

MUSIC MPO3009Y1

INTERNAL ASSESSMENT ACTIVITY

ACHIEVEMENT STANDARD 91424 (VERSION 2) MUSIC 3.9

Create two arrangements for an ensemble

Level 3, Internal assessment

4 credits

STUDENT INSTRUCTIONS

Overview:

In this activity you will be:

- creating two arrangements for an ensemble.

Conditions:

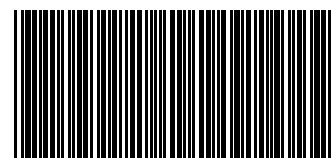
- The arrangement needs to be for at least three independent parts. An independent part is an instrumental or vocal line of music. A piano part counts as a single independent part.
- The arrangements are represented as accurately notated scores. Scores may include computer scores.
- You need to submit an audio file and the original source material.
- The assessment can be submitted at any time during the year, but it must be submitted before the end of October if you want the results on your record of learning in January.
- This is an individual assessment activity. Your teacher must authenticate work in progress.
- Plagiarism detection software may be used to check this is your own work.

You will need:

- resources – music notation software
- musical instruments
- manuscript paper.

Supervisor requirements

- Supervision is not required for this assessment.
- Upload your assessment to the MPO3009Y1 final assessment dropbox when you have completed it.



ASSESSMENT CRITERIA

ACHIEVEMENT STANDARD 91424 (VERSION 2) MUSIC 3.9

Create two arrangements for an ensemble

Achievement	Achievement with Merit	Achievement with Excellence
Create two arrangements for an ensemble.	Create two effective arrangements for an ensemble.	Create two convincing arrangements for an ensemble.

Explanatory notes

Create arrangements involves creatively reworking or adapting existing musical material. For example, an arrangement for a 4-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.

Create effective arrangements involves:

- using of 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.

Create convincing arrangements involves showing:

- skilful, imaginative, and idiomatic writing
- character and imagination.

ASSESSMENT SCHEDULE

Evidence/judgements for Achievement	Evidence/judgements for Achievement with Merit	Evidence/judgements for Achievement with Excellence
<p>The student has created two arrangements for an ensemble. To do this they have arranged two pieces, for three or more independent parts. The arrangements have:</p> <ul style="list-style-type: none"> maintained the integrity of the original source material incorporated new material (for example an introduction, countermelody, coda, instrumental sections, catchy hook or accompaniment figures) to produce a cohesive arrangement <i>e.g. the student has combined their own material with the source material in a way that maintains the original material's integrity. There have been stylistic considerations applied to the arrangement and the source material has been modified utilising compositional devices</i> varied instrumental combinations to create textural variety and variations in the textural density, which adds interest to the music <i>e.g. the melody has been shared among the instruments used. Instruments are used in a varied manner as the student attempts to explore the concept of texture to enhance the style and structure of the arrangement</i> demonstrated appropriate instrumental writing by using correct instrumental ranges and techniques appropriate to the instruments used <i>e.g. notes are playable by performers. Bowing for violins has been marked correctly. Consideration has been given to the trumpet player on where to take a breath</i> accurately notated the arrangement on a written score and has produced an audio file <i>e.g. the assessment has been submitted using a score generated on the Sibelius music writing program. The audio file has also been produced using Sibelius.</i> 	<p>The student has created two effective arrangements for an ensemble. To do this they have arranged two pieces, for three or more independent parts. The arrangements have:</p> <ul style="list-style-type: none"> maintained the integrity of the original source material effectively incorporated new material (for example introduction, countermelody, coda, instrumental section, catchy hook or accompaniment figures) to produce a cohesive arrangement <i>e.g. the student has combined their own material with the source material to create an effective arrangement that maintains the original material's integrity. The introduction sets the style and suits the ranges, registers and timbres of the chosen ensemble. The source material has been modified with some creative intent using compositional devices</i> varied instrumental combinations to create variety in textural density and ensure contrast, variation and interest is applied to the arrangement <i>e.g. the melody has been shared effectively among the instruments of the ensemble to provide textural interest and variety. The student explores the concept of texture and timbre to enhance the style and structure of the arrangement</i> demonstrated effective instrumental writing by using instrumental ranges and techniques for expressive effect <i>e.g. notes are all within instrument ranges. Bowing for violins is marked correctly. Consideration has been given to how the timbres of the instruments combine for effect</i> accurately notated the arrangement on a written score and produced an audio file <i>e.g. the assessment has been submitted using a score generated on the Sibelius music writing program. The audio file has also been produced using Sibelius.</i> 	<p>The student has created two convincing arrangements for an ensemble. To do this they have arranged two pieces, for three or more independent parts. The arrangements have:</p> <ul style="list-style-type: none"> maintained the integrity of the original source material skilfully and imaginatively incorporated new material (for example introduction, countermelody, coda, instrumental section, catchy hook or accompaniment figures) to produce a cohesive arrangement with character <i>e.g. the student has combined their own material with the source material in a way that ensures the arrangement holds the listeners' attention and maintains the original material's integrity. The introduction sets the style and indicates an alteration of key from the original to suit the particular ranges and registers of the ensemble. The source material has been modified creatively using compositional devices</i> varied instrumental combinations to create variety in the textural density to ensure timbral contrast and interest <i>e.g. the melody has been thoughtfully shared among the instruments of the ensemble to provide continuity, impact and textural and timbral variety. The student explores the concept of texture to enhance the style, character and structure of the arrangement</i> demonstrated instrumental writing that is idiomatic, written within the range and appropriate to bring out the natural qualities of the instrument <i>e.g. notes are all within instrument ranges. The string parts show a clear understanding of pizzicato and tremolo writing. Sensitive consideration has been given to how the timbres of the instruments combine for effect</i> accurately notated the arrangement in a written score, including detailed performance directions, and produced an audio file <i>e.g. the assessment has been submitted using a score generated on the Sibelius music writing program. The audio file has also been produced using Sibelius. Performance directions are clear and detailed.</i>

