SAMPLE PACK

YEARS 9 TO 13 MUSIC

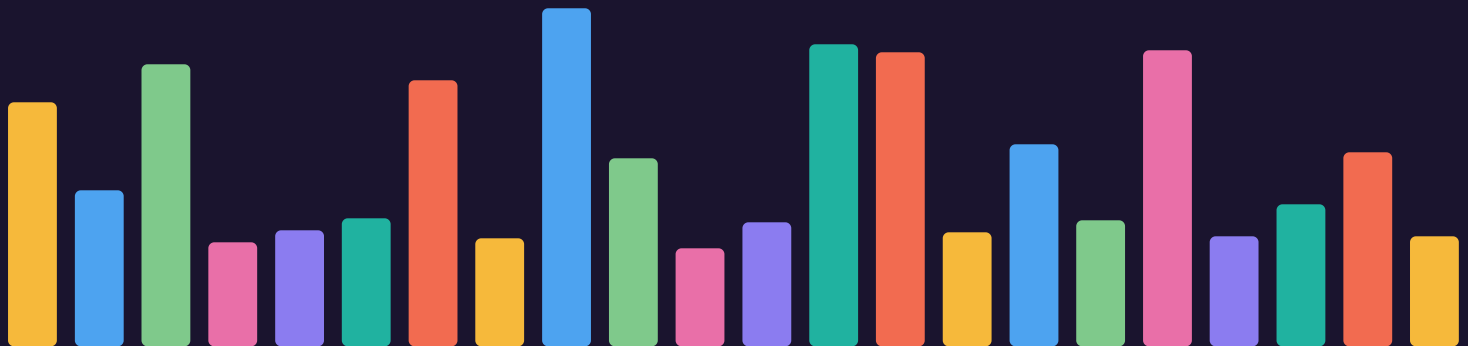
A LOOK INSIDE EVERY LEVEL

Pages from Year 9, Year 10 and NCEA Levels 1, 2 and 3: teacher pages, student pages, toolkit pages and the Excel trackers.

44 BOOKLET PAGES | 25 TRACKER TABS | 5 LEVELS

Supporting Schools to Deliver Phase 4 and Phase 5 of new Curriculum for Music in Aotearoa, New Zealand.

MRS MCNALLY · WWW.MCNALLYVOCALSTUDIO.ORG



WHAT IS IN THIS SAMPLE

Years 9 to 13 Music · McNally Vocal Studio

Each year or level is a pack of teacher resources, student books and a class tracker. The pages that follow show four real booklet pages at a time from the finished colour editions, then screenshots of the Excel tracker, so you can judge the layout, the wording and the depth before you buy.

IN EACH FULL PACK

YEAR 9

Teacher Booklet	60 pages
Student Booklet	36 pages
Tracker	16 sheets, Excel

SAMPLE ON PAGES **3 TO 5**

YEAR 10

4 Teacher Booklets	152 pages
4 Band Books	139 pages
4 Trackers	26 sheets, Excel

SAMPLE ON PAGES **6 TO 9**

LEVEL 1

Teacher Booklet	14 pages
Student Workbook	75 pages
Toolkit and Word Bank	41 pages
Tracker	12 sheets, Excel

SAMPLE ON PAGES **10 TO 12**

LEVEL 2

Teacher Guide	19 pages
Student Workbook	59 pages
Theory Toolkit and Word Bank	76 pages
Tracker	15 sheets, Excel

SAMPLE ON PAGES **13 TO 15**

LEVEL 3

Teacher Booklet	13 pages
Student Workbook	67 pages
Theory Toolkit and Word Bank	103 pages
Tracker	16 sheets, Excel

SAMPLE ON PAGES **16 TO 18**

HOW TO READ THESE PAGES

Booklet pages are shown at about 38% of their real size, so zoom in to read the detail. The tracker screenshots use made-up students. The word SAMPLE is only on this preview. The real resources do not have it.

COLOUR AND PRINT EDITIONS

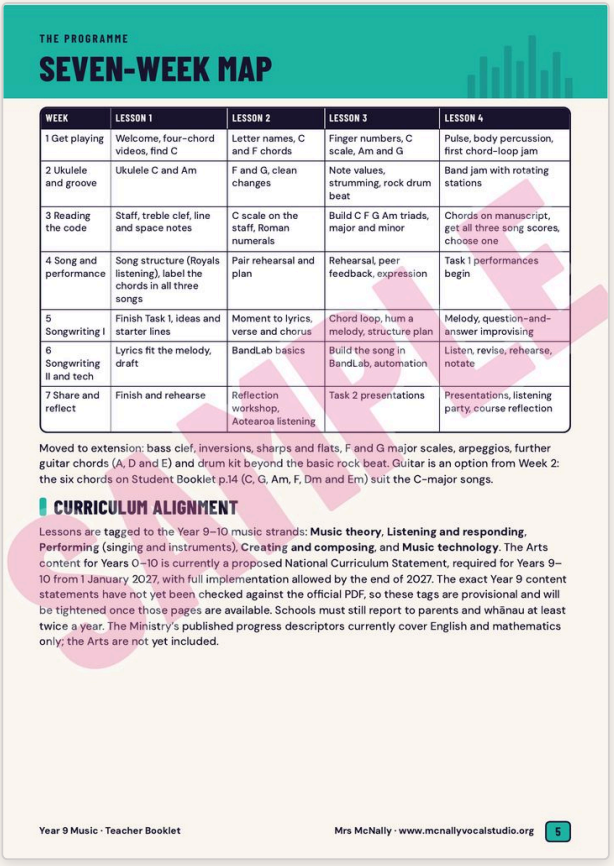
Every teacher and student booklet comes in a full-colour edition for screens and Google Classroom, and a light-ink print edition for the photocopier. Trackers are Excel files.

TEACHER BOOKLET

Seven weeks, 28 lessons: the map, a lesson plan and an assessment rubric.

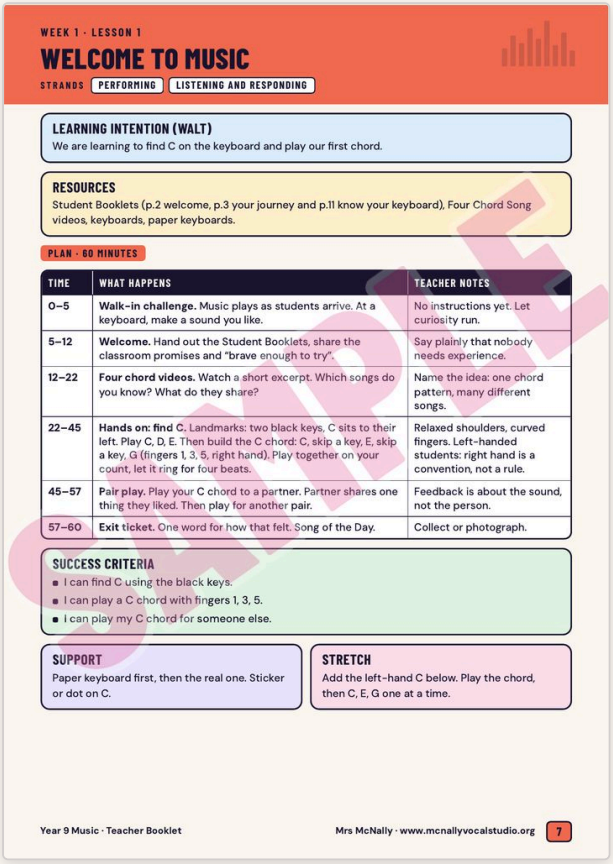
TEACHER BOOKLET · PAGE 1 OF 60

Cover



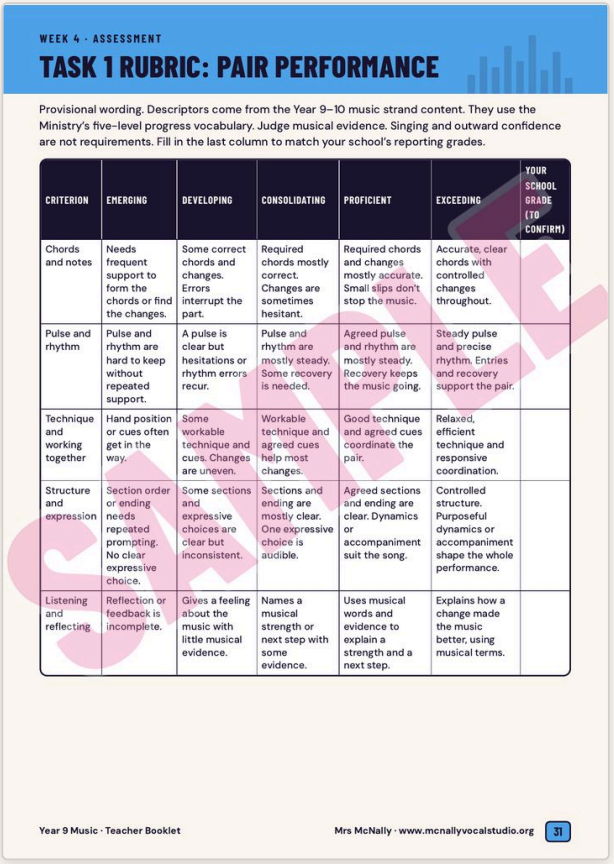
TEACHER BOOKLET · PAGE 5 OF 60

The seven-week map



TEACHER BOOKLET · PAGE 7 OF 60

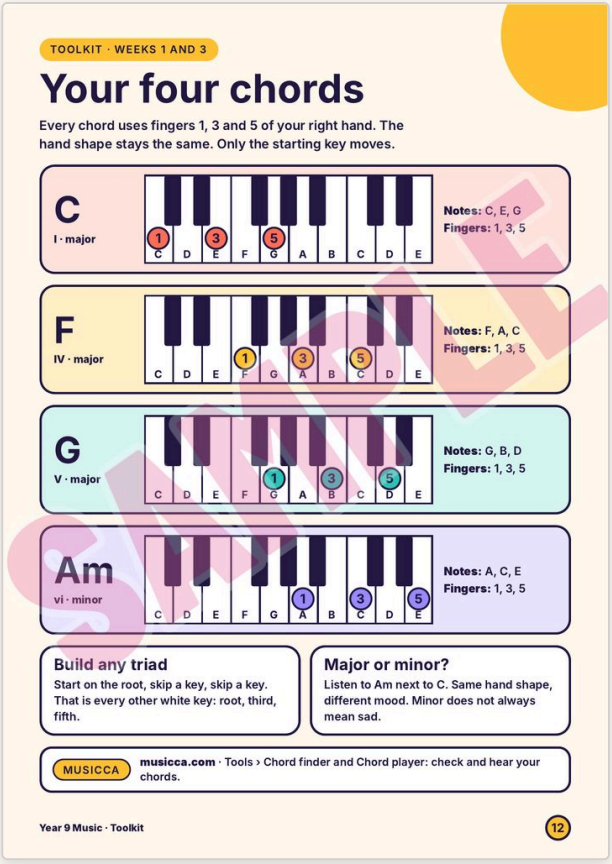
Week 1, Lesson 1: Welcome to music



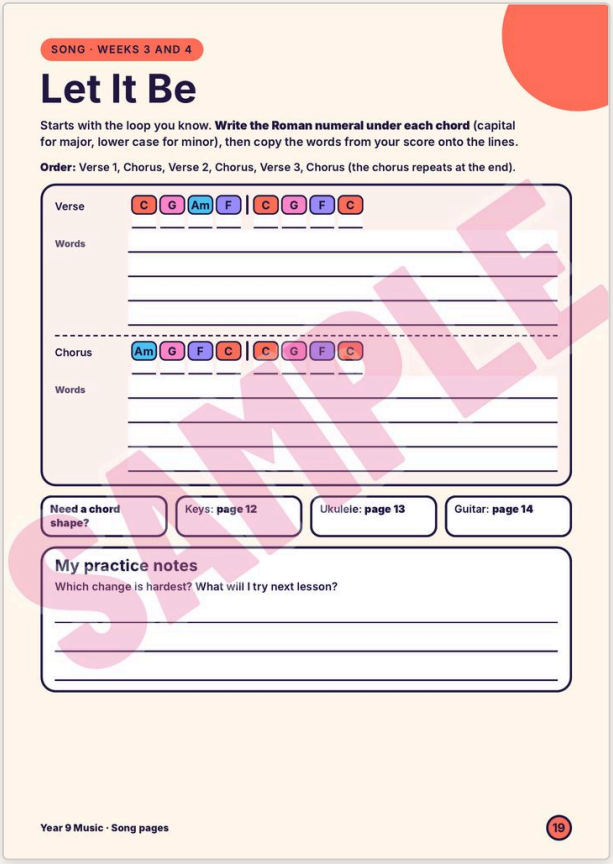
TEACHER BOOKLET · PAGE 31 OF 60

Task 1 rubric: pair performance

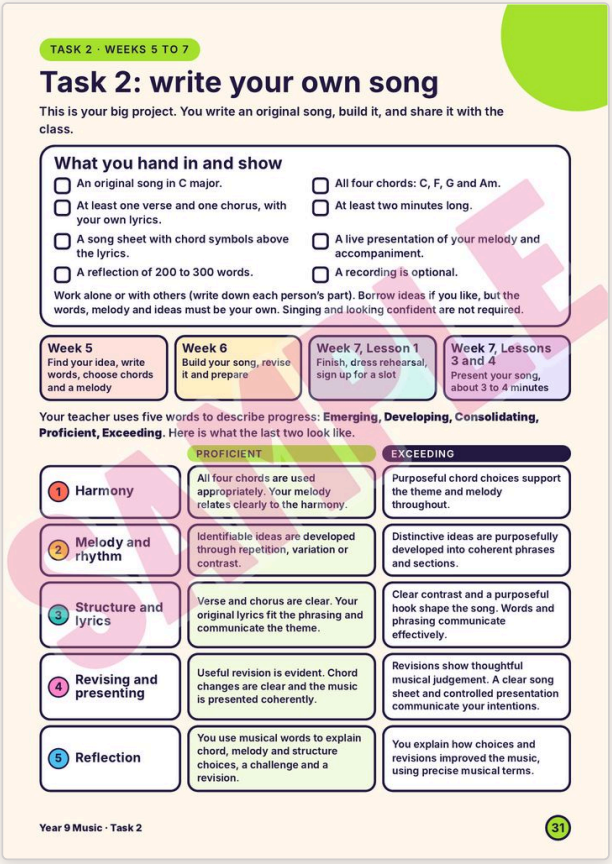
STUDENT BOOKLET · PAGE 1 OF 36
Cover



STUDENT BOOKLET · PAGE 12 OF 36
Toolkit: your four chords



STUDENT BOOKLET · PAGE 19 OF 36
Song page: Let It Be



STUDENT BOOKLET · PAGE 31 OF 36
Task 2: write your own song

SEVEN-WEEK TRACKER

The Excel tracker for the whole class, shown here with made-up students.

Week 1 · Get Playing

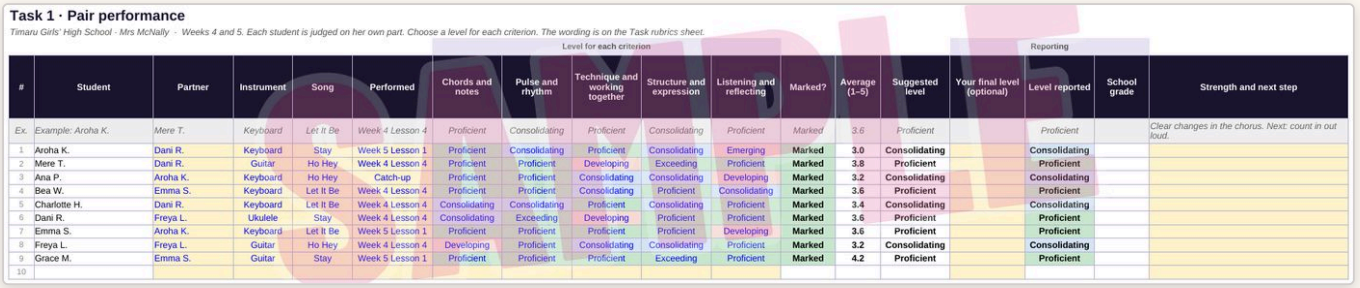
Timaru Girls' High School · Mrs McNally · Choose Got it, Getting there or Not yet for each "I can" skill. Type how many of the four lessons she missed.

Lessons: 1 Welcome to Music · 2 The Musical Alphabet and Our Second Chord · 3 Fingers, Scale and Two More Chords · 4 Steady Beat and Our First Chord Loop

#	Student	Lessons missed (0–4)	I can… find C on the keyboard	I can… name the white keys	I can… play C, F, G and Am (fingers 1, 3, 5)	I can… play the C major scale, right hand	I can… keep a steady pulse	I can… play a four-chord loop with a partner	Got it	Getting there	Not yet	Status	Notes
Ex.	Example: Aroha K.	1	Got it	Got it	Got it	Getting there	Got it	Not yet	4	1	1	On track	Strong on chords. Needs a slower scale.
1	Aroha K.	1	Got it	Getting there	Got it	Got it	Got it	Getting there	4	2	0	On track	
2	Mere T.	1	Got it	Getting there	Got it	Getting there	Got it	Got it	4	2	0	On track	
3	Ana P.	0	Got it	Got it	Getting there	Got it	Getting there	Getting there	3	3	0	Needs support	
4	Bea W.	2	Got it	Getting there	Got it	Not yet	Getting there	Got it	3	2	1	Needs support	
5	Charlotte H.	1	Got it	Got it	Got it	Getting there	Getting there	Got it	4	2	0	On track	
6	Dani R.	2	Got it	Got it	Got it	Got it	Got it	Getting there	5	1	0	On track	
7	Emma S.	0	Getting there	Not yet	Got it	Got it	Getting there	Not yet	2	2	2	Needs support	
8	Freya L.	0	Getting there	Got it	Getting there	Got it	Got it	Got it	4	2	0	On track	
9	Grace M.	2	Got it	Getting there	Got it	Got it	Got it	Getting there	4	2	0	On track	
10													

WEEK 1 TAB

Choose Got it, Getting there or Not yet for each "I can" skill. The status works itself out.



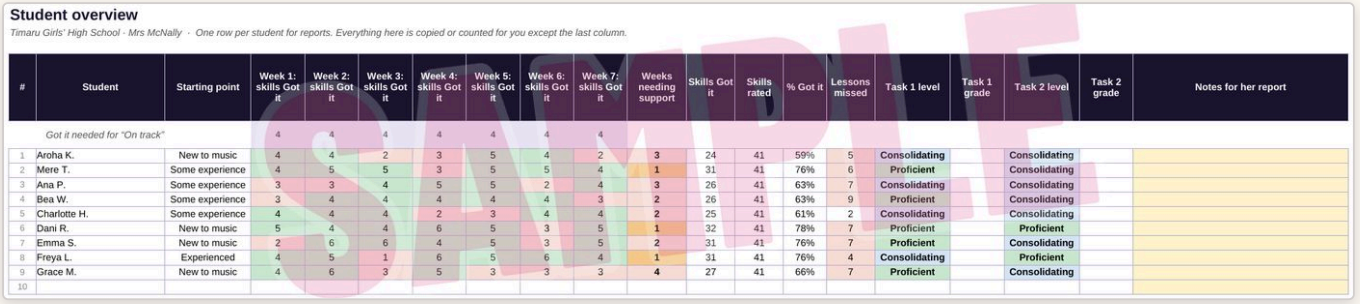
Task 1 · Pair performance

Timaru Girls' High School · Mrs McNally · Weeks 4 and 5. Each student is judged on her own part. Choose a level for each criterion. The wording is on the Task rubrics sheet.

