



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 91278

Investigate an aspect of New Zealand 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

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to investigate comprehensively an aspect of New Zealand music.</p> <p>This involves the student developing an investigation that integrates implications and ideas, and interprets significant factors.</p> <p>The student has developed and presented an oral investigation on the song-writing competition <i>Play it Strange</i>, integrating implications and ideas, and interpreting significant factors.</p> <p>The considerable amount of information gathered and developed into an investigation interprets significant factors associated with the competition. Examples include the significance of mentoring offered to students who are successful in the competition, and the wider implications and influences of the competition over time on the NZ music industry.</p> <p>Comparisons are made between students' songs on <i>Play it Strange</i> CDs, and musical features of these songs are interpreted. A comprehensive evaluation of the process of the competition is made, including a PMI analysis. Final implications and ideas are integrated to show that the competition has achieved its purpose: to promote the music of secondary school student songwriters/performers to a wider New Zealand audience.</p> <p>For a more secure Excellence, the student could integrate more ideas and perspectives, by interviewing other students who have been involved in the competition and summarising their individual points of view.</p>

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to investigate in-depth an aspect of New Zealand music.</p> <p>This involves the student developing a thorough and informed investigation.</p> <p>The student has developed a written investigation on the <i>Te Matatini</i> national festival that demonstrates in-depth gathering of information. Their work includes a thorough overview of the festival and competition format (1) (2), together with a well-informed evaluation of <i>Te Matatini</i> (3). The student also provides information on the musical characteristics and significance of mōteatea to further inform their investigation (4).</p> <p>The investigation is thorough in that the student's ideas are backed up with references and quotes from a range of primary and secondary sources, including interviews with kaumātua and kuia (5).</p> <p>To reach Excellence, and for the evidence to be comprehensive, the student could draw together different perspectives on the competition, for example including a recent performer's view. They could also incorporate their own opinion in the final evaluation to demonstrate their interpretation of significant factors.</p>

Te Matatini – many faces of Māori

Te Matatini means ‘many faces’ and is **the** kapa haka festival of Aotearoa. Te Matatini acknowledges everyone who contributes to the vitality and energy of kapa haka both on and off stage. This includes the performers, composers, tutors, kuia and kōrua, whānau, co-ordinators, cooks and everyone who works day and night to make the festival what it is.

Te Matatini began in 1972 as part of the Poly Fest. It is now a biennial event. Every two years, Mana (Authority) is given to a different region of New Zealand to host Te Matatini for three or four days. To begin the festival, and welcome everyone to the host region, a powhiri by the tangata whenua (home people) is carried out. A powhiri is a customary welcome and a protocol of the host people. All performers, supporters and dignitaries are welcomed during the powhiri. During the festival, up to 30,000 people watch as the top kapa haka groups from New Zealand compete for the honour of winning national finals. As well as winning nationals there are honours, recognition and trophies for each category, such as Kaitataki Wahine and Tane, Choral, Costume. Te Matatini taonga is donated by organisations, individuals, whānau, hapu, iwi and rohe throughout New Zealand as prizes – taonga include beautifully carved wooden and glass trophies. [1]

“Māori Performing Arts brings together people of all ages, all backgrounds, all beliefs. Māori and non-Māori alike, participants and observers – when I look, I see many faces, young and old”. Professor Wharehuia Milroy¹

Te Matatini’s Purpose

Te Matatini is primarily the showcase of Māori identity. The festival’s main purpose is to run the national kapa haka festival but since 2009/2010 it now includes other important objectives:

- Develop and support kapa haka around Aotearoa
- Foster Excellence from all involved in kapa haka
- Promote Māori Performing Arts at a national and international level
- Establish a governance and management structure to support the future direction of Te Matatini

What is kapa haka?

Kapa haka (literally, “to stand in line”) has come to mean a Māori cultural performance group. It involves singing, dance and movements that were associated with Māori hand-to-hand combat practised in pre-colonial times. Much of what is seen on stage has derived and evolved from the warfare of ancestors, from weaponry to stance and expression. For example, the patu (club) and taiaha (fighting staff) were used as weapons against the enemy tribe; poi was used to train wrist and hand dexterity. As a Māori Chief led his warriors to combat, Kaitātaki Tāne and Wahine lead their group onstage at Te Matatini to give their all in ‘battle’ and hopefully leave with a national title.