ASSESSMENT ACTIVITY

MUSIC

INSTRUCTIONS

CREATE TWO ARRANGEMENTS FOR AN ENSEMBLE

- Read all the information in this internal assessment activity before you start.
- If you do not achieve the standard on your first attempt you will have one further opportunity for reassessment, as long as there is enough time before the end of the year to do this.
- Present your assessment as an **audio file**, a **score** and a copy of the **original source material**.
- The assessment recording must be of sufficient quality to enable listeners to identify individual musical parts.
- Keep in regular contact with your Te Kura teacher.
- The scores that you will be choosing from are found under Assessment resources.

TASK

This assessment task requires you to create two arrangements for an ensemble with at least three independent parts.

An arrangement involves creatively reworking or adapting existing musical material and putting it together convincingly, with new material.

The length and quality of the arrangement should be sufficient to enable students to demonstrate a range of advanced skills.

You will be assessed on how convincingly you have arranged music for the ensemble you have chosen.

CHOOSING A SCORE

In the Assessment resource section of this assessment there are several scores that you can use for your arrangement. Make sure you know how they sound. Listen to examples of them on YouTube.

The expectation is that you would choose one of the scores provided in this resource for your arranging task. If you want to use a different piece of music of your choice, then you will have to negotiate with your Te Kura teacher to make sure it is appropriate for this assessment task.

FINAL SUBMISSION

Upload your two final arrangements to the MPO3009Y1 final assessment dropbox.

Make sure you include:

- audio representation(s) of your arrangements (please refer to the standard)
- a notated score for each
- a copy of the original source material
- your name and Te Kura ID number on each item.

ASSESSMENT RESOURCES

MAYBE TOMORROW

© Geoff Maddock, Joel Wilton, Ben King, Andrew Clark, Kirsten Morelle

$E \text{ } \downarrow = 96$

A/E E^{maj7} A/E

5 E A/E E^{maj7} A/E

9 E A/E E^{maj7} A/E
 There's a sto - ry I know we all live and let go There is no-thing to hold__ us__

13 E A/E E^{maj7} A/E
 In a mo-ment of time when the fruit be-comes wine and the thought be-comes the me-mo-ry

17 B A^{maj7} E D F^{\#m}
 All your sor - row__ May-be to-mor - row will fade__ a - way in the air__

21 B A^{maj7} E B C^o A
 Try - ing to please me__ Ma - king it ea - sy it won't be there it won't__ be there in your life

25 E B E A/E E^{maj7} A/E E A G^{\#m}
 in your life

34 A D.S. E B E B E
 in your life in your life in your life *rit*

THE LITTLE NEGRO

Le Petit Negre

Claude Debussy

Allegro giusto

f très rythmé *f* marcato *mf* e dim.

