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

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	Grade Boundary: Low Excellence
1.	For Excellence, the student needs to devise a convincing instrumentation for an ensemble. This involves devising an instrumentation that shows: • imaginative and idiomatic use of instruments • skilful use of timbres and textural density • clear, accurate, and detailed written scores. 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). Attention has been paid to dynamic, tempi and articulation markings in the clear and detailed score. A drum key is provided. 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). 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.

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Student 1 Page 1: Low Excellence

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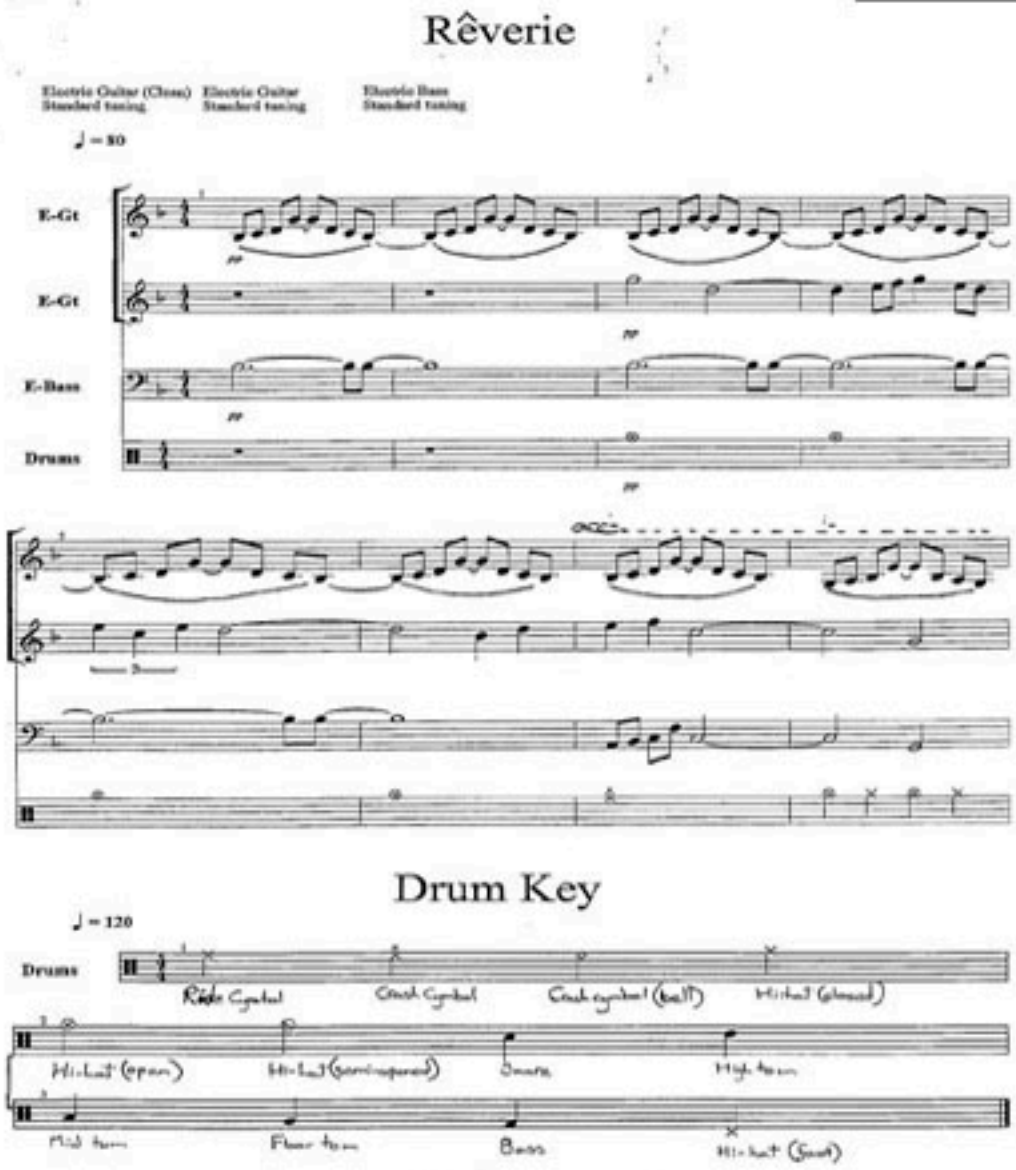

