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

Exemplar for Internal Achievement Standard

Music Level 3

This exemplar supports assessment against:

Achievement Standard 91424

Create two arrangements 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 create two convincing arrangements for an ensemble. This involves showing: • skilful, imaginative, and idiomatic writing for specific instruments and/or voices • musical character and imagination. This student has used the original source material of *Teddy Bear's Picnic* (arr. string quartet) and Nokia ringtone (arr. wind quartet). These are convincing arrangements for two contrasting ensembles. They are both imaginatively and skilfully written yet maintain the integrity of the original thematic material. The student is also able to weave a sense of quirk and character within both arrangements. The introduction to *Teddy Bears' Picnic* immediately captures the listener's attention with a sense of space and anticipation together with an indication of the interesting harmonies to follow (bars 17-20). There is idiomatic string writing with appropriate use of a variety of techniques including *pizzicato*, *arco*, *glissando* and *tremolo*. Textual and timbral variety is explored, for example, between bars 60-77 top strings and bottom strings alternate themes together with a variety of solo and duo passages. The score is well crafted, with attention to detail in the use of articulation and dynamic markings. *Ringtonius Sonerous* follows similar conventions to create a cohesive and imaginative arrangement. All instruments are treated idiomatically and with timbral and textural variety. Call and response and harmonic shifts create continual interest and build up the music to a satisfying conclusion. For a more secure Excellence, the student could further explore counter-melodies in *Ringtonius Sonerous* in order for the arrangement to be fully convincing.

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Student 1: Low Excellence

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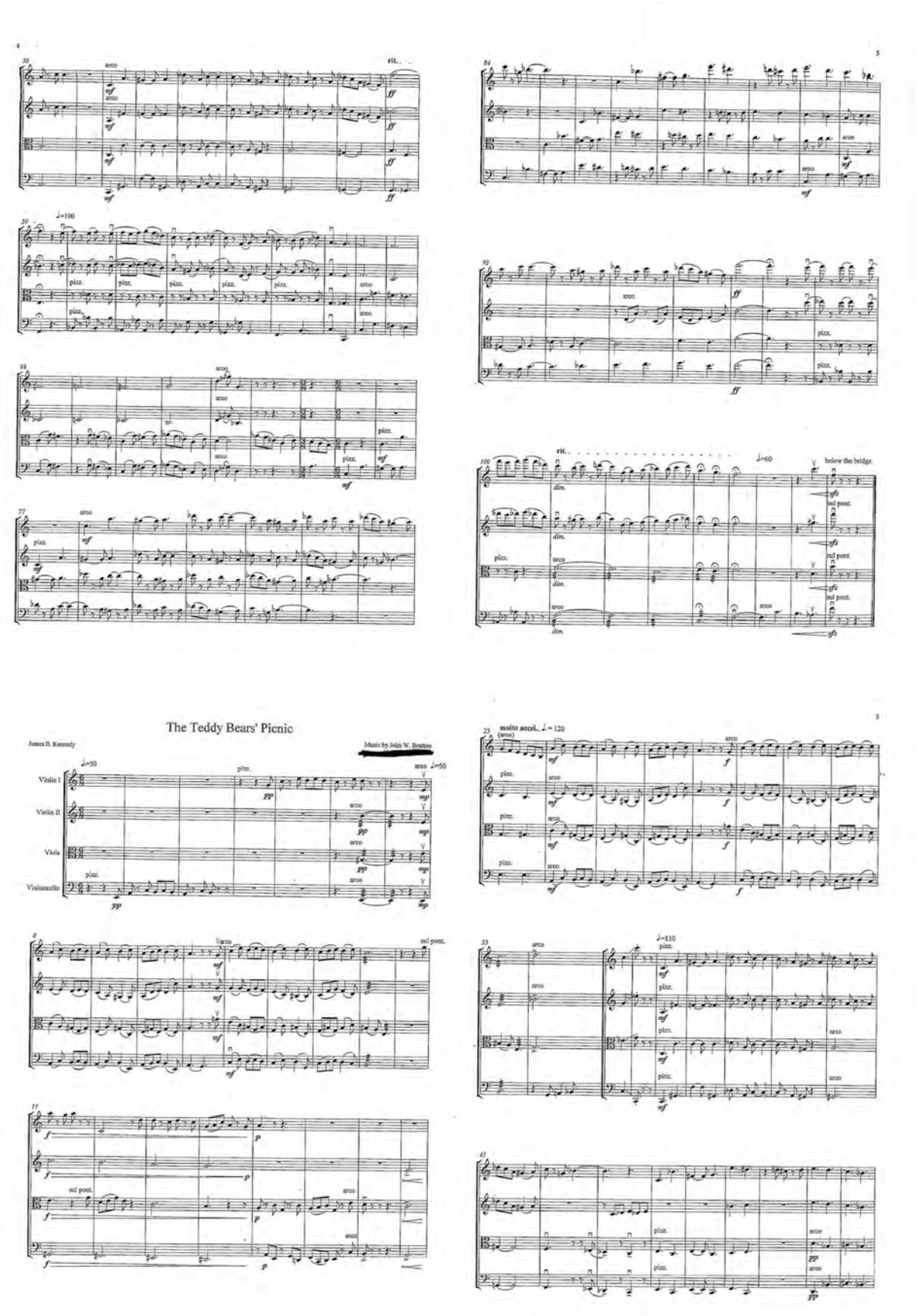

