

Home Learning Support Pack

NCEA Level 2 Music



MINISTRY OF EDUCATION

Te Tāhuhu o te Mātauranga



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

Internal Assessment Resource

Music Level 2

This resource supports assessment against:

Achievement Standard 91270 version 2

Perform two substantial pieces of music as a featured soloist

Resource title: Mio Solo

6 credits

This resource:

- Clarifies the requirements of the standard for students when under COVID Level 4 or 3 restrictions.
- Outlines compromised assessment practices for students under COVID Level 4 or 3 restrictions.

Internal Assessment Resource

Achievement Standard: Music 91270: Perform two substantial pieces of music as a featured soloist

Resource title: Mio Solo

Credits: 6

| Achievement | Achievement with Merit | Achievement with Excellence |
|--|--|---|
| Perform two substantial pieces of music as a featured soloist. | Perform two substantial pieces of music effectively as a featured soloist. | Perform two substantial pieces of music convincingly as a featured soloist. |

Student instructions – tick each one as you read them

The Task

In this “working from home” activity you can prepare then perform two substantial pieces of music. Might be best to start with one though. *Consider any instrument(s) you have in your bubble and then you can decide whether to sing or to play.*

Now that it is 2020 students are encouraged to learn new songs or pieces for this task, rather than just do something you could already sing or play last year. *Think about your bubble – is there a kawaiata or kaiwhakatangitangi that you could ask for help?*

The pieces you choose must be “substantial” which usually means they are a bit legendary or complicated. As a guideline there might be three different sections, each having a different purpose or mood.

Your two have to both be sung, or both played on the same instrument. You can't do one/one or change instruments for the second performance.

When you feel ready you must perform your music to others in your bubble - they are your **audience** – but someone has to **film/video** each item from start to finish in one go. *Think about this because it might mean you have to wait for COVID Level 3 or 2 before you can perform and film.*

(Later on in the year you also have to get the film/video **to your teacher** back at your school or kura. This is so they can give you any grades or credits you have earned. *Make sure the person who films it doesn't delete it.*)

You can have a helper or two to perform back-up with you, but don't break any COVID Level 4 or 3 restrictions please. If you have helpers you need to be the main singer or player – you are the “featured soloist” – the star.

You may choose to perform traditional forms of Māori music such as waiata, moteatea or taonga puoro. *(Be super-careful about cleanliness and droplets)*

How to Proceed

Sometimes it is pretty hard to choose which piece of music to start learning (especially when you're stuck at home) so talk to your whanau or your bubble-people about it. They might have some skills or experiences they can share with you.

FYI you can make up your own song or music and perform that, if you want to, but it will need to be at least 2.5 minutes long with three contrasting ideas/sections.

There are three things to prepare – a big one and two small ones:

Big one : Practice the music until you feel good about it. Make sure you work on the tricky bits as well as the easy bits! Take it slow if needed, especially if that helps you keep it steady.

Small one : Practice a spoken introduction for the video. "Kia ora, ko XXX XXXX tōku ingoa. Here is my NCEA Level 2 solo."

Small one : Practice looking up, feeling good, smiling, even a little bow to acknowledge your audience. These things are better than looking at your feet or at the floor when you are doing the filming.

Tips for singing – if you're not using an instrument or there are none in your bubble.

Train yourself to breathe low into the bottom of your lungs, near your belly. Some people develop this by breathing in through their nose while relaxing the stomach muscles. It helps your notes and help you be calm and steady.

Always warm your voice up before you sing, with some long humming, then some sweeping sirens that go up and down and up and down.

How to get the Best Grades

When you have completed your assessment your teacher will award you one of these four grades.

Not Achieved

Kia kaha : Too many interruptions or mistakes so keep working at it. Or maybe try something more challenging – this one was too easy for NCEA Level 2.

Achieved

Pai : You did it ! A bit awkward or shy maybe, but the audience definitely could recognise the music.

Merit

Tino pai : . You presented confidently. Quite tricky, well played and you played different sections with emotional contrasts. The music had *ihi*.

