

<b>Title</b>	<b>Compose and present new Māori music</b>
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<b>Level</b>	<b>4</b>	<b>Credits</b>	<b>12</b>
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<b>Purpose</b>	People credited with this unit standard are able to compose and present new Māori music as an individual or in collaboration.
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<b>Classification</b>	Māori Performing Arts > New Māori Music
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<b>Available grade</b>	Achieved
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<b>Entry information</b>	
<b>Recommended skills and knowledge</b>	<p>Basic knowledge of te reo māori and pronunciation of kupu māori.</p> <p>Unit 18715, <i>Demonstrate knowledge of the development of new Māori music.</i></p>

## Explanatory notes

### 1 Definitions

*New Māori music* is a fusion of traditional Māori music elements with any other music genre. It has vast and dynamic vocal traditions, profound traditional Māori instrumental traditions (taonga pūoro), and performance. It incorporates vocal traditions of various devices available to composers for kaupapa Māori.

*Fusion* or *fused* for this unit standard refers to a - combination, union, mixture, blend, merge, meld of music from a range of time periods, or eras, into the late 20<sup>th</sup> and/or 21<sup>st</sup> century era.

*Era* refers to the following time periods:

- World Wars I and II (e.g. Paraire Tomoana, Tuini Ngawai, Ratana Band);
- Post-war 1950s (e.g. Dance Bands, Show Bands, Tui Teka, Dalvanus Prime, Kiri Te Kanawa, Howard Morrison Quartet, Dennis Marsh);
- late 20th century (e.g. Herbs, Aotearoa, Black Cats, Mokai, Iwi);
- 21st century (e.g. Maisey Rika, Rob Ruha, Troy Kingi, Ria Hall).

*Composition* refers to original compositions or arrangements of existing compositions.

*Kaupapa* for this unit standard refers to the theme, mood, and purpose of the new Māori music.

*Features* refer to genre, notes, scale, range, tempo, harmony, musicians, terminology, kaupapa, variations, instruments, vocals.

*Māori artist* refers to a recognised individual artist or group, of Māori descent, that has contributed to the development of Māori music.

## 2 Referencing

Where applicable, ākongā are encouraged to reference. Referencing will prepare ākongā for the requirements of academic writing.

## 3 Assessment

- The compositions used for assessment of this unit standard must be the candidate's own compositions or own arrangements of existing compositions, or collaborative compositions that involve two to five candidates working in a group. However, if working collaboratively, each candidate's creative contribution to the group's composition must be significant and identifiable. Individual contribution may be to the tune, arrangement, or lyrics.
- Assessment may take place in a learning environment or in a public performance
- Assessment can be completed individually or occur in group situations.
- Each composition must be at least two minutes in length.

## Outcomes and evidence requirements

### Outcome 1

Compose new Māori music as an individual or in collaboration.

#### Evidence requirements

- 1.1 New Māori music is composed which displays ability to combine, develop, and structure musical ideas.

Range evidence of two compositions, of which one must be in te reo, is required.

### Outcome 2

Present the completed new Māori music compositions.

#### Evidence requirements

- 2.1 Compositions are presented in accordance with the stylistic conventions of new Māori music.

Range presentations may include – live, audio, video, CD, DVD.

- 2.2 Compositions are represented to convey compositional intent and in accordance with the stylistic conventions of new Māori music.

Range representation may include – standard music notation, lyric sheet, chord chart, lead sheet, tablature, stave, graphic notation, narrative description.

2.3 Rationale for arrangement is explained and evaluated in terms of the kaupapa of the composition.

Range arrangement may include but is not limited to – instruments, notation, structure, sound, form, features, characteristics, pūoro reo, taonga pūoro, rangi, refinements; evidence of three arrangements for each composition and a rationale for each is required.

2.4 Kaupapa for the new Māori music is explained in terms of sources of inspiration.

Range sources of inspiration may include but are not limited to – pūrākau, whakapapa, whānau, hapū, iwi, social, political, whaiāipo, whakataukī, whakatauākī; evidence of three sources for each composition is required.

<b>Planned review date</b>	31 December 2021
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#### Status information and last date for assessment for superseded versions

Process	Version	Date	Last Date for Assessment
Registration	1	19 May 2006	31 December 2013
Review	2	8 December 2011	31 December 2018
Review	3	18 May 2017	N/A

<b>Consent and Moderation Requirements (CMR) reference</b>	0149
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This CMR can be accessed at <http://www.nzqa.govt.nz/framework/search/index.do>.

#### Please note

Providers must be granted consent to assess against standards (accredited) by NZQA, before they can report credits from assessment against unit standards or deliver courses of study leading to that assessment.

Industry Training Organisations must be granted consent to assess against standards by NZQA before they can register credits from assessment against unit standards.

Providers and Industry Training Organisations, which have been granted consent and which are assessing against unit standards must engage with the moderation system that applies to those standards.

Requirements for consent to assess and an outline of the moderation system that applies to this standard are outlined in the Consent and Moderation Requirements (CMR). The CMR also includes useful information about special requirements for organisations wishing to develop education and training programmes, such as minimum qualifications for tutors and assessors, and special resource requirements.

### **Comments on this unit standard**

Please contact NZQA Māori Qualifications Services [mqs@nzqa.govt.nz](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this unit standard.