						Level for each criterion								Reporting		
#	Student	Partner	Instrument	Song	Performed	Chords and notes	Pulse and rhythm	Technique and working together	Structure and expression	Listening and reflecting	Marked?	Average (1–5)	Suggested level	Your final level (optional)	Level reported	School grade	Strength and next step
Ex.	Example: Aroha K.	Mere T.	Keyboard	Let It Be	Week 4 Lesson 4	Proficient	Consolidating	Proficient	Consolidating	Proficient	Marked	3.6	Proficient		Proficient		Clear changes in the chorus. Next: count in out loud.
1	Aroha K.	Dani R.	Keyboard	Stay	Week 5 Lesson 1	Proficient	Consolidating	Proficient	Consolidating	Emerging	Marked	3.0	Consolidating		Consolidating		
2	Mere T.	Dani R.	Guitar	Ho Hey	Week 4 Lesson 4	Proficient	Proficient	Developing	Exceeding	Proficient	Marked	3.8	Proficient		Proficient		
3	Ana P.	Aroha K.	Keyboard	Ho Hey	Catch-up	Proficient	Proficient	Consolidating	Consolidating	Developing	Marked	3.2	Consolidating		Consolidating		
4	Bea W.	Emma S.	Keyboard	Let It Be	Week 4 Lesson 4	Proficient	Proficient	Consolidating	Proficient	Consolidating	Marked	3.6	Proficient		Proficient		
5	Charlotte H.	Dani R.	Keyboard	Let It Be	Week 4 Lesson 4	Consolidating	Consolidating	Proficient	Consolidating	Proficient	Marked	3.4	Consolidating		Consolidating		
6	Dani R.	Freya L.	Ukulele	Stay	Week 4 Lesson 4	Consolidating	Exceeding	Developing	Proficient	Proficient	Marked	3.6	Proficient		Proficient		
7	Emma S.	Aroha K.	Keyboard	Let It Be	Week 5 Lesson 1	Proficient	Proficient	Proficient	Proficient	Developing	Marked	3.6	Proficient		Proficient		
8	Freya L.	Freya L.	Guitar	Ho Hey	Week 4 Lesson 4	Developing	Proficient	Consolidating	Consolidating	Proficient	Marked	3.2	Consolidating		Consolidating		
9	Grace M.	Emma S.	Guitar	Stay	Week 5 Lesson 1	Proficient	Proficient	Proficient	Exceeding	Proficient	Marked	4.2	Proficient		Proficient		
10																	

TASK 1 TAB

Judge each student on five criteria. The average suggests a level, and you make the final call.



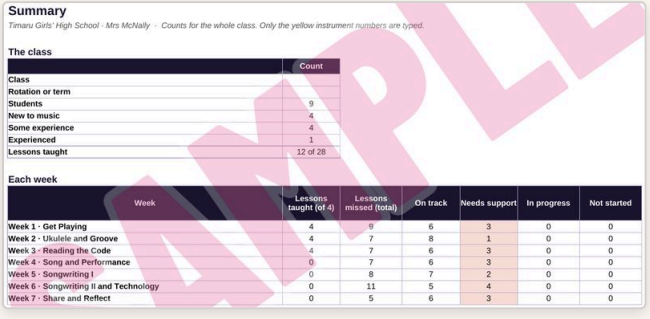
Student overview

Timaru Girls' High School · Mrs McNally · One row per student for reports. Everything here is copied or counted for you except the last column.

#	Student	Starting point	Week 1: skills Got it	Week 2: skills Got it	Week 3: skills Got it	Week 4: skills Got it	Week 5: skills Got it	Week 6: skills Got it	Week 7: skills Got it	Weeks needing support	Skills Got it	Skills rated	% Got it	Lessons missed	Task 1 level	Task 1 grade	Task 2 level	Task 2 grade	Notes for her report
	Got it needed for "On track"		4	4	4	4	4	4	4										
1	Aroha K.	New to music	4	4	2	3	5	4	2	3	24	41	59%	5	Consolidating		Consolidating		
2	Mere T.	Some experience	4	5	5	3	5	5	4	1	31	41	76%	6	Proficient		Consolidating		
3	Ana P.	Some experience	3	3	4	5	5	2	4	3	26	41	63%	7	Consolidating		Consolidating		
4	Bea W.	Some experience	3	4	4	4	4	4	3	2	26	41	63%	9	Proficient		Consolidating		
5	Charlotte H.	Some experience	4	4	4	2	3	4	4	2	25	41	61%	2	Consolidating		Consolidating		
6	Dani R.	New to music	5	4	4	6	5	3	5	1	32	41	78%	7	Proficient		Proficient		
7	Emma S.	New to music	2	6	6	4	5	3	5	2	31	41	76%	7	Proficient		Consolidating		
8	Freya L.	Experienced	4	5	1	6	5	6	4	1	31	41	76%	4	Consolidating		Proficient		
9	Grace M.	New to music	4	6	3	5	3	3	3	4	27	41	66%	7	Proficient		Consolidating		
10																			

STUDENT OVERVIEW TAB

One row per student for reports, counted for you from the week tabs.



Summary

Timaru Girls' High School · Mrs McNally · Counts for the whole class. Only the yellow instrument numbers are typed.

The class

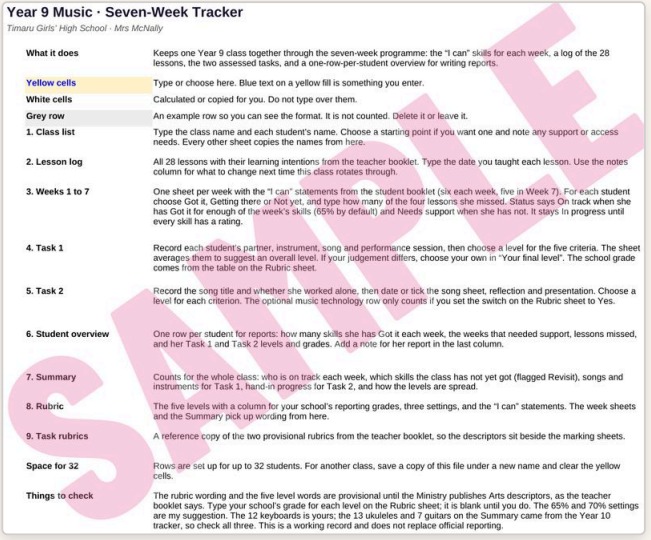
	Count
Class	
Rotation or term	
Students	9
New to music	4
Some experience	4
Experienced	1
Lessons taught	12 of 28

Each week

Week	Lessons taught (of 4)	Lessons missed (total)	On track	Needs support	In progress	Not started
Week 1 · Get Playing	4	9	6	3	0	0
Week 2 · Ukulele and Groove	4	7	8	1	0	0
Week 3 · Reading the Code	4	7	6	3	0	0
Week 4 · Song and Performance	0	7	6	3	0	0
Week 5 · Songwriting I	0	8	7	2	0	0
Week 6 · Songwriting II and Technology	0	11	5	4	0	0
Week 7 · Share and Reflect	0	5	6	3	0	0

SUMMARY TAB

Class counts: who is on track each week, and which skills to revisit.



Year 9 Music · Seven-Week Tracker

Timaru Girls' High School · Mrs McNally

What it does	Keeps one Year 9 class together through the seven-week programme: the "I can" skills for each week, a log of the 28 lessons, the two assessed tasks, and a one-row-per-student overview for writing reports.
Yellow cells	Type or choose here. Blue text on a yellow fill is something you enter.
White cells	Calculated or copied for you. Do not type over them.
Grey row	An example row so you can see the format. It is not counted. Delete it or leave it.
1. Class list	Type the class name and each student's name. Choose a starting point if you want one and note any support or access needs. Every other sheet copies the names from here.
2. Lesson log	All 28 lessons with their learning intentions from the teacher booklet. Type the date you taught each lesson. Use the notes column for what to change next time this class rotates through.
3. Weeks 1 to 7	One sheet per week with the "I can" statements from the student booklet (six each week, five in Week 7). For each student choose Got it, Getting there or Not yet, and type how many of the four lessons she missed. Status says On track when she has Got it for enough of the week's skills (65% by default) and Needs support when she has not. It stays In progress until every skill has a rating.
4. Task 1	Record each student's partner, instrument, song and performance session, then choose a level for the five criteria. The sheet averages them to suggest an overall level. If your judgement differs, choose your own in "Your final level". The school grade comes from the table on the Rubric sheet.
5. Task 2	Record the song title and whether she worked alone, then date or tick the song sheet, reflection and presentation. Choose a level for each criterion. The optional music technology row only counts if you set the switch on the Rubric sheet to Yes.
6. Student overview	One row per student for reports: how many skills she has Got it each week, the weeks that needed support, lessons missed, and her Task 1 and Task 2 levels and grades. Add a note for her report in the last column.
7. Summary	Counts for the whole class: who is on track each week, which skills the class has not yet got (flagged Revisit), songs and instruments for Task 1, hand-in progress for Task 2, and how the levels are spread.
8. Rubric	The five levels with a column for your school's reporting grades, three settings, and the "I can" statements. The week sheets and the Summary pick up wording from here.
9. Task rubrics	A reference copy of the two provisional rubrics from the teacher booklet, so the descriptors sit beside the marking sheets.
Space for 32	Rows are set up for up to 32 students. For another class, save a copy of this file under a new name and clear the yellow cells.
Things to check	The rubric wording and the five level words are provisional until the Ministry publishes Arts descriptors, as the teacher booklet says. Type your school's grade for each level on the Rubric sheet; it is blank until you do. The 65% and 70% settings are my suggestion. The 12 keyboards is yours; the 13 ukuleles and 7 guitars on the Summary came from the Year 10 tracker, so check all three. This is a working record and does not replace official reporting.

HOW TO USE TAB

Every tracker opens with a one-page guide.

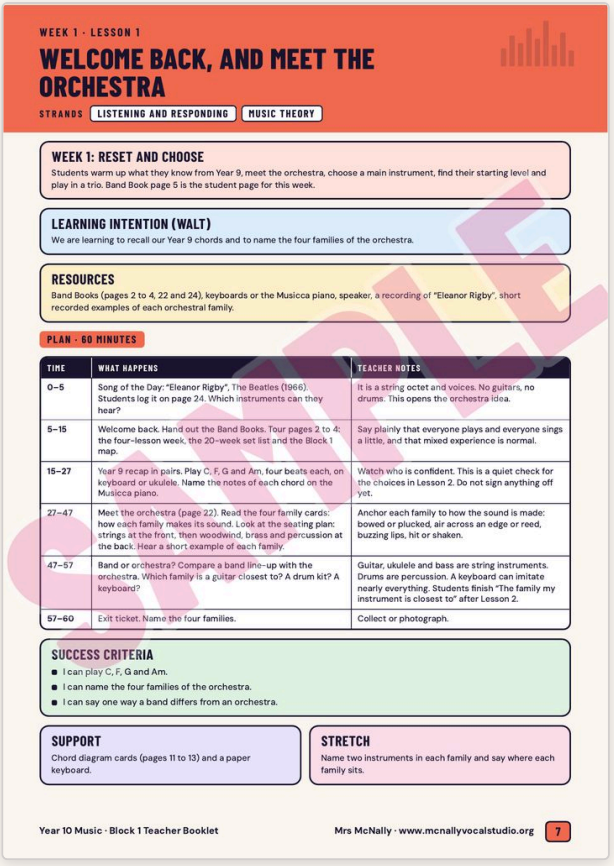
SAMPLE

TEACHER BOOKLETS

Four Block Teacher Booklets with lesson plans, rubrics and answer keys.

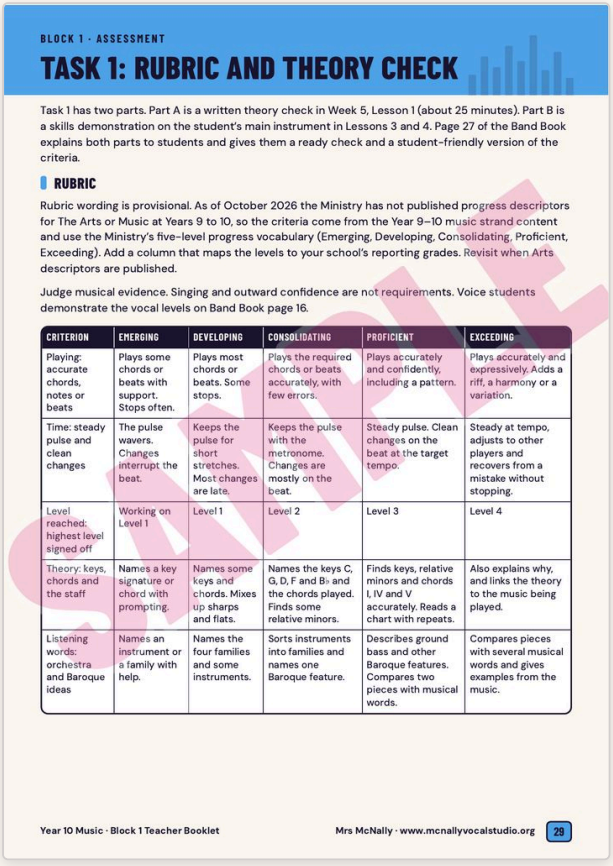
BLOCK 1 TEACHER BOOKLET · PAGE 1 OF 40

Cover



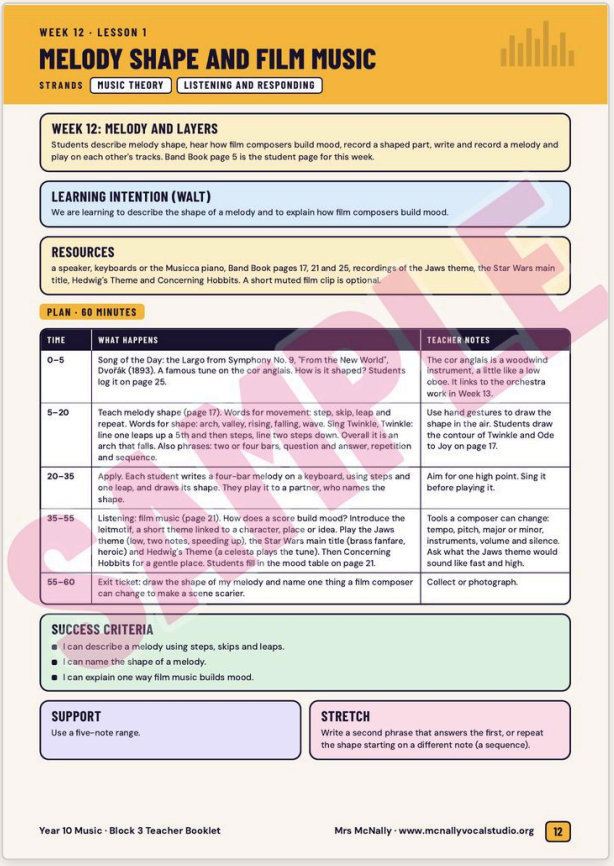
BLOCK 1 TEACHER BOOKLET · PAGE 7 OF 40

Week 1, Lesson 1: Welcome back



BLOCK 1 TEACHER BOOKLET · PAGE 29 OF 40

Task 1: rubric and theory check

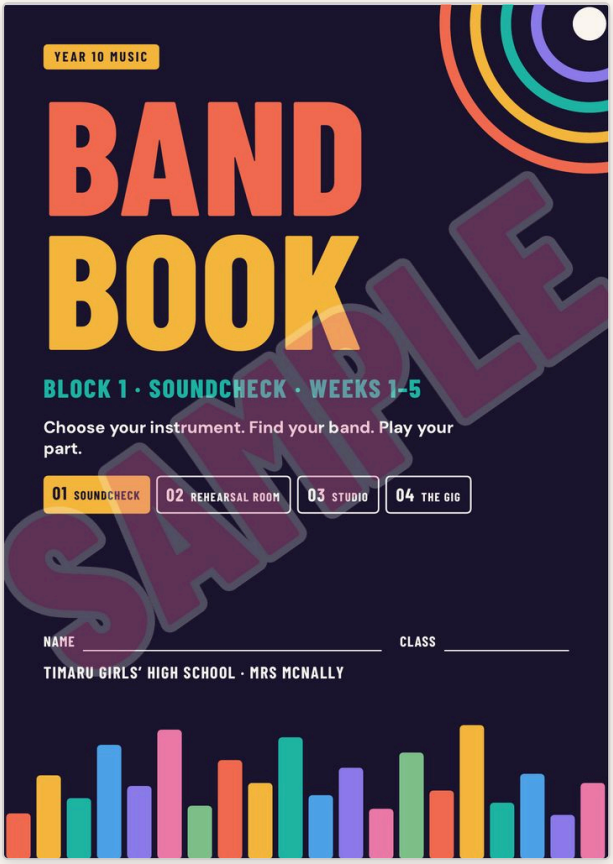


BLOCK 3 TEACHER BOOKLET · PAGE 12 OF 41

Week 12, Lesson 1: Melody shape and film music

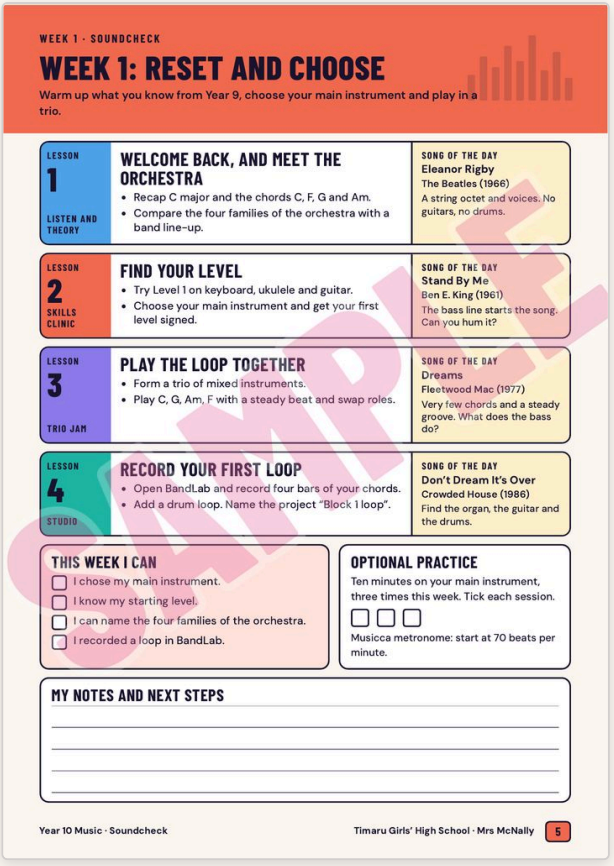
BAND BOOK, BLOCK 1

The student book for Block 1: choose an instrument, build a band, play.