Excellence

Kei runga noa atu : You really made it special. The music had *ihi*, and the audience felt the different moods you put across really get to them. They had *wehi*.

To get Six Credits

Your teacher will give you your assessment task another time. Overall you will have performed two pieces of music that were Achieved or higher. Doesn't matter whether these were done at home or at school so long as there was an *audience*, and they were *filmed*, and the *teacher* got to see the film.



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

Internal Assessment Resource

Music Level 2

This resource supports assessment against:
Achievement Standard 91271 version 2
Compose two substantial pieces of music

Resource title: My bubble mood

6 credits

This resource:

- Clarifies the requirements of the standard for students when under COVID Level 4 or 3 restrictions.
- Supports good assessment practice
- Should be subjected to the school's usual assessment quality assurance process

Internal Assessment Resource

Achievement Standard: Music 91271: Compose two substantial pieces of music

Resource title: My bubble mood

Credits: 6

| Achievement | Achievement with Merit | Achievement with Excellence |
|---------------------------------------|---|--|
| Compose two original pieces of music. | Compose two effective original pieces of music. | Compose two convincing original pieces of music. |

Student instructions – tick them as you read them

Introduction

In this “working from home” activity you are going to create one or two substantial music compositions. Maybe your composition(s) could be a song, or an instrument piece, or a rap. *Do you have any instruments in your bubble? If not then maybe you will do a song or a rap.*

Task

Unless you’ve already completed two and handed them in you’ll just be creating and improving your compositions. When COVID restrictions ease your teacher will give you a final due date. Your final assessment grade will be based on the overall weight of evidence across the two compositions.

Your compositions should be long enough to show that you can develop and structure your musical ideas. More about this on page 2, but definitely there will be two or more different sections in each original composition, probably three sections. The whole thing will be about two minutes long or more.

You may choose to include a backing instrument in your original. If you do include this as part of the composition, it will be assessed. If your main melody or your backing has an instrument try to make the music take advantage of the special features that the instrument has.

For example – most instruments can go pretty high and low but most students just compose at the average pitch.

For example – guitars/ukuleles/pianos can play single notes as well as chords.

For example – voices don’t have to sing words, they can sing “*aaah, ooooh, do do doop*”

When you feel your original is “finished” each composition must be recorded (at home eg. on a phone) or later at school/kura, once you’re allowed to go back.

You also have to write it down somehow – you should have in mind that you’re going to pass the paper and the recording on to someone else so they can have a go at it. The papers are called the “written representation”. More about that on pg 3.

What is a “good” composition?

When teachers are checking and grading completed compositions they are looking for FOUR things.

1. The *generation* of your ideas : is it original to you? You’ve chosen chords, riffs, a tune, a mood or topic, the right speed and rhythm – but just to be sure you didn’t copy off someone else in the bubble or a song from the radio etc.
2. Your musical ideas will be *developed*: this is a bit harder to explain but compositions that score well are ones that don’t sound just random – some of the things that happen are related to what came before.

ADVICE FOR SONGS and INSTRUMENT PIECES

BAD EXAMPLE OF MELODY : “God Defend New Zealand” is an example of bad development because, if we draw the melody, every line has a different contour (shape) – none relate back to what has already been sung.



GOOD EXAMPLE OF MELODY “Slice of Heaven” is a better example because (in each verse) the two contours “*Oh I got a lot of faith in ya*” and “*We stick together coz that’s the bottom line*” – these come back and back.
Repetition



Brother, sister, brother, sister, brother, sister.

GOOD EXAMPLE OF MELODY : In “Pokarekare Ana” the first contour is sung, then it just changes a wee bit for line 2 and line 3.



Yes, there are new ideas, but not ALL the time like God Defend NZ. Even line five ‘*E hine e*’ has the similar contour to line four “*marino ana e*”. So line 2 and 3 are a *variation* of line 1. They are cousins, related but different. Line 5 is a *variation* of line 4 and so is line 6 too. These three are also cousins, related but different.