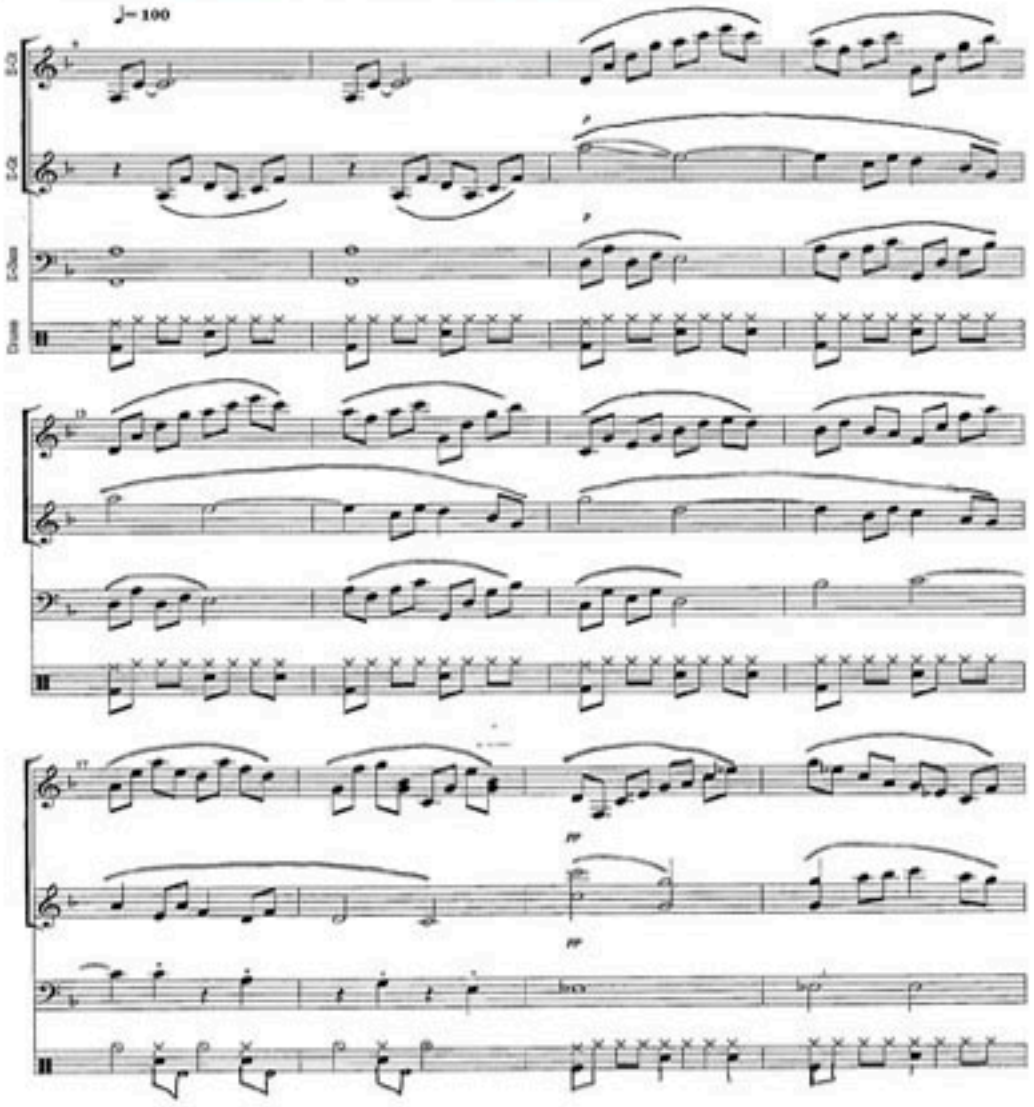

Student 1 Page 2: Low Excellence

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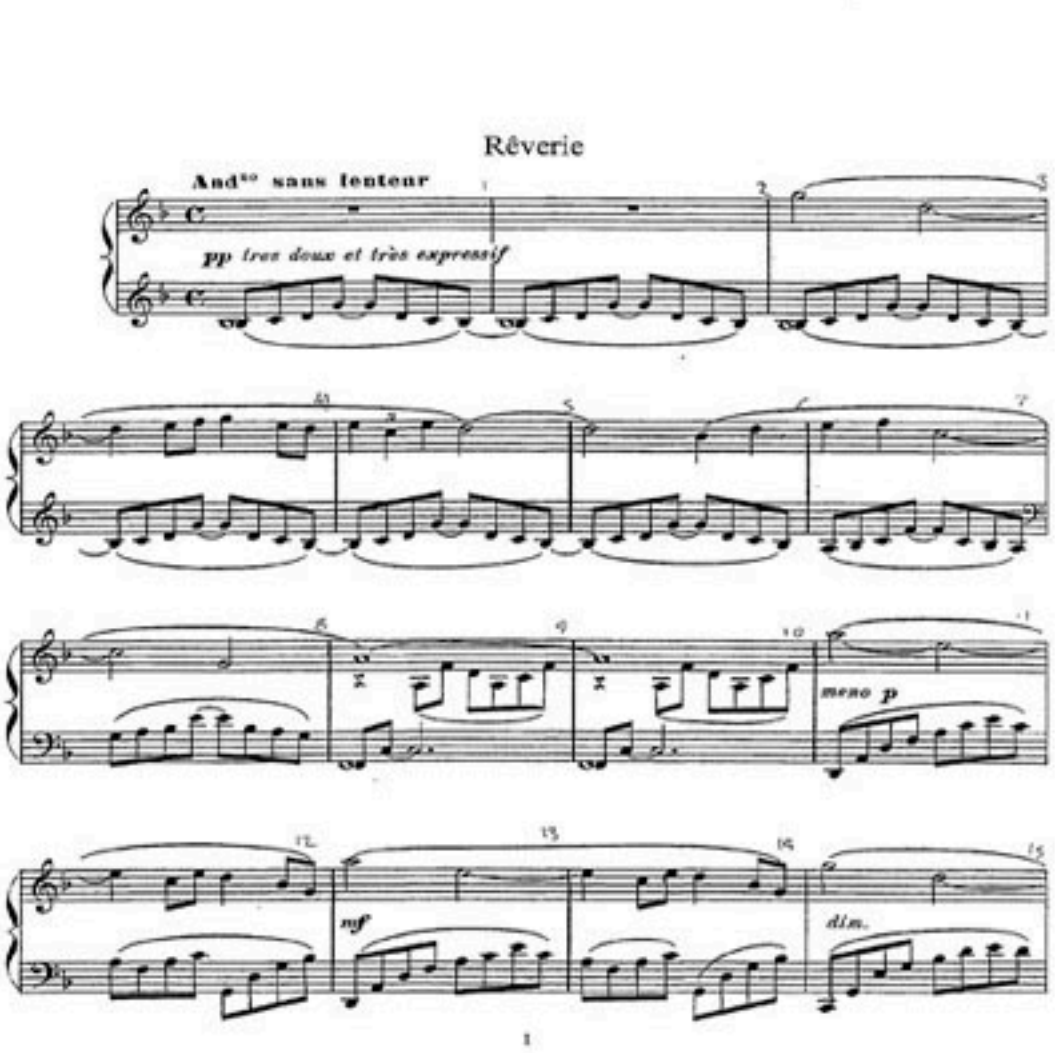

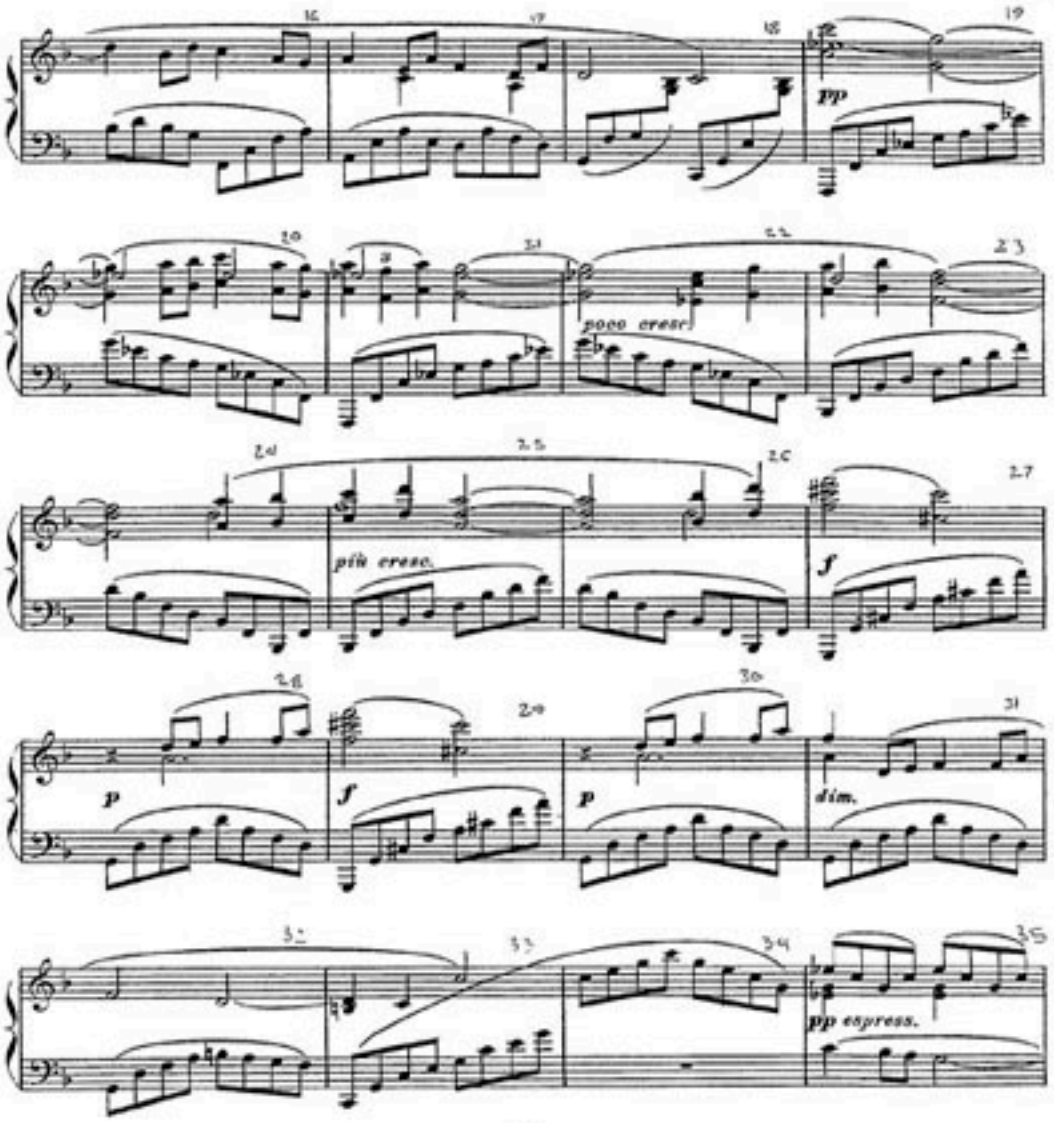

	Grade Boundary: High Merit
2.	For Merit, the student needs to devise an effective instrumentation for an ensemble. This involves devising an instrumentation that shows: • developed understanding of instrument combinations, timbres and ensemble writing • variety of textural density. This student has devised 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. 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. 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.