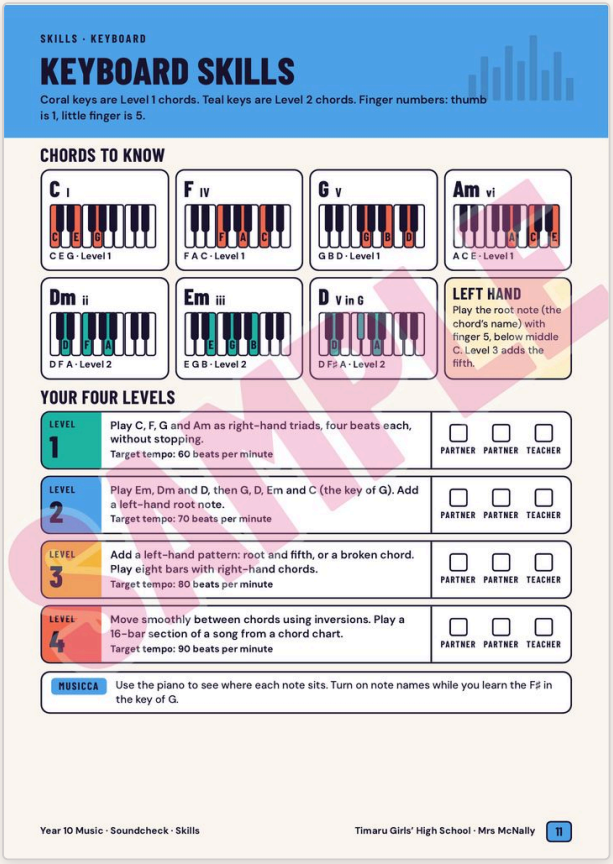
BAND BOOK 1 · PAGE 1 OF 33

Cover



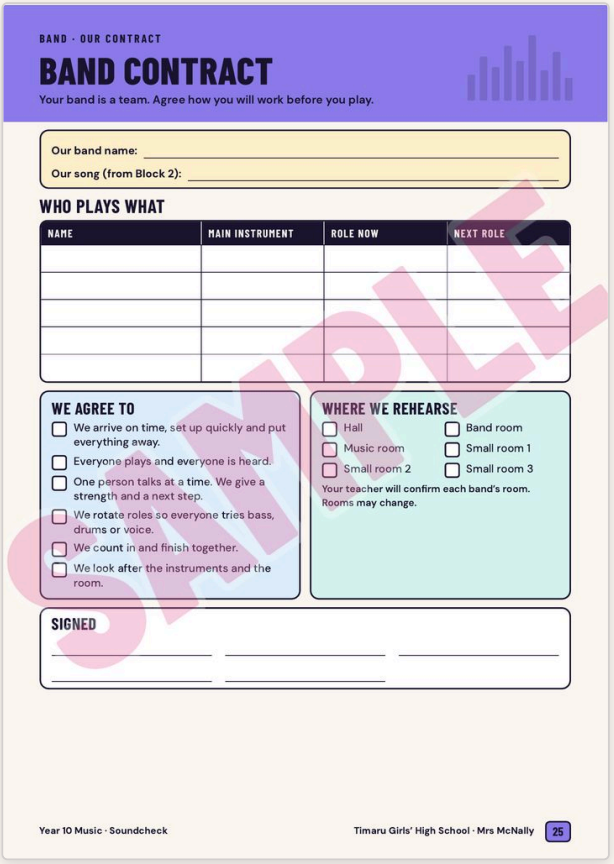
BAND BOOK 1 · PAGE 5 OF 33

Week 1: Reset and choose



BAND BOOK 1 · PAGE 11 OF 33

Keyboard skills

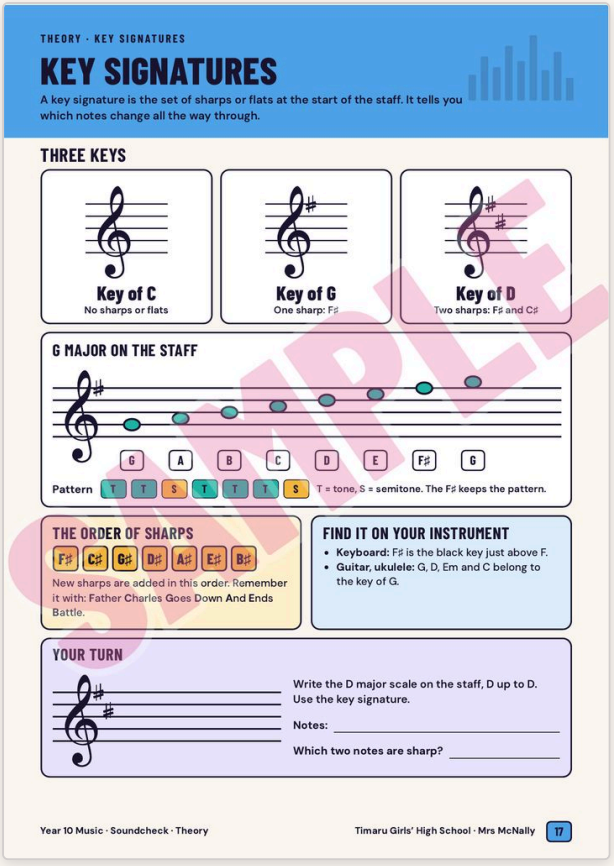


BAND BOOK 1 · PAGE 25 OF 33

Band contract

BAND BOOKS, BLOCKS 1 TO 4

One page from each of the four Band Books.



THEORY · KEY SIGNATURES

KEY SIGNATURES

A key signature is the set of sharps or flats at the start of the staff. It tells you which notes change all the way through.

THREE KEYS

Key of C — No sharps or flats

Key of G — One sharp: F♯

Key of D — Two sharps: F♯ and C♯

G MAJOR ON THE STAFF

G A B C D E F♯ G

Pattern T T S T T T S — T = tone, S = semitone. The F♯ keeps the pattern.

THE ORDER OF SHARPS

F♯ C♯ G♯ D♯ A♯ E♯ B♯

New sharps are added in this order. Remember it with: Father Charles Goes Down And Ends Battle.

FIND IT ON YOUR INSTRUMENT

- **Keyboard:** F♯ is the black key just above F.
- **Guitar, ukulele:** G, D, Em and C belong to the key of G.

YOUR TURN

Write the D major scale on the staff, D up to D. Use the key signature.

Notes: _____

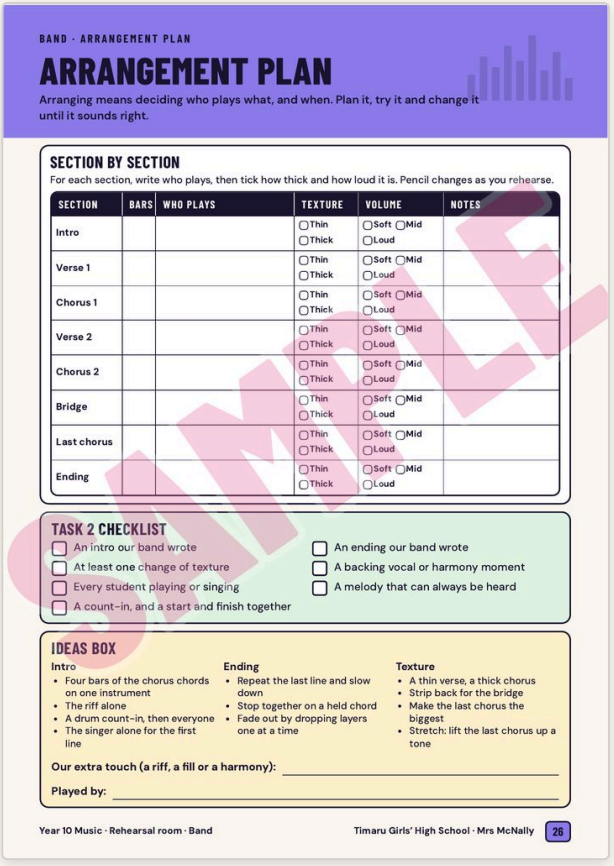
Which two notes are sharp? _____

Year 10 Music · Soundcheck · Theory — Timaru Girls' High School · Mrs McNally — 17

SAMPLE

BAND BOOK 1 · PAGE 17 OF 33

Block 1: Key signatures



BAND · ARRANGEMENT PLAN

ARRANGEMENT PLAN

Arranging means deciding who plays what, and when. Plan it, try it and change it until it sounds right.

SECTION BY SECTION

For each section, write who plays, then tick how thick and how loud it is. Pencil changes as you rehearse.

SECTION	BARS	WHO PLAYS	TEXTURE	VOLUME	NOTES
Intro			☐ Thin ☐ Thick	☐ Soft ☐ Mid ☐ Loud	
Verse 1			☐ Thin ☐ Thick	☐ Soft ☐ Mid ☐ Loud	
Chorus 1			☐ Thin ☐ Thick	☐ Soft ☐ Mid ☐ Loud	
Verse 2			☐ Thin ☐ Thick	☐ Soft ☐ Mid ☐ Loud	
Chorus 2			☐ Thin ☐ Thick	☐ Soft ☐ Mid ☐ Loud	
Bridge			☐ Thin ☐ Thick	☐ Soft ☐ Mid ☐ Loud	
Last chorus			☐ Thin ☐ Thick	☐ Soft ☐ Mid ☐ Loud	
Ending			☐ Thin ☐ Thick	☐ Soft ☐ Mid ☐ Loud	

TASK 2 CHECKLIST

- ☐ An intro our band wrote
- ☐ At least one change of texture
- ☐ Every student playing or singing
- ☐ A count-in, and a start and finish together
- ☐ An ending our band wrote
- ☐ A backing vocal or harmony moment
- ☐ A melody that can always be heard

IDEAS BOX

Intro
- Four bars of the chorus chords on one instrument
- The riff alone
- A drum count-in, then everyone
- The singer alone for the first line

Ending
- Repeat the last line and slow down
- Stop together on a held chord
- Fade out by dropping layers one at a time

Texture
- A thin verse, a thick chorus
- Strip back for the bridge
- Make the last chorus the biggest
- Stretch: lift the last chorus up a tone

Our extra touch (a riff, a fill or a harmony): _____

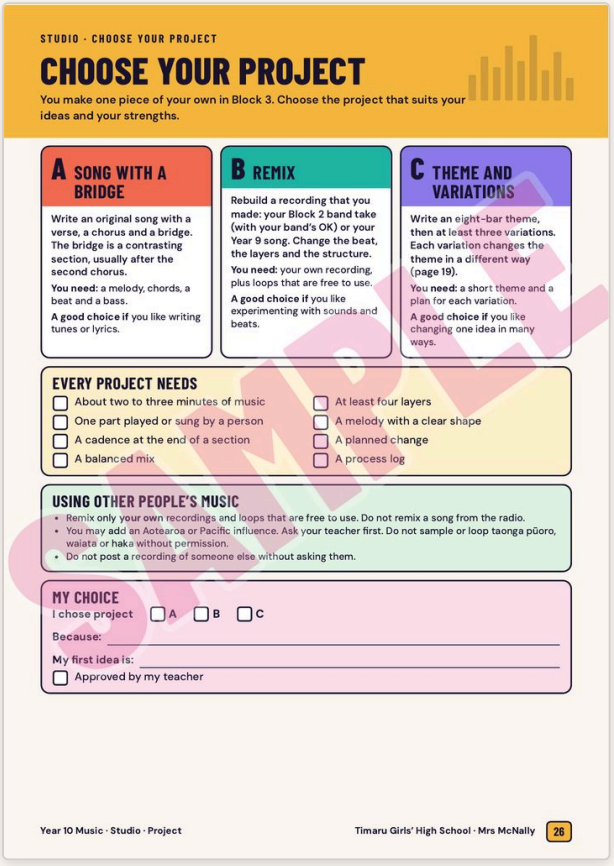
Played by: _____

Year 10 Music · Rehearsal room · Band — Timaru Girls' High School · Mrs McNally — 26

SAMPLE

BAND BOOK 2 · PAGE 26 OF 34

Block 2: Arrangement plan



STUDIO · CHOOSE YOUR PROJECT

CHOOSE YOUR PROJECT

You make one piece of your own in Block 3. Choose the project that suits your ideas and your strengths.

A SONG WITH A BRIDGE

Write an original song with a verse, a chorus and a bridge. The bridge is a contrasting section, usually after the second chorus.

You need: a melody, chords, a beat and a bass.

A good choice if you like writing tunes or lyrics.

B REMIX

Rebuild a recording that you made: your Block 2 band take (with your band's OK) or your Year 9 song. Change the beat, the layers and the structure.

You need: your own recording, plus loops that are free to use.

A good choice if you like experimenting with sounds and beats.

C THEME AND VARIATIONS

Write an eight-bar theme, then at least three variations. Each variation changes the theme in a different way (page 19).

You need: a short theme and a plan for each variation.

A good choice if you like changing one idea in many ways.

EVERY PROJECT NEEDS

- ☐ About two to three minutes of music
- ☐ One part played or sung by a person
- ☐ A cadence at the end of a section
- ☐ A balanced mix
- ☐ At least four layers
- ☐ A melody with a clear shape
- ☐ A planned change
- ☐ A process log

USING OTHER PEOPLE'S MUSIC

- Remix only your own recordings and loops that are free to use. Do not remix a song from the radio.
- You may add an Aotearoa or Pacific influence. Ask your teacher first. Do not sample or loop taonga pūoro, waiata or haka without permission.
- Do not post a recording of someone else without asking them.

MY CHOICE

I chose project ☐ A ☐ B ☐ C

Because: _____

My first idea is: _____

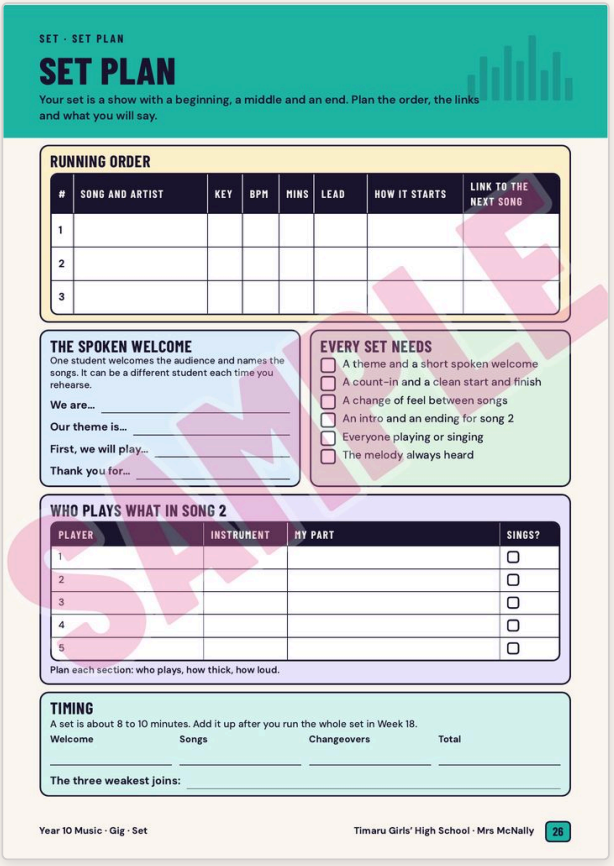
☐ Approved by my teacher

Year 10 Music · Studio · Project — Timaru Girls' High School · Mrs McNally — 26

SAMPLE

BAND BOOK 3 · PAGE 26 OF 36

Block 3: Choose your project



SET · SET PLAN

SET PLAN

Your set is a show with a beginning, a middle and an end. Plan the order, the links and what you will say.

RUNNING ORDER

#	SONG AND ARTIST	KEY	BPM	MINS	LEAD	HOW IT STARTS	LINK TO THE NEXT SONG
1							
2							
3							

THE SPOKEN WELCOME

One student welcomes the audience and names the songs. It can be a different student each time you rehearse.

We are... _____

Our theme is... _____

First, we will play... _____

Thank you for... _____

EVERY SET NEEDS

- ☐ A theme and a short spoken welcome
- ☐ A count-in and a clean start and finish
- ☐ A change of feel between songs
- ☐ An intro and an ending for song 2
- ☐ Everyone playing or singing
- ☐ The melody always heard

WHO PLAYS WHAT IN SONG 2

PLAYER	INSTRUMENT	MY PART	SINGS?
1			☐
2			☐
3			☐
4			☐
5			☐

Plan each section: who plays, how thick, how loud.

TIMING

A set is about 8 to 10 minutes. Add it up after you run the whole set in Week 18.

Welcome _____ Songs _____ Changeovers _____ Total _____

The three weakest joins: _____

Year 10 Music · Gig · Set — Timaru Girls' High School · Mrs McNally — 26

SAMPLE

BAND BOOK 4 · PAGE 26 OF 36

Block 4: Set plan

BLOCK SIGN-OFF TRACKERS

One Excel tracker for each of the four blocks. Block 1 is shown, with made-up students.

Class list

Timaru Girls' High School · Mrs McNally · Type in the yellow cells. Enter a date or a tick when a level is signed off.

			Signed off (date or tick)									
#	Student	Main instrument	Level 1	Level 2	Level 3	Level 4	Highest level	Band	Room	Role now	Next role	Notes
Ex.	*Example: Aroha K.*	*Keyboard*	✓	✓			*2*	*C*	*Music room*	*Riff or lead*	*Bass*	*Ready for Level 3 in Week 3*
1	Aroha K.	Keyboard	✓	✓			2	D	Small room 1	Vocal	Bass	
2	Mere T.	Guitar	✓	✓			2	A	Hall	Chords	Producer	
3	Ana P.	Ukulele	✓	✓			2	B	Band room	Producer	Vocal	
4	Bea W.	Voice	✓	✓			2	C	Music room	Bass	Chords	
5	Charlotte H.	Guitar	✓	✓			2	F		Bass	Drums	
6	Dani R.	Guitar	✓	✓			2	A	Hall	Drums	Bass	
7	Emma S.	Ukulele	✓	✓			2	A	Hall	Producer	Vocal	
8	Freya L.	Guitar	✓	✓			2	F		Drums	Producer	
9	Grace M.	Ukulele	✓	✓			2	E	Small room 2	Vocal	Producer	
10												

CLASS LIST TAB

Names, instruments, skill levels, bands and roles.

Task 1 results

Timaru Girls' High School · Mrs McNally · Student, band, instrument and level come from the Class list.

#	Student	Band	Main instrument	Level reached	Playing	Time	Theory mark (/14)	Theory level	Listening mark (/6)	Listening level	Demo date	Notes
Ex.	*Example: Aroha K.*	*C*	*Keyboard*	*Consolidating*	*Proficient*	*Consolidating*	*8*	*Consolidating*	*4*	*Consolidating*	*date*	*Strong rhythm. Rushed the changes.*
1	Aroha K.	D	Keyboard	Consolidating	Exceeding	Developing	8	Consolidating	5	Proficient		
2	Mere T.	A	Guitar	Consolidating	Developing	Exceeding	9	Consolidating	4	Consolidating		
3	Ana P.	B	Ukulele	Consolidating	Consolidating	Proficient	8	Consolidating	5	Proficient		
4	Bea W.	C	Voice	Consolidating	Proficient	Exceeding	7	Consolidating	4	Consolidating		
5	Charlotte H.	F	Guitar	Consolidating	Exceeding	Proficient	8	Consolidating	4	Consolidating		
6	Dani R.	A	Guitar	Consolidating	Exceeding	Exceeding	7	Consolidating	4	Consolidating		
7	Emma S.	A	Ukulele	Consolidating	Proficient	Exceeding	8	Consolidating	4	Consolidating		
8	Freya L.	F	Guitar	Consolidating	Developing	Consolidating	9	Consolidating	3	Consolidating		
9	Grace M.	E	Ukulele	Consolidating	Consolidating	Emerging	8	Consolidating	3	Consolidating		
10												

TASK 1 TAB

Record playing, time, theory and listening levels for each student.

Bands and rooms

Timaru Girls' High School · Mrs McNally · Name each band and choose its room.

Band	Band name	Room	Members	Keyboard	Ukulele	Guitar	Voice	Has a singer?	Average level
A	Late Bus Home	Hall	3	0	1	2	0	No	2
B	The Fifths	Band room	1	0	1	0	0	No	2
C	Blue Tape	Music room	1	0	0	0	1	Yes	2
D	Second Take	Small room 1	1	1	0	0	0	Yes	2
E	Soundcheck	Small room 2	1	0	1	0	0	Yes	2
F			2	0	0	2	0	No	2
Total			**9**	**1**	**3**	**4**	**1**		

BANDS TAB

Members, instruments and average level for each band, counted for you.