The evolution of Māori music has taken inspiration from both European and Māori musical principles. Te Puea Herangi and Sir Apirana Ngata are attributed with creating waiata ā-ringa (action song). Popular contemporary Pākehā tunes were used with Māori words accompanied by actions. This led to attracting a wider audience of both Māori and Pākehā. Contemporary kapa haka maintains this merging of action, timing, posture, footwork and sound.

The Competition Format

Each group performs a total of 6-8 highly structured pieces of song and dance including: waiata tira (optional), whakaeke, mōteatea, waiata-a-ringa, poi, haka, whakawātea. Waiata tira is a choral piece (harmonised); whakaeke is the entrance onto the stage. Mōteatea are sung in unison and are the closest link to traditional performance (more on these later). Waiata-ā-ringa involves arm movements, while poi involves women displaying their graceful actions together with percussive effects as the poi are slapped on their hands. The men then take centre stage to lead the haka and lay down their challenge. Whakawātea is the choreographed exit from the stage which includes a thank you to the tangata whenua (hosts). Other divisions in which national titles can be awarded include: Manukura Wahine/Manukura Tāne (female/male leaders), kākahu (dress), te reo (Māori language). [2]

What are mōteatea?

Before Europeans settled, much of Māori singing was microtonal and did not move far from the central note. Group singing was done in unison and was described by the settlers as “monotonous” and “doleful”². The Western musical term

¹ <http://www.tematini.co.nz/>

² McLintock, Alexander, ed. (April 2009) [originally published in 1966]. "[Māori Music](#)". *from An Encyclopedia of New Zealand*. Te Ara – the Encyclopedia of New Zealand. Retrieved 15 February 2011

for this is chant. Mōteatea is the general term for traditional songs/poetry. One musical feature of mōteatea is that they are sung with a lot of vibrato and 'strain' on the voice (like vocal belting). [4]

As Mōteatea are the closest link with Māori traditional song they have an important role in transmitting history³ from generation to generation. Māori passed down their culture orally, therefore Mōteatea were the 'recordings' of a people's history. One kuia interviewed while researching this article described the subject matter of mōteatea as "diverse as emotional experience, from the pain of the loss of a loved one (waiata tangi), to the illustrious whakapapa of a new child (oriori)". She felt that "the study of mōteatea is not easy for today's rangatahi. The search for a clear meaning and intent of the kaitito (composer) and the context of how it was performed can be difficult to understand without guidance. The language can be classical with unfamiliar vocabulary; there are references to places and tūpuna that are unfamiliar to rangatahi today especially without the help of kaumātua to 'de-code' the intricate detail and metaphor". [5]

Mōteatea are a window to an ancient world and considered to be tapu and approached with respect. A kaumātua interviewed further said, "Traditional mōteatea create a link between bygone and contemporary Māori through the lyrics and tone. Composed without the accompaniment of modern-day musical instruments, their beauty and authenticity is captured in its delivery. Unique to Māori, mōteatea are often presented as supporting evidence by different hapū before the Waitangi Tribunal, evidence that is often unchallenged". Timoti Karetu⁴ feels that clear pronunciation and attention to the words together with using facial expressions/body to convey emotion is very important when reciting mōteatea. Today we are used to listening to pop songs which have varied melodies in major and minor keys. Mōteatea might sound dirge-like to our modern ears but are poetic and soulful records of Te Ao Māori which deserve deeper investigation.

Two mōteatea

While kaitito still compose contemporary mōteatea today, the mōteatea that will be evaluated in this section are traditional. Performers on the Matatini stage may perform either contemporary or traditional. "E pā tō hau" composed by Te Rangiamoa is a famous waiata tangi and while it is a lament for the death of Te Wano, a Ngāti Apakura chief it is also a lament for the unjust confiscation of the tribe's land.

