



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

**New Zealand Scholarship
Assessment Specifications**

Scholarship Performance Standard	Music
Mode of Assessment	Portfolio submission and written examination
For Year	2007

Specific Information

Format of the assessment

There will be three sections to the assessment.

In **Section One** each candidate will present a portfolio as either a performer, or a composer or a musicologist to the supervisor when they enter the Scholarship Music examination. This examination will be held on Wednesday 5 December 2007. The portfolio will be assessed as one of the sections for the Scholarship Music award.

Sections Two and **Three** comprise a written examination to be undertaken by all candidates. These sections will be completed under examination conditions during the written examination.

Section One: The student portfolio

The portfolio will contain evidence of the students work either as a performer, or as a composer or as a musicologist.

The critical reflective studies and discussions are to be completed on A4 sized paper.

It is expected that candidates will appropriately reference any sources used.

Students presenting as a **performer** will submit as a portfolio:

- a) The score and an audiovisual recording of one of their works showing them as a featured soloist
and
- b) A 1 minute extract of an audiovisual recording of other pieces that demonstrate their performance strengths and weaknesses e.g. pieces performed for their achievement standard 90776 portfolio or equivalent.
and
- c) A critical reflective study of their chosen performance that will include an appropriate selection from:
 - discussion of the choice of repertoire, and programming decisions

- discussion and demonstration of:
 - how characteristics of the music were considered in preparing the performance (eg rhythmic features, tonality, tempo, dynamics)
 - how stylistic features of the music were considered in preparing the performance (eg ornamentation in Baroque music, technological effects in rock, cultural practices, scat singing or improvisation in jazz)
 - how technical issues were considered in preparing the performance (eg bowing, picking, fingering, breathing, stance, diction, language, articulation)
 - how musicianship issues, such as balance and voice leading were considered,
 - compare and contrast different editions, recordings, or performances of the same music
- consider how the work selected for presentation fits into the historical context of repertoire for that instrument

Students presenting as a **composer** will submit as a portfolio:

- a) The score and an audio recording of one of their works
and
- b) The score and a 1minute audio recording of other works that exemplify their composition strengths and weaknesses e.g. pieces composed for their achievement standard 90775 portfolio or equivalent.
and
- c) A critical reflective study of their composition that will include an appropriate selection from:
 - discuss the initial concept of the works and how it related to the completed work(s),
 - including the choice of media
 - instrumentation
 - choice of texts
 - discuss and demonstrate how the musical ideas were developed and structured
 - discuss any issues related to notation
 - discuss how technical demands of performing the music were considered in composing (eg bowing, fingering, breathing, language, articulation, conducting a performance of the work(s))
 - discuss and demonstrate how stylistic features were considered in composing the music
 - discuss how the work is representative of the developing skills, style and/or philosophy of the composer.
 - Compare and contrast the composed work with one or two other related examples.

Students presenting as a **musicologist** will submit as a portfolio:

- a) A critical reflective study of one previously studied work that:
 - critiques the place of the work within the composer's output and its place in the development of the genre.
And
 - an evaluation the effectiveness of the work in the context that it was originally written. And
- b) The score and a discussion of the previously studied work used for [a] that explains, analyses, and defines the music elements, compositional techniques, structural

characteristics, performance practice, social, historical, cultural and stylistic background including elements such as:

- harmonic and tonal analysis
- structural analysis
- the elements of music
- analysis of context/genre style
- a critical response to the score
- comparing and contrasting elements and features
- annotation of the score.

Authenticity

Schools are required to verify that the material presented for external assessment is the candidate's own work. Teachers and students are required to complete and sign an Authenticity Form. A copy of the necessary authenticity form can be found on pages 4 and 5 of this document.

Sections Two and Three: The examination

In responding to questions, candidates must select and refer to score extracts from a supplied resource booklet of at least ten score extracts. The two sections in the examination will involve:

- Discrete questions on unprepared score extracts
- Questions allowing students to compare and contrast two or more of the unprepared score extracts.

Candidates will be required to answer one question from each section.
Candidates may select and refer to any given score extract once only.

Resources or information supplied

Resource booklet containing score extracts.

**AUTHENTICITY FORM
 SCHOLARSHIP MUSIC 93305**

CANDIDATE NAME: _____

NSN NUMBER: _____

SCHOOL: _____

CHECKLIST

Indicate which one of the following specialties the candidate is submitting a portfolio of work for the scholarship music standard:

A Performer

A Composer

A Musicologist

Please indicate in what form(s) the material has been submitted. You can indicate more than one.

Written material

Visual material (DVD/Video)

Performance scores

Multimedia material e.g. power-point

CD of audio material

Compositional scores

Also complete the declaration on the next page.

DECLARATION

CANDIDATE

This is to certify that the material presented for assessment against the scholarship music standard is entirely my own work, with any external contributions duly acknowledged.

SIGNATURE _____

DATE _____

TEACHER

This is to certify that the material presented for assessment against the scholarship music standard is entirely the candidate's own work.

TEACHER'S NAME _____

SIGNATURE _____

DATE _____