Summary

Timaru Girls' High School · Mrs McNally

Instruments

Main instrument	Students	Available	Spare
Keyboard	1	12	11
Ukulele	3	13	10
Guitar	4	7	3
Voice	1	–	–
Bass (2) and drums (2 kits)	Rotating band roles		

Available numbers came from you. Guitars were "about 7", so check the count. A negative Spare me

Highest level signed off

Level	Students
None yet	0
Level 1	0
Level 2	9
Level 3	0
Level 4	0
Total	**9**

Class and Task 1

Check	Count
Students listed	9
Students without a band	0
Bands with no singer	3
Theory marks entered	9
Listening marks entered	9
Demonstrations done	0
Demonstrations still to do	9

SUMMARY TAB

Class totals for the block.

Year 10 Music · Block 1 Sign-off Tracker

Timaru Girls' High School · Mrs McNally

What it does	Keeps one class together in one place: main instrument, level sign-offs, bands and rooms, and Task 1 results. The summary sheet checks the class against your instruments.
Yellow cells	Type here. Blue text on a yellow fill is something you enter.
White cells	Calculated for you. Do not type over them.
Grey row	An example row so you can see the format. It is not counted. Delete it or leave it.
1. Class list	Type the names and each main instrument. Enter a date or a tick when a level is signed off (Level 1 to 4). The highest level fills in by itself. Add the band letter (A to F) in Week 3. The room comes from the Bands sheet.
2. Bands	Name each band and choose its room. The sheet counts members and instruments and checks that every band has a singer. The kit and bass rotation is a suggestion you can change.
3. Task 1	Enter the Playing and Time levels from your rubric, the theory and listening marks, and the demonstration date. The Level reached, Theory level and Listening level fill in from the Rubric sheet.
4. Rubric	The mark bands that turn the theory and listening marks into levels. They match the suggested bands in the Year 10 Block 1 teacher copy. Change them to suit your judgement.
5. Summary	Counts by instrument against what you have, how many students are at each level, and how Task 1 is going.
Space for 32	Rows are set up for up to 32 students. For the second class, save a copy of this file and clear the yellow cells.
Things to check	Instrument numbers on the Summary sheet came from you (guitars were "about 7"). The rubric levels and mark bands are provisional until the Ministry publishes descriptors for Years 9 to 10. Level reached uses: no level signed off = Emerging, Level 1 = Developing, Level 2 = Consolidating, Level 3 = Proficient, Level 4 = Exceeding.

HOW TO USE TAB

Every tracker opens with a one-page guide.

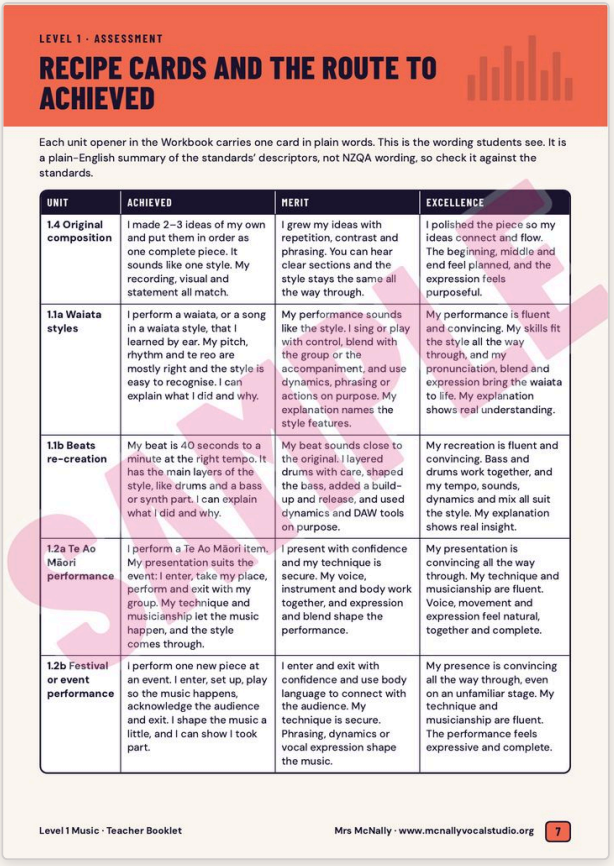
SAMPLE

TEACHER BOOKLET AND TOOLKIT

The teacher booklet, with reference pages from the Toolkit and Word Bank.

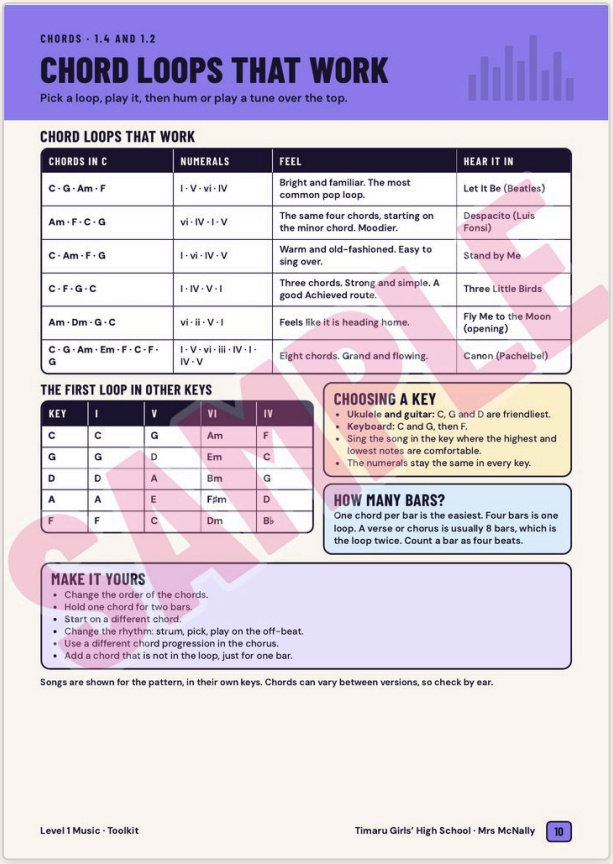
TEACHER BOOKLET · PAGE 1 OF 14

Cover



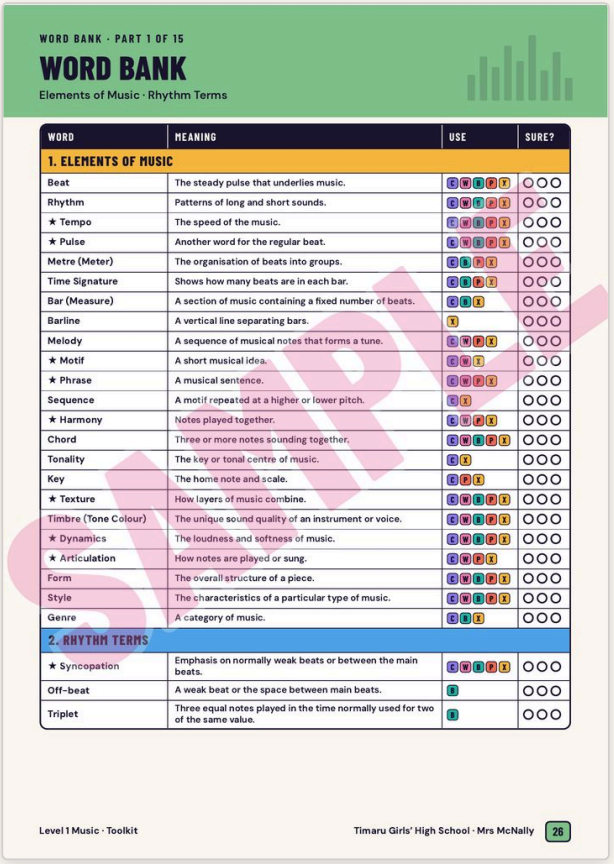
TEACHER BOOKLET · PAGE 7 OF 14

Recipe cards and the route to Achieved



TOOLKIT AND WORD BANK · PAGE 10 OF 41

Chord loops that work



TOOLKIT AND WORD BANK · PAGE 26 OF 41

Word bank

UNIT 1 · ORIGINAL COMPOSITION · 1.4

MY COMPOSITION PLAN

Know your dates, then decide what you are making and why.

KEY DATES

MILESTONE	WHEN	DONE
Choose style, and solo or group	Term 1, Weeks 1–2	☐
Checkpoint 1: 2–3 ideas, a style description, a rough plan	End of Term 1, Week 6	☐
Checkpoint 2: draft audio and visual	End of Term 1, Week 9	☐
Working portfolio locked in	Term 1, Weeks 10–11	☐
Final audio, visual and statement	Term 3, Weeks 8–9 (target: end of Week 9)	☐
Final submission window	Term 4, Weeks 2–3	☐

MY COMPOSITION PLAN

Working title: _____

Style or genre: _____

I am working: ☐ Alone ☐ In a small group

Sounds and instruments I will use: _____

How long I want it to be: _____

My visual representation will be a: _____

Tools I will use (DAW, notation, other): _____

What do I want people to feel, picture or think when they hear it?

_____

_____

_____

Which 3 or 4 features will make my style clear?

_____

_____

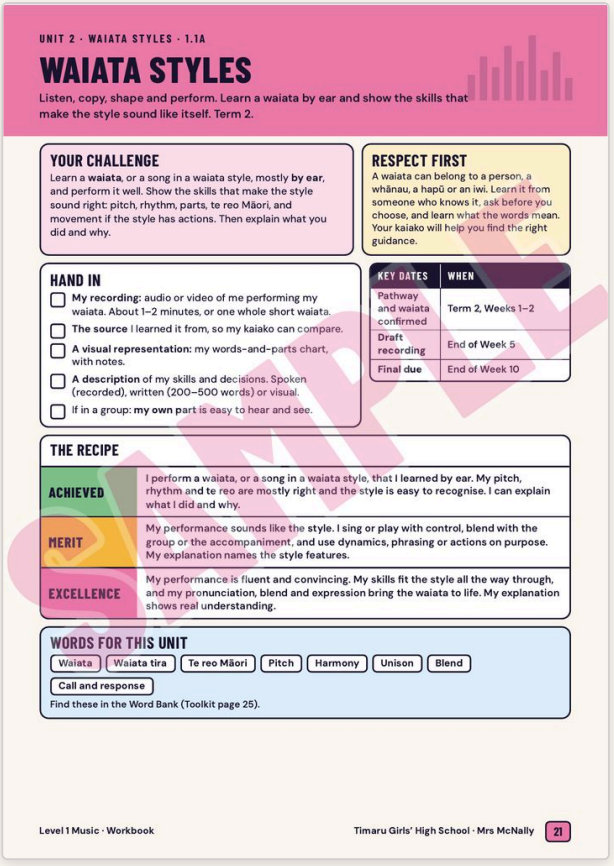
_____

DIRECTION APPROVED Date _____ Initials _____

Level 1 Music · Workbook — Timaru Girls' High School · Mrs McNally — 9

WORKBOOK · PAGE 9 OF 75

1.4 My composition plan



UNIT 2 · WAIATA STYLES · 1.1A

WAIATA STYLES

Listen, copy, shape and perform. Learn a waiata by ear and show the skills that make the style sound like itself. Term 2.

YOUR CHALLENGE

Learn a **waiata**, or a song in a waiata style, mostly **by ear**, and perform it well. Show the skills that make the style sound right: pitch, rhythm, parts, te reo Māori, and movement if the style has actions. Then explain what you did and why.

RESPECT FIRST

A waiata can belong to a person, a whānau, a hapū or an iwi. Learn it from someone who knows it, ask before you choose, and learn what the words mean. Your kaiako will help you find the right guidance.

HAND IN

- ☐ **My recording:** audio or video of me performing my waiata. About 1–2 minutes, or one whole short waiata.
- ☐ **The source** I learned it from, so my kaiako can compare.
- ☐ **A visual representation:** my words-and-parts chart, with notes.
- ☐ **A description** of my skills and decisions. Spoken (recorded), written (200–500 words) or visual.
- ☐ If in a group: **my own part** is easy to hear and see.

KEY DATES	WHEN
Pathway and waiata confirmed	Term 2, Weeks 1–2
Draft recording	End of Week 5
Final due	End of Week 10

THE RECIPE

ACHIEVED	I perform a waiata, or a song in a waiata style, that I learned by ear. My pitch, rhythm and te reo are mostly right and the style is easy to recognise. I can explain what I did and why.
MERIT	My performance sounds like the style. I sing or play with control, blend with the group or the accompaniment, and use dynamics, phrasing or actions on purpose. My explanation names the style features.
EXCELLENCE	My performance is fluent and convincing. My skills fit the style all the way through, and my pronunciation, blend and expression bring the waiata to life. My explanation shows real understanding.

WORDS FOR THIS UNIT

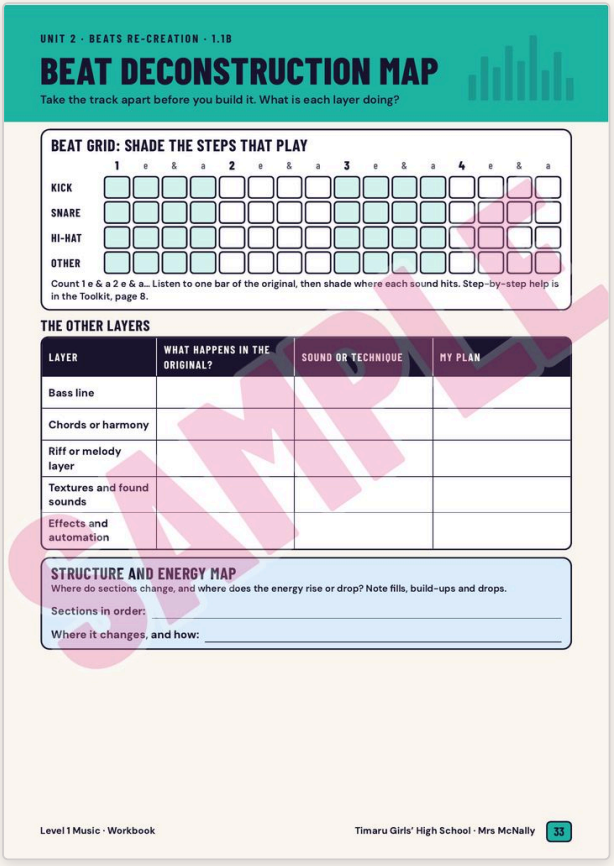
Waiata · Waiata tira · Te reo Māori · Pitch · Harmony · Unison · Blend · Call and response

Find these in the Word Bank (Toolkit page 25).

Level 1 Music · Workbook — Timaru Girls' High School · Mrs McNally — 21

WORKBOOK · PAGE 21 OF 75

1.1A Waiata styles



UNIT 2 · BEATS RE-CREATION · 1.1B

BEAT DECONSTRUCTION MAP

Take the track apart before you build it. What is each layer doing?

BEAT GRID: SHADE THE STEPS THAT PLAY

	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
KICK																
SNARE																
HI-HAT																
OTHER																

Count 1 e & a 2 e & a… Listen to one bar of the original, then shade where each sound hits. Step-by-step help is in the Toolkit, page 8.

THE OTHER LAYERS

LAYER	WHAT HAPPENS IN THE ORIGINAL?	SOUND OR TECHNIQUE	MY PLAN
Bass line			
Chords or harmony			
Riff or melody layer			
Textures and found sounds			
Effects and automation			

STRUCTURE AND ENERGY MAP

Where do sections change, and where does the energy rise or drop? Note fills, build-ups and drops.

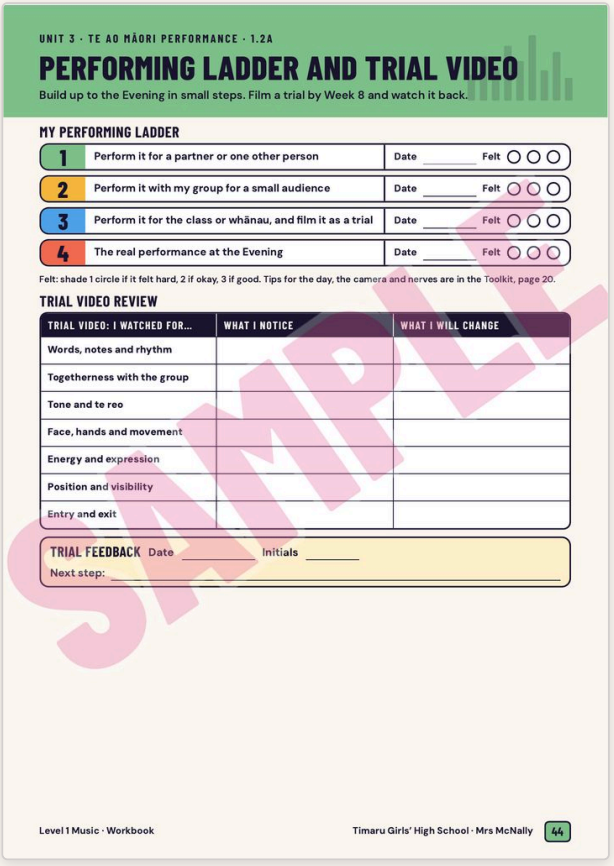
Sections in order: _____

Where it changes, and how: _____

Level 1 Music · Workbook — Timaru Girls' High School · Mrs McNally — 33

WORKBOOK · PAGE 33 OF 75

1.1B Beat deconstruction map



UNIT 3 · TE AO MĀORI PERFORMANCE · 1.2A

PERFORMING LADDER AND TRIAL VIDEO

Build up to the Evening in small steps. Film a trial by Week 8 and watch it back.

MY PERFORMING LADDER

1	Perform it for a partner or one other person	Date _____	Felt ○ ○ ○
2	Perform it with my group for a small audience	Date _____	Felt ○ ○ ○
3	Perform it for the class or whānau, and film it as a trial	Date _____	Felt ○ ○ ○
4	The real performance at the Evening	Date _____	Felt ○ ○ ○

Felt: shade 1 circle if it felt hard, 2 if okay, 3 if good. Tips for the day, the camera and nerves are in the Toolkit, page 20.

TRIAL VIDEO REVIEW

TRIAL VIDEO: I WATCHED FOR…	WHAT I NOTICE	WHAT I WILL CHANGE
Words, notes and rhythm		
Togetherness with the group		
Tone and te reo		
Face, hands and movement		
Energy and expression		
Position and visibility		
Entry and exit		

TRIAL FEEDBACK Date _____ Initials _____

Next step: _____

Level 1 Music · Workbook — Timaru Girls' High School · Mrs McNally — 44

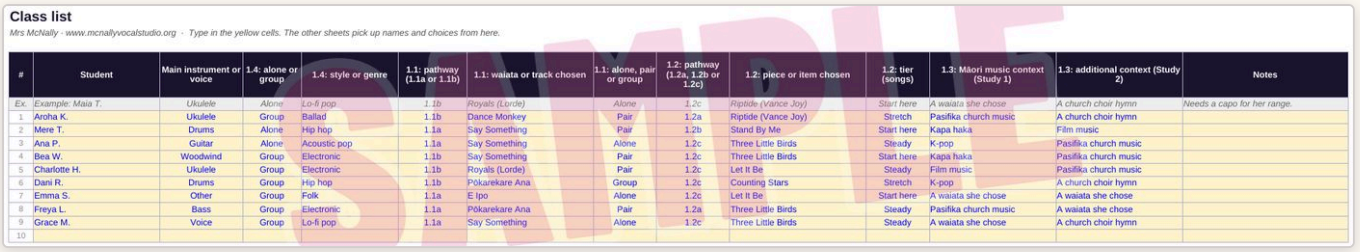
WORKBOOK · PAGE 44 OF 75

1.2A Performing ladder and trial video

SAMPLE

SIGN-OFF TRACKER

The Excel tracker for the whole class, shown here with made-up students.