ADVICE for RAP

Good rap is organised, not just random. It has THREADS running through it.

Threads can begin each line. Here’s an idea where three lines start the same and the fourth line links it all up:

*“I believe in.....,
I believe we.....,
I believe that.....,
(etc. etc).that’s what I believe!”*

Or a thread where there's a chant or the title at the end of most lines.

"When – *Kia kaha!*
"Before..... - *Kia kaha!*
"And if
..... – *then Kia kaha!*

Rhyming your line is a common thread.

"..... *sound*"
"..... *around*"
".....*found*"

Another thread you can consider is alliteration, where a string of words start with the same sound:

"My soul suffered, she sat smiling"

3. Your pieces will be *structured*. Structure means that overall there are two or more contrasting sections. Contrast is achieved with different melody or chords or rhythm or words. Like a verse and a chorus. Or a smooth, flowing section and a rapid, jumpy section. Each section could only be a few lines long – doesn't have to be a huge task suitable for professional radio on the Concert Programme, National Programme, bNet or Iwi Radio. Forty seconds of music or longer, I reckon.

4. Your compositions will be recorded and written down. As you are working on your original be sure to just **write rough things down** to help you remember from day to day how your original music goes. It is very good to use pencil so you can rub things out and change them. **Keep** these rough things to prove to your teacher that it is your own work. But as your ideas settle you will need to make a "good copy".

Your **good copy** could be:

- lyrics sheet, written out nicely like a poem
- lyrics with chords above
- lyrics, chords, strum pattern
- TAB's for an instrument, maybe some riffs with the rhythm
- Fully music notes if you're good with that.
- A combination of the above

Remember you're trying to give as much helpful stuff on paper to let someone else try to learn your original.

Helpful stuff includes

- Some way of telling the speed/tempo
- Label your sections
- A word or two about the mood of how you want the piece delivered e.g. "*With energy*" or "*In a romantic style*".

There are special music papers and TAB papers in this booklet in case you need them, or just use blank paper or refill that you might have.

Summary to remember :

Two compositions, can be a song, an instrumental or a rap.

Your own ideas, not someone else's.

Doesn't have to be too long.

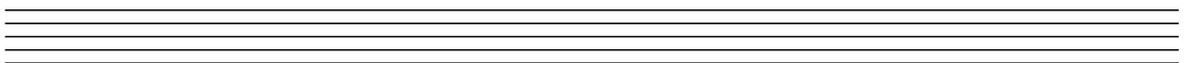
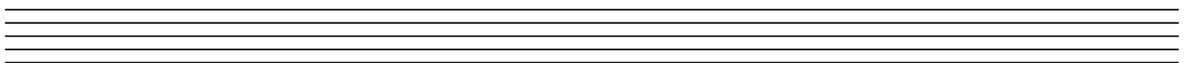
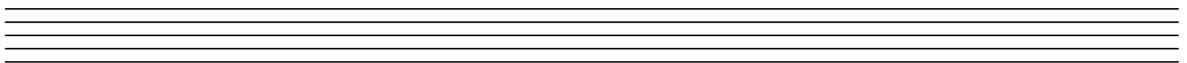
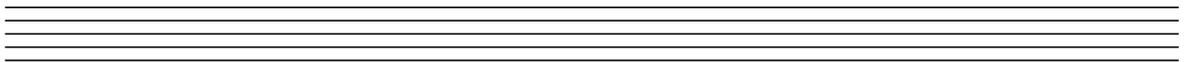
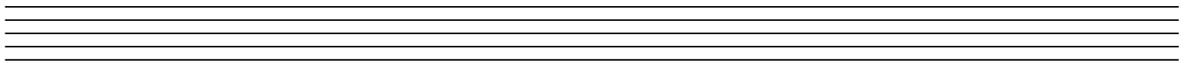
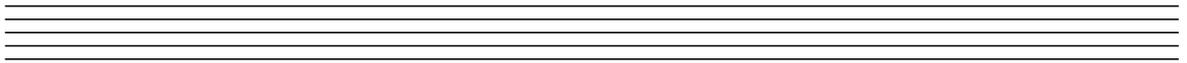
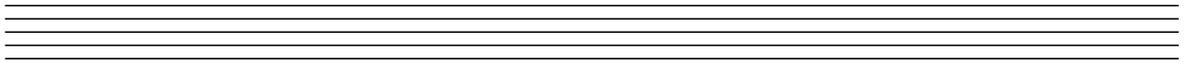
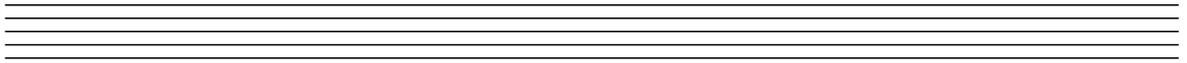
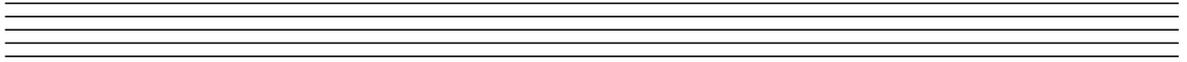
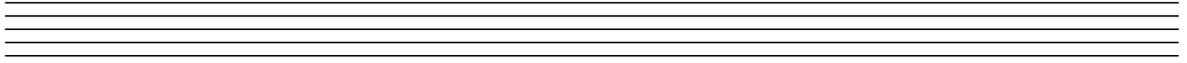
Take advantage of instrument/voice capabilities.