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Student 2 Page 1: High Merit

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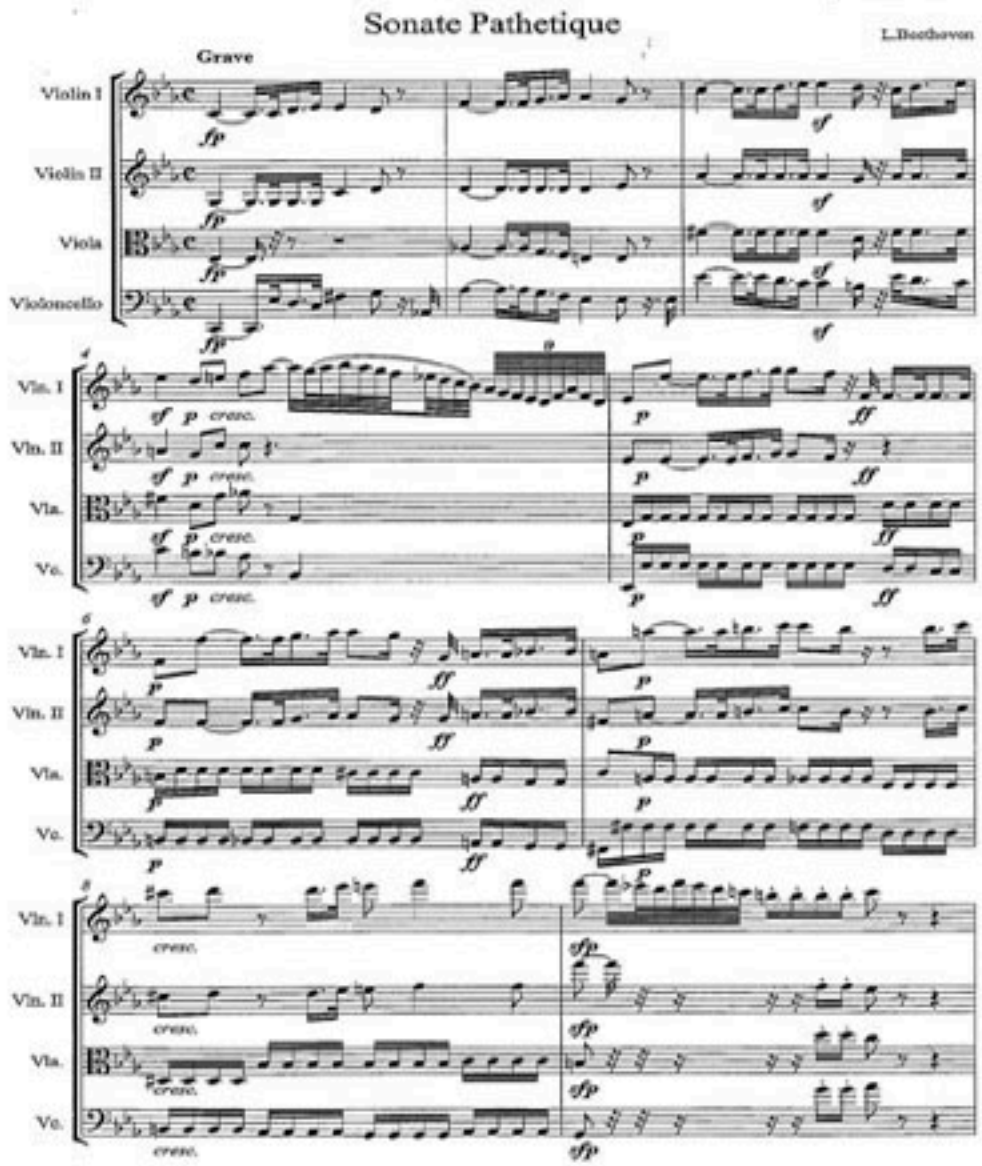

Student 2 Page 2: High Merit

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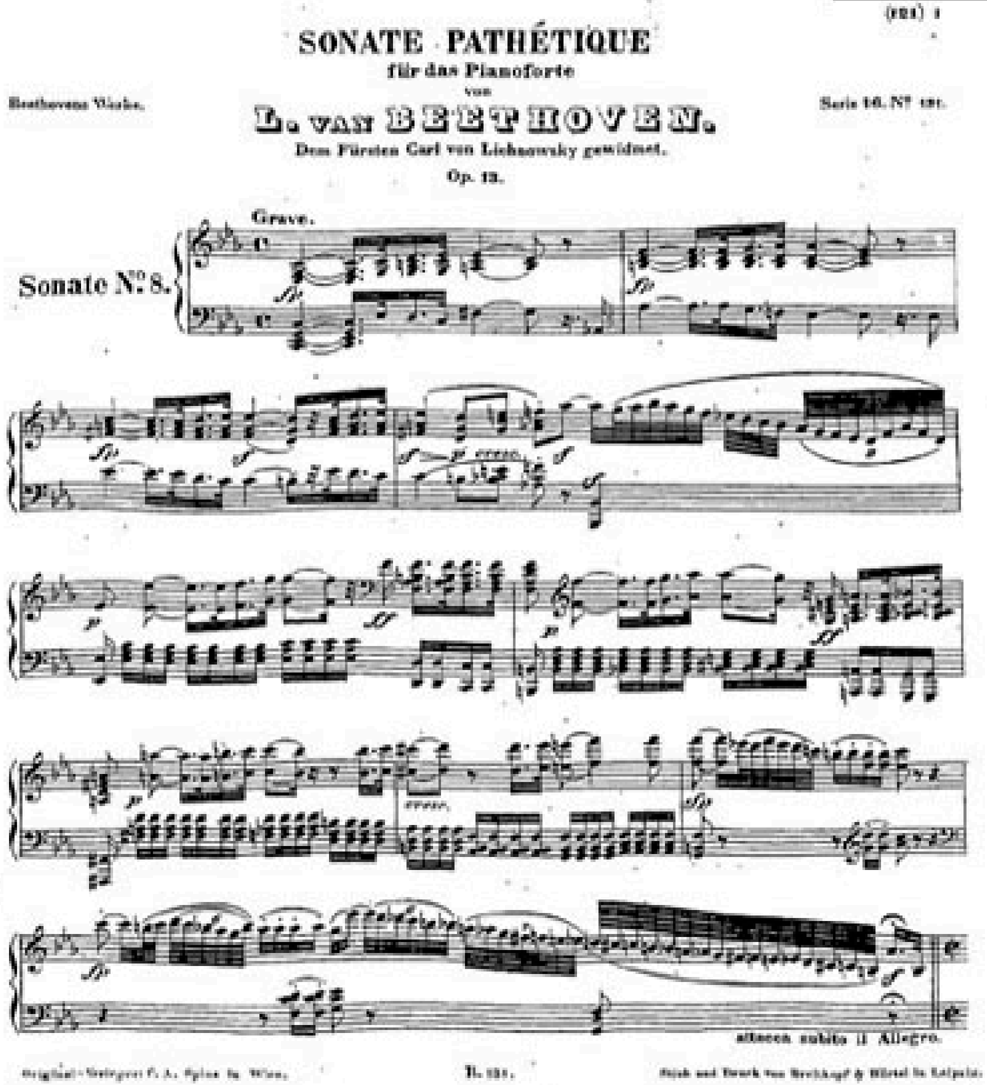