Class list

Mrs McNally · www.mcnallyvocalstudio.org · Type in the yellow cells. The other sheets pick up names and choices from here.

#	Student	Main instrument or voice	1.4: alone or group	1.4: style or genre	1.1: pathway (1.1a or 1.1b)	1.1: waiata or track chosen	1.1: alone, pair or group	1.2: pathway (1.2a, 1.2b or 1.2c)	1.2: piece or item chosen	1.2: tier (songs)	1.3: Māori music context (Study 1)	1.3: additional context (Study 2)	Notes
Ex.	Example: Maia T.	Ukulele	Alone	Lo-fi pop	1.1b	Royals (Lorde)	Alone	1.2c	Riptide (Vance Joy)	Start here	A waiata she chose	A church choir hymn	Needs a capo for her range.
1	Aroha K.	Ukulele	Group	Ballad	1.1b	Dance Monkey	Pair	1.2a	Riptide (Vance Joy)	Stretch	Pasifika church music	A church choir hymn	
2	Mere T.	Drums	Alone	Hip hop	1.1a	Say Something	Pair	1.2b	Stand By Me	Start here	Kapa haka	Film music	
3	Ana P.	Guitar	Alone	Acoustic pop	1.1a	Say Something	Alone	1.2c	Three Little Birds	Steady	K-pop	Pasifika church music	
4	Bea W.	Woodwind	Group	Electronic	1.1b	Say Something	Pair	1.2c	Three Little Birds	Start here	Kapa haka	Pasifika church music	
5	Charlotte H.	Ukulele	Group	Electronic	1.1b	Royals (Lorde)	Pair	1.2c	Let It Be	Steady	Film music	Pasifika church music	
6	Dani R.	Drums	Group	Hip hop	1.1b	Pōkarekare Ana	Group	1.2c	Counting Stars	Stretch	K-pop	A church choir hymn	
7	Emma S.	Other	Group	Folk	1.1a	E Ipo	Alone	1.2c	Let It Be	Start here	A waiata she chose	A waiata she chose	
8	Freya L.	Bass	Group	Electronic	1.1a	Pōkarekare Ana	Pair	1.2a	Three Little Birds	Steady	Pasifika church music	A waiata she chose	
9	Grace M.	Voice	Group	Lo-fi pop	1.1a	Say Something	Alone	1.2c	Three Little Birds	Steady	A waiata she chose	A church choir hymn	
10													

CLASS LIST TAB

Each student's pathways, pieces and contexts, chosen from drop-down lists.

1.4 Original composition (5 credits)

Mrs McNally · www.mcnallyvocalstudio.org · Type a date or ✓ when you see each piece of evidence. Late items show red once the due date on the Rubric sheet has passed.
Due date (from the Rubric sheet)

#	Student	Style or genre	Alone or group	Direction approved	Checkpoint 1: 2–3 ideas, style, plan	Checkpoint 2: draft audio and visual	Working portfolio locked in	Final audio recording	Visual representation	Statement (150–200 words or spoken)	Group declaration (if in a group)	Submitted	Resubmission (if used)	Evidence items done	Items needed	Evidence complete?	Notes
Ex.	Example: Maia T.	Lo-fi pop	Alone	✓	✓	✓	✓	✓	✓	✓		✓		8	8	Yes	Statement is spoken. Voice memo saved.
1	Aroha K.	Ballad	Group	✓	✓	✓	✓	✓	✓	✓		✓		8	9	Not yet	
2	Mere T.	Hip hop	Alone	✓	✓	✓	✓	✓	✓	✓		✓		8	8	Yes	
3	Ana P.	Acoustic pop	Alone	✓	✓	✓	✓	✓	✓	✓		✓		8	8	Yes	
4	Bea W.	Electronic	Group	✓	✓	✓	✓	✓	✓	✓		✓		8	9	Not yet	
5	Charlotte H.	Electronic	Group	✓	✓	✓	✓	✓	✓	✓		✓		8	9	Not yet	
6	Dani R.	Hip hop	Group	✓	✓	✓	✓	✓	✓	✓				7	9	Not yet	
7	Emma S.	Folk	Group	✓	✓	✓	✓	✓	✓	✓		✓		8	9	Not yet	
8	Freya L.	Electronic	Group	✓	✓	✓	✓	✓	✓					6	9	Not yet	
9	Grace M.	Lo-fi pop	Group	✓	✓	✓	✓	✓	✓	✓		✓		8	9	Not yet	
10																	

1.4 COMPOSITION TAB

Tick or date each piece of evidence. Late items turn red once the due date passes.

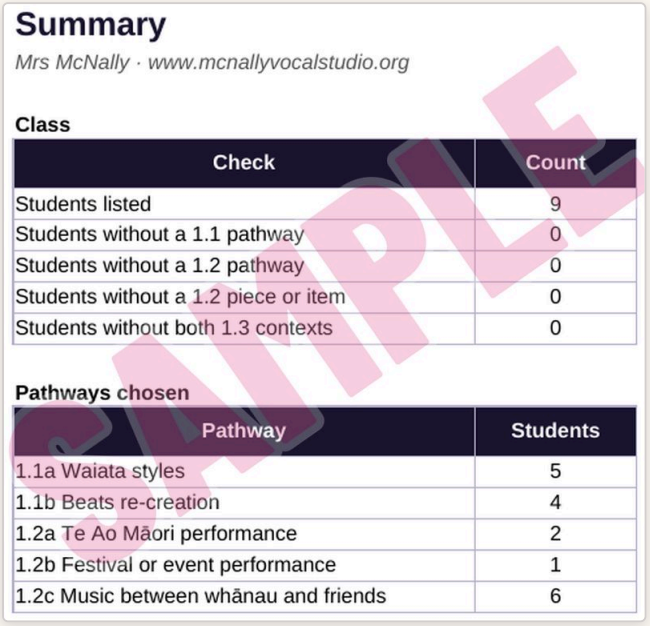
Results

Mrs McNally · www.mcnallyvocalstudio.org · Choose a result for each standard once you have judged the evidence. Credits fill in for you.

#	Student	1.4 result	1.4 date judged	1.1 pathway	1.1 result	1.1 date judged	1.2 pathway	1.2 result	1.2 date judged	1.3 result	1.3 date judged	Credits gained (of 20)	Standards judged (of 4)	Notes
Ex.	Example: Maia T.	Merit		1.1b	Achieved		1.2c	Achieved		Merit		20	4	Nothing to resubmit.
1	Aroha K.	Merit		1.1b	Merit		1.2a	Not yet		Excellence		15	4	
2	Mere T.	Excellence		1.1a	Not yet		1.2b	Achieved		Not yet		10	4	
3	Ana P.	Merit		1.1a	Not yet		1.2c	Not yet		Merit		10	4	
4	Bea W.	Achieved		1.1b	Achieved		1.2c	Achieved		Achieved		20	4	
5	Charlotte H.	Merit		1.1b	Merit		1.2c	Merit		Excellence		20	4	
6	Dani R.	Achieved		1.1b	Merit		1.2c	Achieved		Excellence		20	4	
7	Emma S.	Achieved		1.1a	Achieved		1.2c	Not yet		Achieved		15	4	
8	Freya L.	Achieved		1.1a	Achieved		1.2a	Excellence		Achieved		20	4	
9	Grace M.	Merit		1.1a	Merit		1.2c	Achieved		Achieved		20	4	
10														

RESULTS TAB

Choose a result for each standard. Credits add up for you.



Summary

Mrs McNally · www.mcnallyvocalstudio.org

Class

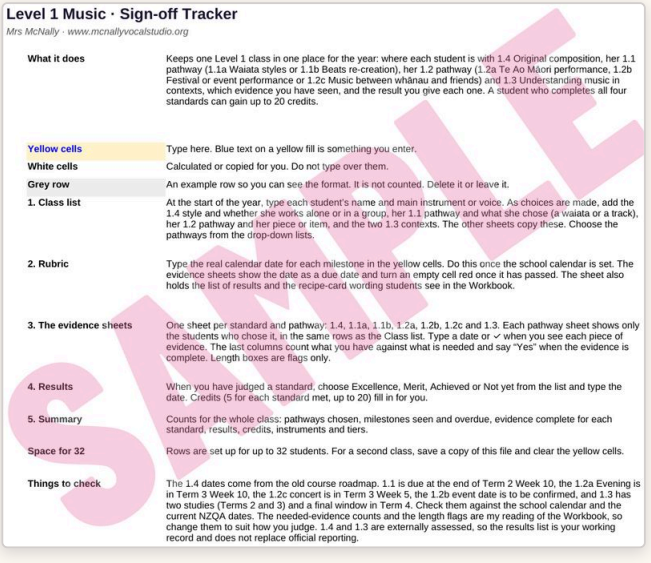
Check	Count
Students listed	9
Students without a 1.1 pathway	0
Students without a 1.2 pathway	0
Students without a 1.2 piece or item	0
Students without both 1.3 contexts	0

Pathways chosen

Pathway	Students
1.1a Waiata styles	5
1.1b Beats re-creation	4
1.2a Te Ao Māori performance	2
1.2b Festival or event performance	1
1.2c Music between whānau and friends	6

SUMMARY TAB

Class counts: pathways chosen, milestones seen and overdue.



Level 1 Music · Sign-off Tracker

Mrs McNally · www.mcnallyvocalstudio.org

What it does	Keeps one Level 1 class in one place for the year: where each student is with 1.4 Original composition, her 1.1 pathway (1.1a Waiata styles or 1.1b Beats re-creation), her 1.2 pathway (1.2a Te Ao Māori performance, 1.2b Festival or event performance or 1.2c Music between whānau and friends) and 1.3 Understanding music in contexts, which evidence you have seen, and the result you give each one. A student who completes all four standards can gain up to 20 credits.
Yellow cells	Type here. Blue text on a yellow fill is something you enter.
White cells	Calculated or copied for you. Do not type over them.
Grey row	An example row so you can see the format. It is not counted. Delete it or leave it.
1. Class list	At the start of the year, type each student's name and main instrument or voice. As choices are made, add the 1.4 style and whether she works alone or in a group, her 1.1 pathway and what she chose (a waiata or a track), her 1.2 pathway and her piece or item, and the two 1.3 contexts. The other sheets copy these. Choose the pathways from the drop-down lists.
2. Rubric	Type the real calendar date for each milestone in the yellow cells. Do this once the school calendar is set. The evidence sheets show the date as a due date and turn an empty cell red once it has passed. The sheet also holds the list of results and the recipe-card wording students see in the Workbook.
3. The evidence sheets	One sheet per standard and pathway: 1.4, 1.1a, 1.1b, 1.2a, 1.2b, 1.2c and 1.3. Each pathway sheet shows only the students who chose it, in the same rows as the Class list. Type a date or ✓ when you see each piece of evidence. The last columns count what you have against what is needed and say "Yes" when the evidence is complete. Length boxes are flags only.
4. Results	When you have judged a standard, choose Excellence, Merit, Achieved or Not yet from the list and type the date. Credits (5 for each standard met, up to 20) fill in for you.
5. Summary	Counts for the whole class: pathways chosen, milestones seen and overdue, evidence complete for each standard, results, credits, instruments and tiers.
Space for 32	Rows are set up for up to 32 students. For a second class, save a copy of this file and clear the yellow cells.
Things to check	The 1.4 dates come from the old course roadmap. 1.1 is due at the end of Term 2 Week 10, the 1.2a Evening is in Term 3 Week 10, the 1.2c concert is in Term 3 Week 5, the 1.2b event date is to be confirmed, and 1.3 has two studies (Terms 2 and 3) and a final window in Term 4. Check them against the school calendar and the current NZQA dates. The needed-evidence counts and the length flags are my reading of the Workbook, so change them to suit how you judge. 1.4 and 1.3 are externally assessed, so the results list is your working record and does not replace official reporting.

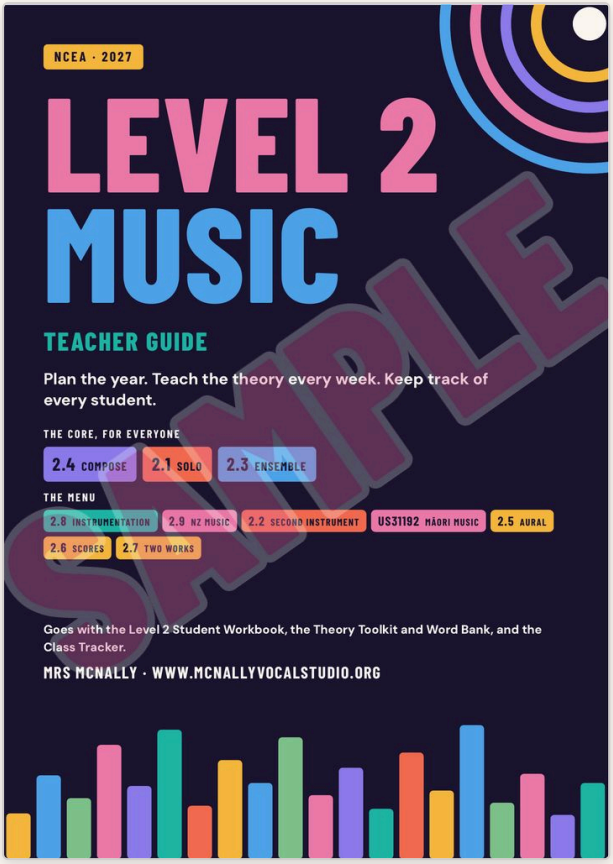
HOW TO USE TAB

Every tracker opens with a one-page guide.

SAMPLE

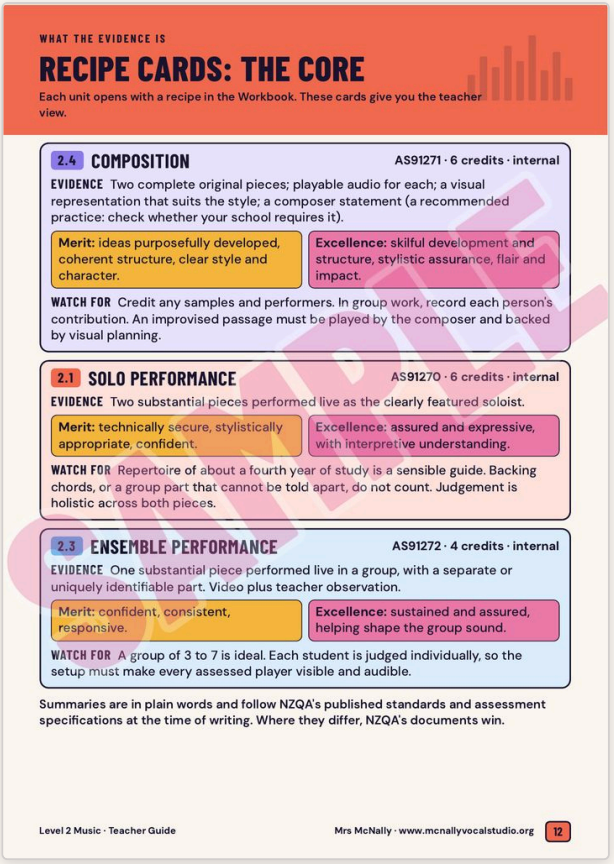
TEACHER GUIDE AND TOOLKIT

The teacher guide, with reference pages from the Theory Toolkit and Word Bank.



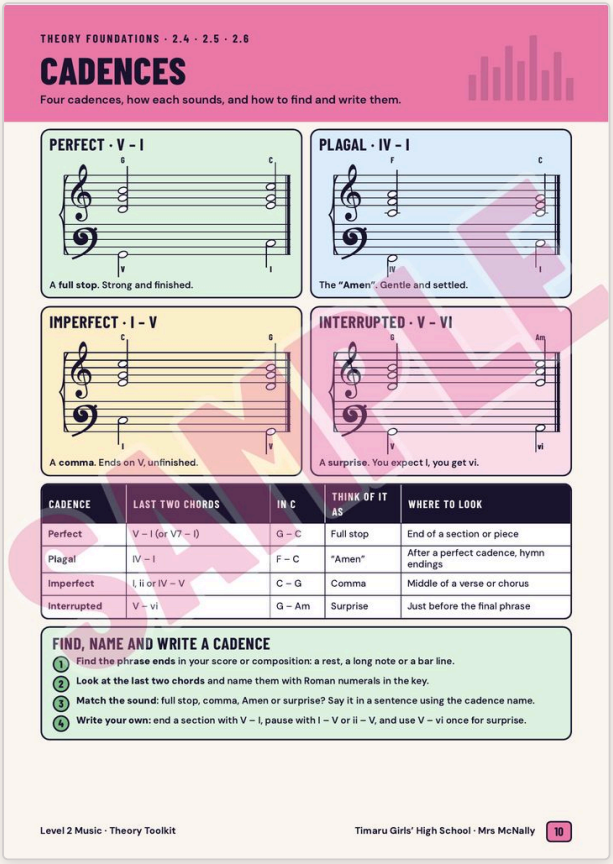
TEACHER GUIDE · PAGE 1 OF 19

Cover



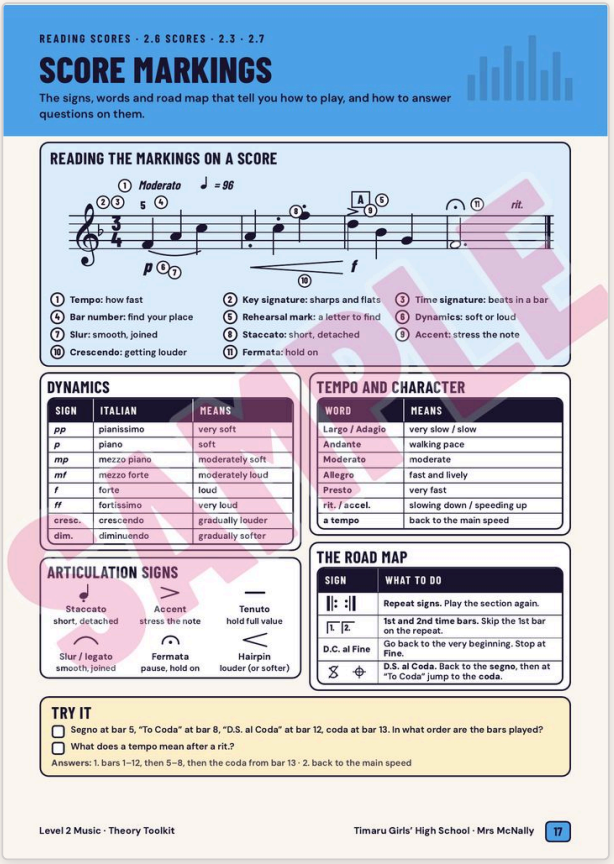
TEACHER GUIDE · PAGE 12 OF 19

Recipe cards: the core



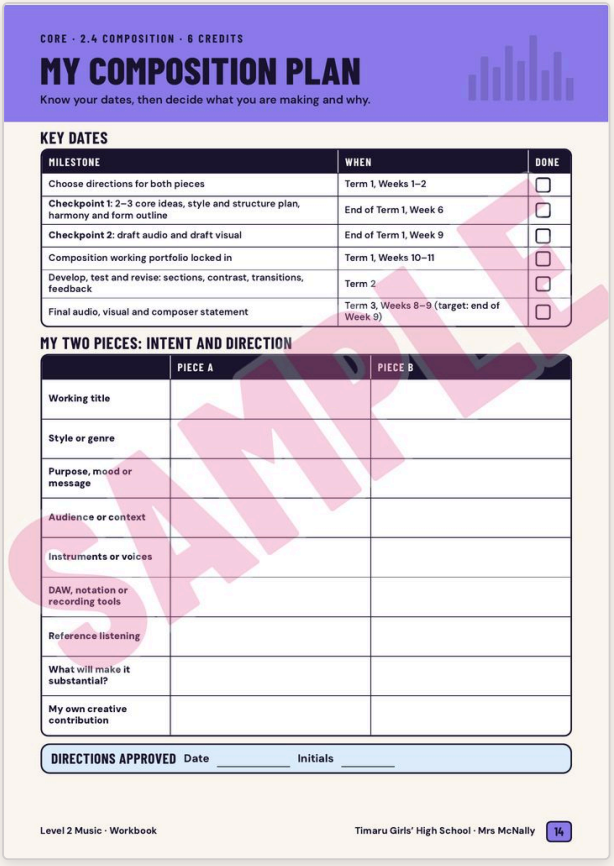
THEORY TOOLKIT · PAGE 10 OF 76

Cadences



THEORY TOOLKIT · PAGE 17 OF 76

Score markings



CORE · 2.4 COMPOSITION · 6 CREDITS

MY COMPOSITION PLAN

Know your dates, then decide what you are making and why.

