

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.

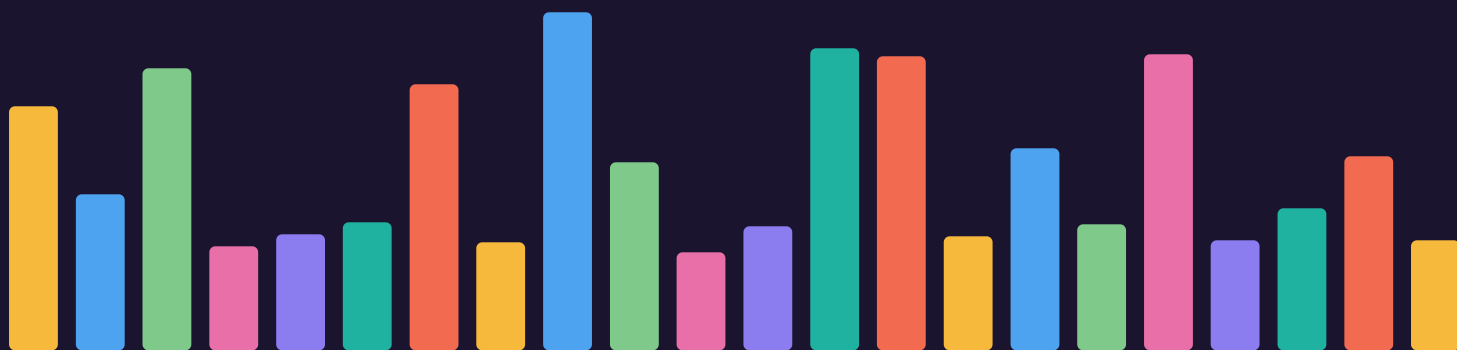
44 BOOKLET PAGES

25 TRACKER TABS

5 LEVELS

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

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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.

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

TEACHER BOOKLET

YEAR 9 MUSIC

SEVEN-WEEK PROGRAMME

28 one-hour lessons to listen, play, rehearse and create. No previous music experience needed.

AT A GLANCE

28 LESSONS

7 WEEKS

2 ASSESSED TASKS

THE SEVEN WEEKS

1 GET PLAYING

2 UKULELE AND GROOVE

3 READING THE CODE

4 SONG AND PERFORMANCE

5 SONGWRITING I

6 SONGWRITING II

7 SHARE AND REFLECT

Listen · Perform · Create · Connect

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TEACHER BOOKLET · PAGE 1 OF 60

Cover

WEEK 1 · LESSON 1

WELCOME TO MUSIC

STRANDS PERFORMING LISTENING AND RESPONDING

LEARNING INTENTION (WALT)

We are learning to find C on the keyboard and play our first chord.

RESOURCES

Student Booklets (p.2 welcome, p.3 your journey and p.11 know your keyboard), Four Chord Song videos, keyboards, paper keyboards.

PLAN - 60 MINUTES

TIME	WHAT HAPPENS	TEACHER NOTES
0-5	Walk-in challenge. Music plays as students arrive. At a keyboard, make a sound you like.	No instructions yet. Let curiosity run.
5-12	Welcome. Hand out the Student Booklets, share the classroom promises and "brave enough to try".	Say plainly that nobody needs experience.
12-22	Four chord videos. Watch a short excerpt. Which songs do you know? What do they share?	Name the idea: one chord pattern, many different songs.
22-45	Hands on: find C. Landmarks: two black keys, C sits to their left. Play C, D, E. Then build the C chord: C, skip a key, E, skip a key, G (fingers 1, 3, 5, right hand). Play together on your count, let it ring for four beats.	Relaxed shoulders, curved fingers. Left-handed students: right hand is a convention, not a rule.
45-57	Pair play. Play your C chord to a partner. Partner shares one thing they liked. Then play for another pair.	Feedback is about the sound, not the person.
57-60	Exit ticket. One word for how that felt. Song of the Day.	Collect or photograph.

SUCCESS CRITERIA

I can find C using the black keys.

I can play a C chord with fingers 1, 3, 5.

I can play my C chord for someone else.

SUPPORT

Paper keyboard first, then the real one. Sticker or dot on C.

STRETCH

Add the left-hand C below. Play the chord, then C, E, G one at a time.

TEACHER BOOKLET · PAGE 7 OF 60

Week 1, Lesson 1: Welcome to music

THE PROGRAMME

SEVEN-WEEK MAP

WEEK	LESSON 1	LESSON 2	LESSON 3	LESSON 4
1 Get playing	Welcome, four-chord videos, find C	Letter names, C and F chords	Finger numbers, C scale, Am and G	Pulse, body percussion, first chord-loop jam
2 Ukulele and groove	Ukulele C and Am	F and G, clean changes	Note values, strumming, rock drum beat	Band jam with rotating stations
3 Reading the code	Staff, treble clef, line and space notes	C scale on the staff, Roman numerals	Build C F G Am triads, major and minor	Chords on manuscript, get all three song scores, choose one
4 Song and performance	Song structure (Royals listening), label the chords in all three songs	Pair rehearsal and plan	Rehearsal, peer feedback, expression	Task 1 performances begin
5 Songwriting I	Finish Task 1, ideas and starter lines	Moment to lyrics, verse and chorus	Chord loop, hum a melody, structure plan	Melody, question-and-answer improvising
6 Songwriting II and tech	Lyrics fit the melody, draft	BandLab basics	Build the song in BandLab, automation	Listen, revise, rehearse, notate
7 Share and reflect	Finish and rehearse	Reflection workshop, Aotearoa listening	Task 2 presentations	Presentations, listening party, course reflection

Moved to extension: bass clef, inversions, sharps and flats, F and G major scales, arpeggios, further guitar chords (A, D and E) and drum kit beyond the basic rock beat. Guitar is an option from Week 2: the six chords on Student Booklet p.14 (C, G, Am, F, Dm and Em) suit the C-major songs.

CURRICULUM ALIGNMENT

Lessons are tagged to the Year 9-10 music strands: **Music theory**, **Listening and responding**, **Performing** (singing and instruments), **Creating and composing**, and **Music technology**. The Arts content for Years 9-10 is currently a proposed National Curriculum Statement, required for Years 9-10 from 1 January 2027, with full implementation allowed by the end of 2027. The exact Year 9 content statements have not yet been checked against the official PDF, so these tags are provisional and will be tightened once those pages are available. Schools must still report to parents and whānau at least twice a year. The Ministry's published progress descriptors currently cover English and mathematics only; the Arts are not yet included.

TEACHER BOOKLET · PAGE 5 OF 60

The seven-week map

WEEK 4 · ASSESSMENT

TASK 1 RUBRIC: PAIR PERFORMANCE

Provisional wording. Descriptors come from the Year 9-10 music strand content. They use the Ministry's five-level progress vocabulary. Judge musical evidence. Singing and outward confidence are not requirements. Fill in the last column to match your school's reporting grades.