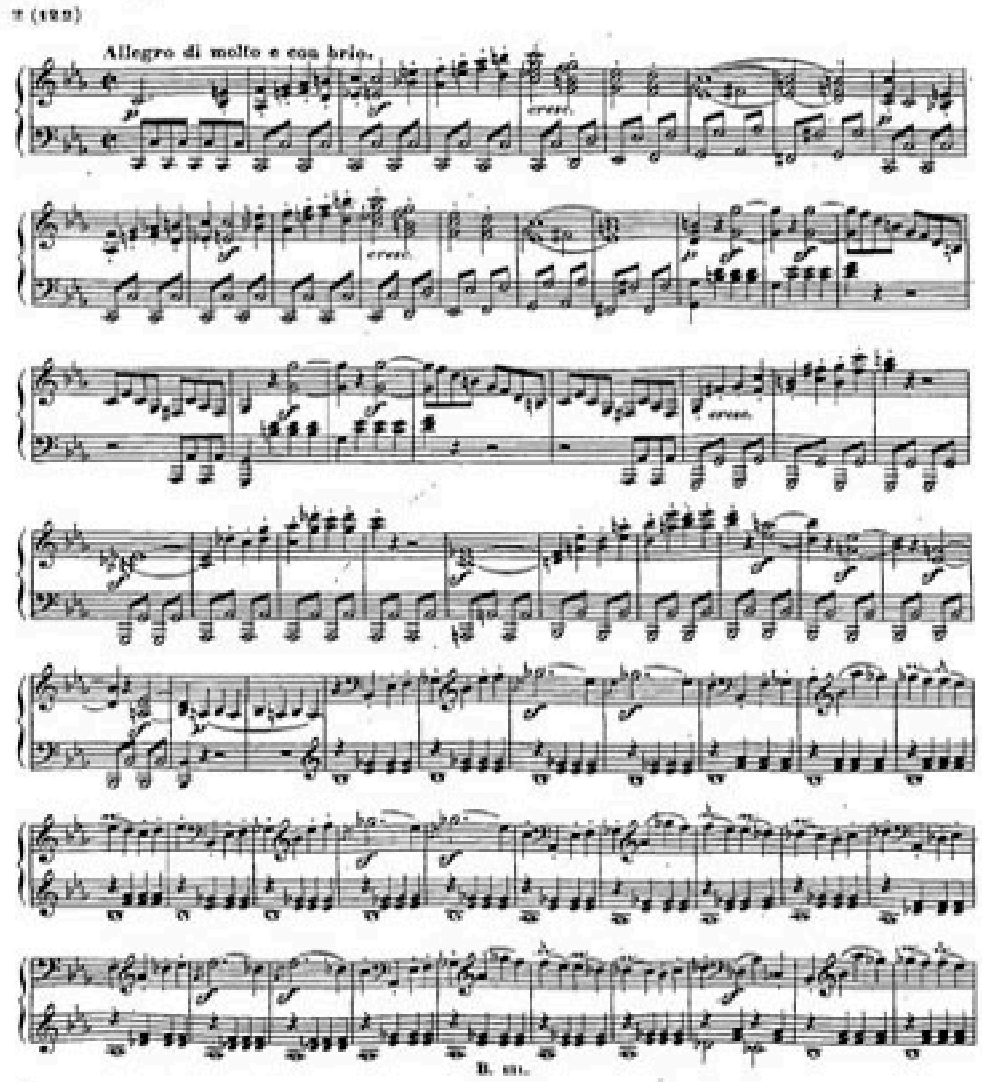

	Grade Boundary: Low Merit
3.	For Merit, the student needs to devise an effective instrumentation for an ensemble. This involves devising an instrumentation that shows: • developed understanding of instrument combinations, timbres and ensemble writing • variety of textural density. This student has devised 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. 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♭ bass part needs to be written in range from bars 41-44.

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Student 3 Page 1: Low Merit

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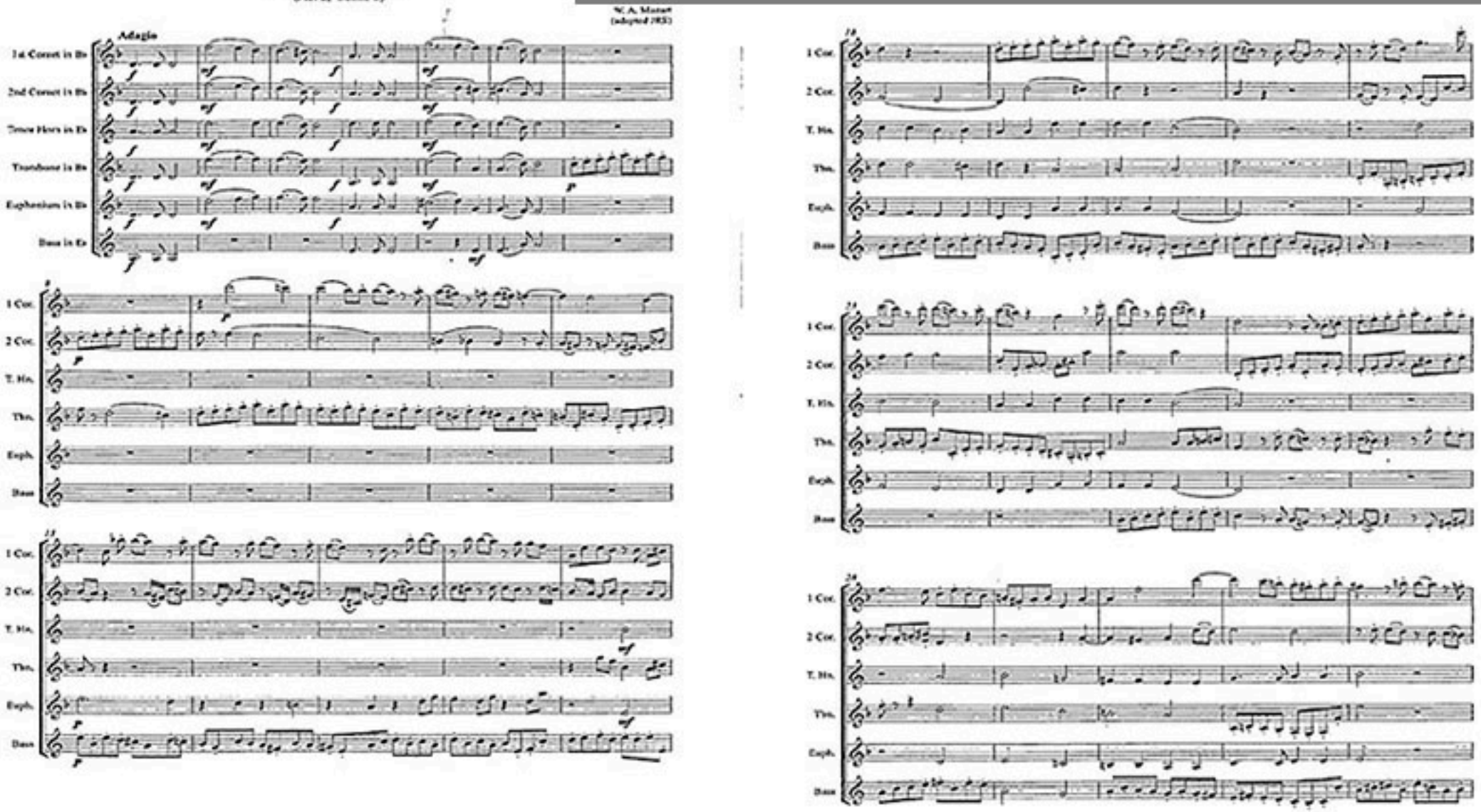

Student 3 Page 2: Low Merit

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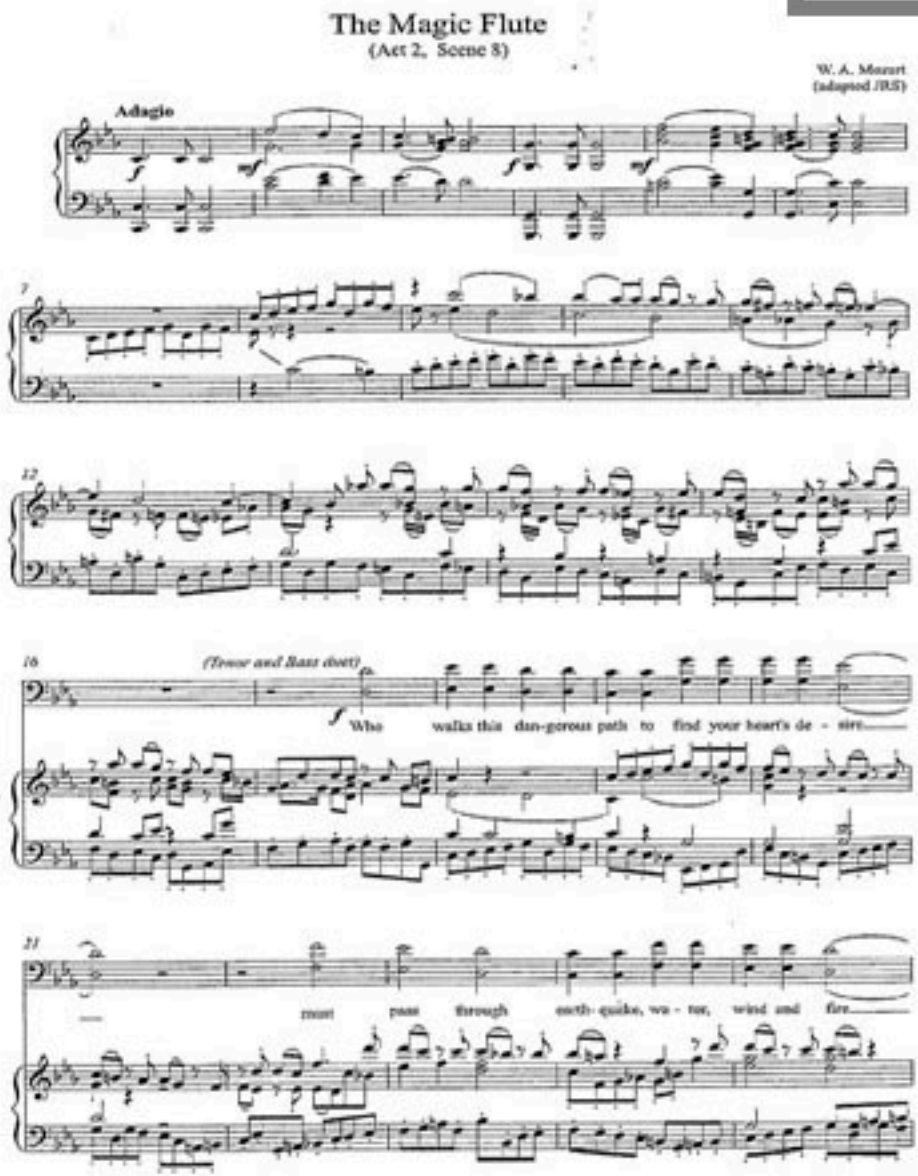