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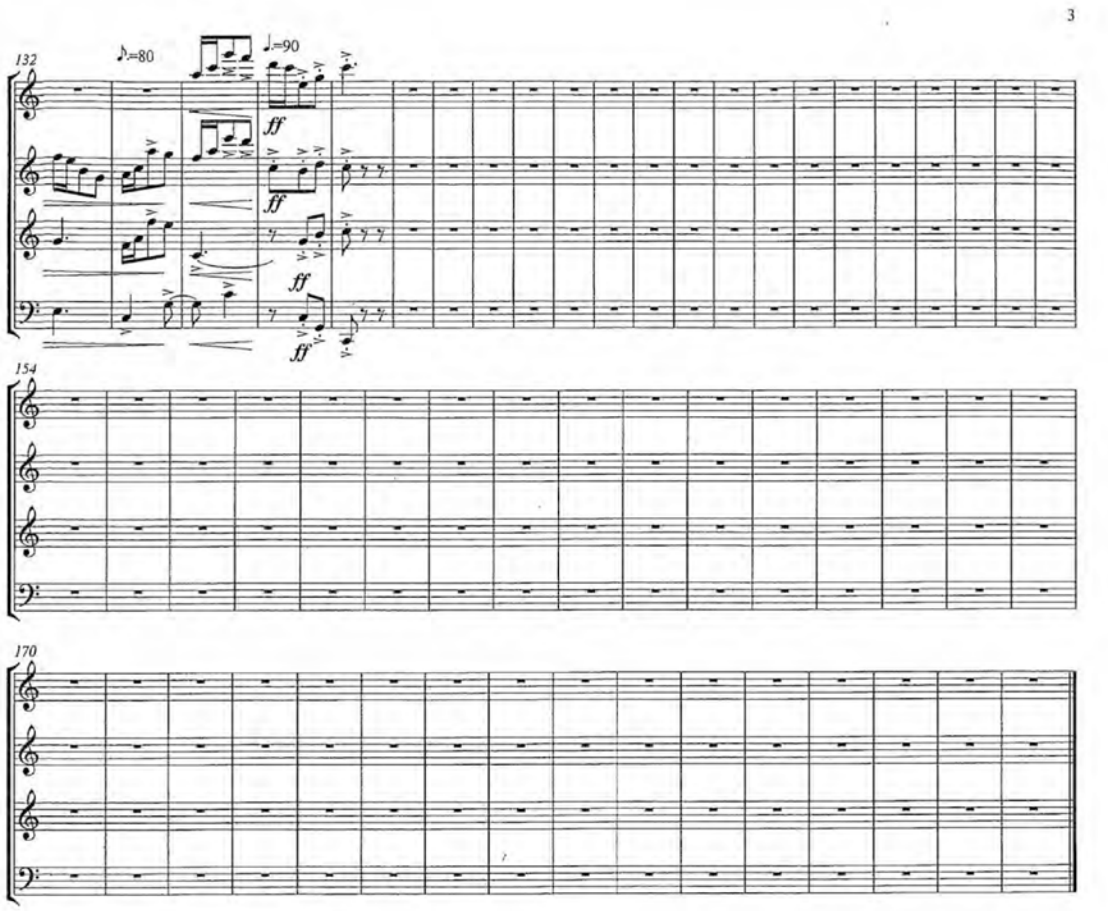
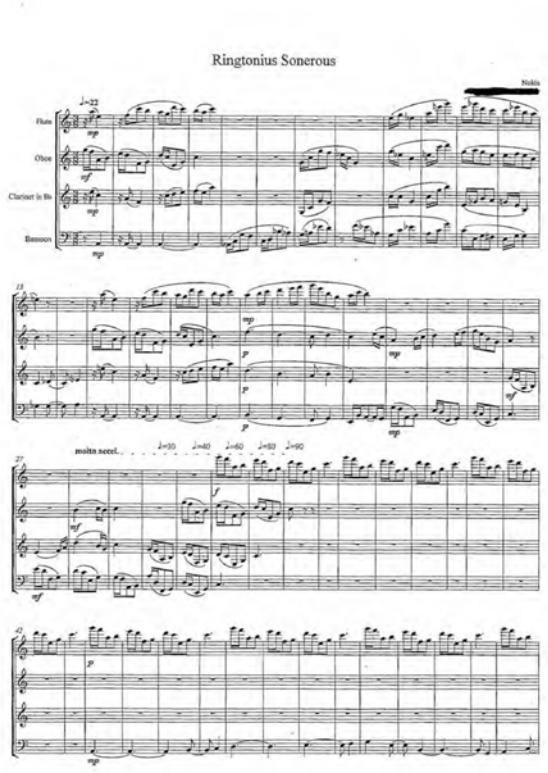
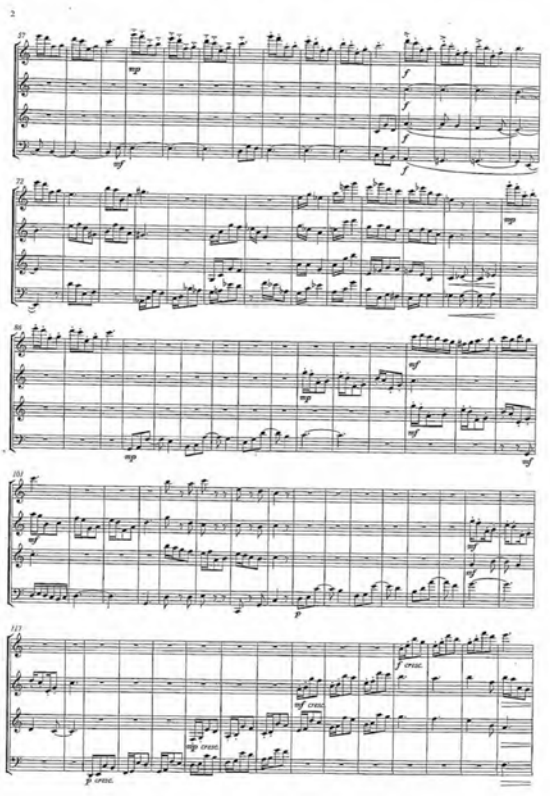

3
132
♪=80
♩=90
ff
154
170


Ringtonius Sonerous
Nokia
Flute
Oboe
Clarinet in Bb
Bassoon
molto accel.



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	Grade Boundary: High Merit
2.	For Merit, the student needs to create two effective arrangements for an ensemble. This involves: • using instrument ranges and playing techniques for expressive effect • applying instrumental combinations and timbres creatively • showing skill in combining and structuring musical ideas • controlling textural density. This student has created arrangements from original source material of: *Minuet 2* (arr. clarinet, double bass and piano) and *Twinkle, Twinkle Little Star* (arr. string quartet). The jazz feel of *Minuet 2* is immediately captured by the piano introduction. Textural density is controlled but not overly utilised. Arpeggios throughout the piano part create expressive effect. The clarinet part is within range and suits the use of syncopated writing. Playing techniques have been well thought out, particularly articulation, dynamics and phrase markings. Holistically, *Twinkle* lifts these exemplars into a higher Merit range. The student effectively alters the key (to minor) and time signature of the original. The 12/8 pulse set up from the introduction is maintained by the use of a *pizzicato* ostinato figure which appears throughout. The ostinato is shared between the viola and cello while the violins largely share the melody line as stylistically appropriate to string quartet writing. There is an effective use of rests to create textual interest and anticipation. Further, the incorporation of new material has been well managed. To reach Excellence, the student could tidy up some incongruent harmonies in both arrangements and pay additional consideration to the bass part in *Minuet 2*, which would allow this effective work to be more convincing.

