Music NCEA NZC Level 1
Subject Learning Outcomes for Assessment

Companion to the Music Learning Matrix

What are the Subject Learning Outcomes and how can I use them?

Subject Learning Outcomes identify the knowledge and skills that students need to be ready for assessment. Subject Learning Outcomes are informed by the Achievement Standards. They should be used in conjunction with the full suite of NCEA materials. For guidance on assessment criteria, please also refer to the Achievement Standards, Unpacking, and External Assessment Specifications or Conditions of Assessment as appropriate.

Subject Learning Outcomes do not replace any documents. This includes the External Assessment Specifications and Conditions of Assessment. All NCEA materials need to be used to fully understand the requirements of each Achievement Standard and to plan a robust teaching, learning, and assessment programme. Subject Learning Outcomes should not be used to make assessor judgments. The Achievement Standard and the Assessment Schedule for Internal Assessment Activities are used to make such judgments.

Student Learning Outcomes, alongside other key documents, make clear to teachers what to include in their teaching and learning programmes and what student capabilities to check for, in the lead up to assessment. Each Subject Learning Outcome does not need the same amount of teaching time.

All learning should connect with students' lives in Aotearoa New Zealand and the Pacific. Teachers or students usually select the contexts. As such, contexts are not always specified in the Subject Learning Outcomes. Examples may be provided to illustrate topics and contexts, but they are not prescriptive.

Students are entitled to teaching that supports them to achieve higher levels of achievement. Subject Learning Outcomes mainly align with outcomes for the Achieved level. However, outcomes for higher levels of achievement are also included.

The knowledge and skills in the Subject Learning Outcomes are the expected learning that underpins each Achievement Standard. Students will draw on this learning during assessment. It is important to note that assessment is a sampling process so not everything that is taught will be assessed.

What is being assessed	Subject Learning Outcomes

Music skills relevant to a music style	Students are able to:
	• select skills to use that are appropriate to their own music with guidance from a classroom and/or instrumental teacher
	• use the selected music skills
	• demonstrate music skills that contribute to their development as a performer, composer, or other music specialist. This could include:
	   o for a jazz player, demonstrating improvisation skills
	   o for a classical pianist, demonstrating sight-reading skills and melodic dictation
	   o for a rock musician, aurally identifying chords and adding chord symbols to a leadsheet
	   o for a songwriter, harmonising a given vocal melody with appropriate chords, and demonstrating textural differences between different sections of a song
	   o for a music technology composer/performer, recreating music using a DAW.
	• for higher levels of achievement, demonstrate more proficiency of the selected skills. See specific examples below.

Specific examples follow	
If assessing transcription for a solo instrument	Students are able to: • select a melody to transcribe from a selection of grade 1-2 pieces provided by the teacher. The melody will be 12-24 bars long. • notate on a stave by listening as many times as necessary. They may wish to use their instrument to check notes during this step.
If assessing playing by ear	Students are able to: • play a melody back on their instrument • for higher levels of achievement, play the extract stylistically, including articulation and dynamics as necessary. There will be fewer errors and more fluency in the presentation.
If assessing recreation of music on a DAW:	Students are able to: • listen to a piece of music to recreate (selected by self or supplied by teacher) • set an appropriate tempo and choose comparable instrument sound quality to the original • input at least three tracks including rhythm, harmony, and melody

	• use some of the features of the DAW including automation, plugins, and mixing • for higher levels of achievement, recreate music that will better reflect the style and feel of the original music. For example, by combining appropriate features such as EQ and track balance effectively along suitable quantising.
If assessing improvisation for a jazz musician:	Students are able to: • play an improvised solo over a given backing track in a familiar style, and using familiar chords, lasting 2-3 choruses of 12-16 bars • match the style of the backing track, for example, swing or Latin • improvise a solo that follows the given chord structure • for higher levels of achievement, play an improvised solo that will demonstrate more cohesive shape and may include some common licks as well as parts of other melodies.
If assessing sight reading on piano:	Students are able to: • play a melody with simple accompaniment around 30 seconds long • read up to two sharps or flats in the key signature • observe articulation and dynamic markings • play with minimal hesitations and inconsistencies • for higher levels of achievement, observe all notated markings and play with some expression. Any inaccuracies will not affect the pulse.