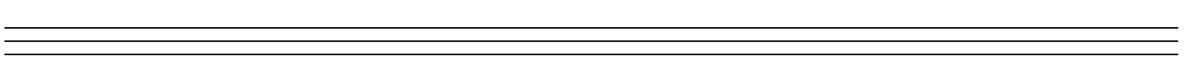
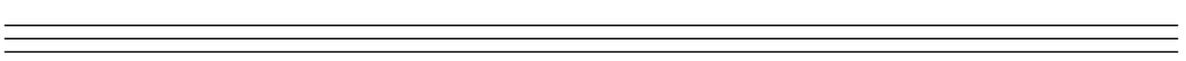
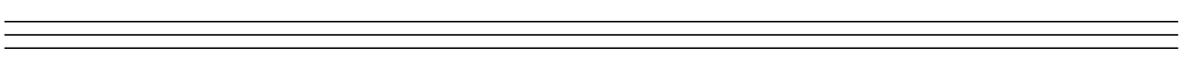
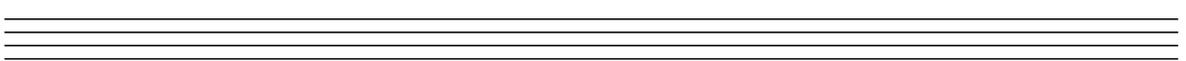
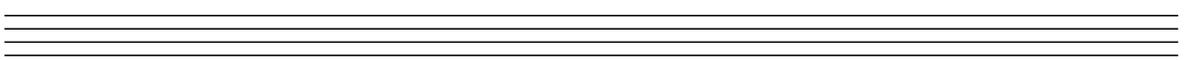
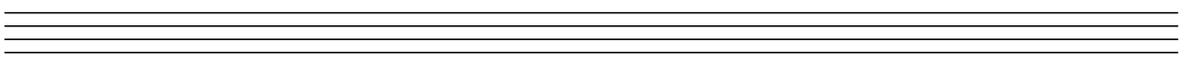
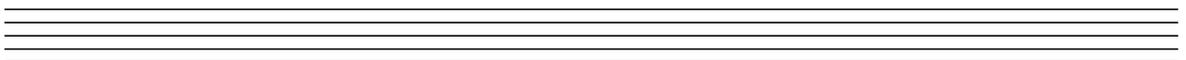
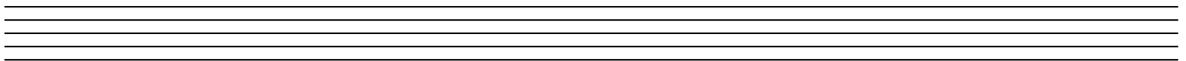
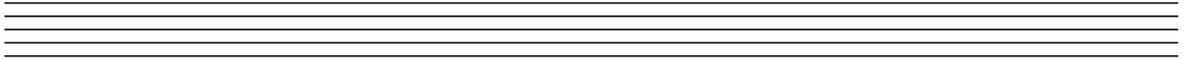
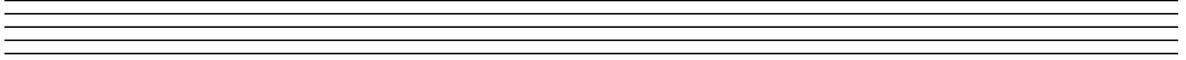
Not just random – try to relate your melodic contours (or have rap threads)