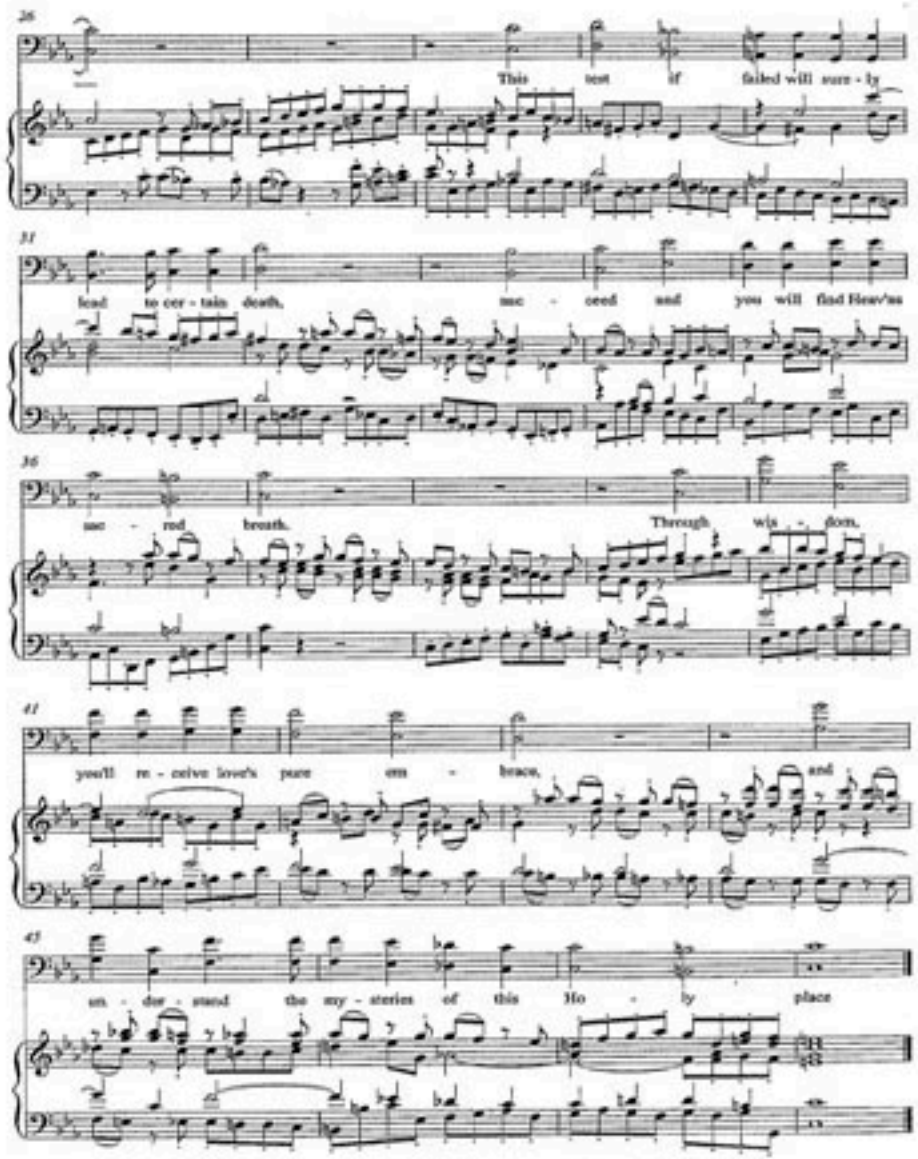

	Grade Boundary: High Achieved
4.	For Achieved, the student needs to devise an instrumentation for an ensemble. This involves the student devising an instrumentation that can be realised by an ensemble, and shows: • knowledge of instrument ranges • knowledge of instrument playing techniques • understanding of instrument combinations • clear and mostly accurate written scores. 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. 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). 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.

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Student 4 Page 1: High Achieved

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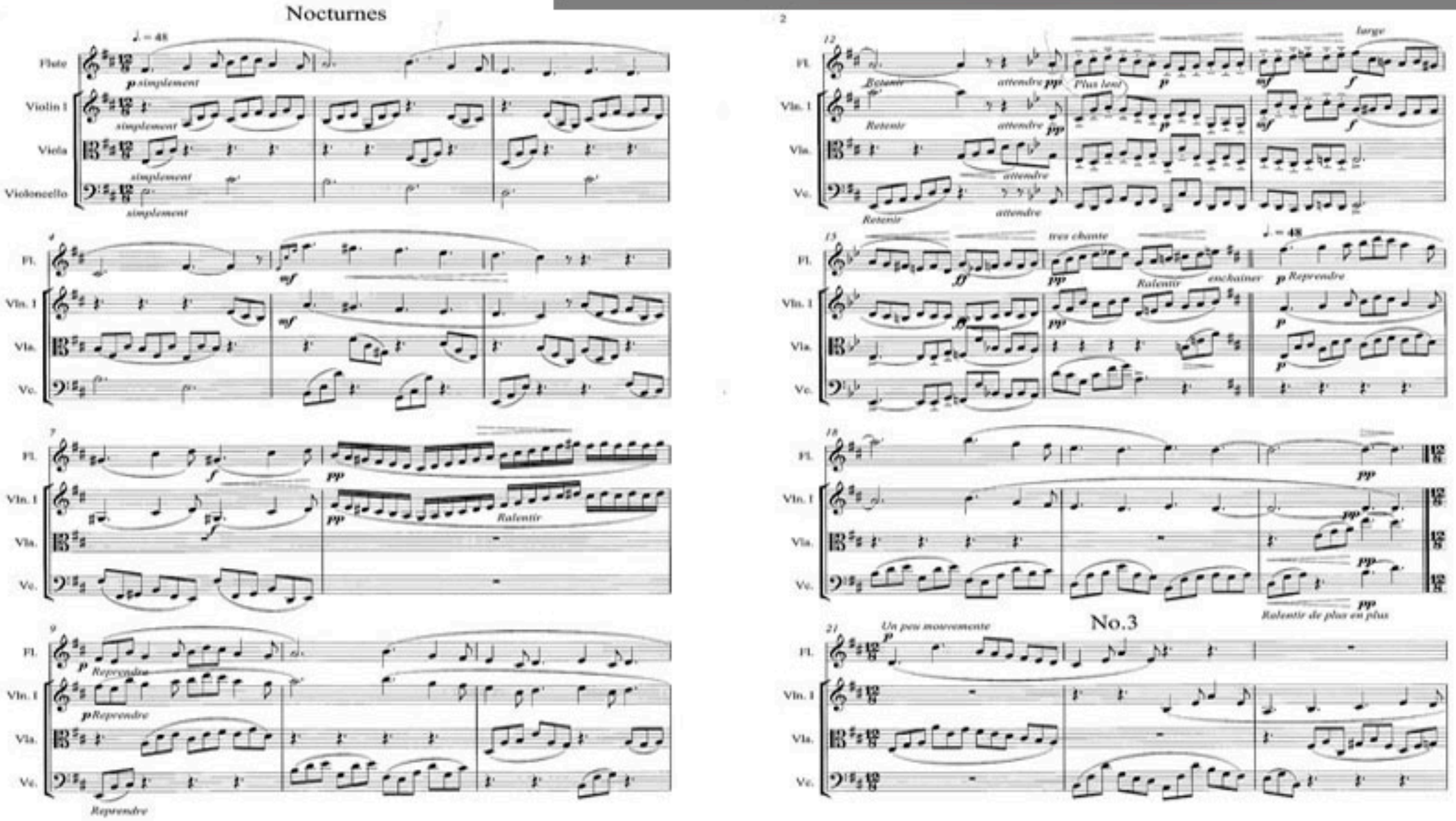

