



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

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

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to create two convincing arrangements for an ensemble.</p> <p>This involves showing:</p> <ul style="list-style-type: none"> • skilful, imaginative, and idiomatic writing for specific instruments and/or voices • musical character and imagination. <p>This student has used the original source material of <i>Teddy Bear's Picnic</i> (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.</p> <p>The introduction to <i>Teddy Bears' Picnic</i> 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 <i>pizzicato</i>, <i>arco</i>, <i>glissando</i> and <i>tremolo</i>.</p> <p>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.</p> <p><i>Ringtonius Sonorous</i> 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.</p> <p>For a more secure Excellence, the student could further explore counter-melodies in <i>Ringtonius Sonorous</i> in order for the arrangement to be fully convincing.</p>

Student 1: Low Excellence
NZQA Intended for teacher use only

Musical score for strings, measures 30-77. The score is in 3/4 time and includes parts for Violin I, Violin II, Viola, and Violoncello. It features various dynamics such as *mf*, *ff*, *pp*, and *ppp*, and articulations like *arco*, *pizz.*, and *rit.*. A tempo marking of $J=100$ is present at measure 35.

Musical score for strings, measures 81-100. This section includes a *rit.* marking and a tempo change to $J=60$ at measure 95. It features dynamics like *mf* and *ff*, and articulations such as *arco*, *pizz.*, and *dim.*. A *below the bridge* instruction is noted at measure 98.

The Teddy Bears' Picnic
James D. Kennedy
Music by Julia W. Brabin

Musical score for strings, measures 1-25. The score is in 3/4 time and includes parts for Violin I, Violin II, Viola, and Violoncello. It features dynamics such as *ppp*, *mp*, and *f*, and articulations like *pizz.*, *arco*, and *mf*. A tempo marking of $J=90$ is present at measure 5.

Musical score for strings, measures 25-53. This section includes a tempo marking of *molto accel.* and $J=120$ at measure 25. It features dynamics like *mf*, *f*, and *pp*, and articulations such as *arco*, *pizz.*, and *mf*.

Musical score for strings, measures 53-77. This section includes a tempo marking of $J=110$ at measure 53. It features dynamics like *mf*, *f*, and *pp*, and articulations such as *arco*, *pizz.*, and *mf*.

Musical score for strings, measures 77-100. This section includes a tempo marking of $J=110$ at measure 77. It features dynamics like *mf*, *f*, and *pp*, and articulations such as *arco*, *pizz.*, and *mf*.

Musical score for strings, measures 100-125. This section includes a tempo marking of $J=110$ at measure 100. It features dynamics like *mf*, *f*, and *pp*, and articulations such as *arco*, *pizz.*, and *mf*.

Musical score for strings, measures 125-150. This section includes a tempo marking of $J=110$ at measure 125. It features dynamics like *mf*, *f*, and *pp*, and articulations such as *arco*, *pizz.*, and *mf*.

Musical score for measures 132-154 and 170. The score is written for three staves (treble, alto, and bass clefs). Measure 132 includes tempo markings of $\text{♩} = 80$ and $\text{♩} = 90$, and dynamic markings of ff . The score shows rhythmic patterns and melodic lines across the staves.

Ringonius Sonorus

Musical score for Ringonius Sonorus, featuring Flute, Oboe, Clarinet in Bb, and Bassoon. The score includes tempo markings such as $\text{♩} = 22$, $\text{♩} = 90$, $\text{♩} = 60$, $\text{♩} = 90$, and $\text{♩} = 90$. It also includes dynamic markings like mp , p , and mf . The score is divided into sections, with the first section marked "molto accel." and the second section marked "rit.".