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Student 2: High Merit

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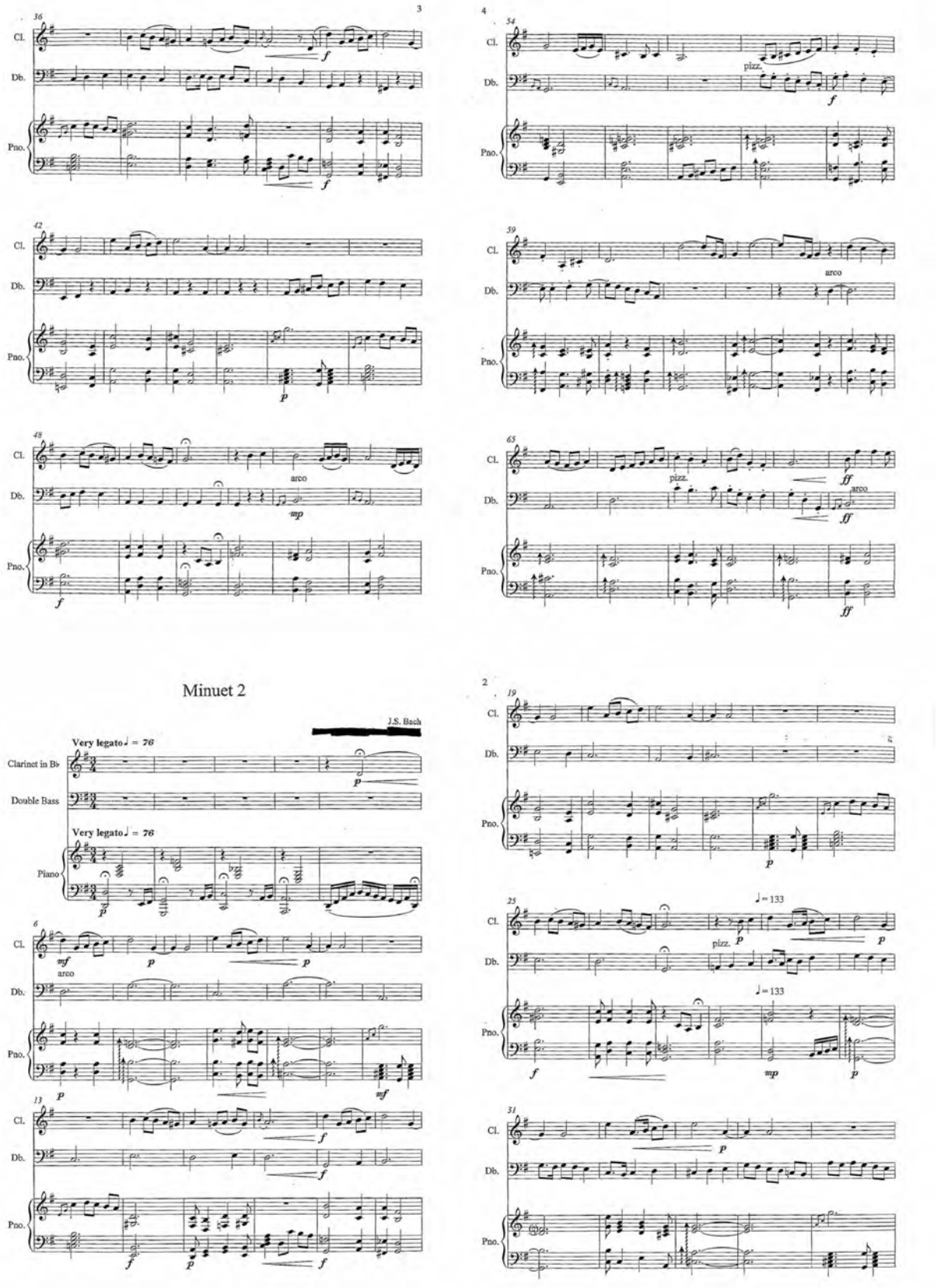

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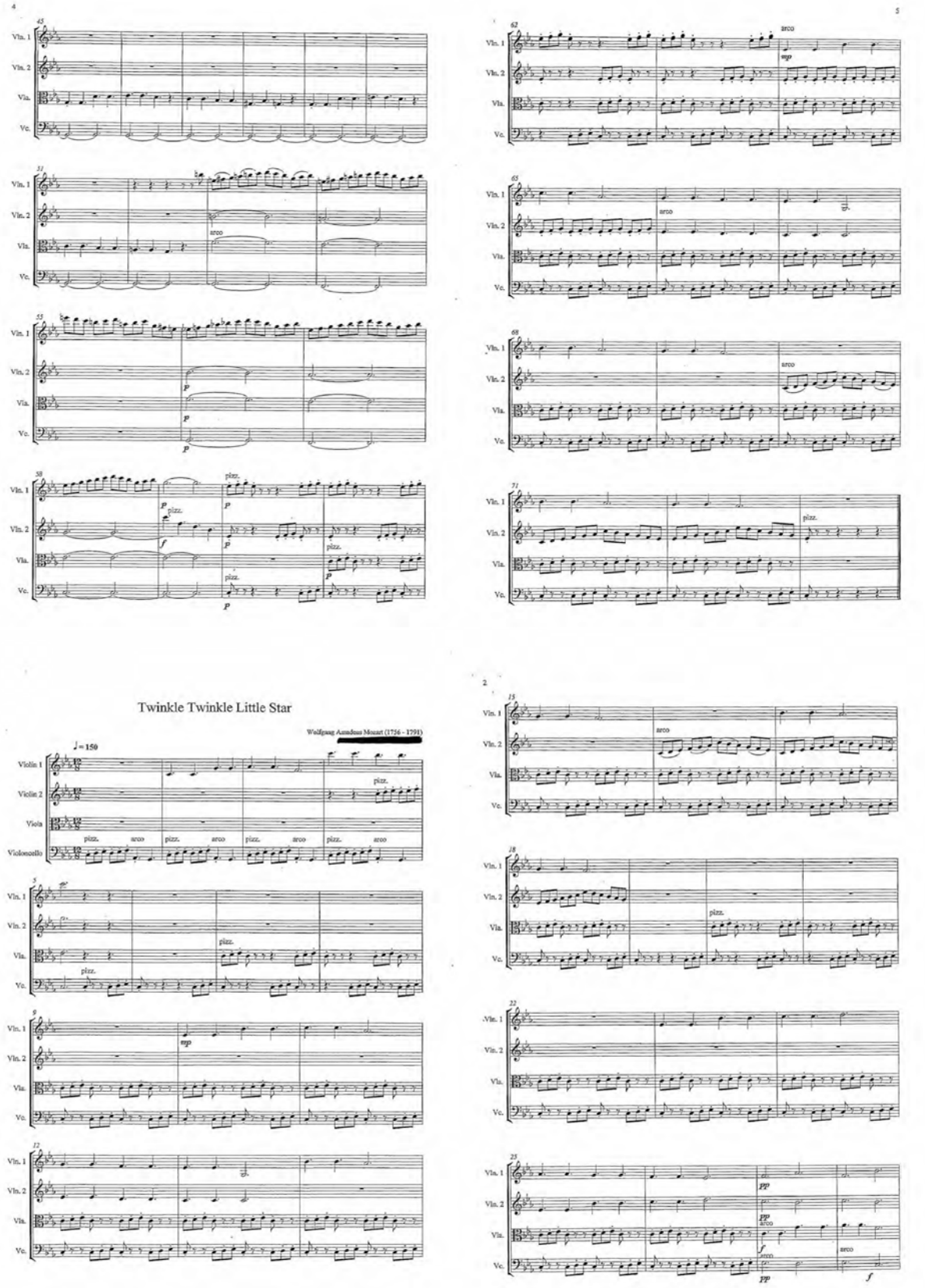
Twinkle Twinkle Little Star
Wolfgang Amadeus Mozart (1756 - 1791)
♩= 150
Violin 1
Violin 2
Viola
Violoncello
pizz.
arco