Student 4 Page 2: High Achieved

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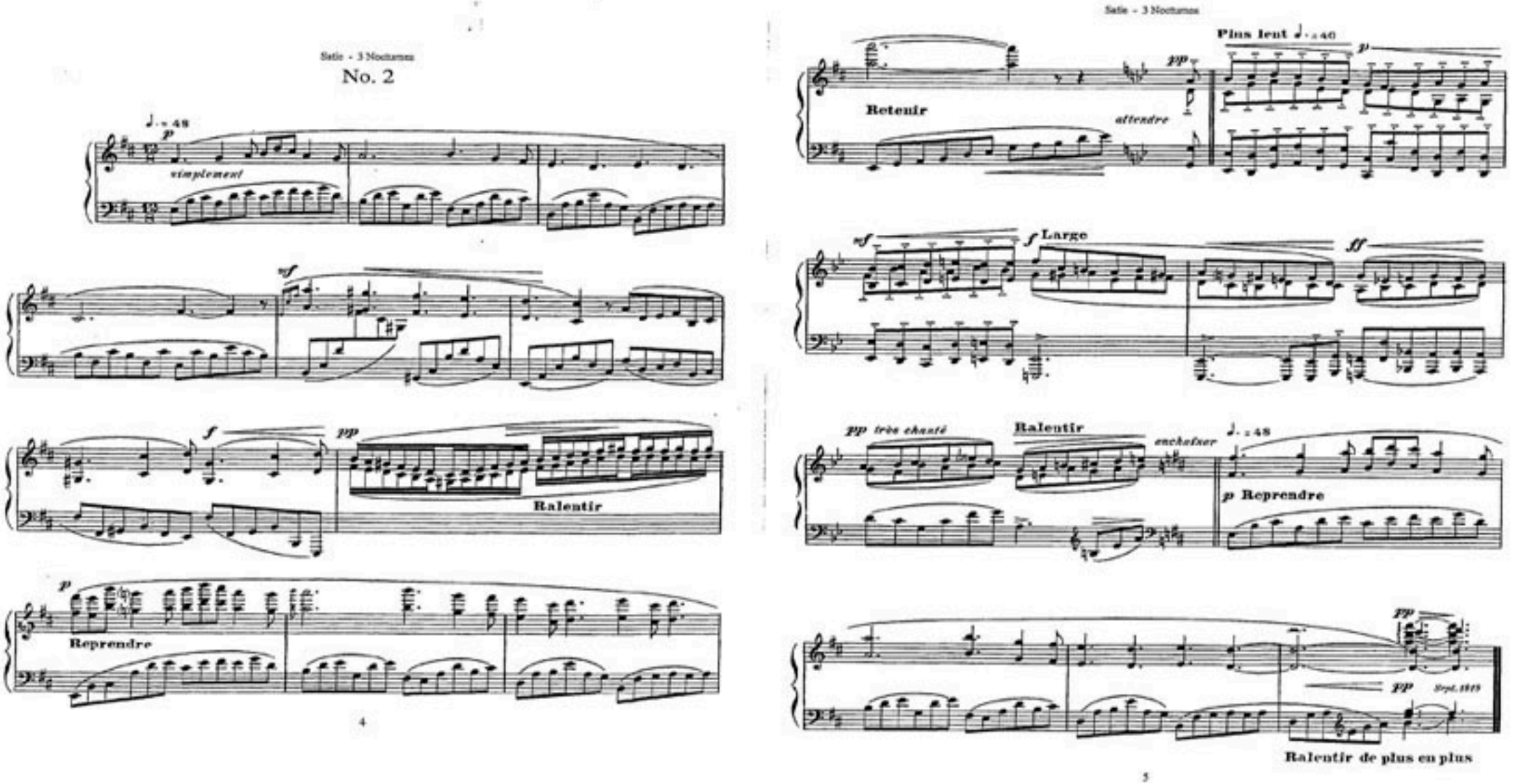

	Grade Boundary: Low Achieved
5.	For Achieved, the student needs to devise an instrumentation for an ensemble. This involves the student devising an instrumentation that can be realised by an ensemble, and shows: • knowledge of instrument ranges • knowledge of instrument playing techniques • understanding of instrument combinations • clear and mostly accurate written scores. 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. There is a pleasant section from bars 34-39 where the bass guitar takes on the melody line and the instrumental combinations show variety. 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.

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Student 5 Page 1: Low Achieved

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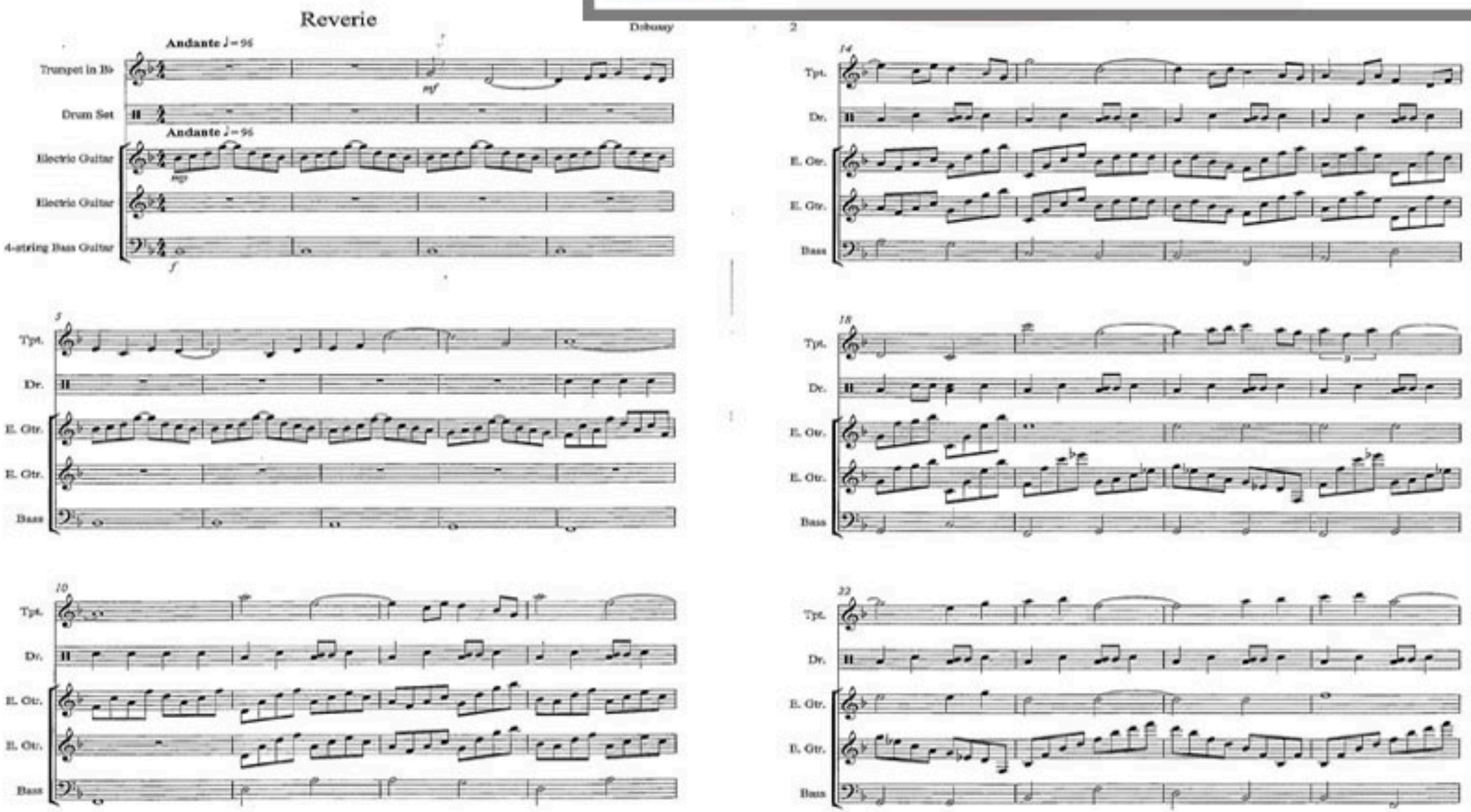