"Ka eke ki Wairaka"⁵ is a famous waiata aroha composed by Rihī Puhīwahine of Ngā Tūwharetoa. Puhīwahine's brothers separated her from Te Toko, her lover. Te Toko was already married and so Puhīwahine would have been a second wife and of less status. As she was high born her brothers would not allow for the union and she expressed her sorrow through the words of the waiata which make an imaginary trip back to her lover expressing that it was not her wish to be separated, "kotahi koa koe i mihia iho ai" he is who she desires.

Both of these mōteatea are about real events – one which affected a rohe and the other a woman's broken heart. Both contain issues which, when their meanings are explained, help open up Te Ao Māori.

Evaluation and significance of Te Matatini

Te Matatini is important because it contributes to keeping Māori culture and Te Reo Māori alive and exciting for current and future generations. When interviewing a matua about the importance of this festival he said, "Te Matatini provides a platform for Māori to express their language, culture, heritage, and identity ... [it] fosters self-motivation and confidence within Te Ao Māori, attributes that have led to a growth of Māori participation and presence in everyday Aotearoa livelihood". He went on to say that, "Kapa haka is important as it is often used as a tool to vent dissatisfaction and/or disapproval of issues or politics that affect Māori". Te Matatini will continue to inspire and evolve as it is "an event by and for Māori". It is unique to Aotearoa. [3]

³ Royal, Te Ahukaramu Charles. 4 February 1997. Mōteatea and the Transmission of History. Paper delivered to the Otaki Historical Society.

⁴ Interviewed on Te Karere TVNZ, February 26 2013

⁵ Ngata, A. 1959. *Nga Moteatea*. A.H. & A. W. Reed Ltd. Wellington, New Zealand.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to investigate in-depth an aspect of New Zealand music.</p> <p>This involves the student developing a thorough and informed investigation.</p> <p>The student has developed and presented an oral presentation on the New Zealand alternative music scene. In-depth gathering of information has been refined to provide a generally thorough overview of the development of alternative music in New Zealand. The student discusses influences, both local and international, on New Zealand alternative music, and some of the main exponents of the genre are noted.</p> <p>The student briefly evaluates the importance of the alternative music scene in New Zealand culture. The investigation is presented in a structured and clear format with relevant visual and aural evidence.</p> <p>For a more secure Merit, the student could include further discussion on the musical characteristics of alternative music. In-depth conclusions could also be developed, drawing together past, present and potential for a continuing alternative music scene in New Zealand.</p>

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to investigate an aspect of New Zealand music.</p> <p>This involves the student completing an inquiry into an aspect of New Zealand music.</p> <p>This student has completed a written investigation on the New Zealand band Midnight Youth. The investigation includes a brief chronological overview of the band (1) and background details as to how their two albums were recorded (2). The lyrics to the band's popular song, <i>Who Said You're Free</i>, are examined in some detail (3). The conclusion discusses the significance of the band (4).</p> <p>To reach Merit, and complete an in-depth investigation, the student could examine more sources to inform their enquiry. They could also analyse the musical elements of <i>Who Said You're Free</i> to thoroughly explore Midnight Youth's song-writing style.</p>

Student 4: High Achieved
NZQA Intended for teacher use only

Midnight Youth

“One of the biggest musical success stories to come out of New Zealand in the last few years” – amplifier.co.nz (Review of album, ‘World Comes Calling’)

Midnight Youth were a New Zealand Rock Band that had released two studio recorded albums before going their separate ways in 2013. For a relatively short life-span, the band was highly successful, touring throughout Australasia, the United States and Asia. Forming in 2006 at Rangitoto College to enter SFRQ, the band eventually consisted of Jeremy Redmore (lead vocals), Simon Oscroft (lead guitar), Aidan Bartlett (drums), Matt Warman (bass) and Nick Campbell (guitar). Incredibly, a year later, in 2007, the band landed an opening slot for the massive act *Incubus*. Two years after that in 2009, Midnight Youth played the music festival SXSW in Texas. ①