Musical score for measures 23-31. The score is written for three staves (treble, alto, and bass clefs). It includes dynamic markings such as mp , f , and mf . The score shows rhythmic patterns and melodic lines across the staves.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to create two effective arrangements for an ensemble.</p> <p>This involves:</p> <ul style="list-style-type: none"> • 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. <p>This student has created arrangements from original source material of: <i>Minuet 2</i> (arr. clarinet, double bass and piano) and <i>Twinkle, Twinkle Little Star</i> (arr. string quartet).</p> <p>The jazz feel of <i>Minuet 2</i> 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.</p> <p>Holistically, <i>Twinkle</i> 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 <i>pizzicato</i> ostinato figure which appears throughout.</p> <p>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.</p> <p>To reach Excellence, the student could tidy up some incongruent harmonies in both arrangements and pay additional consideration to the bass part in <i>Minuet 2</i>, which would allow this effective work to be more convincing.</p>

Student 2: High Merit
NZQA Intended for teacher use only

36 3

42

48

4 54

59

65

Minuet 2

J.S. Bach

Very legato $\text{♩} = 76$

6

13

2 19

25

31

4

45
Vln. 1
Vln. 2
Vla.
Vcl.

51
Vln. 1
Vln. 2
Vla.
Vcl.

55
Vln. 1
Vln. 2
Vla.
Vcl.

59
Vln. 1
Vln. 2
Vla.
Vcl.

5

62
Vln. 1
Vln. 2
Vla.
Vcl.

65
Vln. 1
Vln. 2
Vla.
Vcl.

69
Vln. 1
Vln. 2
Vla.
Vcl.

71
Vln. 1
Vln. 2
Vla.
Vcl.

Twinkle Twinkle Little Star

Wolfgang Amadeus Mozart (1756 - 1791)

$\text{♩} = 150$

1
Vln. 1
Vln. 2
Vla.
Vcl.

5
Vln. 1
Vln. 2
Vla.
Vcl.

9
Vln. 1
Vln. 2
Vla.
Vcl.

17
Vln. 1
Vln. 2
Vla.
Vcl.

2

13
Vln. 1
Vln. 2
Vla.
Vcl.

18
Vln. 1
Vln. 2
Vla.
Vcl.

23
Vln. 1
Vln. 2
Vla.
Vcl.

27
Vln. 1
Vln. 2
Vla.
Vcl.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to create two effective arrangements for an ensemble.</p> <p>This involves:</p> <ul style="list-style-type: none">• 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. <p>This student has created arrangements from original source material of <i>Nobody knows the trouble I've seen</i> and <i>Summertime</i>.</p> <p>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.</p> <p>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.</p>

Nobody Knows The Trouble I've Seen
♩ = 120

Violin 1
Piano
String Bass
Drum Set

4

Vln. 1
Pno.
S. Bass
Dr.

7

Vln. 1
Pno.
S. Bass
Dr.

Detailed description: This block contains the first seven measures of the piece. It features five staves: Violin 1, Piano, String Bass, and Drum Set. The tempo is marked as quarter note = 120. The key signature has one flat. The score includes dynamic markings such as *mp* and *pizz.* (pizzicato). The drum set part shows a consistent rhythmic pattern.

2

Vln. 1
Pno.
S. Bass
Dr.

11

Vln. 1
Pno.
S. Bass
Dr.

15

Vln. 1
Pno.
S. Bass
Dr.

19

Vln. 1
Pno.
S. Bass
Dr.

Detailed description: This block contains measures 8 through 19. It continues the five-staff arrangement. Dynamic markings include *mf* and *mp*. The violin part has a melodic line, while the piano and string bass provide harmonic support. The drum set maintains its rhythmic accompaniment.

3

Vln. 1
Pno.
S. Bass
Dr.

22

Vln. 1
Pno.
S. Bass
Dr.

26

Vln. 1
Pno.
S. Bass
Dr.

Detailed description: This block contains measures 20 through 26. The instrumentation remains the same. The score shows the continuation of the melodic and harmonic themes established in the previous sections.

4

Vln. 1
Pno.
S. Bass
Dr.

29

Vln. 1
Pno.
S. Bass
Dr.

32

Vln. 1
Pno.
S. Bass
Dr.

Detailed description: This block contains measures 27 through 32. It concludes the piece with a final melodic phrase in the violin and a sustained chord in the piano.