Student 5 Page 2: Low Achieved

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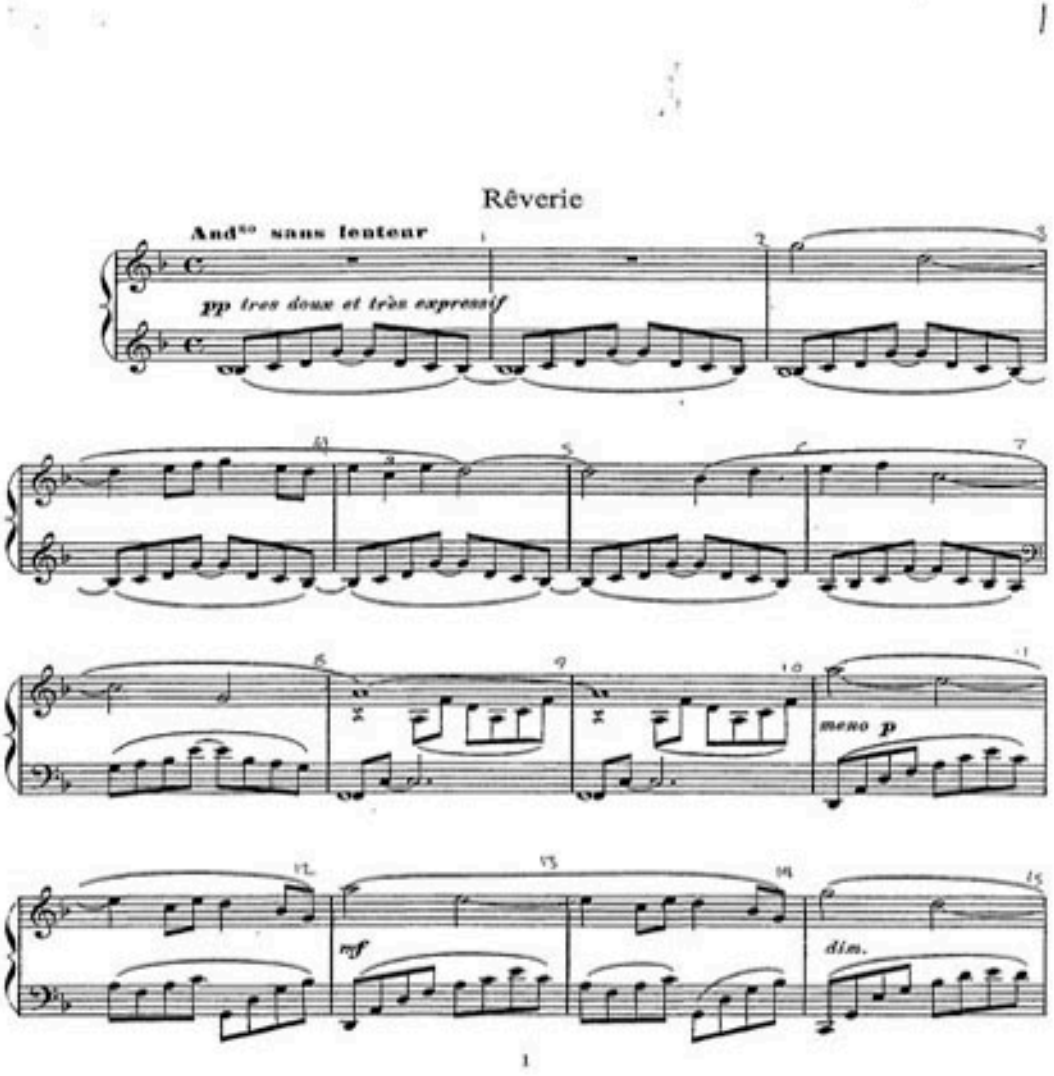

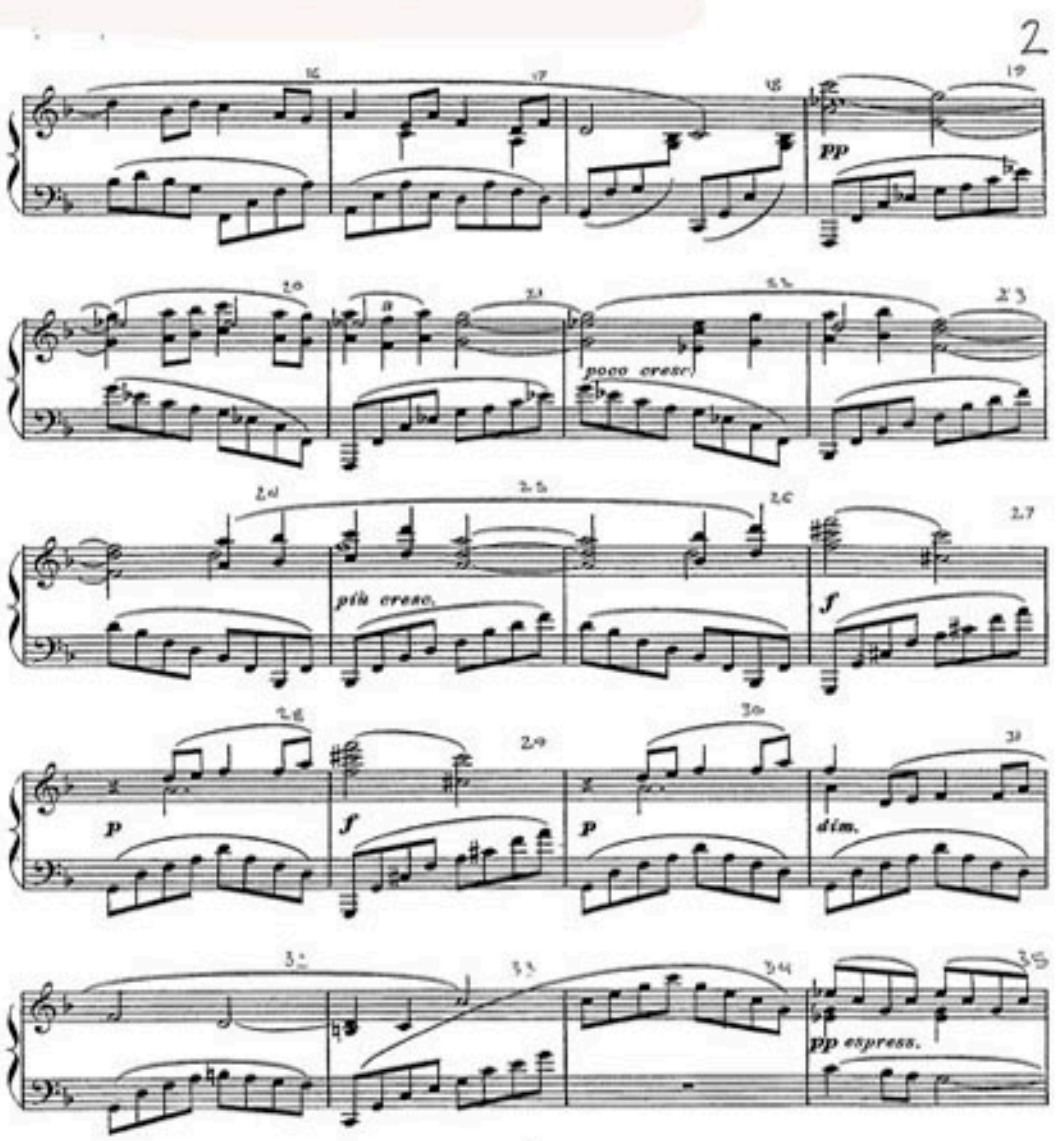

	Grade Boundary: High Not Achieved
6.	For Achieved, the student needs to devise an instrumentation for an ensemble. This involves the student devising an instrumentation that can be realised by an ensemble, and shows: • knowledge of instrument ranges • knowledge of instrument playing techniques • understanding of instrument combinations • clear and mostly accurate written scores. 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). 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 *arco* following *pizzicato* 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.