In 2008, with an average age of 21, the band got themselves to New York to work with producer Terence Dover. With him they recorded ‘The Brave Don’t Run’, their first album, which rocked the New Zealand music scene with the single ‘The Letter’ which peaked at #20 in the NZ Top 40 count down. The song was the soundtrack of the summer. All was going extremely well as the debut album went Platinum and peaked at #2 on the NZ album chart. ②

Following the successful debut album and single, came track number 2 off the album, ‘All On Our Own’. This song had even more of an impact on the NZ music scene, as the certification reached Gold and it sold 7,500 copies. Both songs ‘The Letter’ and ‘All On Our Own’ had very happy vibes with powerful drums, clean guitars and driving bass, although, at a switch the band was capable of unleashing an entirely different sound, one of cymbals crashing, distorted guitars and rough, aggressive vocals, yet still remaining within the genre that Midnight Youth had fallen in. This is proven by the single ‘Cavalry’ a slow paced and heavy track that appealed to many, yet did not have the same feel as the other two songs.

Their next album ‘World Comes Calling’ (released 2011) was a terrific success as they completely broke free from what is classified as a “New Zealand sound” to showcase a more international feel and sound. For this album they utilised state-of-the-art equipment at York Street studios in Auckland and created another rock legacy for their fans. ②

It all looked like it was going well for Midnight Youth with the album receiving a 4/5 from the New Zealand Herald, when, in 2013 Midnight Youth announced that Jeremy Redmore, the lead singer, was quitting the band because he wanted to pursue a solo career. They then announced on their Facebook page that their last show would be at Homegrown of that year.

Midnight Youth formed at a time of a rock and roll drought in New Zealand music. The only thing worth remembering was Shihad’s single ‘Beautiful Machine’ which was echoing throughout the streets. Surely Midnight Youth must have identified that and aimed directly at their specific audience as ‘Cavalry’ aggressively pushed itself over the top of most pop songs that were floating around.

The overall sound of 'The Brave Don't Run' is rock-anthem like. It's back-to-back heavy riffs and aggressive sounding music established Midnight Youth upon the NZ music scene. Midnight Youth were heavily influenced by the likes of *Incubus* and other mainstream rock bands. While being quite adventurous with their music their songs would always have a standard structure. For example:

Intro	These would usually go for the standard 4, 8 or 12 bars as the time signature to the majority of their music was 4/4.
Verse	
Chorus	
Verse	
Chorus	
Bridge	
Chorus	

The song, 'Who Said You're Free' was written during a period of which the election for a new Prime Minister and change of Government was cluttering the climate. They released this song as a single, triggering the audience of teenagers and unhappy citizens to take their side and enjoy their music while protesting the way New Zealand was being run. The song has a very catchy and melodic guitar riff throughout the chorus, with heavily compressed vocals and lyrics such as 'Who said you're free? We're just trying to live a good life, look at us'. The underlying meaning to this was that the band felt that the second the public began to enjoy life and break free from their day-to-day structure the government would step in and pay attention to ensure that they would fall back into their expected template. 3

Midnight Youth may not have had as drastic of an impact upon NZ music as a band like 'Shidhad' or 'The Datsuns', but it did influence many students and younger musicians to follow out a musical project that could possibly be a success and sell.

Ultimately, for their short-lived time as a band, they had a vibrant effect on the New Zealand music industry and certainly dominated local radio stations at their peak. Midnight Youth has influenced and inspired many throughout this country including myself as a musician. Knowing that they went through the SFRQ apprenticeship and made it big out in the cut-throat world that is the 'music industry' is truly inspirational. 4

Bibliography

[amplifier.co.nz](http://www.amplifier.co.nz)

<http://www.amplifier.co.nz/search.do?q=midnight+youth&type=&genre=>

http://en.wikipedia.org/wiki/Midnight_Youth

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to investigate an aspect of New Zealand music.</p> <p>This involves the student completing an inquiry into an aspect of New Zealand music.</p> <p>This student has completed a written investigation on <i>Dunedin Church Choirs</i>. The student has focused their enquiry on Knox Church Choir. The student provides a general overview of the history of the choir and repertoire choices, and opportunities offered by the choir are discussed. The significance of church choirs in New Zealand is touched on in the conclusion.</p> <p>For a more secure Achieved, the student could further investigate Dunedin church choirs by including a fuller evaluation of the development and significance of these traditional choirs in a New Zealand context.</p>

Dunedin Church Choirs

Church Choirs play a significant part in church life by keeping the music to the same theme of that day's service. This helps people connect to what has just been said during the service or is about to be mentioned later.