CRITERION	EMERGING	DEVELOPING	CONSOLIDATING	PROFICIENT	EXCEEDING	YOUR SCHOOL GRADE (10 = CONFIRM)
Chords and notes	Needs frequent support to form the chords or find the changes.	Some correct chords and changes. Errors interrupt the part.	Required chords mostly correct. Changes are sometimes hesitant.	Required chords and changes mostly accurate. Small slips don't stop the music.	Accurate, clear chords with controlled changes throughout.	
Pulse and rhythm	Pulse and rhythm are hard to keep without repeated support.	A pulse is clear but hesitations or rhythm errors recur.	Pulse and rhythm are mostly steady. Some recovery is needed.	Agreed pulse and rhythm are mostly steady. Recovery keeps the music going.	Steady pulse and precise rhythm. Entries and recovery support the pair.	
Technique and working together	Hand position or cues often get in the way.	Some workable technique and cues. Changes are uneven.	Workable technique and agreed cues help most changes.	Good technique and agreed cues coordinate the pair.	Relaxed, efficient technique and responsive coordination.	
Structure and expression	Section order or ending needs repeated prompting. No clear expressive choice.	Some sections and endings are clear but inconsistent.	Sections and endings are mostly clear. One expressive choice is audible.	Agreed sections and endings are clear. Dynamics or accompaniment suit the song.	Controlled structure. Purposeful dynamics or accompaniment shape the whole performance.	
Listening and reflecting	Reflection or feedback is incomplete.	Gives a feeling about the music with little musical evidence.	Names a musical strength or next step with some evidence.	Uses musical words and evidence to explain a strength and a next step.	Explains how a change made the music better, using musical terms.	

TEACHER BOOKLET · PAGE 31 OF 60

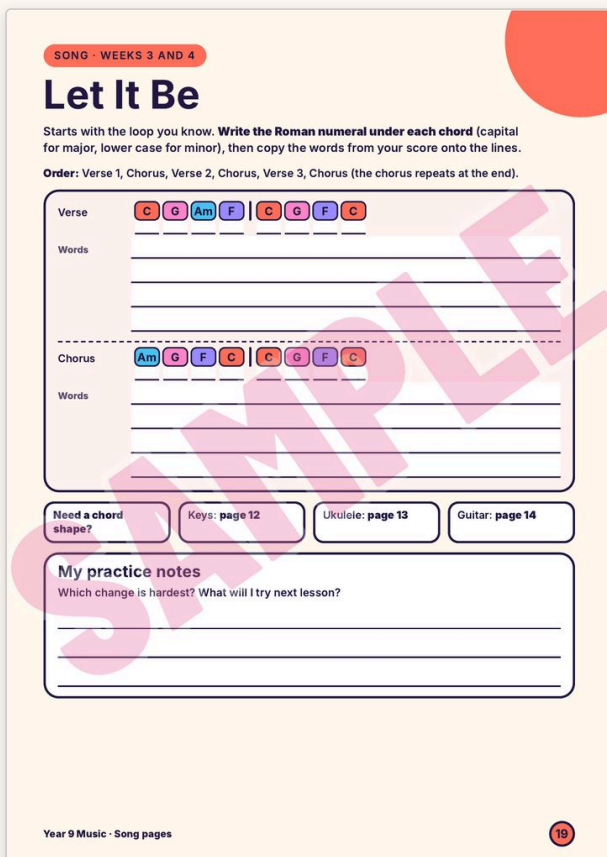
Task 1 rubric: pair performance

The student book: toolkit pages, song pages and the two assessed tasks.



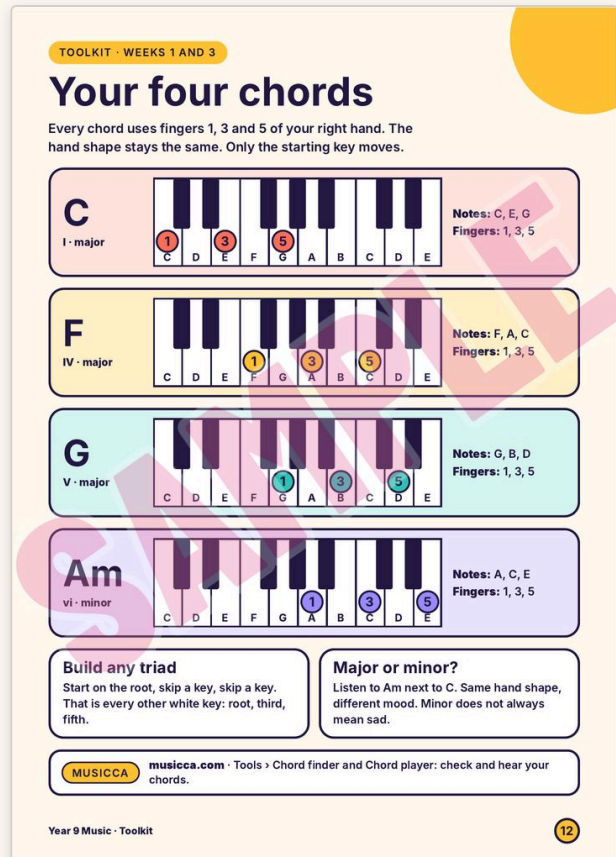
STUDENT BOOKLET · PAGE 1 OF 36

Cover



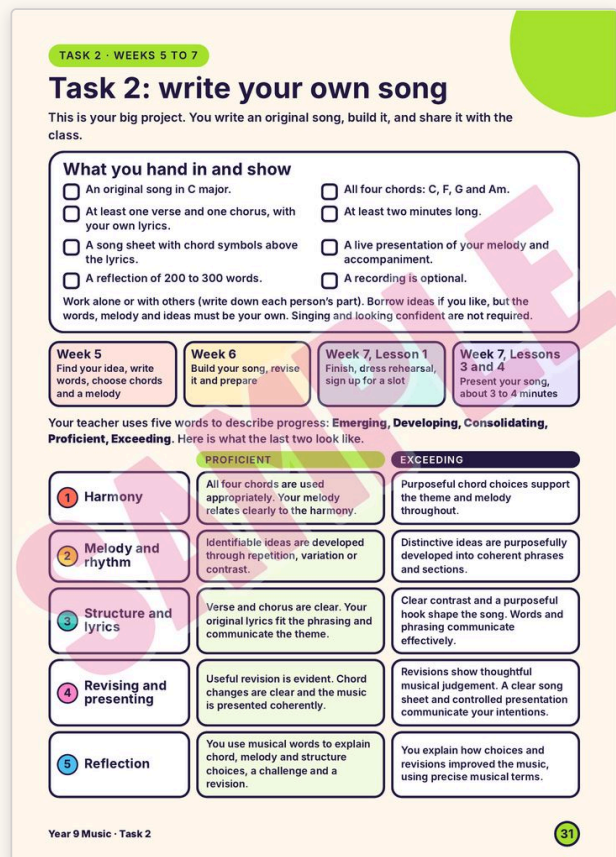
STUDENT BOOKLET · PAGE 19 OF 36

Song page: Let It Be



STUDENT BOOKLET · PAGE 12 OF 36

Toolkit: your four chords



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.