Summertime Arrangement

1

Mixed Choir

Trumpet

Trombone

Violin1

Violin2

Viola

Cello

Piano

Double Bass

Drums

Detailed description: This page shows the first four measures of the 'Summertime Arrangement'. The score is for a full orchestra and mixed choir. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. The instruments listed are Mixed Choir, Trumpet, Trombone, Violin1, Violin2, Viola, Cello, Piano, Double Bass, and Drums. The piano part has a melodic line in the right hand and a bass line in the left hand. The drums play a steady eighth-note pattern. The choir and other instruments are mostly silent in these measures.

2

Choir

Trumpet

Trombone

Via1

Via2

Viola

Cello

Piano

Bass

Drums

Detailed description: This page shows measures 5-8. The choir enters with a vocal line. The violin 1 part has a melodic line with accents. The piano part continues with its melodic and bass lines. The drums maintain their eighth-note pattern. The trumpet and trombone parts are silent.

3

Choir

Trumpet

Trombone

Via1

Via2

Viola

Cello

Piano

Bass

Drums

Detailed description: This page shows measures 9-12. The choir continues with a vocal line. The violin 1 part has a melodic line. The piano part continues with its melodic and bass lines. The drums maintain their eighth-note pattern. The trumpet and trombone parts are silent.

4

Choir

Trumpet

Trombone

Via1

Via2

Viola

Cello

Piano

Bass

Drums

Detailed description: This page shows measures 13-16. The choir continues with a vocal line. The violin 1 part has a melodic line. The piano part continues with its melodic and bass lines. The drums maintain their eighth-note pattern. The trumpet and trombone parts are silent.

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to create two arrangements for an ensemble.</p> <p>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.</p> <p>This student has created arrangements from original source material of <i>St. Louis Blues</i> and <i>Little David</i>.</p> <p>There are elements of character and good score detail especially in <i>St. Louis Blues</i>. The reggae feel to <i>Little David</i> 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.</p> <p>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 <i>Little David</i> demonstrates some effective use of instrument ranges and combinations.</p> <p>To reach Merit, the student could further consider instrumental timbres and utilise the instruments more fully to feature them for clearer expressive effect.</p>

Student 4: High Achieved
 NZQA Intended for teacher use only

ST. LOUIS BLUES
 WORDS AND MUSIC BY W. C. HANDY

J = 68

Harmonica
 TRUMPET in Eb
 SOPRANO
 VIBRAPHONE
 UPRIGHT BASS
 HONEY-TONE PIANO

mf I HATE TO SEE THE EV-IL SON GO DOWN.

2

9

HORN
 TRP.
 S.
 U. BASS
 H-T. PNO.

mp

Toss the ba-ah... HE DANG LEFT THIS TOWN.

5

J = 102

HORN
 TRP.
 S.
 U. BASS
 H-T. PNO.

p

HATE TO SEE... THE EV-IL SON GO DOWN.

13

HORN
 TRP.
 S.
 U. BASS
 H-T. PNO.

mf

f FEEL-WE TO MOR-ROW... LET... I FEEL TO - DAY.

3

Musical score for measures 17-21. The score includes parts for Horn, Trumpet, Saxophone, Violin, Double Bass, and Piano. The lyrics are: "FEEL TO RO - ROW LIVE - I FEEL TO - DAY".

4

Musical score for measures 25-29. The score includes parts for Horn, Trumpet, Saxophone, Violin, Double Bass, and Piano. The lyrics are: "ST. LOUIS GO BANL WITHER DIR - ROND ERNS".

Musical score for measures 21-25. The score includes parts for Horn, Trumpet, Saxophone, Violin, Double Bass, and Piano. The lyrics are: "ALL FACE BY TEARE DARK BY GET - A - WAY".

Musical score for measures 29-33. The score includes parts for Horn, Trumpet, Saxophone, Violin, Double Bass, and Piano. The lyrics are: "PULLS THAT RINTOOND BY HER A-FEON STENES TWINT FOR".