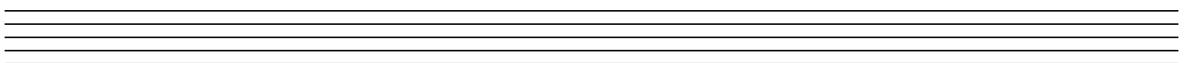
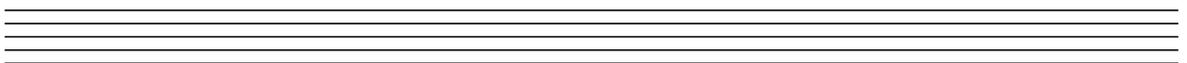
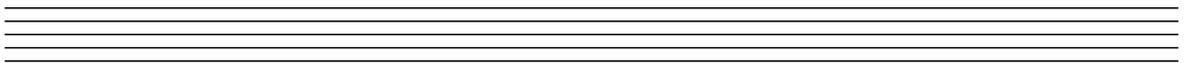
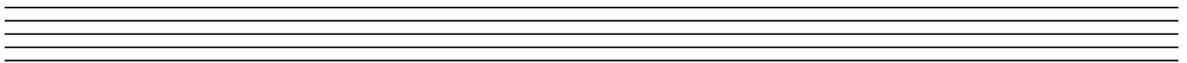
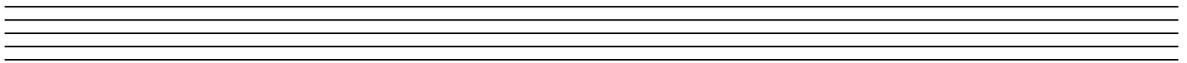
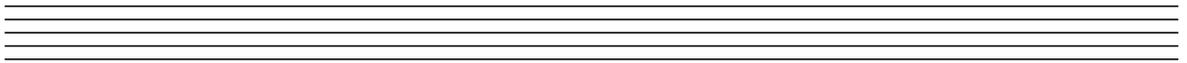
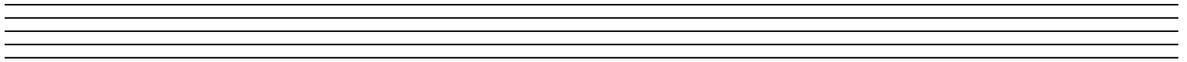
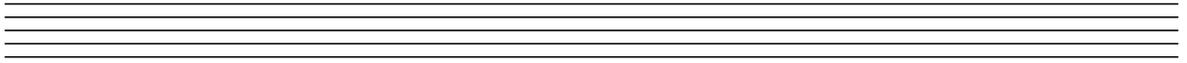
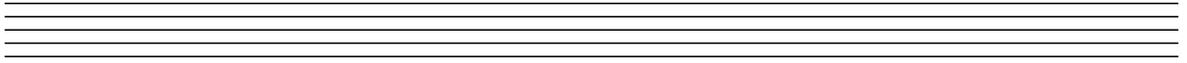
Two different sections minimum, probably three.

Write it down in a way that would help someone else.