#	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	Catch-up	Week 4 Lesson 4	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	Developing	Proficient	Marked	3.6	Proficient		Proficient		
8	Freya L.	Freya L.	Guitar	Ho Hey	Week 4 Lesson 4	Proficient	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
Ex.	Example: Aroha K.	New to music	4	4	4	4	4	4	4	4	24	41	59%	5	Consolidating		Consolidating		
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 1	0	9	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 (85% 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.

TEACHER BOOKLET - BLOCK 1

YEAR 10 MUSIC

BLOCK 1: SOUNDCHECK

WEEKS 1 TO 5

Choose a main instrument, learn how keys and chords work, meet your band and show what you know in Task 1.

AT A GLANCE

20 LESSONS 5 WEEKS 1 ASSESSED TASK

THE FIVE WEEKS

1 RESET AND CHOOSE 2 GROW YOUR CHORDS 3 FIND YOUR BAND 4 MINOR KEYS AND THE STAFF 5 SHOW WHAT YOU KNOW

Listen • Perform • Create • Connect

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BLOCK 1 TEACHER BOOKLET • PAGE 1 OF 40

Cover

BLOCK 1 - ASSESSMENT

TASK 1: RUBRIC AND THEORY CHECK

Task 1 has two parts. Part A is a written theory check in Week 5, Lesson 1 (about 25 minutes). Part B is a skills demonstration on the student's main instrument in Lessons 3 and 4. Page 27 of the Band Book explains both parts to students and gives them a ready check and a student-friendly version of the criteria.

RUBRIC

Rubric wording is provisional. As of October 2026 the Ministry has not published progress descriptors for The Arts or Music at Years 9 to 10, so the criteria come from the Year 9–10 music strand content and use the Ministry's five-level progress vocabulary (Emerging, Developing, Consolidating, Proficient, Exceeding). Add a column that maps the levels to your school's reporting grades. Revisit when Arts descriptors are published.

Judge musical evidence. Singing and outward confidence are not requirements. Voice students demonstrate the vocal levels on Band Book page 16.

CRITERION	EMERGING	DEVELOPING	CONSOLIDATING	PROFICIENT	EXCEEDING
Playing: accurate chords, notes or beats	Plays some chords or beats with support. Stops often.	Plays most chords or beats. Some stops.	Plays the required chords or beats accurately, with few errors.	Plays accurately and confidently, including a riff, a harmony or a variation.	Plays accurately and expressively. Adds a riff, a harmony or a variation.
Time: steady pulse and clean changes	The pulse wavers. Changes interrupt the beat.	Keeps the pulse for short stretches. Most changes are late.	Keeps the pulse with the metronome. Changes are mostly on the beat.	Steady pulse. Clean changes on the beat at the target tempo.	Steady at tempo, adjusts to other players and recovers from a mistake without stopping.
Level reached: highest level signed off	Working on Level 1	Level 1	Level 2	Level 3	Level 4
Theory: keys, chords and the staff	Names a key signature or chord with prompting.	Names some keys and chords. Mixes up sharps and flats.	Names the keys C, G, D, F and B- and the chords played. Finds some relative minors.	Finds keys, relative minors and chords I, IV and V accurately. Reads a chart with repeats.	Also explains why, and links the theory to the music being played.
Listening words: orchestra and Baroque ideas	Names an instrument or a family with help.	Names the four families and some instruments.	Sorts instruments into families and names one Baroque feature.	Describes ground bass and other Baroque features. Compares two pieces with musical words.	Compares pieces with several musical words and gives examples from the music.

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BLOCK 1 TEACHER BOOKLET • PAGE 29 OF 40

Task 1: rubric and theory check

WEEK 1 • LESSON 1

WELCOME BACK, AND MEET THE ORCHESTRA

STRANDS LISTENING AND RESPONDING MUSIC THEORY

WEEK 1: RESET AND CHOOSE

Students warm up what they know from Year 9, meet the orchestra, choose a main instrument, find their starting level and play in a trio. Band Book page 5 is the student page for this week.

LEARNING INTENTION (WALT)

We are learning to recall our Year 9 chords and to name the four families of the orchestra.

RESOURCES

Band Books (pages 2 to 4, 22 and 24), keyboards or the Musica piano, speaker, a recording of "Eleanor Rigby", short recorded examples of each orchestral family.

PLAN - 60 MINUTES

TIME	WHAT HAPPENS	TEACHER NOTES
0–5	Song of the Day: "Eleanor Rigby", The Beatles (1966). Students log it on page 24. Which instruments can they hear?	It is a string octet and voices. No guitars, no drums. This opens the orchestra idea.
5–15	Welcome back. Hand out the Band Books. Four pages 2 to 4: the four-lesson week, the 20-week set list and the Block 1 map.	Say plainly that everyone plays and everyone sings a little, and that mixed experience is normal.
15–27	Year 9 recap in pairs. Play C, F, G and Am, four beats each, on keyboard or ukulele. Name the notes of each chord on the Musica piano.	Watch who is confident. This is a quiet check for the choices in Lesson 2. Do not sign anything off yet.
27–47	Meet the orchestra (page 22). Read the four family cards: how each family makes its sound. Look at the seating plan: strings at the front, then woodwind, brass and percussion at the back. Hear a short example of each family.	Anchor each family to how the sound is made: bowed or plucked, air across an edge or reed, buzzing lips, hit or shaken.
47–57	Band or orchestra? Compare a band line-up with the orchestra. Which family is a guitar closest to? A drum kit? A keyboard?	Guitar, ukulele and bass are string instruments. Drums are percussion. A keyboard can imitate nearly everything. Students finish "The family my instrument is closest to" after Lesson 2.
57–60	Exit ticket. Name the four families.	Collect or photograph.

SUCCESS CRITERIA

- I can play C, F, G and Am.
- I can name the four families of the orchestra.
- I can say one way a band differs from an orchestra.

SUPPORT

Chord diagram cards (pages 11 to 13) and a paper keyboard.

STRETCH

Name two instruments in each family and say where each family sits.

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BLOCK 1 TEACHER BOOKLET • PAGE 7 OF 40

Week 1, Lesson 1: Welcome back

WEEK 12 • LESSON 1

MELODY SHAPE AND FILM MUSIC

STRANDS MUSIC THEORY LISTENING AND RESPONDING

WEEK 12: MELODY AND LAYERS

Students describe melody shape, hear how film composers build mood, record a shaped part, write and record a melody and play on each other's tracks. Band Book page 5 is the student page for this week.

