

Main changes resulting from the review

- All NZC level 6 (NQF level 1) outcomes derived from the NZC are now assessed using achievement standards, and there are no longer any unit standards linked to the NZC.
- Existing achievement standards were reviewed and new achievement standards were developed to align with the NZC. See [table](#) below.
- Grading criteria for achievement standards were reviewed in accordance with the Standards Review Guidelines.
- Unit standards that recognised similar outcomes as achievement standards were designated expiring. See [table](#) below.

For a detailed description of the review of, and the changes to, the Music standards see the appendix at the end of this report.

Impact on Accreditation and Moderation Action Plan (AMAP)

All new achievement standards have been registered on AMAP 0233.

Impact on existing qualifications

Qualifications that contain the reviewed standards or classifications are tabled below.

Key to type of impact	
Affected	The qualification lists a reviewed classification (domain or subfield) in an elective set The qualification lists a standard that has changes to level or credits The qualification lists a C or D category standard
Not materially affected	The qualification lists a standard that has a new title The qualification lists a standard that has a new classification

The following qualification is affected by the outcome of this review. The standard setting body (SSB) has been advised that the qualification requires revision. The standard that generated the status *Affected* is listed in **bold**.

Qualification Title and Reference	ID	SSB Name
National Certificate in Music (Level 2) [Ref: 0598]	10666	NZQA

Impact of changes on [NCEA Exclusions List](#)

For transition purposes, the following exclusions will apply for new achievement standards. This transition will apply until December 2011 only.

New achievement standard	Existing achievement or unit standard
91090	90012, 10651
91091	90013
91092	90014, 10654
91095	90017, 10660

Review Categories and changes to classification, title, level, and credits

The following summary shows the changes made to the standards as a result of the review. All changes are in **bold**.

Key to review category	
A	Dates changed, but no other changes are made - the new version of the standard carries the same ID and a new version number
B	Changes made, but the overall outcome remains the same - the new version of the standard carries the same ID and a new version number
C	Major changes that necessitate the registration of a replacement standard with a new ID
D	Standard will expire and not be replaced

Externally assessed achievement standards categorised as category D expire at the end of	December 2010
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Internally assessed achievement standards categorised as category C expire at the end of	December 2011
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Unit standards categorised as category C or D expire at the end of	December 2012
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Arts and Crafts > Music > Making Music

ID	Title	Level	Credit	Review Category
10651	Demonstrate music performance skills through two pieces of contrasting style	1	8	C
90012	Perform contrasting music as a featured soloist	1	6	C
91090	Perform two pieces of music as a featured soloist	1	6	
10654	Demonstrate music compositional skills through two short music compositions	1	6	C
90014	Compose music to meet specified requirements	1	6	C
91092	Compose two original pieces of music	1	6	
10666	Demonstrate ability to be an effective performing member of a music performance group	1	3	D
16549	Demonstrate music performance skills by two pieces of contrasting style on a second instrument	1	8	D
90013	Perform music as a member of a group	1	3	C
91091	Demonstrate ensemble skills through performing a piece of music as a member of a group	1	4	
91093	Demonstrate aural and theoretical skills through transcription [Externally assessed]	1	4	New

Arts and Crafts > Music > Music Studies

ID	Title	Level	Credit	Review Category
10660	Describe and examine three music works of varying genre	1	5	C
90017	Demonstrate knowledge of music works	1	4	C
91095	Demonstrate knowledge of two music works from contrasting contexts	1	6	

ID	Title	Level	Credit	Review Category
12831	Demonstrate rudimentary knowledge of New Zealand music	1	3	D
18815	Sight-read music to an elementary level	1	3	D
18816	Demonstrate aural recall skills to an elementary level	1	3	D
90015	Aurally identify, describe and transcribe music elements from simple music	1	3	D
90016	Identify and describe fundamental materials of music	1	2	D
91094	Demonstrate knowledge of conventions used in music scores [Externally assessed]	1	4	New

Appendix

Development of L1 Music Standards

The achievement standards have been derived from the achievement objectives from level 6 of the Arts learning area of the NZC.

To meet the needs of all music students, the proposed new NCEA matrix has been organised into discrete domains at Level 2 as well as Level 3. Level 1 remains a holistic course. It is possible for all teachers and students to select standards that cater to their needs and interests. The new matrix values and affirms both aural and written music cultures, and enables progression of skills, knowledge and understandings in the same aspects of music across all levels.

Students can progress seamlessly to level 3 in each standard they successfully complete at level 1. Thus, for example, the student who composes aurally is assessed alongside his/her peer who chooses to notate. Knowledge of different forms of written representation, however, continues to be central to other progressions of standards.

Revision of credit values

By introducing two domains at Level 2 it has been possible to allocate credit values that more truly reflect the teaching and learning time needed to achieve success in each standard. The strands are no longer required to comprise 24 credits, and this has allowed greater freedom in the construction of the matrix.

Several anomalies occurred in the standards prior to revision. Solo performance at Level 1 generated six credits, while the same standard at Level 2, though requiring more evidence, generated fewer credits.

The number of credits reflects the teaching and learning time required for each standard. Where necessary, the amount of evidence required has been amended so as to reflect the number of credits available. For example, Level 1 Solo Perform requires 2 pieces to gain five credits. Solo Performance at Levels 2 and 3 also now require the student to perform two substantial pieces (Level 2) and two programmes, each of two substantial pieces (Level 3), but there is the important difference that the 3 pieces in each of the two programmes are to be presented at the same time – a sustained performance.