KEY DATES

MILESTONE	WHEN	DONE
Choose directions for both pieces	Term 1, Weeks 1–2	☐
Checkpoint 1: 2–3 core ideas, style and structure plan, harmony and form outline	End of Term 1, Week 6	☐
Checkpoint 2: draft audio and draft visual	End of Term 1, Week 9	☐
Composition working portfolio locked in	Term 1, Weeks 10–11	☐
Develop, test and revise: sections, contrast, transitions, feedback	Term 2	☐
Final audio, visual and composer statement	Term 3, Weeks 8–9 (target: end of Week 9)	☐

MY TWO PIECES: INTENT AND DIRECTION

	PIECE A	PIECE B
Working title		
Style or genre		
Purpose, mood or message		
Audience or context		
Instruments or voices		
DAW, notation or recording tools		
Reference listening		
What will make it substantial?		
My own creative contribution		

DIRECTIONS APPROVED Date _____ Initials _____

Level 2 Music · Workbook — Timaru Girls' High School · Mrs McNally — 14

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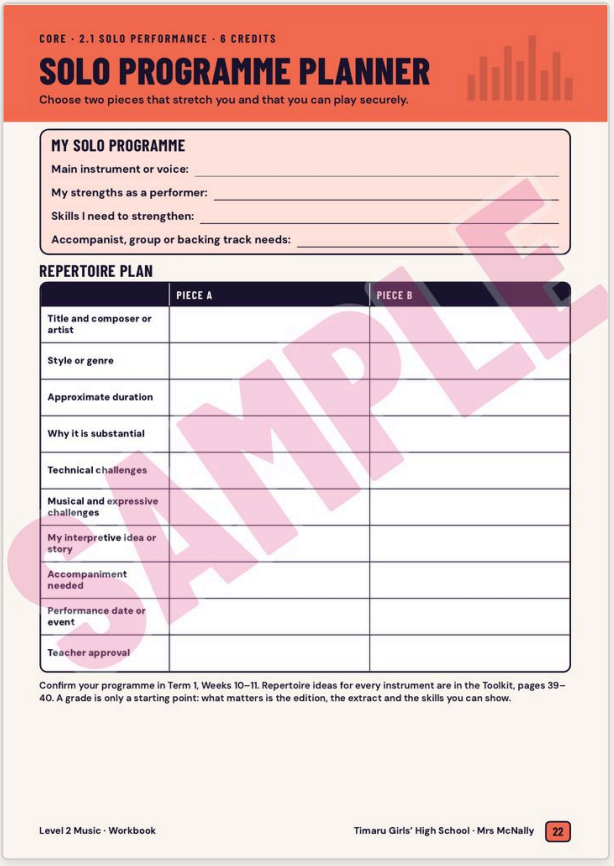
2.4 My composition plan



CORE · 2.1 SOLO PERFORMANCE · 6 CREDITS

SOLO PROGRAMME PLANNER

Choose two pieces that stretch you and that you can play securely.

MY SOLO PROGRAMME

Main instrument or voice: _____

My strengths as a performer: _____

Skills I need to strengthen: _____

Accompanist, group or backing track needs: _____

REPERTOIRE PLAN

	PIECE A	PIECE B
Title and composer or artist		
Style or genre		
Approximate duration		
Why it is substantial		
Technical challenges		
Musical and expressive challenges		
My interpretive idea or story		
Accompaniment needed		
Performance date or event		
Teacher approval		

Confirm your programme in Term 1, Weeks 10–11. Repertoire ideas for every instrument are in the Toolkit, pages 39–40. A grade is only a starting point: what matters is the edition, the extract and the skills you can show.

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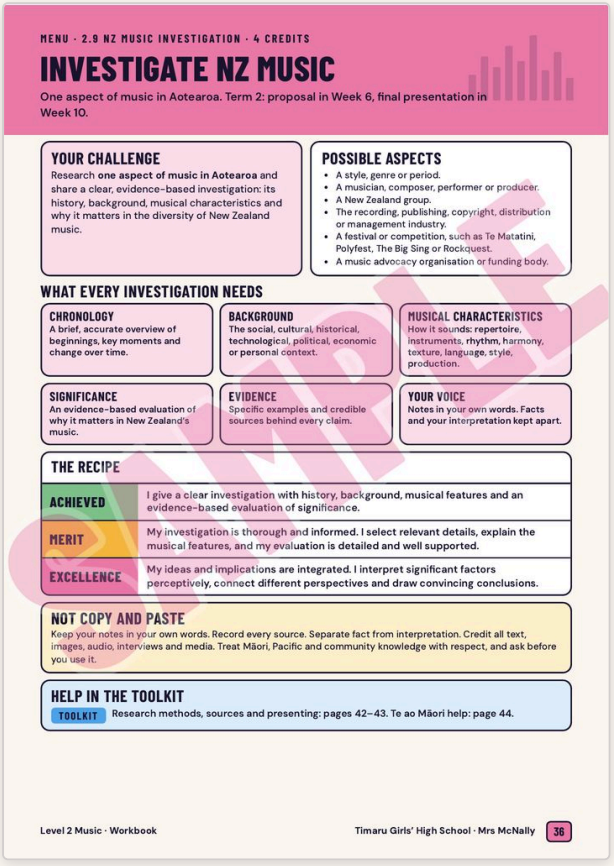
2.1 Solo programme planner



MENU · 2.9 NZ MUSIC INVESTIGATION · 4 CREDITS

INVESTIGATE NZ MUSIC

One aspect of music in Aotearoa. Term 2: proposal in Week 6, final presentation in Week 10.

YOUR CHALLENGE
Research **one aspect of music in Aotearoa** and share a clear, evidence-based investigation: its history, background, musical characteristics and why it matters in the diversity of New Zealand music.

POSSIBLE ASPECTS
- A style, genre or period.
- A musician, composer, performer or producer.
- A New Zealand group.
- The recording, publishing, copyright, distribution or management industry.
- A festival or competition, such as Te Matatini, Polyfest, The Big Sing or Rockquest.
- A music advocacy organisation or funding body.

WHAT EVERY INVESTIGATION NEEDS

CHRONOLOGY — A brief, accurate overview of beginnings, key moments and change over time.

BACKGROUND — The social, cultural, historical, technological, political, economic or personal context.

MUSICAL CHARACTERISTICS — How it sounds: repertoire, instruments, rhythm, harmony, texture, language, style, production.

SIGNIFICANCE — An evidence-based evaluation of why it matters in New Zealand's music.

EVIDENCE — Specific examples and credible sources behind every claim.

YOUR VOICE — Notes in your own words. Facts and your interpretation kept apart.

THE RECIPE

ACHIEVED	I give a clear investigation with history, background, musical features and an evidence-based evaluation of significance.
MERIT	My investigation is thorough and informed. I select relevant details, explain the musical features, and my evaluation is detailed and well supported.
EXCELLENCE	My ideas and implications are integrated. I interpret significant factors perceptively, connect different perspectives and draw convincing conclusions.

NOT COPY AND PASTE
Keep your notes in your own words. Record every source. Separate fact from interpretation. Credit all text, images, audio, interviews and media. Treat Māori, Pacific and community knowledge with respect, and ask before you use it.

HELP IN THE TOOLKIT
TOOLKIT Research methods, sources and presenting: pages 42–43. Te ao Māori help: page 44.

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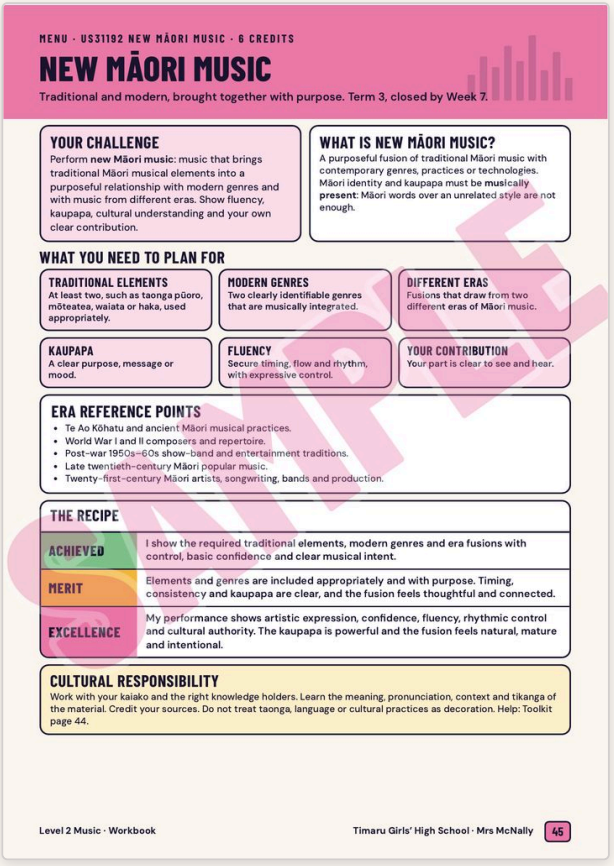
2.9 Investigate NZ music



MENU · US31192 NEW MĀORI MUSIC · 6 CREDITS

NEW MĀORI MUSIC

Traditional and modern, brought together with purpose. Term 3, closed by Week 7.

YOUR CHALLENGE
Perform **new Māori music**: music that brings traditional Māori musical elements into a purposeful relationship with modern genres and with music from different eras. Show fluency, kaupapa, cultural understanding and your own clear contribution.

WHAT IS NEW MĀORI MUSIC?
A purposeful fusion of traditional Māori music with contemporary genres, practices or technologies. Māori identity and kaupapa must be **musically present**: Māori words over an unrelated style are not enough.

WHAT YOU NEED TO PLAN FOR

TRADITIONAL ELEMENTS — At least two, such as taonga pūoro, mōteatea, waiata or haka, used appropriately.

MODERN GENRES — Two clearly identifiable genres that are musically integrated.

DIFFERENT ERAS — Fusions that draw from two different eras of Māori music.

KAUPAPA — A clear purpose, message or mood.

FLUENCY — Secure timing, flow and rhythm, with expressive control.

YOUR CONTRIBUTION — Your part is clear to see and hear.

ERA REFERENCE POINTS
- Te Ao Kōhatu and ancient Māori musical practices.
- World War I and II composers and repertoire.
- Post-war 1950s–60s show-band and entertainment traditions.
- Late twentieth-century Māori popular music.
- Twenty-first-century Māori artists, songwriting, bands and production.

THE RECIPE

ACHIEVED	I show the required traditional elements, modern genres and era fusions with control, basic confidence and clear musical intent.
MERIT	Elements and genres are included appropriately and with purpose. Timing, consistency and kaupapa are clear, and the fusion feels thoughtful and connected.
EXCELLENCE	My performance shows artistic expression, confidence, fluency, rhythmic control and cultural authority. The kaupapa is powerful and the fusion feels natural, mature and intentional.

CULTURAL RESPONSIBILITY
Work with your kaiako and the right knowledge holders. Learn the meaning, pronunciation, context and tikanga of the material. Credit your sources. Do not treat taonga, language or cultural practices as decoration. Help: Toolkit page 44.

Level 2 Music · Workbook — Timaru Girls' High School · Mrs McNally — 45

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US31192 New Māori music

SAMPLE

SIGN-OFF TRACKER

The Excel tracker for the whole class, shown here with made-up students.

Pathways and credits

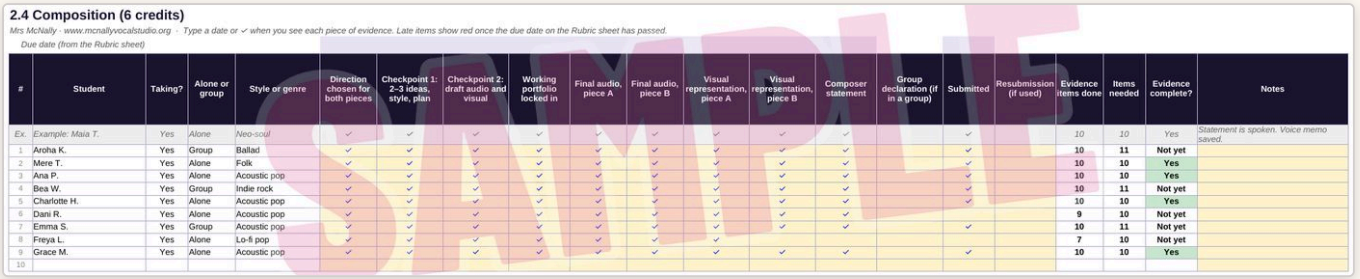
Mrs McNally · www.mcnallyvocalstudio.org · Core units are filled in for everyone. Type Yes under each menu unit a student is taking. The sheet names her package and checks her credits.

Credits (from Rubric): 6 | 6 | 4 | 4 | 4 | 3 | 6 | 4 | 4 | 6

#	Student	Package (detected)	2.4 Composition	2.1 Solo	2.3 Ensemble	2.8 Instrumentation	2.9 NZ music	2.2 2nd instrument	US31192 Māori music	2.5 Aural	2.6 Scores	2.7 Two works	Internal credits planned	External credits planned	Total planned	Against the guide	At least one exam?	Notes
Ex.	Example: Maia T.	Balanced	Yes	Yes	Yes	Yes	Yes				Yes		24	4	28	In guide	Yes	Balanced package.
1	Aroha K.	**Balanced**	Yes	Yes	Yes	Yes	Yes				Yes		**24**	**4**	**28**	**In guide**	**Yes**	
2	Mere T.	**Balanced**	Yes	Yes	Yes	Yes	Yes				Yes		**24**	**4**	**28**	**In guide**	**Yes**	
3	Ana P.	**Balanced**	Yes	Yes	Yes	Yes	Yes				Yes		**24**	**4**	**28**	**In guide**	**Yes**	
4	Bea W.	**Balanced**	Yes	Yes	Yes	Yes	Yes				Yes		**24**	**4**	**28**	**In guide**	**Yes**	
5	Charlotte H.	**Balanced**	Yes	Yes	Yes	Yes	Yes				Yes		**24**	**4**	**28**	**In guide**	**Yes**	
6	Dani R.	**Balanced**	Yes	Yes	Yes	Yes	Yes				Yes		**24**	**4**	**28**	**In guide**	**Yes**	
7	Emma S.	**Balanced**	Yes	Yes	Yes	Yes	Yes				Yes		**24**	**4**	**28**	**In guide**	**Yes**	
8	Freya L.	**Balanced**	Yes	Yes	Yes	Yes	Yes				Yes		**24**	**4**	**28**	**In guide**	**Yes**	
9	Grace M.	**Balanced**	Yes	Yes	Yes	Yes	Yes				Yes		**24**	**4**	**28**	**In guide**	**Yes**	
10																		

PATHWAYS TAB

Each student's package is detected from the units chosen, and checked against the credit guide.



2.4 Composition (6 credits)

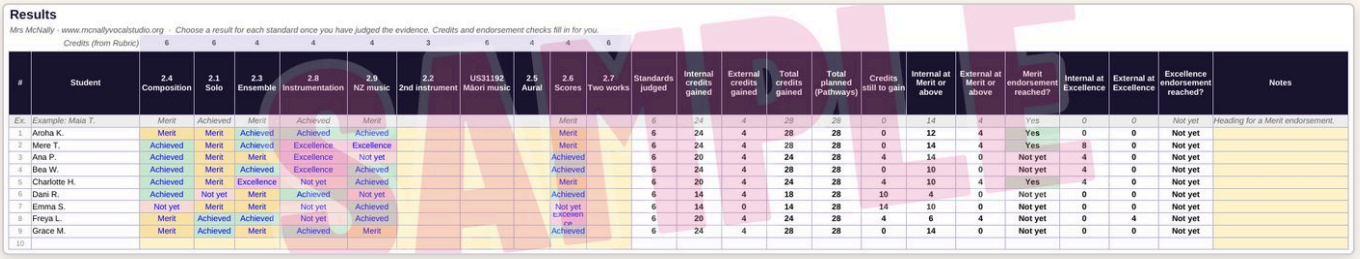
Mrs McNally · www.mcnallyvocalstudio.org · Type a date or ✓ when you see each piece of evidence. Late items show red once the due date on the Rubric sheet has passed.

Due date (from the Rubric sheet)

#	Student	Taking?	Alone or group	Style or genre	Direction chosen for both pieces	Checkpoint 1: 2–3 ideas, style, plan	Checkpoint 2: draft audio and visual	Working portfolio locked in	Final audio, piece A	Final audio, piece B	Visual representation, piece A	Visual representation, piece B	Composer statement	Group declaration (if in a group)	Submitted	Resubmission (if used)	Evidence items done	Items needed	Evidence complete?	Notes
Ex.	Example: Maia T.	Yes	Alone	Neo-soul	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		10	10	Yes	Statement is spoken. Voice memo saved.
1	Aroha K.	Yes	Group	Ballad	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		10	11	Not yet	
2	Mere T.	Yes	Alone	Folk	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		10	10	Yes	
3	Ana P.	Yes	Alone	Acoustic pop	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		10	10	Yes	
4	Bea W.	Yes	Group	Indie rock	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		10	11	Not yet	
5	Charlotte H.	Yes	Alone	Acoustic pop	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		10	10	Yes	
6	Dani R.	Yes	Alone	Acoustic pop	✓	✓	✓	✓	✓	✓	✓	✓	✓				9	10	Not yet	
7	Emma S.	Yes	Group	Acoustic pop	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		10	11	Not yet	
8	Freya L.	Yes	Alone	Lo-fi pop	✓	✓	✓	✓	✓	✓	✓	✓					7	10	Not yet	
9	Grace M.	Yes	Alone	Acoustic pop	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		10	10	Yes	
10																				

2.4 COMPOSITION TAB

Tick or date each piece of evidence. Late items turn red once the due date passes.