LEARNING INTENTION (WALT)

We are learning to describe the shape of a melody and to explain how film composers build mood.

RESOURCES

a speaker, keyboards or the Musica piano, Band Book pages 17, 21 and 25, recordings of the Jaws theme, the Star Wars main title, Hedwig's Theme and Concerning Hobbits. A short muted film clip is optional.

PLAN - 60 MINUTES

TIME	WHAT HAPPENS	TEACHER NOTES
0–5	Song of the Day: the Largo from Symphony No. 9, "From the New World", Dvořák (1893). A famous tune on the cor anglais. How is it shaped? Students log it on page 25.	The cor anglais is a woodwind instrument, a little like a low oboe. It links to the orchestra work in Week 12.
5–20	Teach melody shape (page 17). Words for movement: step, skip, leap and repeat. Words for shape: arch, valley, rising, falling, wave. Sing Twinkle, Twinkle: line one leaps up a 5th and then steps, line two steps down. Overall it is an arch that falls. Also phrases: two or four bars, question and answer, repetition and sequence.	Use hand gestures to draw the shape in the air. Students draw the contour of Twinkle and Ode to Joy on page 17.
20–35	Apply. Each student writes a four-bar melody on a keyboard, using steps and one-leap, and draws its shape. They play it to a partner, who names the shape.	Aim for one high point. Sing it before playing it.
35–55	Listening: film music (page 21). How does a score build mood? Introduce the leitmotif, a short theme linked to a character, place or idea. Play the Jaws theme (low, two notes, speeding up), the Star Wars main title (brass fanfare, heroic) and Hedwig's Theme (a celesta plays the tune). Then Concerning Hobbits for a gentle place. Students fill in the mood table on page 21.	Tools a composer can change tempo, pitch, major or minor, instruments, volume and silence. Ask what the Jaws theme would sound like fast and high.
55–60	Exit ticket: draw the shape of my melody and name one thing a film composer can change to make a scene scarier.	Collect or photograph.

SUCCESS CRITERIA

- I can describe a melody using steps, skips and leaps.
- I can name the shape of a melody.
- I can explain one way film music builds mood.

SUPPORT

Use a five-note range.

STRETCH

Write a second phrase that answers the first, or repeat the shape starting on a different note (a sequence).

Year 10 Music - Block 3 Teacher Booklet Mrs McNally • www.mcnallyvocalstudio.org 12

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.

YEAR 10 MUSIC

BAND BOOK

BLOCK 1 • SOUNDCHECK • WEEKS 1-5

Choose your instrument. Find your band. Play your part.

01 SOUNDCHECK 02 REHEARSAL ROOM 03 STUDIO 04 THE GIG

NAME _____ CLASS _____

TIMARU GIRLS' HIGH SCHOOL • MRS McNALLY

BAND BOOK 1 • PAGE 1 OF 33

Cover

WEEK 1 • SOUNDCHECK

WEEK 1: RESET AND CHOOSE

Warm up what you know from Year 9, choose your main instrument and play in a trio.

LESSON 1 LISTEN AND THEORY	WELCOME BACK, AND MEET THE ORCHESTRA <ul style="list-style-type: none"> Recap C major and the chords C, F, G and Am. Compare the four families of the orchestra with a band line-up. 	SONG OF THE DAY Eleanor Rigby The Beatles (1966) A string octet and voices. No guitars, no drums.
LESSON 2 SKILLS CLINIC	FIND YOUR LEVEL <ul style="list-style-type: none"> Try Level 1 on keyboard, ukulele and guitar. Choose your main instrument and get your first level signed. 	SONG OF THE DAY Stand By Me Ben E. King (1961) The bass line starts the song. Can you hum it?
LESSON 3 TRIO JAM	PLAY THE LOOP TOGETHER <ul style="list-style-type: none"> Form a trio of mixed instruments. Play C, G, Am, F with a steady beat and swap roles. 	SONG OF THE DAY Dreams Fleetwood Mac (1977) Very few chords and a steady groove. What does the bass do?
LESSON 4 STUDIO	RECORD YOUR FIRST LOOP <ul style="list-style-type: none"> Open BandLab and record four bars of your chords. Add a drum loop. Name the project "Block 1 loop". 	SONG OF THE DAY Don't Dream It's Over Crowded House (1986) Find the organ, the guitar and the drums.

THIS WEEK I CAN

- ☐ I chose my main instrument.
- ☐ I know my starting level.
- ☐ I can name the four families of the orchestra.
- ☐ I recorded a loop in BandLab.

OPTIONAL PRACTICE

Ten minutes on your main instrument, three times this week. Tick each session.

☐ ☐ ☐

Musica metronome: start at 70 beats per minute.

MY NOTES AND NEXT STEPS

Year 10 Music - Soundcheck Timaru Girls' High School • Mrs McNally 5

BAND BOOK 1 • PAGE 5 OF 33

Week 1: Reset and choose

SKILLS • KEYBOARD

KEYBOARD SKILLS

Coral keys are Level 1 chords. Teal keys are Level 2 chords. Finger numbers: thumb is 1, little finger is 5.

CHORDS TO KNOW

C I C E G - Level 1	F IV F A C - Level 1	G V G B D - Level 1	Am vi A C E - Level 1
Dm ii D F A - Level 2	Em iii E G B - Level 2	D V in G D F# A - Level 2	LEFT HAND Play the root note (the chord's name) with finger 5, below middle C. Level 3 adds the fifth.

YOUR FOUR LEVELS

LEVEL 1 Play C, F, G and Am as right-hand triads, four beats each, without stopping. Target tempo: 60 beats per minute	☐ PARTNER ☐ PARTNER ☐ TEACHER
LEVEL 2 Play Em, Dm and D, then G, D, Em and C (the key of G). Add a left-hand root note. Target tempo: 70 beats per minute	☐ PARTNER ☐ PARTNER ☐ TEACHER
LEVEL 3 Add a left-hand pattern: root and fifth, or a broken chord. Play eight bars with right-hand chords. Target tempo: 80 beats per minute	☐ PARTNER ☐ PARTNER ☐ TEACHER
LEVEL 4 Move smoothly between chords using inversions. Play a 16-bar section of a song from a chord chart. Target tempo: 90 beats per minute	☐ PARTNER ☐ PARTNER ☐ TEACHER

MUSICCA Use the piano to see where each note sits. Turn on note names while you learn the F5 in the key of G.

Year 10 Music - Soundcheck - Skills Timaru Girls' High School • Mrs McNally 11

BAND BOOK 1 • PAGE 11 OF 33

Keyboard skills

BAND • OUR CONTRACT

BAND CONTRACT

Your band is a team. Agree how you will work before you play.

Our band name: _____

Our song (from Block 2): _____

WHO PLAYS WHAT

NAME	MAIN INSTRUMENT	ROLE NOW	NEXT ROLE

WE AGREE TO

- ☐ We arrive on time, set up quickly and put everything away.
- ☐ Everyone plays and everyone is heard.
- ☐ One person talks at a time. We give a strength and a next step.
- ☐ We rotate roles so everyone tries bass, drums or voice.
- ☐ We count in and finish together.
- ☐ We look after the instruments and the room.