Knox Church is a Presbyterian church in and its choir began in 1865 and this was 12 years before they moved to the premises they are on now. St Joseph's is a catholic church and its choir began in 1862 and moved to another premises in 1886 when the cathedral opened. St Paul's is an Anglican church and its choir began in 1859. These churches and choirs are important to the history of the European immigrants who settled in Dunedin.

Most choirs sing masses which are composed by composers as in Haydn and Mozart. A mass is a whole series of songs grouped together and sung to the set words of a Catholic communion liturgy. Masses mostly consist of sacred music. St Joseph's would sing whole masses more than the other two choirs since it is catholic. St Paul's and Knox only sings parts such as Sanctus and Angus Dei.

St Joseph's and St Paul's both started off with males and females singing together and both churches got rid of the females, not believing that females should be able to sing, the females were allowed to re-join the choirs a few decades later.

St Paul's and St Joseph's are affiliated with the Royal School of Church Music. The Royal School of Church Music helps churches find music and negotiates around copyright holders and publishers. It provides education for all of its members and it helps publish music composed by members.

In these churches there are pipe organs to accompany the choirs and at special events there could be an orchestra as well as the choir. These special events could be when the choir sings a whole or a part of a mass by a composer, such as Mozart's mass in C minor. Also in Knox bagpipes are played when the choirs is singing something that requires them as in the Highland Cathedral song, which was transcribed by James Wetherald and arranged by Karen Knudson. The bagpipes are often played to welcome in Christmas day.

Some of these churches also sing songs in Maori such as 'Ka Waiata Ki a Maria' composed by Richard Puanaki. Knox choir has recently started to sing African American spirituals such as 'Down in the River to Pray' which was arranged by Marcello Noia.

These churches all sing in four parts, Soprano, Alto, Tenor and Bass. Knox always has its choir singing in these parts. Often Knox has their choir sing unaccompanied by any instruments.

All three churches have sung together before because of their affiliations to the Royal School of Church music. St Paul's and Knox have sung for the programme *Praise Be* on TV1 before which shows episodes on Sunday mornings of church's around New Zealand singing on TV. Sometimes when these recordings of Praise Be happen Knox and St Paul's choir join together to sing. The children's choir at Knox busk every year at Christmas time and then afterwards do a concert at the Dunedin Public Art Gallery for people to listen and get a feel for how the choir sings usually.

The kinds of music these churches perform is a mixture of classical to more upbeat and modern songs. At Knox when introducing new more modern hymns the choir will learn the hymn before the congregation to listen to how it goes before trying to sing it themselves. Such as when Knox was introducing a new hymn book to the congregation called *Hope Is Our Song* which was published by the New Zealand Hymn Book Trust. Some of the songs sung at these churches can be repetitive, half of the choir stands on one side and sings something and the other half responds. Some of the songs can have sudden changes in pitch. Handel's Messiah has some

famous pieces for example the Hallelujah Chorus which changes its pitch quite often, it is sung in all of these churches or at least has been before, particularly around Christmas and Easter.

The opportunities given to people from all of these churches are countless but some people have become good conductors, composers and singers. These churches have and are helping people from all ages. Starting off from a young age has helped quite a few people learn how to sing properly, how to read music and discipline. Discipline has to happen to help make sure that nobody puts off the congregation when they are listening to the minister at the front or back of the church. If you were to listen to the children in both St Paul's and Knox choirs you would hear new young voices yearning to sing properly and some would even be doing solos, this just shows that churches love to teach and give opportunities to whoever walks into the choir.