You'll need to make a recording, either at home or back at school, AND get that recording to your teacher.







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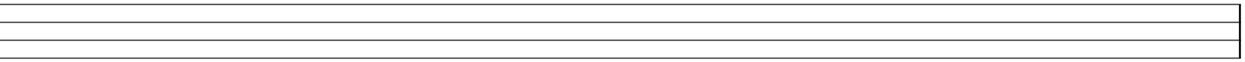
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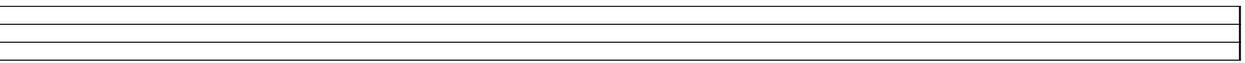
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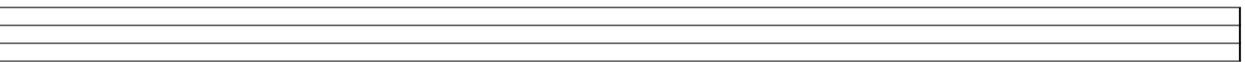
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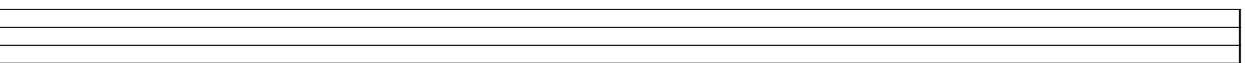
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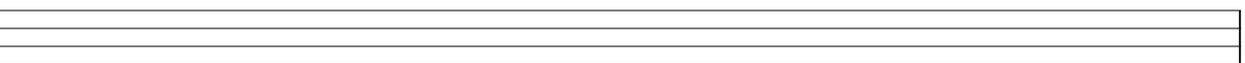
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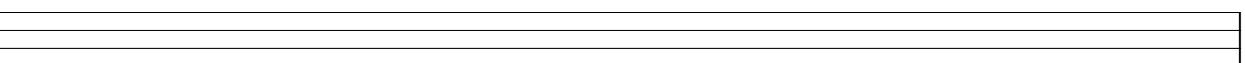
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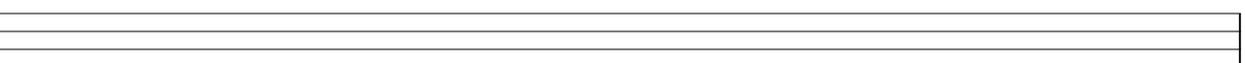
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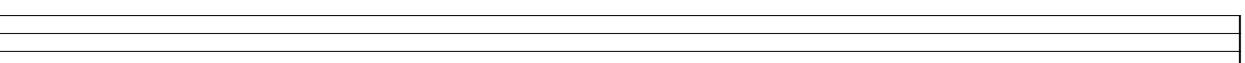
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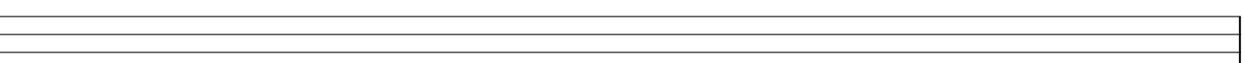