WHERE WE REHEARSE

- ☐ Hall
- ☐ Music room
- ☐ Small room 2
- ☐ Band room
- ☐ Small room 1
- ☐ Small room 3

Your teacher will confirm each band's room. Rooms may change.

SIGNED

Year 10 Music - Soundcheck Timaru Girls' High School • Mrs McNally 25

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

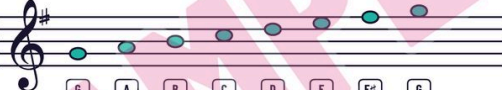


Key of G
One sharp: F#



Key of D
Two sharps: F# and C#

G MAJOR ON THE STAFF



Pattern: T T S T T T S T = tone, S = semitone. The F# keeps the pattern.

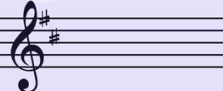
THE ORDER OF SHARPS

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

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BAND BOOK 1 - PAGE 17 OF 33

Block 1: Key signatures

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

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BAND BOOK 3 - PAGE 26 OF 36

Block 3: Choose your project

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	BAR	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

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BAND BOOK 2 - PAGE 26 OF 34

Block 2: Arrangement plan

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

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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	Proficient	Exceeding	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 Fifties	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

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.

SUMMARY TAB

Class totals for the block.

LEVEL 1 TEACHER BOOKLET AND TOOLKIT

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

BOOKLET PAGES

TEACHER BOOKLET - YEAR 11

LEVEL 1 MUSIC

NCEA LEVEL 1

Compose, learn a waiata or re-create a beat, perform and explore contexts, with a clear route to Achieved on every page.

THE PACK

4 STANDARDS 75 PAGE WORKBOOK 41 PAGE TOOLKIT

THE SEVEN PATHWAYS

1.4 ORIGINAL COMPOSITION 1.1A WAIATA STYLES 1.1B BEATS RE-CREATION

1.2A TE AO MĀORI PERFORMANCE 1.2B FESTIVAL OR EVENT 1.2C WHĀNAU AND FRIENDS

1.3 MUSIC IN CONTEXTS

Compose · Waiata · Beats · Perform · Contexts · Track

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TEACHER BOOKLET · PAGE 1 OF 14
Cover

LEVEL 1 - ASSESSMENT

RECIPE CARDS AND THE ROUTE TO ACHIEVED

Each unit opener in the Workbook carries one card in plain words. This is the wording students see. It is a plain-English summary of the standards' descriptors, not NZQA wording, so check it against the standards.

UNIT	ACHIEVED	MERIT	EXCELLENCE
1.4 Original composition	I made 2-3 ideas of my own and put them in order as one complete piece. It sounds like one style. My recording, visual and statement all match.	I grew my ideas with repetition, contrast and phrasing. You can hear clear sections and the style stays the same all the way through.	I polished the piece so my ideas connect and flow. The beginning, middle and end feel planned, and the expression feels purposeful.
1.1a Waiata styles	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.	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.	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.
1.1b Beats re-creation	My beat is 40 seconds to a minute at the right tempo. It has the main layers of the style, like drums and a bass or synth part. I can explain what I did and why.	My beat sounds close to the original. I layered drums with care, shaped the bass, added a build-up and release, and used dynamics and DAW tools on purpose.	My recreation is fluent and convincing. Bass and drums work together, and my tempo, sounds, dynamics and mix all suit the style. My explanation shows real insight.
1.2a Te Ao Māori performance	I perform a Te Ao Māori item. My presentation suits the event: I enter, take my place, perform and exit with my group. My technique and musicianship let the music happen, and the style comes through.	I present with confidence and my technique is secure. My voice, instrument and body work together, and expression and blend shape the performance.	My presentation is convincing all the way through. My technique and musicianship are fluent. Voice, movement and expression feel natural, together and complete.
1.2b Festival or event performance	I perform one new piece at an event. I enter, set up, play so the music happens, acknowledge the audience and exit. I shape the music a little, and I can show I took part.	I enter and exit with confidence and use body language to connect with the audience. My technique is secure. Phrasing, dynamics or vocal expression shape the music.	My presence is convincing all the way through, even on an unfamiliar stage. My technique and musicianship are fluent. The performance feels expressive and complete.

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TEACHER BOOKLET · PAGE 7 OF 14
Recipe cards and the route to Achieved

CHORDS · 1.4 AND 1.2

CHORD LOOPS THAT WORK

Pick a loop, play it, then hum or play a tune over the top.

CHORDS IN C	NUMERALS	FEEL	HEAR IT IN
C · G · Am · F	I · V · vi · IV	Bright and familiar. The most common pop loop.	Let It Be (Beatles)
Am · F · C · G	vi · IV · I · V	The same four chords, starting on the minor chord. Moodier.	Despacito (Luis Fonsi)
C · Am · F · G	I · vi · IV · V	Warm and old-fashioned. Easy to sing over.	Stand by Me
C · F · G · C	I · IV · V · I	Three chords. Strong and simple. A good Achieved route.	Three Little Birds
Am · Dm · G · C	vi · ii · V · I	Feels like it is heading home.	Fly Me to the Moon (opening)
C · G · Am · Em · F · C · F · G	I · V · vi · iii · IV · I · IV · V	Eight chords. Grand and flowing.	Canon (Pachelbel)

THE FIRST LOOP IN OTHER KEYS

KEY	I	V	vi	IV
C	C	G	Am	F
G	G	D	Em	C
D	D	A	Bm	G
A	A	E	F#m	D
F	F	C	Dm	Bb

CHOOSING A KEY

- Ukulele and guitar: C, G and D are friendliest.
- Keyboard: C and G, then F.
- Sing the song in the key where the highest and lowest notes are comfortable.
- The numerals stay the same in every key.

HOW MANY BARS?

One chord per bar is the easiest. Four bars is one loop. A verse or chorus is usually 8 bars, which is the loop twice. Count a bar as four beats.

MAKE IT YOURS

- Change the order of the chords.
- Hold one chord for two bars.
- Start on a different chord.
- Change the rhythm: strum, pick, play on the off-beat.
- Use a different chord progression in the chorus.
- Add a chord that is not in the loop, just for one bar.

Songs are shown for the pattern, in their own keys. Chords can vary between versions, so check by ear.