Achievement Standard 1.2 (91949): Demonstrate music performance skills (5 Credits)

What is being assessed	Subject Learning Outcomes
Music performance skills	Students are able to: • plan and prepare for a performance on their chosen instrument (this includes voice, electronic-based instruments, and western or indigenous instruments from any music tradition) • practice a piece of music that meets the technical requirements of the level (see section below) • refine music in preparation for a performance • improve their performance through applying feedback to their music in regular practice • ensure their instruments are in good working order. For example: o replacing worn guitar strings

	○ using valve oil on a brass instrument when necessary ○ checking electric guitar leads are in good working order ○ ensuring drumsticks are in good condition prior to starting a performance. - practise using stagecraft skills appropriate to the music style being performed. For example: ○ a classical pianist may introduce the piece and acknowledge the audience at the conclusion ○ a guitarist might move around the stage and interact with other band members ○ performers should wear appropriate clothing and move within the stage or performance area in ways that suit the style of music being performed. - for higher levels of achievement, demonstrate confident and relaxed use of stagecraft presentation.
Technical and musicianship skills	Students are able to: - perform music suitable for a student in their third year of itinerant music lessons. This will look different for different instruments. See specific examples on Tāhūrangi — New Zealand Curriculum NZC — Resource (education.govt.nz). - use a range of technical skills relevant to their instrument and style. For example: ○ in classical music, some evidence of dynamic and articulation control ○ in jazz music, evidence of stylistic awareness and articulation ○ in ensemble music, communication within the group ○ a drummer will show evidence of using different textures in different sections of a piece ○ a vocalist will show consistency of tone across registers ○ winds, brass, and vocalists will demonstrate awareness of breathing to contribute to their performance. - demonstrate attention to detail. For example: ○ in jazz music notated on a lead sheet, play all the written articulation ○ in fully notated classical music, play all the written articulation and dynamics ○ in lead guitar parts, use expressive techniques such as hammer-ons, pull-offs, and devices, as indicated in the music - for higher levels of achievement, combine technical and musicianship skills to enhance the performance. For example: ○ a vocalist or instrumentalist will use expressive devices to shape the music ○ a rhythm guitarist will maintain an appropriate volume in the ensemble

	o a classical pianist will bring out the melodic line of music using careful hand balance
	o a jazz pianist will use a range of chord voicings
	o a reggae drummer will use a range of suitable fills and exit them cleanly
	o a DJ will effectively combine tracks with filter effects while maintaining the beat and energy level
	o a classical pianist performing baroque music will use flatter dynamics, and focus on articulation as a textural technique
	o a jazz saxophone player will be able to play a jazz standard, and improvise at a basic level, showing evidence of following the chord structure
	o a metal bass player will show clean left-hand work and hand coordination alongside rhythmic stability and awareness of their volume within the ensemble.

Achievement Standard 1.3 (91950): Demonstrate understanding of music in relation to contexts (5 Credits)

What is being assessed	Subject Learning Outcomes
Understanding of specific music concepts	Students are able to: • identify and describe music concepts that are significant in music from TWO different contexts. The music studied must include a Māori context alongside music from an additional context such as western/eastern art music, electronic, or music from a different tradition. • describe how music concepts such as rhythm, melody, and harmony are used in the music, and the effect that the different ways these are used has on the listener. For example, choral music has a wide range of texture available, and can use accompaniment or be acapella. This can be influenced by the setting of the music and the availability of accompaniment instruments. Popular music often uses texture more than dynamics to change the energy level for the audience. • demonstrate understanding of musical elements, conventions, and features, such as melody, rhythm, harmony, tonality, the feel of the music, performance practices or techniques, composition tools, or expressive devices • describe appropriate tikanga related to the music • for higher levels of achievement, evaluate how significant concepts are used in music from the different contexts and making explicit links between the music and its setting.