3

Piano accompaniment for measures 13-18. The score includes parts for Treble and Bass clefs. The lyrics are: "FEEL TO RO - ROW LIVE - I FEEL TO - DAY".

4

Piano accompaniment for measures 19-24. The score includes parts for Treble and Bass clefs. The lyrics are: "ST. LOUIS GO BANL WITHER DIR - ROND ERNS".

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to create two arrangements for an ensemble.</p> <p>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.</p> <p>This student has created an arrangement from original source material of <i>Back in Black</i> (arr. string quartet) and <i>Lovers in Japan</i> (arr. oboe, harp, violin and double bass).</p> <p><i>Back in Black</i> is accurately notated, the instruments are within range and it is playable. Some consideration of specific string techniques have been included; <i>tremolo</i>, <i>pizzicato</i>, <i>glissando</i>, 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.</p> <p>Textual variety is considered in <i>Lovers in Japan</i> and there is some idiomatic instrumental writing demonstrated.</p> <p>For a more secure Achieved, <i>Back in Black</i> would benefit from new material combined with the existing material to create a more original 'take' on this song. <i>Lovers in Japan</i> would benefit from more attention to instrumental playing techniques and scoring details.</p>

Student 5: Low Achieved
NZQA Intended for teacher use only

33

Violin I, Violin II, Viola, Violoncello, Double Bass

33

Violin I, Violin II, Viola, Violoncello, Double Bass

41

Violin I, Violin II, Viola, Violoncello, Double Bass

49

Violin I, Violin II, Viola, Violoncello, Double Bass

47

Violin I, Violin II, Viola, Violoncello, Double Bass

54

Violin I, Violin II, Viola, Violoncello, Double Bass

Back To Black

Music by Amy Winehouse and Mark Ronson

♩ = 130

Violin I, Violin II, Viola, Violoncello, Double Bass

7

Violin I, Violin II, Viola, Violoncello, Double Bass

13

Violin I, Violin II, Viola, Violoncello, Double Bass

2

Violin I, Violin II, Viola, Violoncello, Double Bass

25

Violin I, Violin II, Viola, Violoncello, Double Bass

30

Violin I, Violin II, Viola, Violoncello, Double Bass

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to create two arrangements for an ensemble.</p> <p>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.</p> <p>This student has created arrangements for <i>Nobody knows the trouble I've seen</i> and <i>Autumn leaves</i>.</p> <p>There is some attempt at achieving a variety of textures and the arrangements demonstrate some evidence of skill in combining and structuring ideas.</p> <p>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.</p>

Student 6: High Not Achieved
NZQA Intended for teacher use only

NoBody Knows The Trouble I've Seen
p-48

Musical score for measures 1-8. The score includes parts for Voice, Violin 1, Violin 2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat) and the time signature is 4/4. The music is in a simple, homophonic style.

Musical score for measures 9-16. The lyrics are: "No Body Knows the trouble I've seen, No Body knows but Je - sus".

Musical score for measures 17-24. The lyrics are: "No - bo - dy knows the trouble I've seen, Oh - yes - Lord - Some times I'm up some".

Musical score for measures 25-32. The lyrics are: "times I'm down, Oh - yes - Lord! Some times I'm all - most in the ground, Oh, yes, Lord!".

Musical score for measures 33-40. The lyrics are: "Lord! No Body Knows the trouble I've seen, No Bo - dy knows but Je - sus".

Musical score for measures 41-48. The lyrics are: "No - bo - dy knows the trou - ble I've seen - No Body Knows, Oh - yes - Lord - Some times I'm up some".

Musical score for measures 49-56. The lyrics are: "times I'm down, Oh - yes - Lord! Some times I'm all - most in the ground, Oh, yes, Lord!".

Musical score for measures 57-64. The lyrics are: "No Body Knows the trouble I've seen, No Bo - dy knows but Je - sus, No - bo - dy knows the".

Autumn Leaves Arrangement

1 2 3 4 5 6 7 8 9 10 11

18 19 20

12 13 14 15 16 17

21 22 23

24 25 26

27 28 29

30 31 32

33 34 35