Level 1 Music - Toolkit Timaru Girls' High School - Mrs McNally 10

TOOLKIT AND WORD BANK · PAGE 10 OF 41
Chord loops that work

WORD BANK - PART 1 OF 15

WORD BANK

Elements of Music · Rhythm Terms

WORD	MEANING	USE	SURE?
1. ELEMENTS OF MUSIC			
Beat	The steady pulse that underlies music.	1 2 3 4 5 6 7 8	0 0 0
Rhythm	Patterns of long and short sounds.	1 2 3 4 5 6 7 8	0 0 0
★ Tempo	The speed of the music.	1 2 3 4 5 6 7 8	0 0 0
★ Pulse	Another word for the regular beat.	1 2 3 4 5 6 7 8	0 0 0
Metre (Meter)	The organisation of beats into groups.	1 2 3 4 5 6 7 8	0 0 0
Time Signature	Shows how many beats are in each bar.	1 2 3 4 5 6 7 8	0 0 0
Bar (Measure)	A section of music containing a fixed number of beats.	1 2 3 4 5 6 7 8	0 0 0
Barline	A vertical line separating bars.	1 2 3 4 5 6 7 8	0 0 0
Melody	A sequence of musical notes that forms a tune.	1 2 3 4 5 6 7 8	0 0 0
★ Motif	A short musical idea.	1 2 3 4 5 6 7 8	0 0 0
★ Phrase	A musical sentence.	1 2 3 4 5 6 7 8	0 0 0
Sequence	A motif repeated at a higher or lower pitch.	1 2 3 4 5 6 7 8	0 0 0
★ Harmony	Notes played together.	1 2 3 4 5 6 7 8	0 0 0
Chord	Three or more notes sounding together.	1 2 3 4 5 6 7 8	0 0 0
Tonality	The key or tonal centre of music.	1 2 3 4 5 6 7 8	0 0 0
Key	The home note and scale.	1 2 3 4 5 6 7 8	0 0 0
★ Texture	How layers of music combine.	1 2 3 4 5 6 7 8	0 0 0
Timbre (Tone Colour)	The unique sound quality of an instrument or voice.	1 2 3 4 5 6 7 8	0 0 0
★ Dynamics	The loudness and softness of music.	1 2 3 4 5 6 7 8	0 0 0
★ Articulation	How notes are played or sung.	1 2 3 4 5 6 7 8	0 0 0
Form	The overall structure of a piece.	1 2 3 4 5 6 7 8	0 0 0
Style	The characteristics of a particular type of music.	1 2 3 4 5 6 7 8	0 0 0
Genre	A category of music.	1 2 3 4 5 6 7 8	0 0 0
2. RHYTHM TERMS			
★ Syncopation	Emphasis on normally weak beats or between the main beats.	1 2 3 4 5 6 7 8	0 0 0
Off-beat	A weak beat or the space between main beats.	1 2 3 4 5 6 7 8	0 0 0
Triplet	Three equal notes played in the time normally used for two of the same value.	1 2 3 4 5 6 7 8	0 0 0

Level 1 Music - Toolkit Timaru Girls' High School - Mrs McNally 26

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 _____

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 kaiake 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 kaiake 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).

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	a	e	3	e	a	4	e	a	5	a
KICK														
SNARE														
HI-HAT														
OTHER														

Count 1 e a 2 e a 3 e a 4 e a 5 a. Listen to one bar of the original, then shade where each sound hits. Step-by-step help is available on the Toolkit page.

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:

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		
Together 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:

WORKBOOK - PAGE 44 OF 75

1.2A Performing ladder and trial video

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	Ripside (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	Ripside (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	

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	

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	

RESULTS TAB

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

Summary

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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 round-up. 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.

TEACHER GUIDE AND TOOLKIT

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

NCEA - 2027

LEVEL 2 MUSIC

TEACHER GUIDE

Plan the year. Teach the theory every week. Keep track of every student.

THE CORE, FOR EVERYONE

2.4 COMPOSE 2.1 SOLO 2.3 ENSEMBLE

THE MENU

2.8 INSTRUMENTATION 2.9 NZ MUSIC 2.2 SECOND INSTRUMENT US31192 HÄORI MUSIC 2.5 AURAL

2.6 SCORES 2.7 TWO WORKS

Goes with the Level 2 Student Workbook, the Theory Toolkit and Word Bank, and the Class Tracker.

MRS McNALLY · WWW.MCNALLYVOCALSTUDIO.ORG

TEACHER GUIDE · PAGE 1 OF 19

Cover

THEORY FOUNDATIONS · 2.4 · 2.5 · 2.6

CADENCES

Four cadences, how each sounds, and how to find and write them.

PERFECT · V - I

A full stop. Strong and finished.

PLAGAL · IV - I

The 'Amen'. Gentle and settled.

IMPERFECT · I - V

A comma. Ends on V, unfinished.

INTERRUPTED · V - VI

A surprise. You expect I, you get vi.

CADENCE	LAST TWO CHORDS	IN C	THINK OF IT AS	WHERE TO LOOK
Perfect	V - I (or V7 - I)	G - C	Full stop	End of a section or piece
Plagal	IV - I	F - C	'Amen'	After a perfect cadence, hymn endings
Imperfect	I - II or IV - V	C - G	Comma	Middle of a verse or chorus
Interrupted	V - VI	G - Am	Surprise	Just before the final phrase

FIND, NAME AND WRITE A CADENCE

- Find the phrase ends in your score or composition: a rest, a long note or a bar line.
- Look at the last two chords and name them with Roman numerals in the key.
- Match the sound: full stop, comma, Amen or surprise? Say it in a sentence using the cadence name.
- Write your own: end a section with V - I, pause with I - V or II - V, and use V - VI once for surprise.

THEORY TOOLKIT · PAGE 10 OF 76

Cadences

WHAT THE EVIDENCE IS

RECIPE CARDS: THE CORE

Each unit opens with a recipe in the Workbook. These cards give you the teacher view.

2.4 COMPOSITION AS91271 · 6 credits · internal

EVIDENCE Two complete original pieces; playable audio for each; a visual representation that suits the style; a composer statement (a recommended practice: check whether your school requires it).

Merit: ideas purposefully developed, coherent structure, clear style and character.

Excellence: skilful development and structure, stylistic assurance, flair and impact.

WATCH FOR Credit any samples and performers. In group work, record each person's contribution. An improvised passage must be played by the composer and backed by visual planning.

2.1 SOLO PERFORMANCE AS91270 · 6 credits · internal

EVIDENCE Two substantial pieces performed live as the clearly featured soloist.

Merit: technically secure, stylistically appropriate, confident.

Excellence: assured and expressive, with interpretive understanding.

WATCH FOR Repertoire of about a fourth year of study is a sensible guide. Backing chords, or a group part that cannot be told apart, do not count. Judgement is holistic across both pieces.

2.3 ENSEMBLE PERFORMANCE AS91272 · 4 credits · internal

EVIDENCE One substantial piece performed live in a group, with a separate or uniquely identifiable part. Video plus teacher observation.

Merit: confident, consistent, responsive.

Excellence: sustained and assured, helping shape the group sound.

WATCH FOR A group of 3 to 7 is ideal. Each student is judged individually, so the setup must make every assessed player visible and audible.