Knox choir believes that any child should be able to be given a chance to sing. The same is said for the adults but if the choir director, Karen Knudson doesn't think they are up to standard she can ask them to audition. She doesn't exactly believe in doing this because the choir can sing well as a whole group even if they are not good at singing individually.

Knox's choir director Karen Knudson composes new pieces of music as in the Stabat Mater mass. She tried parts of this mass on the Knox choir who sung it for the first time in 2009. She can have great successes when she tries new pieces of music out on the choir, they sound just the way she wanted everyone in the choir to sound. Also there are awards given out in Knox every year to keep the children and everyone else interested in what they are doing. Some of these are a trophy for the chorister who tried the hardest during the year, the memorial butler tray for the most improved chorister, a singing scholarship and an organ scholarship.

It may not seem like it but church choirs have a significant impact on the musical diversity of New Zealand, just by singing they bring the cultures of New Zealand alive. Like its Maori culture by singing songs in Maori or just by singing songs in English shows the history of the settlers that came to New Zealand and made their culture New Zealand's. Singing something from an older culture like Bach's Requiem or Vivaldi's Gloria helps us remember the past. Singing more current songs from New Zealand's culture brings everyone together to celebrate and sing together.

Bibliography

www.Oocities.org/marcpeyoux/choir
www.Oocities.org/marcpeyoux/choirhistory
www.knoxchurch.net/music.html
www.stpauls.net.nz/music
www.rscmnz.org.nz/?page_id=269

Books: *Thy Continue in Faith, the Last 25 Years* by Knox Church congregation
Joy in Singing by Raymond White

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to investigate an aspect of New Zealand music.</p> <p>This involves the student completing an inquiry into an aspect of New Zealand music.</p> <p>This student has completed a written investigation on the Whare Flat Folk Festival. The investigation includes relevant cultural and historical background details (1), together with a brief description of two groups who performed at the festival (2). The student also begins to evaluate the significance of the festival (3).</p> <p>To reach Achieved, the student could further investigate the musical style of either 'Albi and the Wolves' or 'Tiny Pieces of Eight' by analysing one of their representative songs.</p> <p>The significance of the festival also needs deeper investigation, for example, the workshops mentioned could be described with regard to how they "<i>nurture talents</i>". The student could also include more of their own experiences of the festival, and/or feedback from other participants.</p>

Whare Flat Folk Festival

Festivals are something most of us will experience going to sometime in our lives, so why not make sure that it will be interesting and entertaining as much as it is welcoming.

Whare Flat Folk Festival is held annually in the Whare Flat valley near Dunedin. Created and run by the Dunedin Folk Club since 1975, this unique festival features workshops and concerts for all who are willing to participate. This festival begins the 30th of December and goes until the 3rd of January every year. ①

Starting out at a small group of around 50-100 locals (mostly New Zealanders), the Folk Festival grew into a roughly 500-people community by 2017, with people joining in from all over the globe. Their main objective is to get everybody involved and jamming together and communicating through song and dance rather than *just* speaking or sitting back watching. The music being shared and enjoyed has always been based around the folk feel but bounces around indie, country, swing, bluegrass, soul, r&b, rock and world music. ③

The folk fest has not been wavered by age and stands strong keeping a solid folk genre all through its life. Although, of course, bands like 'Albi and the Wolves', who are very loose with bringing different genres to the folk table (such as rock, pop, country and swing), create a contrast in this fest compared to someone like 'Tiny Pieces of Eight' who delve into hillbilly blues and psychedelic folk. Both these examples show there is a diverse range but keep loyal to the folk setting that had been big and bold from day one. ②

New Zealand has always been a place of diversity, and this festival ropes together all the good of New Zealand culture and creates a safe space for expression and workshops to nurture talents that need to be heard. The Whare Flat Folk Festival is a genius way to get tons of people involved and working together for everybody's musical improvement or entertainment. This festival is one unique experience that will not be easily forgotten. ③

Sources:

<https://www.whareflat.org.nz/>

<http://www.nefc.org.nz>

https://wikipedia.org/wiki/Folk_music