page 1: High Achieved



Intended for teacher use only

Nocturnes

Flute $\text{♩} = 48$
p *stoppement*

Violin I
stoppement

Viola
stoppement

Violoncello
stoppement

Fl.
mf

Vln. I
mf

Vla.
mf

Vc.
mf

Fl.
pp

Vln. I
pp

Vla.
pp

Vc.
pp

Fl.
p *Reprendre*

Vln. I
p *Reprendre*

Vla.
p

Vc.
Reprendre

2

Fl.
Retenir *attendre* *ppp* *Plus lent* *p* *mf* *large*

Vln. I
Retenir *attendre* *ppp* *p* *mf*

Vla.
attendre

Vc.
Retenir *attendre*

Fl.
très chanté $\text{♩} = 48$

Vln. I
pp *Ritenu* *enchaîner* *p* *Reprendre*

Vla.
pp *p*

Vc.
pp

Fl.
pp

Vln. I
pp

Vla.
pp

Vc.
pp

Fl.
Un peu moins vite

Vln. I

Vla.

Vc.

No.3

Ritenu de plus en plus

Student 4 Page 2: High Achieved



Intended for teacher use only

Satie - 3 Nocturnes No. 2

J. = 48
p
vivement

f

f *pp*
Ralentir

p
Reprendre

Satie - 3 Nocturnes

Plus lent J. = 40
pp
Retenir *attendre*

f *Largo* *ff*

pp très chanté *Ralentir* *enchaîner* *J. = 48*
p Reprendre

pp *pp. 111*

Ralentir de plus en plus

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to devise an instrumentation for an ensemble.</p> <p>This involves the student devising an instrumentation that can be realised by an ensemble, and shows:</p> <ul style="list-style-type: none"> • knowledge of instrument ranges • knowledge of instrument playing techniques • understanding of instrument combinations • clear and mostly accurate written scores. <p>This student has devised an instrumentation for trumpet, electric guitars, bass guitar and drum-kit. The combination of instruments has the trumpet taking the majority of the melodic line with a rock band in an accompanying role. Instrument ranges are generally accurate, although the trumpet line at bars 22-27 is at the upper end of the instrument's range.</p> <p>There is a pleasant section from bars 34-39 where the bass guitar takes on the melody line and the instrumental combinations show variety.</p> <p>For a more secure Achieved, the student could add a fuller range of dynamic markings, and vary the drum line to demonstrate further knowledge of playing techniques and timbral interest.</p>

Student 5 Page 1: Low Achieved



Intended for teacher use only

Reverie

Dobsony

2

Andante $\text{♩} = 96$

Trumpet in Bb

Drum Set

Electric Guitar

Electric Guitar

4-string Bass Guitar

Musical score for measures 1-4. The score includes parts for Trumpet in Bb, Drum Set, two Electric Guitars, and a 4-string Bass Guitar. The tempo is marked 'Andante' with a metronome marking of quarter note = 96. The key signature has one flat (Bb). The Trumpet part starts with a dynamic marking of *mf*. The Electric Guitars play a rhythmic pattern of eighth notes.

5

Trumpet

Drum

Electric Guitar

Electric Guitar

Bass

Musical score for measures 5-8. The score includes parts for Trumpet, Drum, two Electric Guitars, and a Bass. The Trumpet part continues with a melodic line. The Drum part has a steady rhythm. The Electric Guitars and Bass continue their respective parts.

10

Trumpet

Drum

Electric Guitar

Electric Guitar

Bass

Musical score for measures 9-12. The score includes parts for Trumpet, Drum, two Electric Guitars, and a Bass. The Trumpet part has a melodic line with some rests. The other instruments continue their parts.

14

Trumpet

Drum

Electric Guitar

Electric Guitar

Bass

Musical score for measures 13-16. The score includes parts for Trumpet, Drum, two Electric Guitars, and a Bass. The Trumpet part has a melodic line. The other instruments continue their parts.

18

Trumpet

Drum

Electric Guitar

Electric Guitar

Bass

Musical score for measures 17-20. The score includes parts for Trumpet, Drum, two Electric Guitars, and a Bass. The Trumpet part has a melodic line. The other instruments continue their parts.

22

Trumpet

Drum

Electric Guitar

Electric Guitar

Bass

Musical score for measures 21-24. The score includes parts for Trumpet, Drum, two Electric Guitars, and a Bass. The Trumpet part has a melodic line. The other instruments continue their parts.

Student 5 Page 2: Low Achieved



Intended for teacher use only

Rêverie

And^{te} sans lenteur

pp très doux et très expressif

Musical score for the piece 'Rêverie'. It consists of four systems of two staves each (treble and bass clef). The first system includes the title 'Rêverie', the tempo marking 'And^{te} sans lenteur', and the performance instruction 'pp très doux et très expressif'. The score is numbered 1 through 16 across the systems.

Musical score for the piece 'Rêverie', continuing from the previous page. It consists of six systems of two staves each (treble and bass clef). The score is numbered 17 through 35 across the systems. Performance markings include 'pp', 'poco cresc.', 'più cresc.', 'f', 'p', 'dim.', and 'pp espress.'. The piece concludes with a double bar line at measure 35.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to devise an instrumentation for an ensemble.</p> <p>This involves the student devising an instrumentation that can be realised by an ensemble, and shows:</p> <ul style="list-style-type: none"> • knowledge of instrument ranges • knowledge of instrument playing techniques • understanding of instrument combinations • clear and mostly accurate written scores. <p>This student has devised an instrumentation for clarinet, vocalists, lower strings and percussion. The lower strings are used to good effect to pulse the rhythm of the original. The student has thought about instrumental combinations and used the clarinet where the use of vocalisation would be impractical (bars 18-25).</p> <p>To reach Achieved, the student could improve the score to make it more clear and accurate. For example: remove the empty first bar, add initial dynamic markings and re-state <i>arco</i> following <i>pizzicato</i> bars. The tenor part also needs re-working in places (e.g. bars 6-8) to become more practical and demonstrate student awareness of playing techniques.</p>

Student 6: High Not Achieved



Intended for teacher use only

Sonate Pathetique mov. 1 op.13

L. Van Beethoven

allegro di molto e con brio $\text{♩} = 155$

Cl.

B. D.

Cym.

S. Solo

T. Solo

A.

Bar.

Vo.

Db.

2

5