Summaries are in plain words and follow NZQA's published standards and assessment specifications at the time of writing. Where they differ, NZQA's documents win.

Level 2 Music · Teacher Guide Mrs McNally · www.mcnallyvocalstudio.org 12

TEACHER GUIDE · PAGE 12 OF 19

Recipe cards: the core

READING SCORES · 2.6 SCORES · 2.3 · 2.7

SCORE MARKINGS

The signs, words and road map that tell you how to play, and how to answer questions on them.

READING THE MARKINGS ON A SCORE

- Tempo: how fast
- Key signature: sharps and flats
- Time signature: beats in a bar
- Bar number: find your place
- Rehearsal mark: a letter to find
- Dynamics: soft or loud
- Slur: smooth, joined
- Staccato: short, detached
- Accent: stress the note
- Crescendo: getting louder
- Fermata: hold on

DYNAMICS	
SIGN	MEANS
<i>pp</i>	planissimo very soft
<i>p</i>	piano soft
<i>mp</i>	mezzo piano moderately soft
<i>mf</i>	mezzo forte moderately loud
<i>f</i>	forte loud
<i>ff</i>	fortissimo very loud
<i>cresc.</i>	crescendo gradually louder
<i>dim.</i>	diminuendo gradually softer

TEMPO AND CHARACTER	
WORD	MEANS
Largo / Adagio	very slow / slow
Andante	walking pace
Moderato	moderate
Allegro	fast and lively
Presto	very fast
rit. / accel.	slowing down / speeding up
a tempo	back to the main speed

ARTICULATION SIGNS

- Staccato: short, detached
- Accent: stress the note
- Tenuto: hold full value
- Slur / legato: smooth, joined
- Fermata: pause, hold on
- Hairpin: louder (or softer)

THE ROAD MAP

SIGN	WHAT TO DO
Repeat sign	Repeat signs. Play the section again.
First and second endings	1st and 2nd time bars. Skip the 1st bar on the repeat.
Go back to the very beginning	Go back to the very beginning. Stop at Fine.
D.S. al Coda	D.S. al Coda. Back to the segno, then at 'To Coda' jump to the coda.

TRY IT

Segno at bar 5, 'To Coda' at bar 8, 'D.S. al Coda' at bar 12, coda at bar 13. In what order are the bars played?

What does a tempo mean after a rit?

Answers: 1. bars 1-12, then 5-8, then the coda from bar 13 - 2. back to the main speed

THEORY TOOLKIT · PAGE 17 OF 76

Score markings

STUDENT WORKBOOK

Core and menu standards: composition, solo performance, NZ music and New Māori Music.

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 _____

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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 Kōhātu 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 kaiake 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

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US31192 New Māori music

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)																		
#	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			Yes		24	4	28	In guide	Yes	Balanced package.
1	Aroha K.	Balanced	Yes	Yes	Yes	Yes	Yes	Yes			Yes		24	4	28	In guide	Yes	
2	Mere T.	Balanced	Yes	Yes	Yes	Yes	Yes	Yes			Yes		24	4	28	In guide	Yes	
3	Ana P.	Balanced	Yes	Yes	Yes	Yes	Yes	Yes			Yes		24	4	28	In guide	Yes	
4	Bea W.	Balanced	Yes	Yes	Yes	Yes	Yes	Yes			Yes		24	4	28	In guide	Yes	
5	Charlotte H.	Balanced	Yes	Yes	Yes	Yes	Yes	Yes			Yes		24	4	28	In guide	Yes	
6	Dani R.	Balanced	Yes	Yes	Yes	Yes	Yes	Yes			Yes		24	4	28	In guide	Yes	
7	Emma S.	Balanced	Yes	Yes	Yes	Yes	Yes	Yes			Yes		24	4	28	In guide	Yes	
8	Freya L.	Balanced	Yes	Yes	Yes	Yes	Yes	Yes			Yes		24	4	28	In guide	Yes	
9	Grace M.	Balanced	Yes	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	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 left 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						6	24	4	28	28	0	14	4	Yes	0	0	0	Heading for a Merit endorsement.
1	Aroha K.	Merit	Merit	Achieved	Achieved	Achieved						6	24	4	28	28	0	12	4	Yes	0	0	0	Not yet
2	Mere T.	Achieved	Merit	Achieved	Excellence	Excellence						6	24	4	28	28	0	14	4	Yes	8	0	0	Not yet
3	Ana P.	Achieved	Merit	Merit	Excellence	Excellence						6	20	4	24	28	4	14	0	Not yet	4	0	0	Not yet
4	Bea W.	Achieved	Merit	Achieved	Excellence	Achieved						6	24	4	28	28	0	10	0	Not yet	4	0	0	Not yet
5	Charlotte H.	Achieved	Merit	Excellence	Not yet	Achieved						6	20	4	24	28	4	10	4	Yes	4	0	0	Not yet
6	Dani R.	Achieved	Not yet	Merit	Achieved	Not yet						6	14	4	18	28	10	4	0	Not yet	0	0	0	Not yet
7	Emma S.	Not yet	Merit	Merit	Not yet	Achieved						6	14	0	14	28	14	10	0	Not yet	0	0	0	Not yet
8	Freya L.	Merit	Achieved	Achieved	Not yet	Achieved						6	20	4	24	28	4	6	4	Not yet	0	4	0	Not yet
9	Grace M.	Merit	Achieved	Merit	Achieved	Merit						6	24	4	28	28	0	14	0	Not yet	0	0	0	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
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. This 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 to 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.

LEVEL 3 TEACHER BOOKLET AND TOOLKIT

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

BOOKLET PAGES

TEACHER BOOKLET - YEAR 13

LEVEL 3 MUSIC

NCEA LEVEL 3

Compose, perform, analyse and research, with a clear route to Achieved on every unit.

THE PACK

11 STANDARDS 67 PAGE WORKBOOK 103 PAGE TOOLKIT

THE STANDARDS

3.4 COMPOSITION 3.1 SOLO 3.3 ENSEMBLE 3.11 SONGWRITING 3.9 ARRANGING
3.2 SECOND INSTRUMENT 3.7 ANALYSIS 3.10 RESEARCH 3.5 AURAL 3.6 HARMONY 3.8 CONTEXT

Compose · Perform · Analyse · Research · Track

MRS McNALLY · WWW.MCNALLYVOCALSTUDIO.ORG

TEACHER BOOKLET · PAGE 1 OF 13

Cover

LEVEL 3 - ASSESSMENT

RECIPE CARDS AND THE ROUTE TO ACHIEVED

Each unit opener in the Workbook carries one card in plain words. This is the wording students see. It is a plain-English summary of the standards' descriptors, not NZQA wording, so check it against the standards.

