

National Certificate of Educational Achievement

2014 Assessment Report

Music Level 2

- 91275 Demonstrate aural understanding through written representation**
- 91276 Demonstrate knowledge of conventions in a range of music scores**
- 91277 Demonstrate understanding of two substantial contrasting music works**

COMMENTARY

For all external music standards, it is essential that candidates are thoroughly familiar with musical elements (e.g. tonality,) and the musical features and structural devices (e.g. modulation) that link to the elements. Teachers and candidates should refer to the externally assessed achievement standards for more information.

STANDARD REPORTS

91275 Demonstrate aural understanding through written representation

ACHIEVEMENT

Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They commonly:

- identified chords in isolation
- transcribed melodic contours accurately
- understood some key terms relating to the elements of music.

NOT ACHIEVED

Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They commonly:

- used chords that were not provided at the top of the page
- missed vital contour points (such as returning to the same pitch)
- provided answers that were too general or overly descriptive
- lacked the necessary vocabulary to answer questions about elements and expressive features.

ACHIEVEMENT WITH MERIT

In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit commonly:

- identified adjacent chords accurately (including minor and sus4 chords)
- used their knowledge of harmony to consistently provide appropriate responses
- transcribed patterns of 3 to 5 notes (both rhythm and pitch)
- supported the basic identification of musical features with the explanation of key terms
- discerned changes that occurred in specific elements as the music progressed.

ACHIEVEMENT WITH EXCELLENCE

In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence commonly:

- utilised their knowledge of cadences to correctly name cadences and cadential progressions
- identified dominant 7th and sus4 chords correctly
- transcribed entire phrases of 3 to 4 bars accurately
- identified melodic and harmonic features with precision
- identified musical form accurately.

OTHER COMMENTS

Many 2014 candidates used successful strategies to identify chords, but markers noted a general lack of understanding of cadences. Candidates often mismatched their cadence name and the chord progressions.

Candidates commonly appeared to lack understanding of key musical terms relating to the elements of music.

91276 Demonstrate knowledge of conventions in a range of music scores

ACHIEVEMENT

Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They commonly:

- understood instrumental families
- identified at least one modulation
- accurately identified the quantity of intervals
- recognised some musical features such as scales and pedal points
- were able to write the bass part and name both chords of an imperfect cadence.

NOT ACHIEVED

Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They commonly:

- were unfamiliar with the meaning of many musical elements and features
- confused musical terms
- failed to respond with an answer that in any way matched the question.

ACHIEVEMENT WITH MERIT

In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit commonly:

- provided accurate evidence for the elements and features they identified
- fully described intervals
- completed an imperfect cadence with some accuracy
- knew how to transpose, but were unable to transpose for a particular instrument.

ACHIEVEMENT WITH EXCELLENCE

In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence commonly:

- understood and explained modulation including technical names for degrees of the scale
- recognised and described both simple and compound intervals
- notated an imperfect cadence accurately
- transposed accurately for a specific instrument
- were able to differentiate between major and minor keys.

OTHER COMMENTS

It is essential when attempting this paper that candidates are familiar with musical elements (e.g. texture, timbre, metre) and the musical features that are associated with them (e.g. repetition, sequence, augmentation). It is also essential that candidates are able to distinguish between compositional devices/musical features and instrumental techniques.

91277 Demonstrate understanding of two substantial contrasting music works

ACHIEVEMENT

Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They commonly:

- responded with explanations that lacked detail with minimal evidence
- used non-musical language in their descriptions (e.g. talked about a melody being “pretty” without providing any musical evidence as to why)
- chose musical features that were contained in the examples provided, but were not necessarily the most appropriate for the work studied (e.g. repetition).

NOT ACHIEVED

Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They commonly:

- wrote about the lyrics of a song without relating them to the music
- responded to “sequence” as a sequence of events rather than recognising this as a specific musical feature
- described the form/structure of a work in a non-musical sense (e.g. a musical being in two acts)
- confused the meanings of elements and features (e.g. wrote about timbre being homophonic)
- repeated the same evidence across different questions.

ACHIEVEMENT WITH MERIT

In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit commonly:

- chose appropriately when selecting elements and features to discuss
- gave detailed explanations and descriptions
- provided generally accurate evidence that matched the points made in their responses
- chose wisely when deciding which of the two works best fitted each part of each question.

ACHIEVEMENT WITH EXCELLENCE

In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence commonly:

- were thoroughly familiar with the elements, musical feature and structural devices to which they responded

- substantiated their responses clearly and concisely with comprehensive and often insightful written or notated evidence
- understood the importance of tonality when responding to the form of baroque, classical and romantic works.

OTHER COMMENTS

As with all external music standards, it is essential that candidates are thoroughly familiar with musical elements, compositional features and structural devices.