Relating music concepts to the context of the music	Students are able to:
	• identify relevant features of the context of the music. Factors to consider include:
	    ○ particular factors in the composer's social or cultural environment
	    ○ the natural environment
	    ○ musical or artistic trends of the time (and why)
	    ○ physical factors such as instruments that were used or available
	    ○ political influences.
	• for higher levels of achievement, show explicit links in how music is influenced by its context, and where appropriate, how context can be affected by music (eg protest music or film music).

Use of examples	Students are able to: • select appropriate examples from music studied in class or in their own music-making, to illustrate points • refer to music from two contexts to show an understanding of how concepts are used in different ways within different music.

Achievement Standard 1.4 (91951): Shape music ideas to create an original composition (5 Credits)

What is being assessed	Subject Learning Outcomes

Original composition	Students are able to:
	• compose a piece of music that demonstrates use of music ideas appropriately for the level. See specific examples below.
	• compose music for a rock band, string quartet, digital composition, solo piano, singer/songwriter, either individually or in a group
	• select and use music concepts in their composition to create and organise music ideas. Present their music appropriately, using audio and notated or graphic forms as appropriate to the music composed.
	• for higher levels of achievement:
	    ○ connect musical ideas across their composition
	    ○ refine musical ideas and the way they are connected and combined across the whole composition.

Specific examples follow	
If submitting as a singer/songwriter	Students are able to: • create a composition with lyrics, melody, and simple harmonic accompaniment on either guitar or piano, lasting around 2-3 minutes

	- use common lyric strategies such as rhythm and rhyme to create song lyrics - select a style that complements the lyrics - write accompaniment that is sensitive to the lyrics. For example, the accompaniment allows space for the lyrics to be heard, and the energy level of the accompaniment complements the lyrics. - describe how the music was created (written or recorded) - for higher levels of achievement, create a composition where the elements of the song will work together more effectively. For example: - the structure of the song will emphasise the balance between repetition and new material, to draw the listener in - the song will include an effective hook.
If submitting classical composition	Students are able to: - create a composition based on melodic or rhythmic ideas, lasting around 2-3 minutes, depending on the number of instruments (for example, a piece for solo violin could be longer, but a piece for a string quartet could be shorter due to the extra compositional work necessary to write the harmonies) - notate the music fully using western notation - describe how the music was created (written or recorded) - for higher levels of achievement: - combine compositional devices to connect musical ideas - use compositional devices to extend musical ideas - provide detailed notation including articulation and dynamics.
If submitting electronic composition	Students are able to: - create a composition using samples in a DAW lasting around 2-3 minutes - select samples as a starting point or create their own (preferred) - edit samples, for example, extract a kick, reverse, lengthen, pitch-shift - if appropriate, record original ideas, for example, a vocal quote or a sound from the environment - combine and mix samples, for example, use effects, reverb, volume automation - describe with specific detail how the music was created (written or recorded) - for higher levels of achievement, mix down the music using techniques. For example, EQ, quantising, compression, to enhance and connect to achieve coherency.

If submitting group composition of a rock band song	Students are able to:
	
	• work together to allow creative input from all group members to compose a song around 2-3 minutes long. Each member must contribute music material to the composition to show evidence of meeting all parts of the standard.
	• describe how the music was created (written or recorded). Each instrumentalist clearly articulates their contribution to the compositional process preferably using music terminology or clear explanation of creation process
	• prepare a recording where each part can be clearly heard, and submit this along with written or recorded spoken descriptions of each student's contribution. Each student must clearly identify themselves on the recording within their description.
	• for higher levels of achievement:
	    o connect and refine musical ideas to create an effective song
	    o demonstrate understanding of how individual parts complement each other to create an effective song
	    o actively take part in refining the piece as a group.