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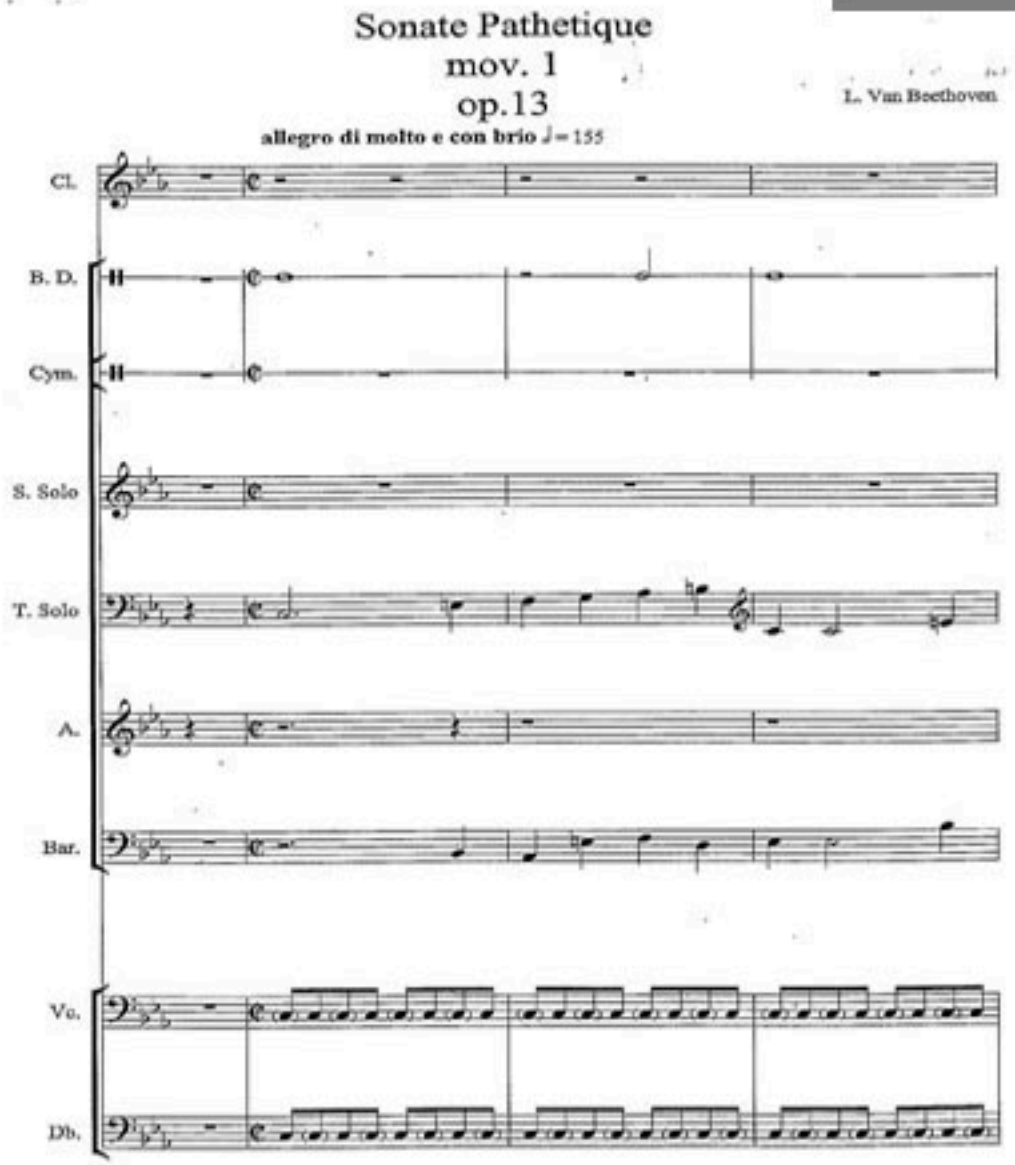
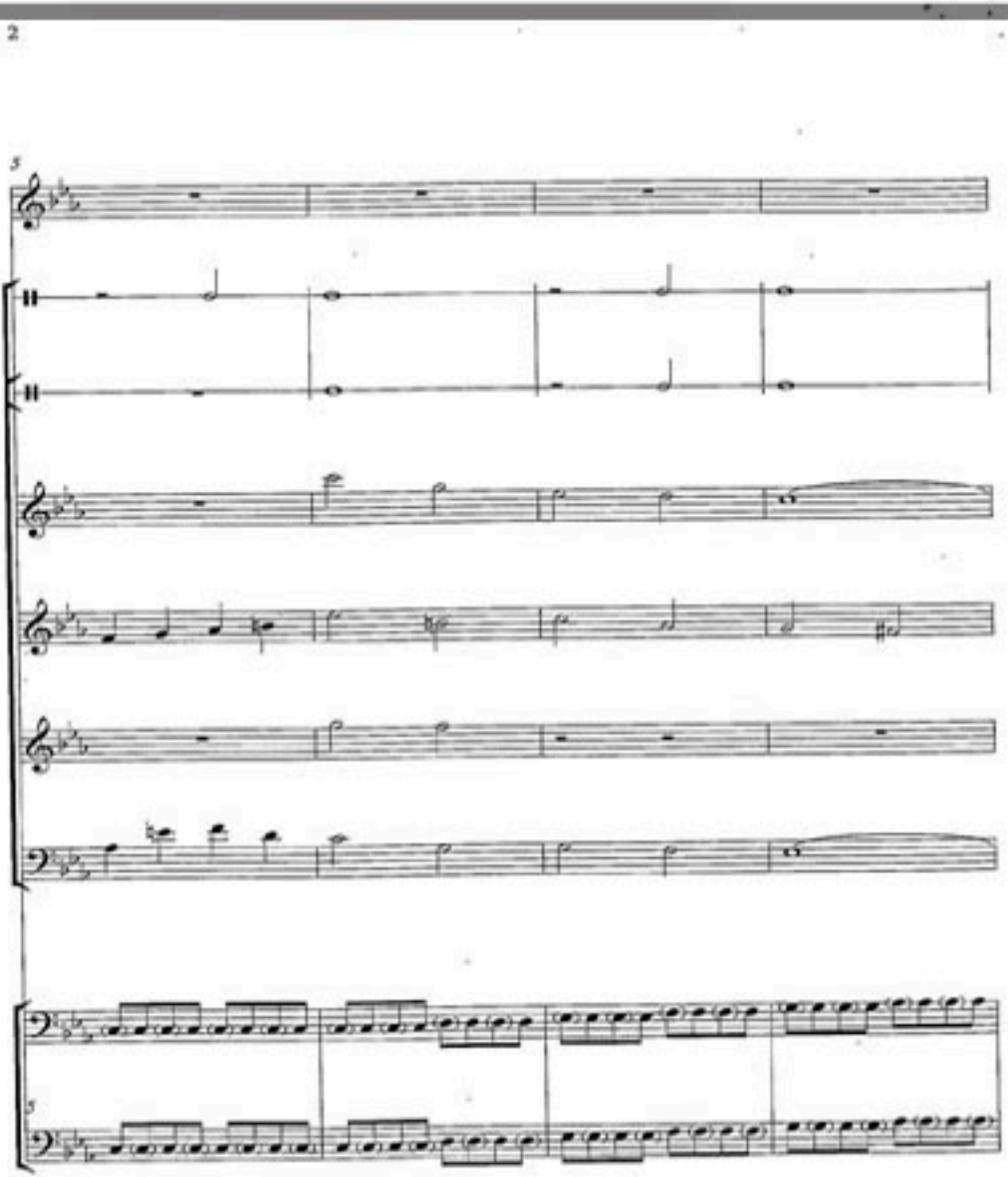
Student 6: High Not Achieved

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