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	Grade Boundary: Low Merit
3.	For Merit, the student needs to create two effective arrangements for an ensemble. This involves: • using instrument ranges and playing techniques for expressive effect • applying instrumental combinations and timbres creatively • showing skill in combining and structuring musical ideas • controlling textural density. This student has created arrangements from original source material of *Nobody knows the trouble I've seen* and *Summertime*. The arrangements are effective and generally all parts are playable, appropriate harmony is used, and there is good attention to bringing out the melodic lines. While there are some effective moments, there is still scope for more musical creativity and idiomatic writing. For a more secure Merit, greater attention to writing accurate music would allow the arrangements to be skilful and fully effective. For example, key-signatures, instrumental labelling and mood and tempo indications could be clearer for expressive effect.

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Student 3: Low Merit

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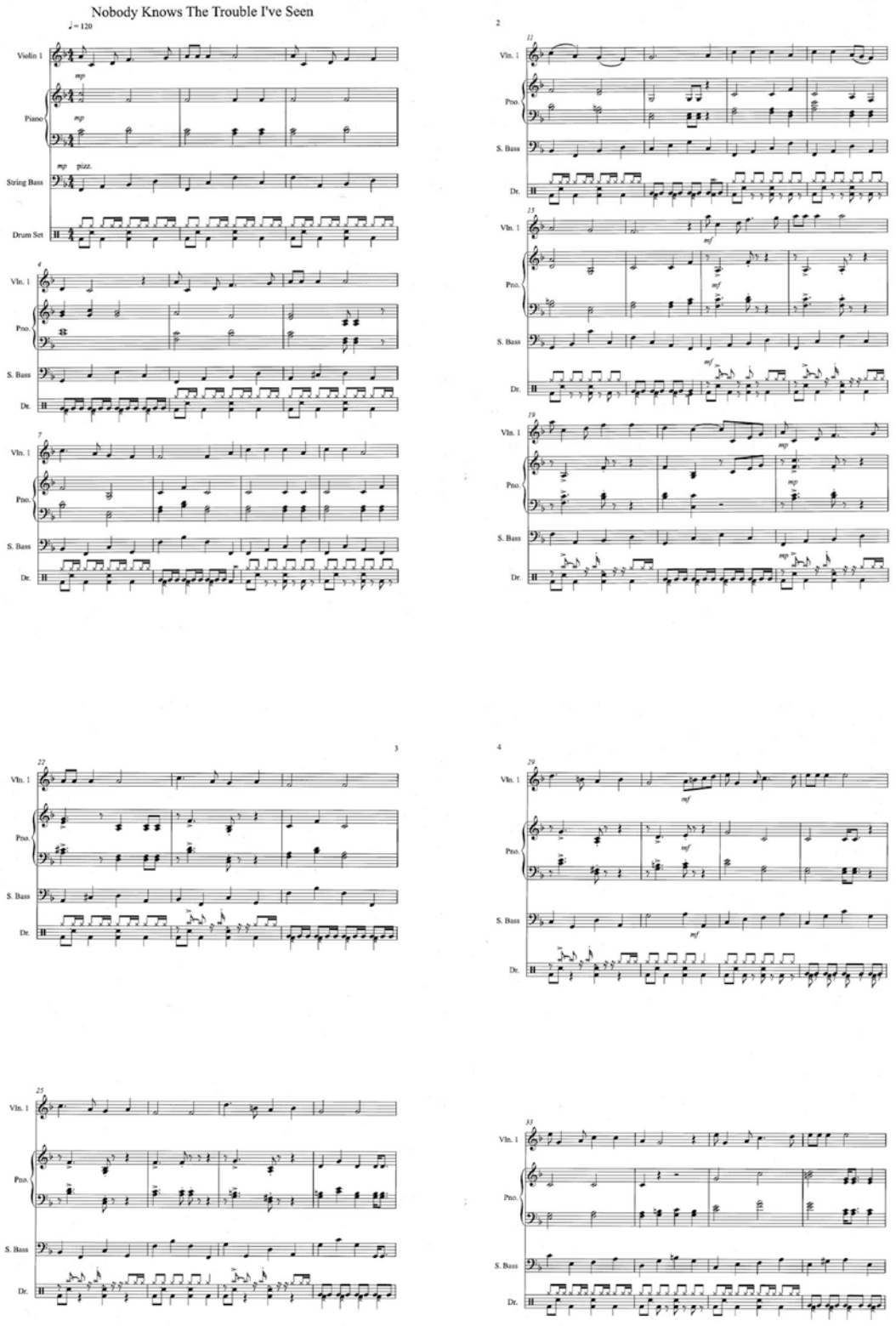