Candidates who were most successful had obviously practised finding aspects of works studied that linked to particular elements, compositional features and structural devices with precise evidence to substantiate the points they made.

There appears to be some confusion about what constitutes “a substantial music work” as required by the achievement standard. At this level, it is sufficient for candidates to study a representative selection of a music work (e.g. one movement of a symphony or concerto). A good example of this was the study of No. 3 (“Farben”) of Schoenberg’s *Five Pieces for Orchestra*. Though only 44 bars in length, it had all the substance and complexity needed for this standard and was well understood by the candidates who analysed it. At the other end of the scale, some candidates studied Berg’s Violin Concerto in its entirety, and all but the most academic struggled to understand it.

There was evidence of good thought given to the selection of both music works. For example, the pairing of Bach’s Fifth “Brandenburg” Concerto with Beethoven’s Third Piano Concerto worked well. These two works contrasted in historical contexts but had similarity in that both were concerti. A similar effective pairing was the slow movement of Rodrigo’s Guitar Concerto with Chick Corea’s “Spain”.

Some works presented for analysis (such as Bob Dylan’s “The Times They Are A-Changing”) sometimes paired with a second Dylan song, lacked sufficient substance for analysis according to the requirements of this achievement standard. The study of two (or twenty) works with limited harmonic and melodic interest, is unlikely to fulfil the requirements for substance as defined by this achievement standard.

Here are some examples of substantial music works that were well analysed by candidates in 2014:

Orchestral and Choral Music

Vivaldi: “Spring” (first movement) from *The Four Seasons*

Bach: “Brandenburg” Concerto No. 5 (first movement)

Haydn: Symphony No. 104 (first movement)

Mozart: Symphony No. 40 (first movement), Clarinet Quintet (first movement)

Beethoven: Piano Concerto No. 3 (first movement), Symphony No. 5 (first movement)

Schubert: Unfinished Symphony (first movement)

Berlioz: *Le Carnival Romain* Overture

Mendelssohn: *Hebrides* Overture

Tchaikovsky: *1812* Overture

Debussy: *L’apres Midi d’un Faune*

Ravel: *Pavane*

Rodrigo: Guitar Concerto (second movement)

Holst *The Planets* (first movement, “Mars”)

Bartok: *Concerto for Orchestra* (second movement, “Game of Couples”)
Orff: *Carmina Burana* (“O Fortuna”)
Gershwin: *Rhapsody in Blue*
Penderecki: *Threnody to the Victims of Hiroshima*

Instrumental and Chamber Music

Schubert: “Trout” Quintet (fourth movement), “The Erlking” / “Gretchen at the Spinning Wheel”
Debussy: *Preludes* (two pieces)

New Zealand Composers

McLeod: *Childhood*
Fisher: *Pounamu*
Buchanan: *The Ghosts of Denniston*
Psathas: *Waiting for the Aeroplane, Drum Dances*
Farr: *From the Depths Sound the Great Sea Gongs, Kembang Suling, Volume Pig*

Opera and Musicals

Gershwin: *Porgy and Bess* (“Summertime” / “It Ain't Necessarily So”)
Schonberg: *Les Miserables* (two or three contrasting songs)
Larson: *Rent* (two or three contrasting songs)
Lloyd Webber: *Jesus Christ Superstar, Phantom of the Opera, Joseph and the Amazing Technicolour Dreamcoat* (two or three contrasting songs)

Jazz

Jelly Roll Morton: “Black Bottom Stomp”
Louis Armstrong: “West End Blues”
Billy Strayhorn: “Take the ‘A’ Train”
Duke Ellington & Bubber Miley: “Black and Tan Fantasy”
Miles Davis: “So What” (from *Kind of Blue*)
Charlie Parker: “Yardbird Suite”
Paul Desmond: “Take Five”
Chick Corea: “Spain”
Joe Zawinul: “Birdland”

Rock / Pop

The Beatles: *Revolver* (selection)
Jimi Hendrix: “Purple Haze”
Led Zeppelin: “Black Dog”
Pink Floyd: “Money” (from *Dark Side of the Moon*), *The Wall* (selection)
Queen: “Bohemian Rhapsody”
Joe Satriani: “Satch Boogie”

Works (mostly songs) that lacked sufficient substance for analysis (as required by this standard) included:

Bob Dylan: “The Times They are A-Changing”, “Blowin' in the Wind”; Marvin Gaye: “What's Going On”; Gloria Gaynor: “I Will Survive”; Blindspott: “Phlex”; Frank Sinatra: “Come Fly with Me”; The Bats: “Fear of God”; Compay Segundo: “Chan Chan”; Nirvana: “Smells Like Teen Spirit”.