6

f *mf*

11

dim. *cres. molto*

16 **Un peu retenu**

f

21 **A tempo**

pp *doux et expressif* *p*

2

26

pp

Musical score for measures 26-31. The piece is in a minor key. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. The dynamic marking *pp* (pianissimo) is indicated.

32

p *cresc.*

Musical score for measures 32-37. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *p* (piano) is used, followed by a *cresc.* (crescendo) marking.

38 **Retenu** **A tempo**

f *ff* *mf e dim.*

Musical score for measures 38-43. The tempo is marked **Retenu** and **A tempo**. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *f* (forte), *ff* (fortissimo), and *mf e dim.* (mezzo-forte e diminuendo).

44

f *mf* *dim.*

Musical score for measures 44-49. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *dim.* (diminuendo).

50

cresc. molto *ff* *pp* *ff*

1. 2.

Musical score for measures 50-54. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *cresc. molto* (crescendo molto), *ff* (fortissimo), *pp* (pianissimo), and *ff* (fortissimo). There are first and second endings marked 1. and 2.

TARAKIHI

trad./Alfred Hill

Cm Fm Cm Fm Cm Fm

E, Pa - ki - a ki - a ri - te E, Ko te ri - to ki - a ri - te E,

8 C⁷ Fm Cm Cm/B^b A^b G Cm

ta - ka - hia ki - a nga - wa - ri E, to - ro - na kei wa - ho ho - ki - mai E,

16 Fm Cm Fm Cm Fm Cm E^b

wha - ka - ro - ngo ai au ki te ta - ngi mai A te ma - nu nei A te Ta - ra - ki -

24 F E^b F G Cm/G G

hi I te we - he - ru - a ta - nga O te po Ta - ra - ra ta, ki - ta ki - ta

32 Cm/G G Fm G Cm

Ta - ra - ra - ta ki - ta ki - ta Wi - ri O pa - pa, to - we - ne to - we - ne

40 Fm G Cm Fm G

Wi - ri o pa - pa, to - we - ne, to - we - ne Ho - pe whai - a - ke

46 Fm G G G⁷ Cm

Tu - ri wha - ti - a Ei! Ei! Ha! -

IN THE MOOD

RAZAF/GARLAND

Ab

5 Db Ab

9 Eb7 Ab Db6 Bbm7 Ab6

13 Ab6 B° Bbm7 Eb7 Ab6 B° Bbm7 Eb7 Ab6 B°

18 Bbm7 Eb7 Eb° Eb7 Ab6 B° Bbm7 Eb7

23 Ab6 B° Bbm7 Eb7 Ab6 B°

26 Bbm7 Eb7 Ab6

BLUE PIG

BLUE PIG

BRYAN JAMES
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ALLEGRO 



6

10

1. Fm7 2. Fm7

ACKNOWLEDGEMENTS

Every effort has been made to acknowledge and contact copyright holders. Te Aho o Te Kura Pounamu apologises for any omissions and welcomes more accurate information.

Scores

'Maybe tomorrow', Geoff Maddock, Joel Wilton, Ben King, Andrew Clark and Kirsten Morelle.

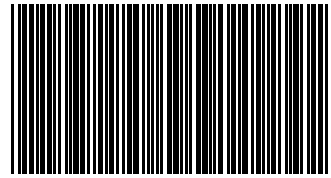
'The little Negro', by Claude Debussy

'Tarakihi – Song of the Locust', traditional Māori song, loosely based on an arrangement by Alfred Hill

'In the mood', music by Razaf/Garland

'Blue Pig', by Bryan James

MPO3009Y1



STUDENTS – PLACE STUDENT ADDRESS LABEL BELOW OR WRITE IN YOUR DETAILS.

Full Name _____

ID No. _____

Address _____
(If changed)