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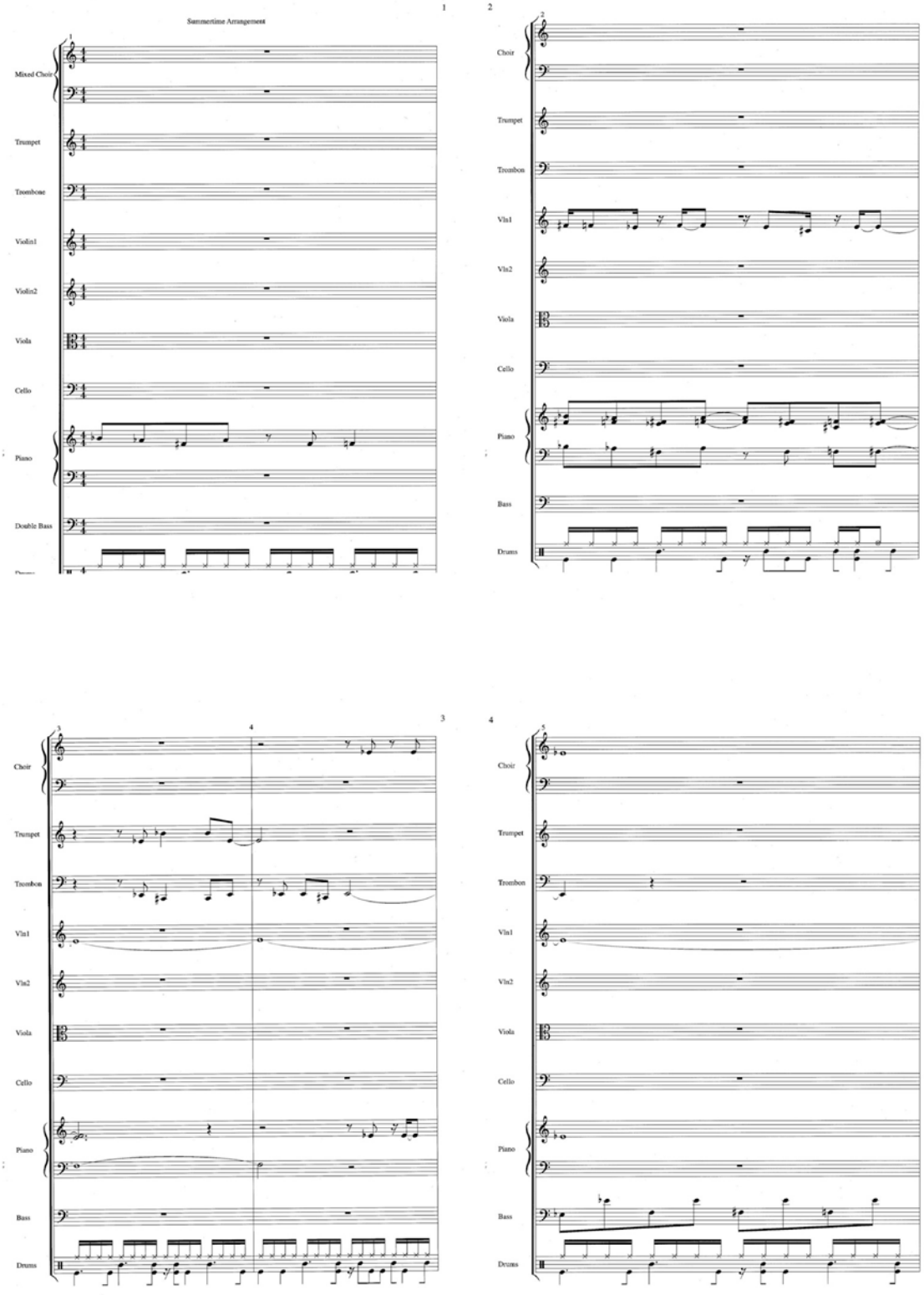
Summertime Arrangement
Mixed Choir
Trumpet
Trombone
Violin1
Violin2
Viola
Cello
Piano
Double Bass
Choir
Trumpet
Trombon
Vln1
Vln2
Viola
Cello
Piano
Bass
Drums

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	Grade Boundary: High Achieved
4.	For Achieved, the student needs to create two arrangements for an ensemble. This involves creatively reworking or adapting existing musical material. For example, an arrangement for four-part choir could be developed from an existing folk melody. New material (e.g. accompaniments, counter-melodies) may be combined with the given material in an original manner. This student has created arrangements from original source material of *St. Louis Blues* and *Little David*. There are elements of character and good score detail especially in *St. Louis Blues*. The reggae feel to *Little David* is effective, with the bass line clearly outlining the harmony and combining well with the guitar rhythm. Both arrangements are supported by clear audio recordings which outline the creative intentions. Generally the instrument ranges are used appropriately and there is variety in the way instrumental sounds and textures are combined. The recording of the arrangement of *Little David* demonstrates some effective use of instrument ranges and combinations. To reach Merit, the student could further consider instrumental timbres and utilise the instruments more fully to feature them for clearer expressive effect.