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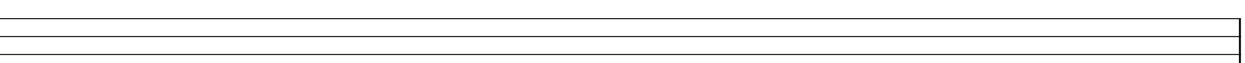
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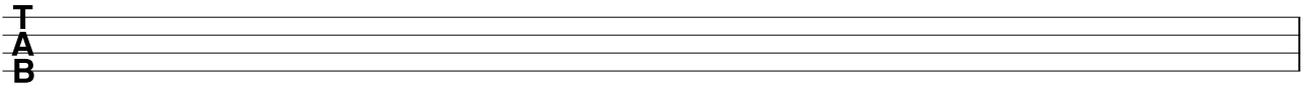
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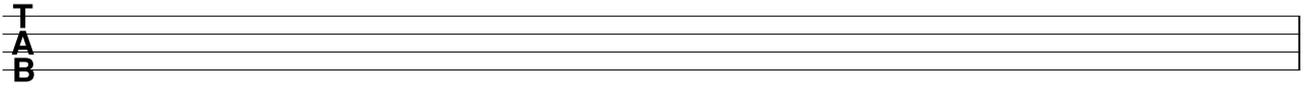
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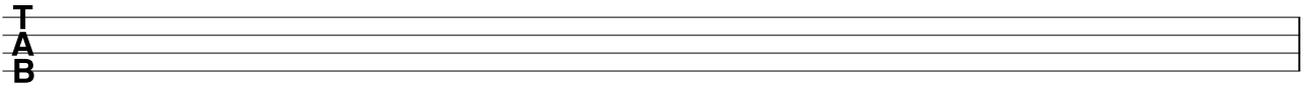
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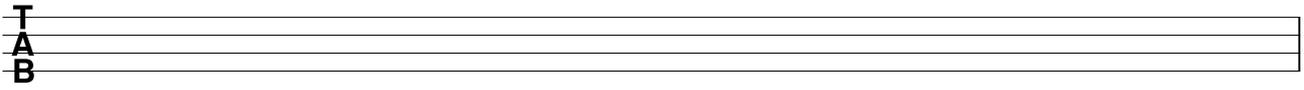
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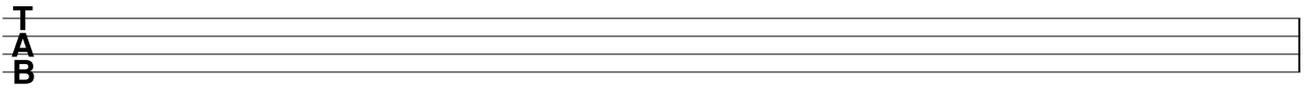
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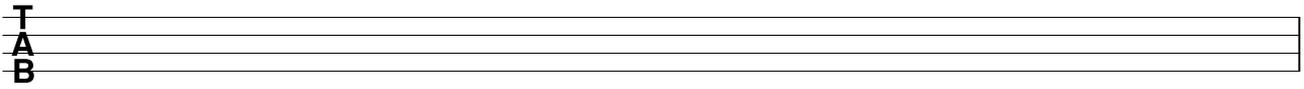
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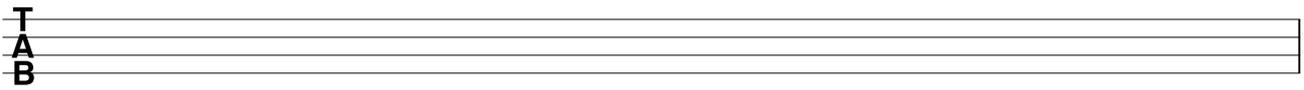
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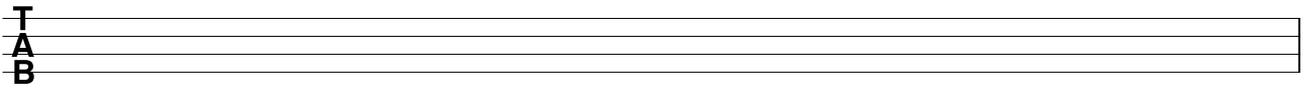
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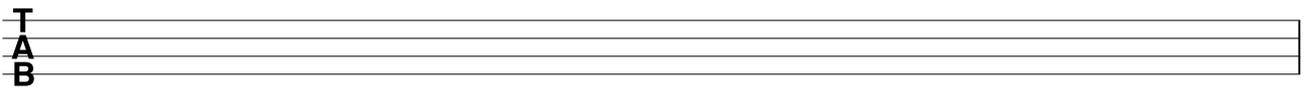
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