Addressing Duplication

Where a unit standard duplicated part of the outcome of an achievement standard, the achievement standard has been retained and the unit standard recommended for expiry.

The matrix of achievement standards covers all the curriculum outcomes that are to be assessed for qualification purposes. Increasing the number of credits attached to the matrix of achievement standards has allowed for the creation of achievement standards to cover outcomes previously covered by unit standards.

In the interests of providing a holistic music course at Level 1, Performance on a second instrument has been retained only at Levels 2 and 3. In these standards, the contexts are unique.

Aural recall and playback (Level 1): This unit standard, 18816, in some parts duplicated achievement standard 90015. The duplicated parts of the unit standard were dropped, but the part of the standard where the outcome and/or context was not covered by the achievement standards has been incorporated into the new achievement standard 1.4.

The remaining unit standards that duplicate achievement standards are recommended for expiry (eg solo performance, composition, music works at all levels, and arrangement at level 3).

Incorporating new contexts into the composition standards

The composition standards have been revised at all levels. This addresses the need to give a pathway through all levels to those who compose and perform aurally in groups. This method of composing is widely used by contemporary rock and jazz musicians.

New Zealand Music/The New Zealand Music Industry

These were two separate standards at Level 1 and Level 2 respectively. They have been combined as a Level 2 standard – *Investigate an aspect of New Zealand music*. Although New Zealand music can be studied and performed in a large number of standards, it was deemed important by the music writing group to include a standard with a specifically New Zealand context.

Responses to the Issues Arising from Consultation Feedback

Issues arising from the consultation included clarifications of the achievement criteria, further unpacking of some explanatory notes, and the credit values allocated to some standards. The following summarises the responses to the feedback.

AS 1.1 *Perform two pieces of music as a featured soloist.*

- The current situation of gaining credit in one instrument at Level 1 will continue. However, a decision to allow credit for performance on more than one instrument at Levels 2 and 3 has been made.
- Feedback from the sector indicated the title should include “as a featured soloist” and the title has been changed accordingly.
- Sector feedback indicated that the current credit rating (6 credits) should be retained, rather than the proposed reduction to 5 credits, and this change has been made.
- Some clarification and guidance have been added as follows, for example: explanation of featured soloist; the requirement for parts to be uniquely identifiable; clarification of the assessment criteria; recognition of improvisation skills.
- Providing a “list of musical techniques relevant to each instrument” within the achievement standard, as suggested by some teachers, is too detailed to include in a standard. This issue could be addressed within Teaching and Learning Guidelines.
- The suggestion that the criteria should require musical performances to be “contrasting” was not agreed. No two pieces of music are the same: they will contrast in some way.

With the changes this standard is coherent and is presented more logically and completely than in the earlier draft.

AS 1.2 *Demonstrate ensemble skills through performing a piece of music as a member of a group.*

- The credit value for 1.2 has been adjusted from three credits to four. This brings 1.2 into parity with 1.4 and 1.5. It also brings 1.2 into parity with 2.3 and 3.3.

- The title and achievement criteria indicate that the focus of assessment is ensemble skills rather than individual performance skills. This standard is not a duplication of 1.1.
- Details transferred from Conditions of Assessment include requirements for uniquely identifiable parts, assessment, and improvisation skills.
- Reference to “accuracy” has been added to the ENs, as requested by the moderators.

AS 1.3 *Compose two original pieces of music*

- The call for assessment of more than one composition has been addressed. The standard now requires composition of two original pieces of music. The credit value has been adjusted accordingly from 5 to 6 credits. This brings composition into parity with performance.
- The requirement for visual representation of the composition (appropriate to the style and genre) has been broadened to include a wider range of representation options.
- Concern was expressed about the assessment of collaborative composition. Teacher/student dialogue, teacher observation, student annotations and diaries, snapshot videos of collaborative processes are all ways of verifying student contribution (as they are in drama group devising assessments). These are addressed in the Conditions of Assessment.

AS 1.4 *Demonstrate aural perception in music*

- Feedback from the Assessment Resources development indicated that the way in which the steps up from A-M-E are worded in this standard appears to be quantitative rather than qualitative. There is strong demand, however, from the sector to retain assessment of these skills. The standard has now been refocused using “aural perception” to try to address this issue and to improve alignment with the curriculum.
- The standard remains externally assessed. Attempts to rework this as an internally assessed standard incorporating both playback and written transcription were unsuccessful.
- Some respondents have suggested that this standard is biased toward classically trained musicians. This standard is designed to support the development of basic notation skills for all students. Some standards (e.g. 1.1, 1.2, 1.3,) are specifically designed to allow pathways for students whose strengths lie in aural/oral skills (e.g. rock musicians).

AS 1.5 *Demonstrate knowledge of conventions used in music scores*

- Feedback from the Assessment Resources development indicated that the way in which the steps up from A-M-E are worded in this standard appears to be quantitative rather than qualitative. The standard has now been reworded to try to address this issue.
- The assessment criteria and requirements have been clarified.

AS 1.6 *Demonstrate knowledge of two music works from contrasting contexts*

- Study of a NZ work is now optional. Students may still study one or more NZ works. To make this compulsory limits the study of significant twentieth or twenty-first century works from other countries.
- There was concern that the steps up from Merit to Excellence were quantitative rather than qualitative. This has been addressed by re-defining the concepts of breadth and depth.