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Student 4: High Achieved

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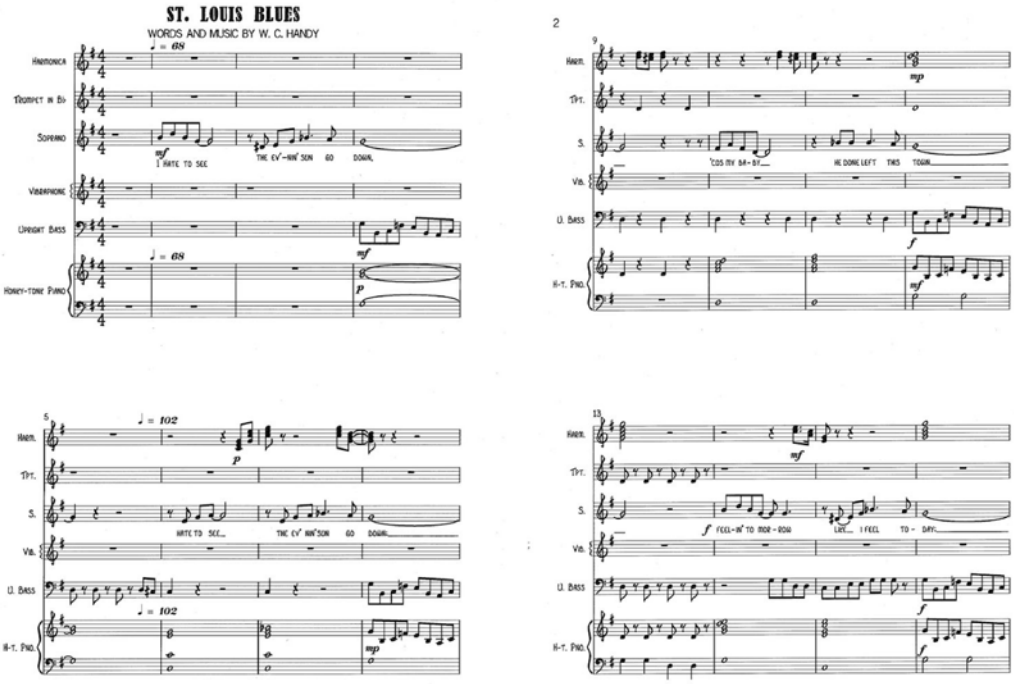

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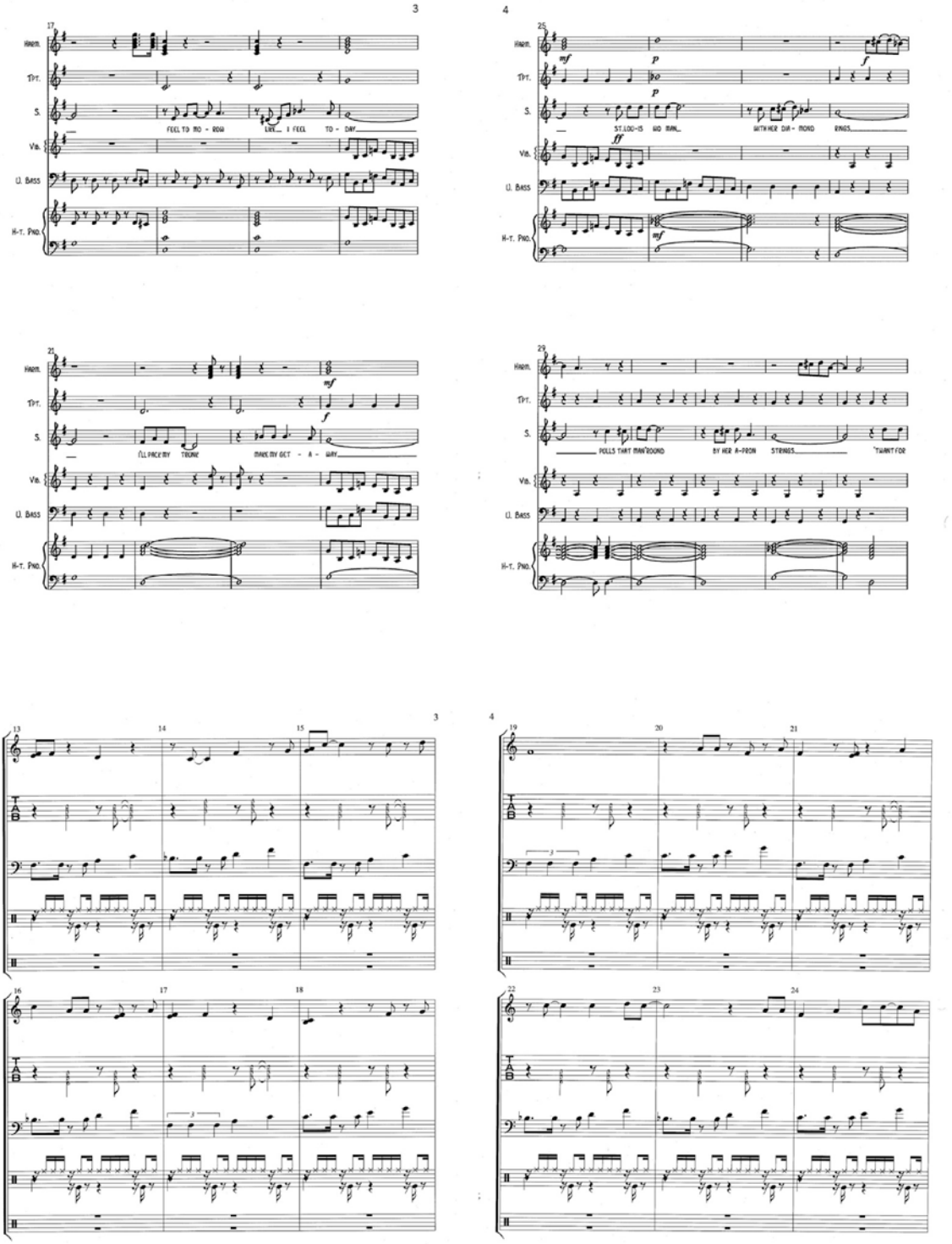
3
4
Hnrn.
Tpt.
S.
Vln.
U. Bass
H-T. Pno.
FEEL TO MO - ROW
LIKE I FEEL TO - DAY
ST.LOO-IS WO MAN
WITH HER DIA - MOND RINGS
I'LL PACE MY THUNK
MAKE MY GET - A - WAY
POLLS THAT MAN'ROUND
BY HER A-PRON STRINGS
'TWANT FOR
3
4

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	Grade Boundary: Low Achieved
5.	For Achieved, the student needs to create two arrangements for an ensemble. This involves creatively reworking or adapting existing musical material. For example, an arrangement for four-part choir could be developed from an existing folk melody. New material (e.g. accompaniments, counter-melodies) may be combined with the given material in an original manner. This student has created an arrangement from original source material of *Back in Black* (arr. string quartet) and *Lovers in Japan* (arr. oboe, harp, violin and double bass). *Back in Black* is accurately notated, the instruments are within range and it is playable. Some consideration of specific string techniques have been included; *tremolo*, *pizzicato*, *glissando*, together with bowing indications. Further there is evidence of textual variety and attention has been paid to articulation to create points of interest for the listener. Textual variety is considered in *Lovers in Japan* and there is some idiomatic instrumental writing demonstrated. For a more secure Achieved, *Back in Black* would benefit from new material combined with the existing material to create a more original 'take' on this song. *Lovers in Japan* would benefit from more attention to instrumental playing techniques and scoring details.