UNIT	ACHIEVED	MERIT	EXCELLENCE
3.4 Composition	Three complete original pieces. Each communicates a clear intention, with some development, a finished structure, and suitable audio and visual evidence.	My pieces are effective. My materials and structures communicate intention clearly, my ideas are developed on purpose, and each piece has style and character.	My pieces are convincing. I develop ideas with assurance, every piece is coherent, and the portfolio has expressive impact and a clear personal voice.
3.1 Solo performance	Both programmes are complete and musically recognisable. I control the notes, rhythms and basic expressive details as the featured soloist.	My programmes are performed effectively; technically secure, stylistically appropriate and confidently communicated. Tone, tuning, timing and stage presence are reliable.	My programmes are performed convincingly; assured, musically expressive and authoritative. My interpretation is deliberate and sustained across each programme.
3.3 Ensemble performance	I perform my identifiable part in both pieces and stay with the group. I show basic cohesion, timing, balance, tuning, style and accuracy.	My contribution is effective; confident, secure and musically responsive. I listen, adjust and support the group sound across both pieces.	My contribution is convincing; assured and mature. My timing, sound, cueing and response strengthen the whole ensemble.
3.11 Songwriting	I compose three original songs. They show imaginative ideas, with lyrics, melody and harmony that work together, and a clear recording and lyric and chord sheet for each.	My songs effectively express imaginative thinking. I develop, structure and refine my lyrical and musical ideas, and my words fit my melody and harmony.	My songs convincingly express imaginative thinking. Words and music blend with flair, the structure is shaped, and each song has its own voice.
3.9 Arranging	I create two arrangements for an ensemble of three or more independent parts. They are notated clearly and rework the source in a way that makes musical sense.	My arrangements are effective. I use ranges and techniques expressively, combine instruments and timbres creatively, and control the textural density.	My arrangements are convincing. My writing is skilful, imaginative and idiomatic for each instrument or voice, with real musical character.
3.2 Second instrument	I perform a programme on a second instrument as the featured soloist. It is complete and recognisable, with generally accurate notes and rhythms.	I perform effectively; technically secure, stylistically appropriate and confidently communicated, with clear phrasing and tone.	I perform convincingly; assured, musically expressive and showing real interpretive understanding. I sound established on the instrument.
3.7 Analysis	I analyse the work: I explain its elements, features and devices to show I understand its style and structure.	I analyse it critically: I discuss how the elements and devices contribute to the work's style and musical meaning.	I analyse it perceptively: I evaluate how the elements are combined to communicate the work's style and meaning, and my points hang together as an interpretation.
3.10 Research	I research a topic using a sensible process. I use several sources and share relevant findings, and my conclusion answers the question at a basic level.	I research in depth. I evaluate my evidence and explain connections, and musical examples support my explanation of how and why important factors work.	I research comprehensively. I synthesise evidence, interpret implications and reach well-supported conclusions, as one coherent argument.

Level 3 Music - Teacher Booklet

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TEACHER BOOKLET · PAGE 7 OF 13

Recipe cards and the route to Achieved

HARMONY AND TONALITY · 3.6 · 3.5 AURAL

INVERSIONS AND FIGURED BASS

Which note is in the bass? That decides the inversion, the figures and the sound.

TRIAD INVERSIONS IN C MAJOR

C C/E C/B

The lowest note decides the inversion. Figures count up from the bass note. Root position has no figure.

SEVENTH CHORD INVERSIONS: V7 IN C MAJOR

G7 G7/B G7/D G7/F

Four notes make four positions. 6/5, 4/3 and 4/2 are short for 6/5/3, 6/4/3 and 6/4/2.

POSITION	BASS NOTE	FIGURES	ROMAN NUMERAL	CHORD SYMBOL (IN C)
Root position	The root	none (or 5/3)	I - V7	C - G7
First inversion	The third	6	Ib or I6 - V6/5	C/E - G7/B
Second inversion	The fifth	6/4	IIc or II6/4 - V4/3	C/G - G7/D
Third inversion	The seventh	4/2	VI4/2 (sevenths only)	G7/F

NAME AN INVERSION IN FOUR STEPS

- Look at the bass note. It may not be the root.
- Name the chord from all the notes sounding, then find its root and quality.
- Count up from the bass to the root, the third and the fifth to see which one is in the bass.
- Write it with figures under the bass, a Roman numeral with letters or figures, or a slash chord. Use one style and keep to it.

TRY IT

☐ E G C with G in the bass. What is the position?

☐ Bass B under D F G. Name and write the figures.

☐ A minor chord with C in the bass. Write the slash chord.

☐ Which seventh-chord inversion has the seventh in the bass?

Answers: 1. second inversion, I6/4 - 2. V6/5, first inversion of G7 - 3. Am/C - 4. third inversion, 4/2

THEORY TOOLKIT · PAGE 13 OF 103

Inversions and figured bass

HARMONY AND TONALITY · 3.6

FOUR-PART CHORALE WRITING

The rules of a Bach chorale in plain words, and a method for realising a bass line.

I - IV - V - I IN C MAJOR, FOUR PARTS

C F G C

Treble staff: soprano (top) and alto. Bass staff: tenor (top) and bass. The tenor holds C, falls to B (the leading note), then drops to G so the last chord is complete. An inner leading note may do this.

DO

- Spacing: keep soprano-alto and alto-tenor within an octave. The tenor and bass may be further apart.
- Doubling: double the root in a root-position triad. Never double the leading note.
- Common notes: when a note belongs to both chords, keep it in the same voice.
- Nearest note: move the upper three voices by step or the smallest leap.
- Leading note rises to the tonic in the outer voices. A seventh falls by step.
- Contrary motion: let the bass move one way and the upper voices the other.

AVOID

- Parallel fifths and octaves between any two voices. They make the lines sound like one.
- Hidden fifths and octaves in the outer voices: both parts move the same way into a perfect interval.
- Voice crossing: a lower voice going above a higher one.
- Big leaps in the inner parts, or a leap of an augmented interval.
- Repeating the same chord position without a reason.
- Missing the third in a chord. It tells us major or minor.

VOICE RANGES

VOICE	COMFORTABLE RANGE	STAFF
Soprano	C4 - G5	treble, upper
Alto	G3 - D5	treble, lower
Tenor	C3 - G4	bass, upper
Bass	E2 - C4	bass, lower

REALISE A BASS LINE

- Key and chords. Label the bass or the figures to find each chord.
- Bass first. It is given. Check each inversion and cadence.
- Soprano next. Choose a chord note that moves smoothly.
- Fill the alto and tenor with the missing chord notes. Use common notes and steps.
- Check spacing, doubling, parallels, leading note and ranges.

THEORY TOOLKIT · PAGE 17 OF 103

Four-part chorale writing

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)																	
#	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	Enima 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 vintage 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		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	No	No	✓	9	12	Not yet	
7	Enma 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)																								
		Credits earned from assessment you completed												Credits awarded from assessment you completed												
#	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	10	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	Not yet	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	Excellence	Achieved					Merit	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	Merit	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	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

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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 list 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. External	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 grade 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.

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