Results

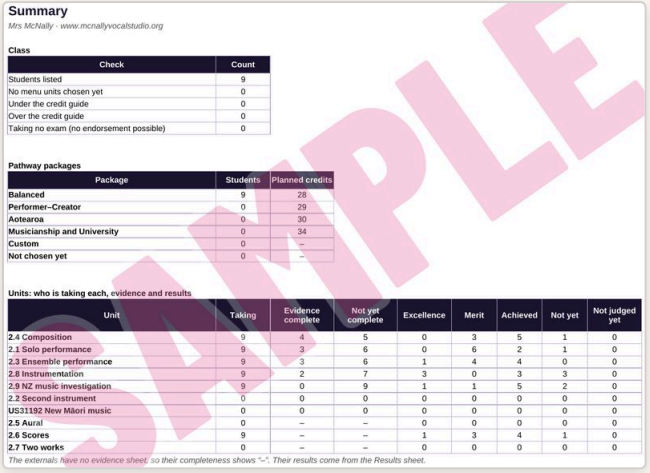
Mrs McNally · www.mcnallyvocalstudio.org · Choose a result for each standard once you have judged the evidence. Credits and endorsement checks fill in for you.

Credits (from Rubric): 6 | 6 | 4 | 4 | 4 | 3 | 6 | 4 | 4 | 6

#	Student	2.4 Composition	2.1 Solo	2.3 Ensemble	2.8 Instrumentation	2.9 NZ music	2.2 2nd instrument	US31192 Māori music	2.5 Aural	2.6 Scores	2.7 Two works	Standards judged	Internal credits gained	External credits gained	Total credits gained	Total planned (Pathways)	Credits still to gain	Internal at Merit or above	External at Merit or above	Merit endorsement reached?	Internal at Excellence	External at Excellence	Excellence endorsement reached?	Notes
Ex.	Example: Maia T.	Merit	Achieved	Merit	Achieved	Merit				Merit		6	24	4	28	28	0	14	4	Yes	0	0	Not yet	Heading for a Merit endorsement.
1	Aroha K.	Merit	Merit	Achieved	Achieved	Achieved				Merit		6	24	4	28	28	0	12	4	Yes	0	0	Not yet	
2	Mere T.	Achieved	Merit	Achieved	Excellence	Excellence				Merit		6	24	4	28	28	0	14	4	Yes	8	0	Not yet	
3	Ana P.	Achieved	Merit	Merit	Excellence	Not yet				Achieved		6	20	4	24	28	4	14	0	Not yet	4	0	Not yet	
4	Bea W.	Achieved	Merit	Achieved	Excellence	Achieved				Achieved		6	24	4	28	28	0	10	0	Not yet	4	0	Not yet	
5	Charlotte H.	Achieved	Merit	Excellence	Not yet	Achieved				Merit		6	20	4	24	28	4	10	4	Yes	4	0	Not yet	
6	Dani R.	Achieved	Not yet	Merit	Achieved	Not yet				Achieved		6	14	4	18	28	10	4	0	Not yet	0	0	Not yet	
7	Emma S.	Not yet	Merit	Merit	Not yet	Achieved				Not yet		6	14	0	14	28	14	10	0	Not yet	0	0	Not yet	
8	Freya L.	Merit	Achieved	Achieved	Not yet	Achieved				Not yet exceeds		6	20	4	24	28	4	6	4	Not yet	0	4	Not yet	
9	Grace M.	Merit	Achieved	Merit	Achieved	Merit				Achieved		6	24	4	28	28	0	14	0	Not yet	0	0	Not yet	
10																								

RESULTS TAB

A result for every standard. Credits and endorsement checks fill in for you.



Summary

Mrs McNally · www.mcnallyvocalstudio.org

Class

Check	Count
Students listed	9
No menu units chosen yet	0
Under the credit guide	0
Over the credit guide	0
Taking no exam (no endorsement possible)	0

Pathway packages

Package	Students	Planned credits
Balanced	9	28
Performer–Creator	0	29
Aotearoa	0	30
Musicianship and University	0	34
Custom	0	–
Not chosen yet	0	–

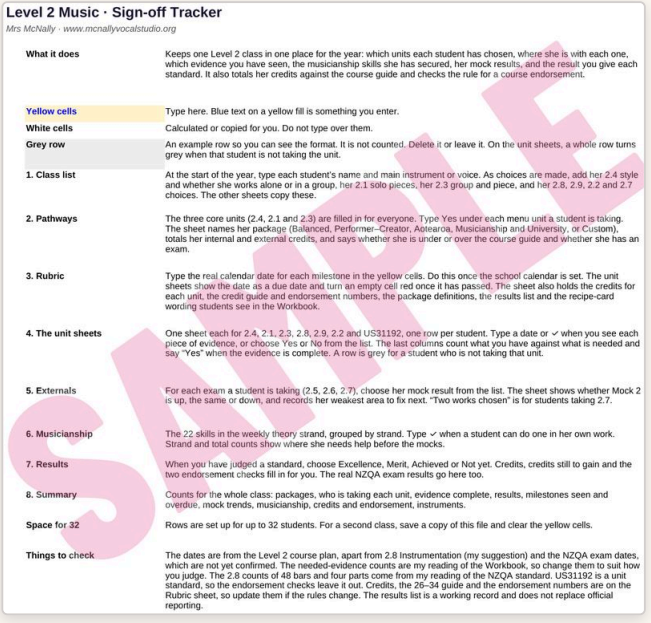
Units: who is taking each, evidence and results

Unit	Taking	Evidence complete	Not yet complete	Excellence	Merit	Achieved	Not yet	Not judged yet
2.4 Composition	9	4	5	0	3	5	1	0
2.1 Solo performance	9	3	6	0	6	2	1	0
2.3 Ensemble performance	9	3	6	1	4	4	0	0
2.8 Instrumentation	9	2	7	3	0	3	3	0
2.9 NZ music investigation	9	0	9	1	1	5	2	0
2.2 Second instrument	0	0	0	0	0	0	0	0
US31192 New Māori music	0	0	0	0	0	0	0	0
2.5 Aural	0	–	–	0	0	0	0	0
2.6 Scores	9	–	–	1	3	4	1	0
2.7 Two works	0	–	–	0	0	0	0	0

The externals have no evidence sheet, so their completeness shows "–". Their results come from the Results sheet.

SUMMARY TAB

Class counts: packages, units taken, evidence and results.



Level 2 Music · Sign-off Tracker

Mrs McNally · www.mcnallyvocalstudio.org

What it does	Keeps one Level 2 class in one place for the year: which units each student has chosen, where she is with each one, which evidence you have seen, the musicianship skills she has secured, her mock results, and the result you give each standard. It also totals her credits against the course guide and checks the rule for a course endorsement.
Yellow cells	Type here. Blue text on a yellow fill is something you enter.
White cells	Calculated or copied for you. Do not type over them.
Grey row	An example row so you can see the format. It is not counted. Delete it or leave it. On the unit sheets, a whole row turns grey when that student is not taking the unit.
1. Class list	At the start of the year, type each student's name and main instrument or voice. As choices are made, add her 2.4 style and whether she works alone or in a group, her 2.1 solo pieces, her 2.3 group and piece, and her 2.8, 2.9, 2.2 and 2.7 choices. The other sheets copy these.
2. Pathways	The three core units (2.4, 2.1 and 2.3) are filled in for everyone. Type Yes under each menu unit a student is taking. The sheet names her package (Balanced, Performer–Creator, Aotearoa, Musicianship and University, or Custom), totals her internal and external credits, and says whether she is under or over the course guide and whether she has an exam.
3. Rubric	Type the real calendar date for each milestone in the yellow cells. Do this once the school calendar is set. The unit sheets show the date as a due date and turn an empty cell red once it has passed. The sheet also holds the credits for each unit, the credit guide and endorsement numbers, the package definitions, the results list and the recipe-card wording students see in the Workbook.
4. The unit sheets	One sheet each for 2.4, 2.1, 2.3, 2.8, 2.9, 2.2 and US31192, one row per student. Type a date or ✓ when you see each piece of evidence, or choose Yes or No from the list. The last columns count what you have against what is needed and say "Yes" when the evidence is complete. A row is grey for a student who is not taking that unit.
5. Externals	For each exam a student is taking (2.5, 2.6, 2.7), choose her mock result from the list. The sheet shows whether Mock 2 is up, the same or down, and records her weakest area to fix next. "Two works chosen" is for students taking 2.7.
6. Musicianship	The 22 skills in the weekly theory strand, grouped by strand. Type ✓ when a student can do one in her own work. Strand and total counts show where she needs help before the mocks.
7. Results	When you have judged a standard, choose Excellence, Merit, Achieved or Not yet. Credits, credits still to gain and the two endorsement checks fill in for you. The real NZQA exam results go here too.
8. Summary	Counts for the whole class: packages, who is taking each unit, evidence complete, results, milestones seen and overdue, mock trends, musicianship, credits and endorsement, instruments.
Space for 32	Rows are set up for up to 32 students. For a second class, save a copy of this file and clear the yellow cells.
Things to check	The dates are from the Level 2 course plan, apart from 2.8 Instrumentation (my suggestion) and the NZQA exam dates, which are not yet confirmed. The needed-evidence counts are my reading of the Workbook, so change them to suit how you judge. The 2.8 counts of 48 bars and four parts come from my reading of the NZQA standard. US31192 is a unit standard, so the endorsement checks leave it out. Credits, the 26–34 guide and the endorsement numbers are on the Rubric sheet, so update them if the rules change. The results list is a working record and does not replace official reporting.

HOW TO USE TAB

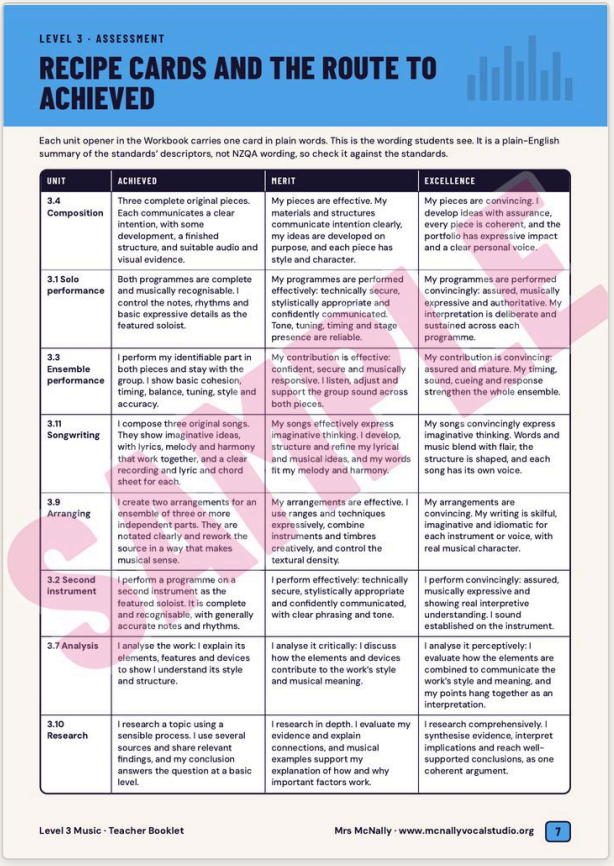
Every tracker opens with a one-page guide.

SAMPLE

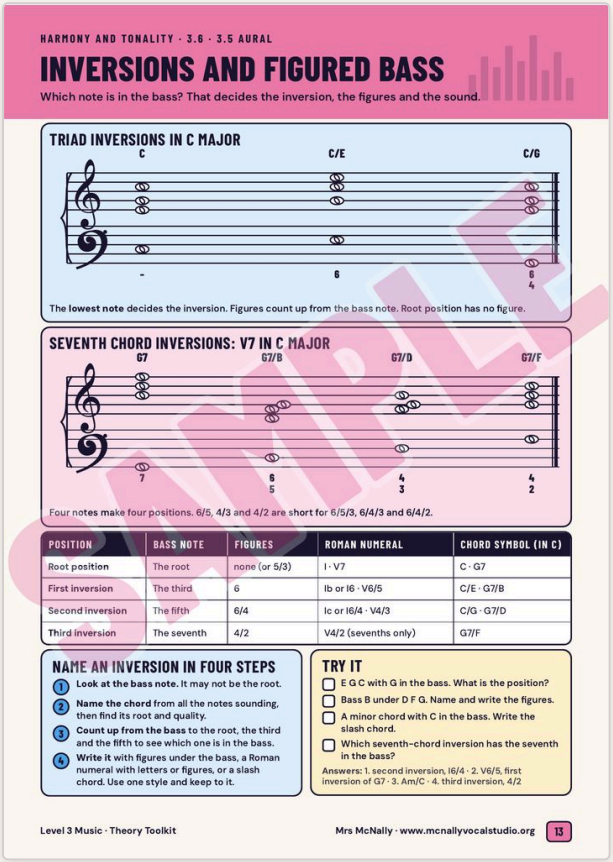
TEACHER BOOKLET AND TOOLKIT

The teacher booklet, with reference pages from the Theory Toolkit and Word Bank.

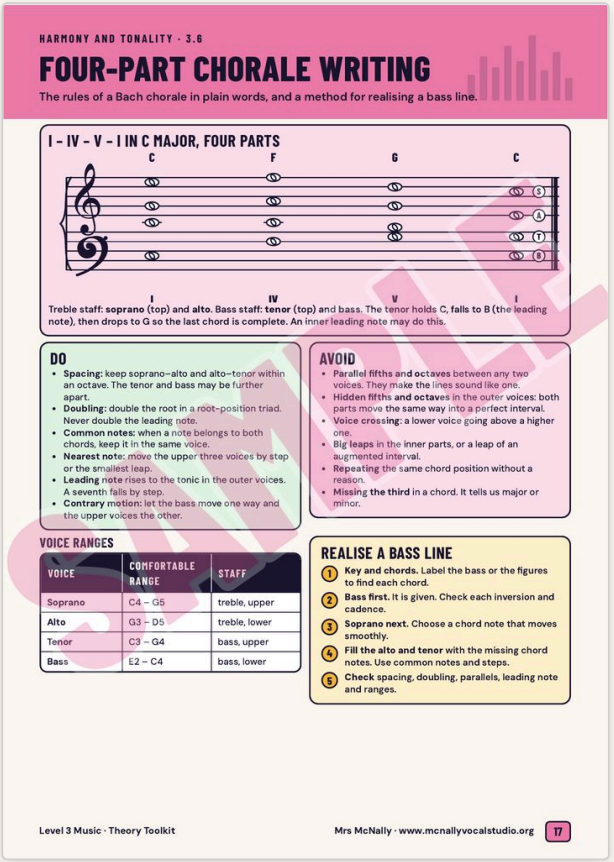
TEACHER BOOKLET · PAGE 1 OF 13
Cover



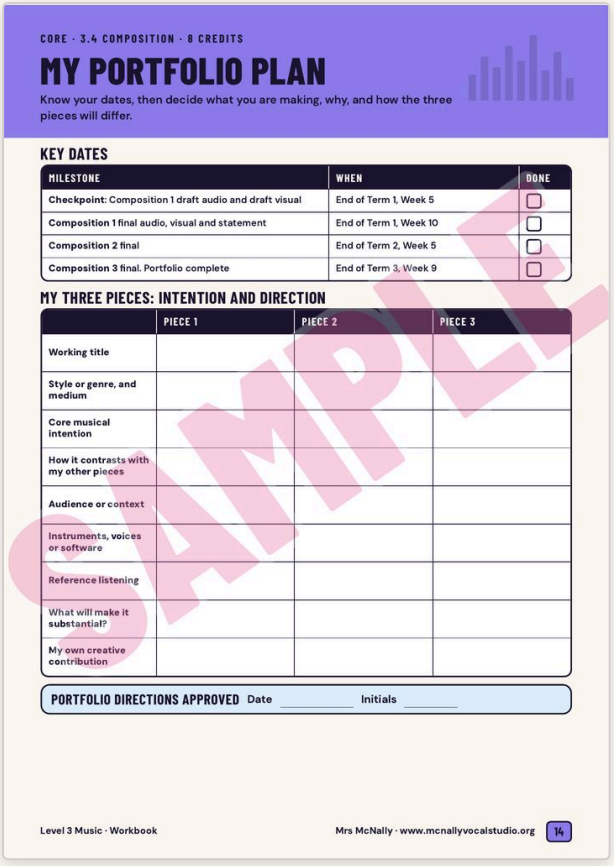
TEACHER BOOKLET · PAGE 7 OF 13
Recipe cards and the route to Achieved



THEORY TOOLKIT · PAGE 13 OF 103
Inversions and figured bass



THEORY TOOLKIT · PAGE 17 OF 103
Four-part chorale writing



CORE · 3.4 COMPOSITION · 8 CREDITS

MY PORTFOLIO PLAN

Know your dates, then decide what you are making, why, and how the three pieces will differ.

KEY DATES

MILESTONE	WHEN	DONE
Checkpoint: Composition 1 draft audio and draft visual	End of Term 1, Week 5	☐
Composition 1 final audio, visual and statement	End of Term 1, Week 10	☐
Composition 2 final	End of Term 2, Week 5	☐
Composition 3 final. Portfolio complete	End of Term 3, Week 9	☐

MY THREE PIECES: INTENTION AND DIRECTION

	PIECE 1	PIECE 2	PIECE 3
Working title			
Style or genre, and medium			
Core musical intention			
How it contrasts with my other pieces			
Audience or context			
Instruments, voices or software			
Reference listening			
What will make it substantial?			
My own creative contribution			

PORTFOLIO DIRECTIONS APPROVED Date _____ Initials _____

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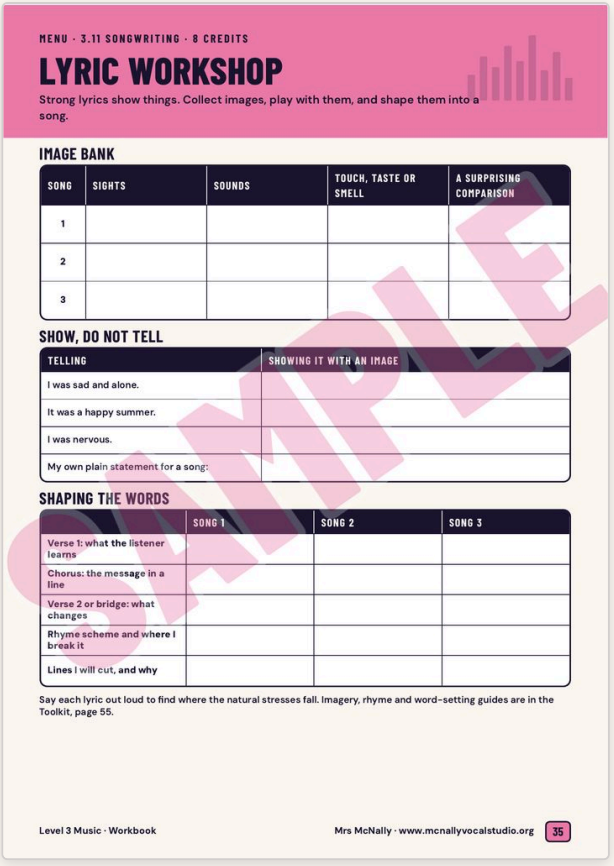
WORKBOOK · PAGE 14 OF 67
3.4 My portfolio plan



MENU · 3.11 SONGWRITING · 8 CREDITS

LYRIC WORKSHOP

Strong lyrics show things. Collect images, play with them, and shape them into a song.

IMAGE BANK

SONG	SIGHTS	SOUNDS	TOUCH, TASTE OR SMELL	A SURPRISING COMPARISON
1				
2				
3				

SHOW, DO NOT TELL

TELLING	SHOWING IT WITH AN IMAGE
I was sad and alone.	
It was a happy summer.	
I was nervous.	
My own plain statement for a song:	

SHAPING THE WORDS

	SONG 1	SONG 2	SONG 3
Verse 1: what the listener learns			
Chorus: the message in a line			
Verse 2 or bridge: what changes			
Rhyme scheme and where I break it			
Lines I will cut, **and why**			

Say each lyric out loud to find where the natural stresses fall. Imagery, rhyme and word-setting guides are in the Toolkit, page 55.