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Student 5: Low Achieved

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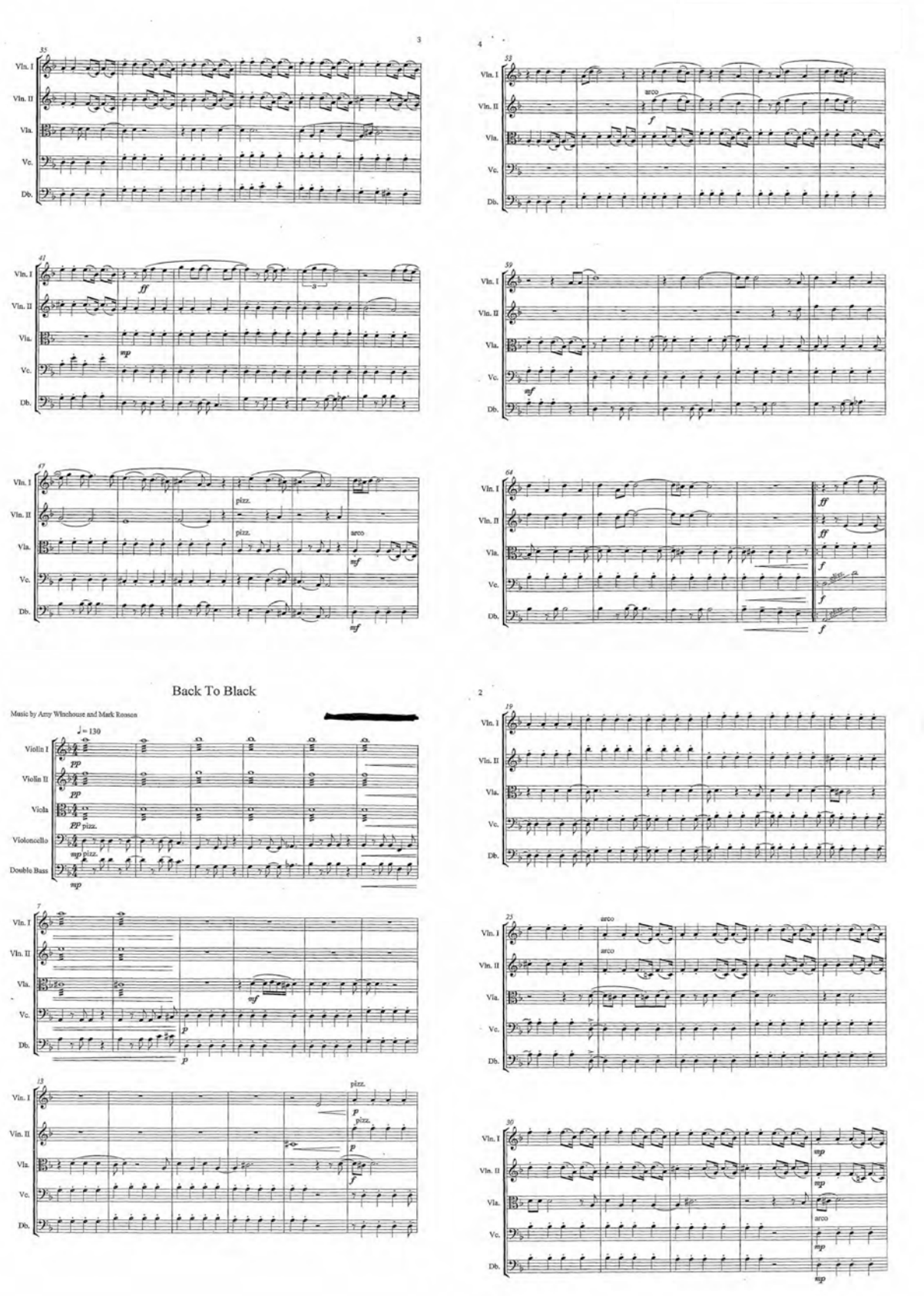

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	Grade Boundary: High Not Achieved
6.	For Achieved, the student needs to create two arrangements for an ensemble. This involves creatively reworking or adapting existing musical material. For example, an arrangement for four-part choir could be developed from an existing folk melody. New material (e.g. accompaniments, counter-melodies) may be combined with the given material in an original manner. This student has created arrangements for *Nobody knows the trouble I've seen* and *Autumn leaves*. There is some attempt at achieving a variety of textures and the arrangements demonstrate some evidence of skill in combining and structuring ideas. To reach Achieved, the student could further craft both arrangements by paying careful attention to tempo, performance directions and articulation markings to ensure that the creative intent is accurately communicated. Musical continuity also needs further attention to allow the arrangements to sound complete.

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Student 6: High Not Achieved

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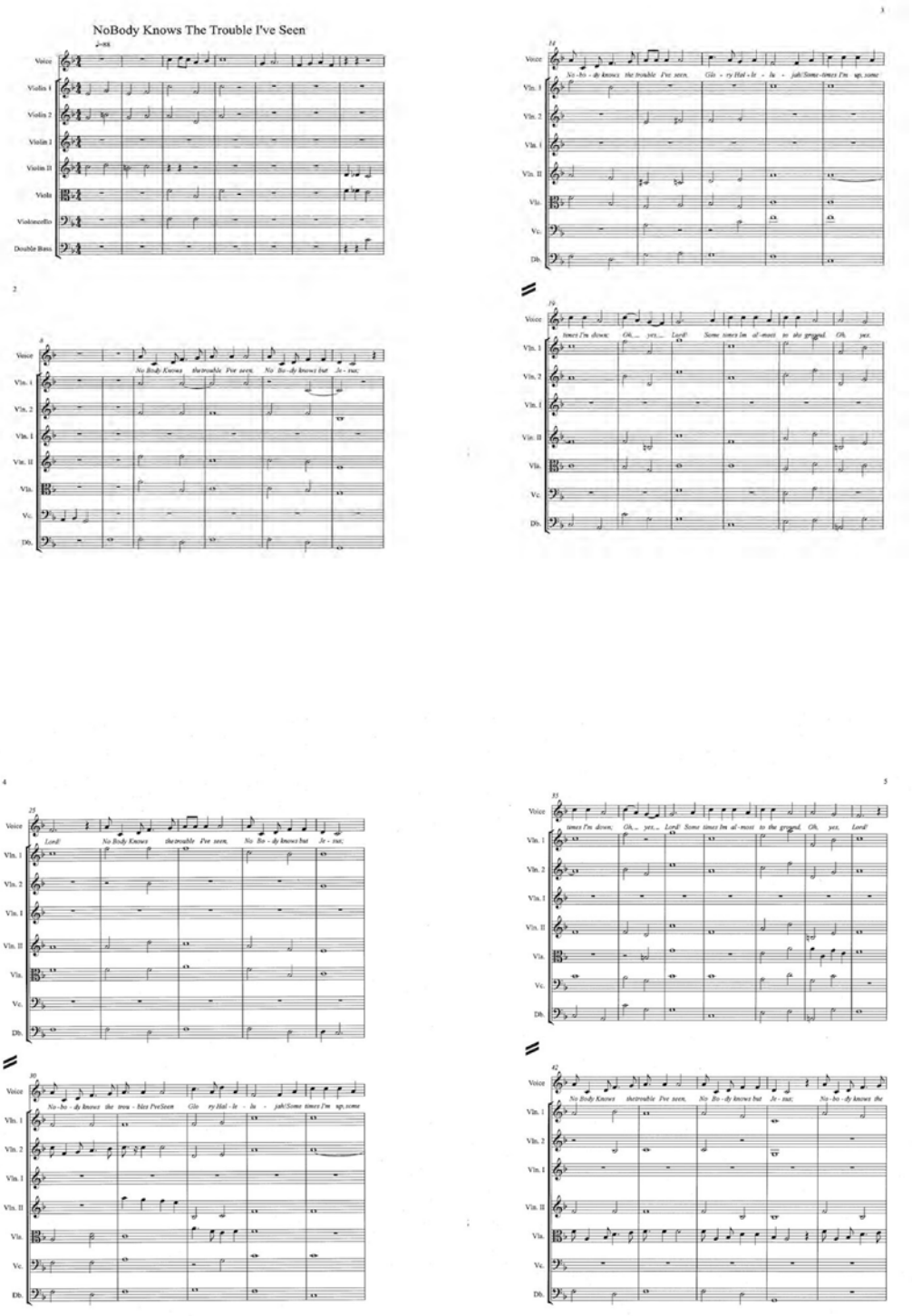

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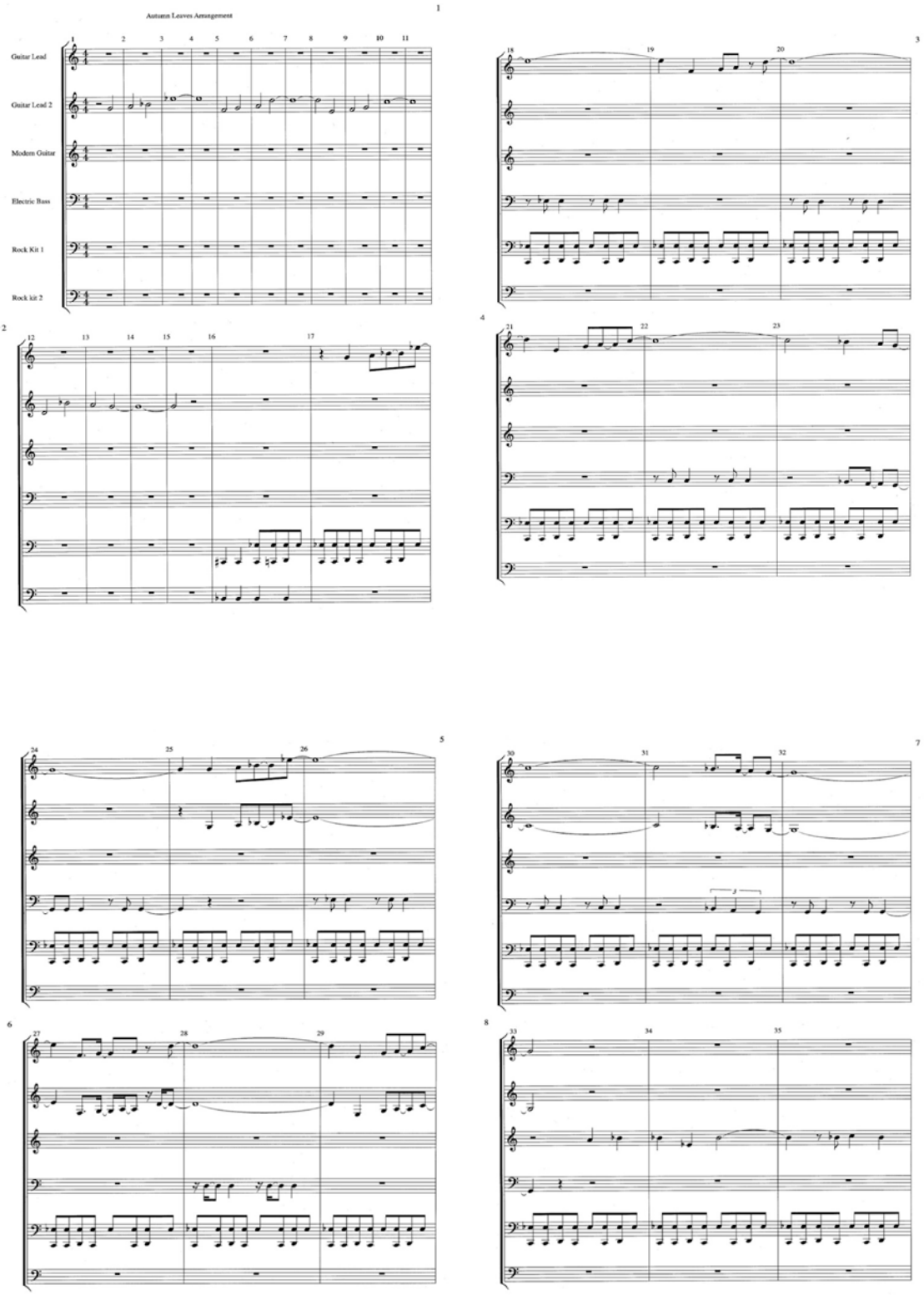
Autumn Leaves Arrangement
Guitar Lead
Guitar Lead 2
Modern Guitar
Electric Bass
Rock Kit 1
Rock kit 2

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