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WORKBOOK · PAGE 35 OF 67
3.11 Lyric workshop

MENU · 3.9 ARRANGING · 4 CREDITS

TEXTURE AND DENSITY PLAN

Plan the whole arrangement before you write it: who plays where, and how thick it gets.

SECTION PLAN (ARRANGEMENT 1)

SECTION	BARS	WHAT THE SOURCE IS DOING	WHO PLAYS WHAT	DENSITY (THIN, MEDIUM, FULL)	TIMBRE IDEA

WHO PLAYS WHEN

INSTRUMENT

Write the section names or bar numbers across the top, then shade the boxes where each instrument plays. Shade fewer for thin texture, more for full. Do the same for arrangement 2 on a copy of this page.

REPEATS SCORED DIFFERENTLY

REPEATED SECTION	FIRST TIME: HOW I SCORE IT	REPEAT: HOW I SCORE IT DIFFERENTLY

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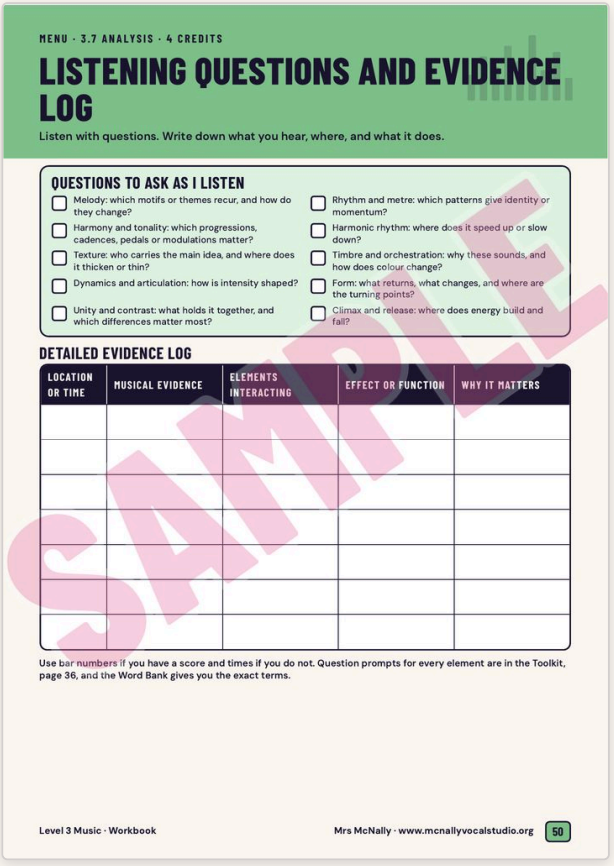
WORKBOOK · PAGE 41 OF 67
3.9 Texture and density plan



MENU · 3.7 ANALYSIS · 4 CREDITS

LISTENING QUESTIONS AND EVIDENCE LOG

Listen with questions. Write down what you hear, where, and what it does.

QUESTIONS TO ASK AS I LISTEN

- ☐ Melody: which motifs or themes recur, and how do they change?
- ☐ Harmony and tonality: which progressions, cadences, pedals or modulations matter?
- ☐ Texture: who carries the main idea, and where does it thicken or thin?
- ☐ Dynamics and articulation: how is intensity shaped?
- ☐ Unity and contrast: what holds it together, and which differences matter most?
- ☐ Rhythm and metre: which patterns give identity or momentum?
- ☐ Harmonic rhythm: where does it speed up or slow down?
- ☐ Timbre and orchestration: why these sounds, and how does colour change?
- ☐ Form: what returns, what changes, and where are the turning points?
- ☐ Climax and release: where does energy build and fall?

DETAILED EVIDENCE LOG

LOCATION OR TIME	MUSICAL EVIDENCE	ELEMENTS INTERACTING	EFFECT OR FUNCTION	WHY IT MATTERS

Use bar numbers if you have a score and times if you do not. Question prompts for every element are in the Toolkit, page 36, and the Word Bank gives you the exact terms.

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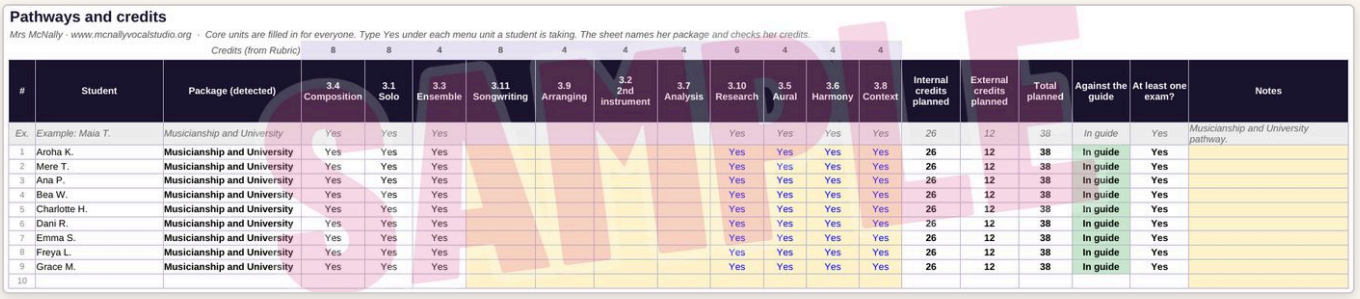
WORKBOOK · PAGE 50 OF 67
3.7 Listening questions and evidence log

SAMPLE

SIGN-OFF TRACKER

The Excel tracker for the whole class, shown here with made-up students.



Pathways and credits

Mrs McNally · www.mcnallyvocalstudio.org · Core units are filled in for everyone. Type Yes under each menu unit a student is taking. The sheet names her package and checks her credits.

			Credits (from Rubric)	8	8	4	8	4	4	4	6	4	4	4						
#	Student	Package (detected)		3.4 Composition	3.1 Solo	3.3 Ensemble	3.11 Songwriting	3.9 Arranging	3.2 2nd instrument	3.7 Analysis	3.10 Research	3.5 Aural	3.6 Harmony	3.8 Context	Internal credits planned	External credits planned	Total planned	Against the guide	At least one exam?	Notes
Ex.	Example: Maia T.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	Musicianship and University pathway.
1	Aroha K.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	
2	Mere T.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	
3	Ana P.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	
4	Bea W.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	
5	Charlotte H.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	
6	Dani R.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	
7	Emma S.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	
8	Freya L.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	
9	Grace M.	Musicianship and University		Yes	Yes	Yes					Yes	Yes	Yes	Yes	26	12	38	In guide	Yes	
10																				

PATHWAYS TAB

Each student's package is detected from the units chosen, and checked against the credit guide.

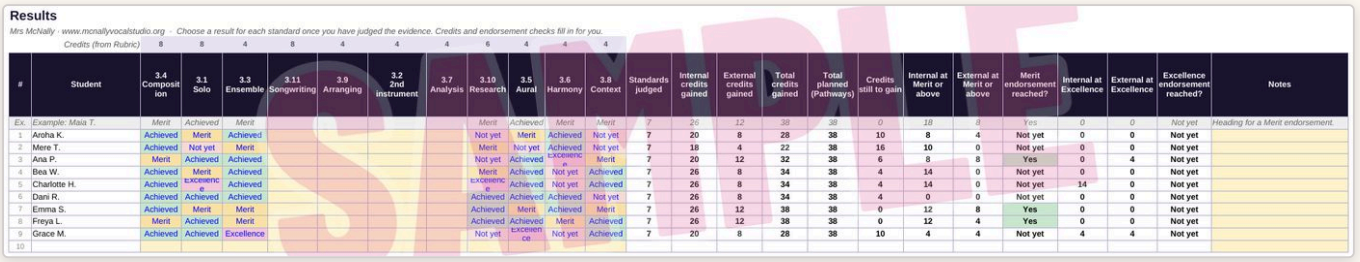
3.4 Composition (8 credits)

Mrs McNally · www.mcnallyvocalstudio.org · Type a date or ✓ when you see each piece of evidence. Late items show red once the due date on the Rubric sheet has passed.

				Due date (from the Rubric sheet)																		
#	Student	Taking?	Composition directions	Directions for the three pieces chosen	Piece 1 checkpoint: draft audio and visual	Piece 1 audio	Piece 1 visual representation	Piece 1 composer statement	Piece 2 audio	Piece 2 visual representation	Piece 2 composer statement	Piece 3 audio	Piece 3 visual representation	Piece 3 composer statement	Three pieces contrast in style, mood or materials?	Collaborators, performers and sources credited?	Portfolio submitted	Evidence items done	Items needed	Evidence complete?	Notes
Ex.	Example: Maia T.	Yes	A neo-soul ballad, an electronic piece, a waiata-inspired piece	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	Yes	Yes	✓	12	12	Yes	Statements are spoken. Voice memos saved.
1	Aroha K.	Yes		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	Yes	Yes	✓	12	12	Yes	
2	Mere T.	Yes		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	No	No	✓	10	12	Not yet	
3	Ana P.	Yes		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	No	No	✓	10	12	Not yet	
4	Bea W.	Yes		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	No	No		9	12	Not yet	
5	Charlotte H.	Yes		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	No	No	✓	10	12	Not yet	
6	Dani R.	Yes		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		Yes	No		9	12	Not yet	
7	Emma S.	Yes		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	No	No	✓	10	12	Not yet	
8	Freya L.	Yes		✓	✓	✓	✓	✓	✓	✓	✓				No	No		6	12	Not yet	
9	Grace M.	Yes		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	Yes	No	✓	11	12	Not yet	
10																					

3.4 COMPOSITION TAB

Tick or date each piece of evidence. Late items turn red once the due date passes.



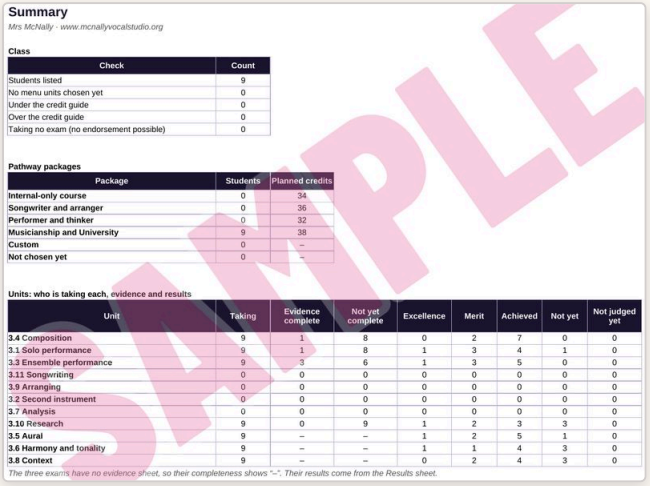
Results

Mrs McNally · www.mcnallyvocalstudio.org · Choose a result for each standard once you have judged the evidence. Credits and endorsement checks fill in for you.

		Credits (from Rubric)	8	8	4	8	4	4	4	6	4	4	4										
#	Student	3.4 Composition	3.1 Solo	3.3 Ensemble	3.11 Songwriting	3.9 Arranging	3.2 2nd instrument	3.7 Analysis	3.10 Research	3.5 Aural	3.6 Harmony	3.8 Context	Standards judged	Internal credits gained	External credits gained	Total credits gained	Total planned (Pathways)	Credits still to gain	Internal at Merit or above	External at Merit or above	Merit endorsement reached?	Internal at Excellence	External at Excellence	Excellence endorsement reached?	Notes
Ex.	Example: Maia T.	Merit	Achieved	Merit					Merit	Achieved	Merit	Merit	7	26	12	38	38	0	18	8	Yes	0	0	Not yet	Heading for a Merit endorsement.
1	Aroha K.	Achieved	Merit	Achieved					Not yet	Merit	Achieved	Not yet	7	20	8	28	38	10	8	4	Not yet	0	0	Not yet	
2	Mere T.	Achieved	Not yet	Merit					Merit	Not yet	Achieved	Not yet	7	18	4	22	38	16	10	0	Not yet	0	0	Not yet	
3	Ana P.	Merit	Achieved	Achieved					Not yet	Achieved	Achieved	Merit	7	20	12	32	38	6	8	8	Yes	0	4	Not yet	
4	Bea W.	Achieved	Merit	Achieved					Merit	Achieved	Not yet	Achieved	7	26	8	34	38	4	14	0	Not yet	0	0	Not yet	
5	Charlotte H.	Achieved	Achieved	Achieved					Achieved	Not yet	Achieved		7	26	8	34	38	4	14	0	Not yet	14	0	Not yet	
6	Dani R.	Achieved	Achieved	Achieved					Achieved	Achieved	Achieved	Not yet	7	26	8	34	38	4	0	0	Not yet	0	0	Not yet	
7	Emma S.	Achieved	Merit	Merit					Achieved	Merit	Achieved	Merit	7	26	12	38	38	0	12	8	Yes	0	0	Not yet	
8	Freya L.	Merit	Achieved	Merit					Achieved	Achieved	Merit	Achieved	7	26	12	38	38	0	12	4	Yes	0	0	Not yet	
9	Grace M.	Achieved	Achieved	Excellence					Not yet		Not yet	Achieved	7	20	8	28	38	10	4	4	Not yet	4	4	Not yet	
10																									

RESULTS TAB

A result for every standard. Credits and endorsement checks fill in for you.



Summary

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Class

Check	Count
Students listed	9
No menu units chosen yet	0
Under the credit guide	0
Over the credit guide	0
Taking no exam (no endorsement possible)	0

Pathway packages

Package	Students	Planned credits
Internal-only course	0	34
Songwriter and arranger	0	36
Performer and thinker	0	32
Musicianship and University	9	38
Custom	0	–
Not chosen yet	0	–

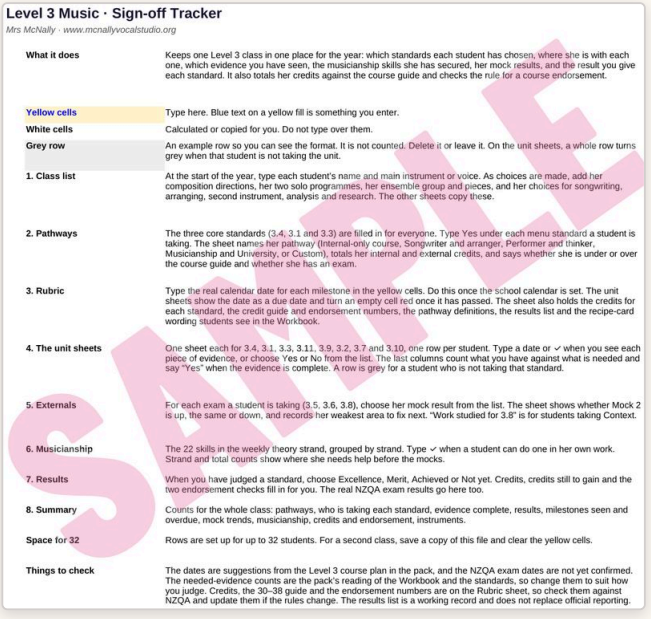
Units: who is taking each, evidence and results

Unit	Taking	Evidence complete	Not yet complete	Excellence	Merit	Achieved	Not yet	Not judged yet
3.4 Composition	9	1	8	0	2	7	0	0
3.1 Solo performance	9	1	8	1	3	4	1	0
3.3 Ensemble performance	9	3	6	1	3	5	0	0
3.11 Songwriting	0	0	0	0	0	0	0	0
3.9 Arranging	0	0	0	0	0	0	0	0
3.2 Second instrument	0	0	0	0	0	0	0	0
3.7 Analysis	0	0	0	0	0	0	0	0
3.10 Research	9	0	9	1	2	3	3	0
3.5 Aural	9	–	–	1	2	5	1	0
3.6 Harmony and tonality	9	–	–	1	1	4	3	0
3.8 Context	9	–	–	0	2	4	3	0

The three exams have no evidence sheet, so their completeness shows "–". Their results come from the Results sheet.

SUMMARY TAB

Class counts: packages, units taken, evidence and results.



Level 3 Music · Sign-off Tracker

Mrs McNally · www.mcnallyvocalstudio.org

What it does	Keeps one Level 3 class in one place for the year: which standards each student has chosen, where she is with each one, which evidence you have seen, the musicianship skills she has secured, her mock results, and the result you give each standard. It also totals her credits against the course guide and checks the rule for a course endorsement.
Yellow cells	Type here. Blue text on a yellow fill is something you enter.
White cells	Calculated or copied for you. Do not type over them.
Grey row	An example row so you can see the format. It is not counted. Delete it or leave it. On the unit sheets, a whole row turns grey when that student is not taking the unit.
1. Class list	At the start of the year, type each student's name and main instrument or voice. As choices are made, add her composition directions, her two solo programmes, her ensemble group and pieces, and her choices for songwriting, arranging, second instrument, analysis and research. The other sheets copy these.
2. Pathways	The three core standards (3.4, 3.1 and 3.3) are filled in for everyone. Type Yes under each menu standard a student is taking. The sheet names her pathway (Internal-only course, Songwriter and arranger, Performer and thinker, Musicianship and University, or Custom), totals her internal and external credits, and says whether she is under or over the course guide and whether she has an exam.
3. Rubric	Type the real calendar date for each milestone in the yellow cells. Do this once the school calendar is set. The unit sheets show the date as a due date and turn an empty cell red once it has passed. The sheet also holds the credits for each standard, the credit guide and endorsement numbers, the pathway definitions, the results list and the recipe-card wording students see in the Workbook.
4. The unit sheets	One sheet each for 3.4, 3.1, 3.3, 3.11, 3.9, 3.2, 3.7 and 3.10, one row per student. Type a date or ✓ when you see each piece of evidence, or choose Yes or No from the list. The last columns count what you have against what is needed and say "Yes" when the evidence is complete. A row is grey for a student who is not taking that standard.
5. Externals	For each exam a student is taking (3.5, 3.6, 3.8), choose her mock result from the list. The sheet shows whether Mock 2 is up, the same or down, and records her weakest area to fix next. "Work studied for 3.8" is for students taking Context.
6. Musicianship	The 22 skills in the weekly theory strand, grouped by strand. Type ✓ when a student can do one in her own work. Strand and total counts show where she needs help before the mocks.
7. Results	When you have judged a standard, choose Excellence, Merit, Achieved or Not yet. Credits, credits still to gain and the two endorsement checks fill in for you. The real NZQA exam results go here too.
8. Summary	Counts for the whole class: pathways, who is taking each standard, evidence complete, results, milestones seen and overdue, mock trends, musicianship, credits and endorsement, instruments.
Space for 32	Rows are set up for up to 32 students. For a second class, save a copy of this file and clear the yellow cells.
Things to check	The dates are suggestions from the Level 3 course plan in the pack, and the NZQA exam dates are not yet confirmed. The needed-evidence counts are the pack's reading of the Workbook and the standards, so change them to suit how you judge. Credits, the 30–38 guide and the endorsement numbers are on the Rubric sheet, so check them against NZQA and update them if the rules change. The results list is a working record and does not replace official reporting.

HOW TO USE TAB

Every tracker opens with a one-page guide.

SAMPLE

LIKE WHAT YOU SEE?

GET THE FULL RESOURCES

YEAR 9 MUSIC	$130
YEAR 10 MUSIC	$170
LEVEL 1 MUSIC	$170
LEVEL 2 MUSIC	$200
LEVEL 3 MUSIC	$230
LEVEL 1, 2 AND 3 BUNDLE Save $201 on buying the three separately	$399
YEAR 9 TO 13 BUNDLE Save $401 on buying all five separately	$499

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