

Music is a powerful medium for aesthetic enrichment and creative expression. Music’s place in the school curriculum recognises the importance of giving students opportunities to learn about, explore, experience, enjoy and understand music in relation to themselves, others and society. Its potential for personal and social satisfaction is enhanced when learners are helped to develop their musical skills, knowledge and understandings.

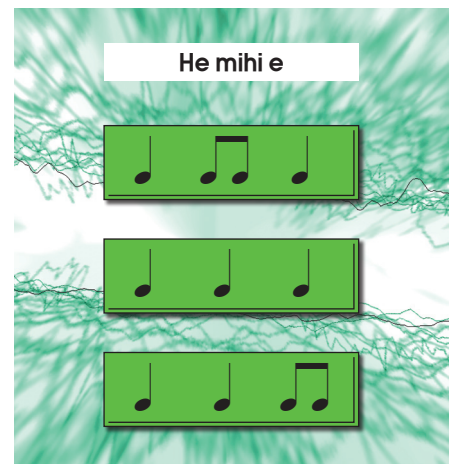
Music education represents part of a balanced curriculum for all New Zealand school students, giving learners opportunities to develop their aesthetic appreciation, their capacities for original and imaginative expression, and their abilities to use and interpret musical elements for a variety of purposes and with a range of materials. It involves skills of listening, singing, playing, moving, directing, reading and recording.

This chapter reports the results of 19 music tasks administered to individual students in Māori immersion settings.

Eight of the tasks were administered in one-to-one interview format and six were attempted in stations format (where students worked independently on a series of tasks, all of which used laptop computers to present musical examples). The remaining five tasks were administered in a team or group situation.

National monitoring results are reported task by task so that results can be understood in relation to what the students were asked to do. Eight of the 19 tasks, however, have been designated *link tasks*, in order to allow comparisons of performance between the 2004 and later assessments. Performance data for those eight tasks is presented in this report but the tasks are described in general terms only.

Performance on the music tasks varied widely, with strong performances by some students or teams and very weak performances by some others. The performance was higher on practical rhythmic activities and lower on tasks that made some use of standard music notation.



Task: Hako – Clown

Approach: Team

Focus: Composing music to match a video sequence

Resources: Silent video recording on laptop computer; sheet with selected scenes from video; 4 party whistles; 4 balloons; chime-bar set; box of instruments (3 beaters; 1 set bells; 1 pair cymbals; 1 agogo; a hand drum; 2 coconut shells; 2 egg maracas; 1 triangle; 1 woodblock; 2 claves)

Questions / instructions:

He mahi rorohiko tēnei.

Horahia te pouaka taputapu whakatangitangi, ngā whio whakangahau e whā, me ngā poi hau e whā.

Ka mātakitaki tātou i tētahi hako me āna mahi whakaari ki te rīpene ataata. Karekau he pūoru, he whakatangitangi rānei o te rīpene. Mā te rōpū e hanga mai he pūoru whakatangitangi e tika ana hei kīnaki i ngā nekeneke a te hako. Kei roto i te pouaka nei ētahi taputapu whakatangitangi hei whakamahi mā koutou.

Whakaaturia ngā taputapu whakatangitangi engari kaua e hoatu ki ngā ākongā.

Kia mātakitaki tātou i te rīpene ataata. I te wā e mātaki ana, āta tiitiro ki ngā nekehanga a te hako, ā, ka āta whakaaro hoki ki ngā momo whakatangitangi pūoru e hāngai ana.

Whakaaturia te kāri raupapa, ka pānu ai.

Kei runga i tēnei kāri te raupapatanga o ngā nekehanga a te hako hei āwhina i a koutou.

Pāwhiria te pūtohu Hako ka mātakitaki ai i te ataata.

E toru ngā whakaaturanga o te rīpene ataata. Me mahi ngātahi koutou ki te hanga pūoru whakatangitangi mō te rīpene ataata kia hāngai tonu ki ngā nekeneke a te hako. Me whakaaro i ngā pūoru whakatangitangi e hāngai ana ki ia wāhanga o te ataata. Mutu ana te whakaaturanga tuatoru o te ataata, me oti anō hoki tā koutou whakarite i ngā whakatangitangi a ia tangata o te rōpū.

Hoatu ngā whakatangitangi.

Whakamahia te pūtohu Whakatā/Timata.

Kia toru ngā wā mātakitaki i te rīpene ataata.

I te wā e mātakitaki ana te rōpū i te ataata, me noho koe ki te whakahau i a rātou ki te mahi ngātahi.

Nā, kōrero mai mō ā koutou pūoru whakatangitangi, me hāngai ki ngā nekeneke a te hako. Whakamāramatia mai he aha i pai ai tā koutou pūoru whakatangitangi mō te rīpene ataata.

Tukuna he wā kōrero mā te rōpū. Whakahautia te katoa o te rōpū ki te whakaputa whakaaro.

Kei te hiahia koutou ki te whakarerekē i ētahi wāhanga o te pūoru whakatangitangi i mua o tā koutou whakaaturanga mai?

Mehemea ka 'āe' mai, me waiho mō tētahi wā poto.

Mehemea ka 'kao' mai, me haere tonu.

Nā, whakaaturia mai tā koutou pūoru whakatangitangi mō te hako.

Pāwhiria anōtia te pūtohu Whakatā/Timata.



This activity uses the computer.

Put out the box of instruments, balloons and whistles.

In this activity we are going to watch a video of a clown performing. The video doesn't have any music. Your team is to make up some music that will sound good because it suits the movements the clown is making. In this box are some instruments you can use for making the music.

Show instruments but do not give them to the students yet.

Let's watch the video now. While it's on, look at all the different movements the clown makes and think about the musical sounds that might suit the movements.

Show and read through sequence card.

This card shows the sequence of movements in the video. You might find it useful.

Click the *Clown* button to start the video.

Now I'm going to play the video three times. You need to work together to make up some music which goes with the video because it suits the movements the clown is making. You need to work out what music you will make for each section of the video. By the end of the time you need to have planned exactly what each person is going to play during the video.

Give out instruments. Use the *Pause/Play* button to play the video three times. During this time, stay with the group, encouraging them to work together.

Now talk about your music, and how you have made it fit the movements the clown is making. Tell me why your music goes with the video.

Allow time for answers. Encourage all team members to speak.

Are there any changes you would like to make before you perform your clown music for me?

If "yes", allow a short time. If "no", carry on.

Now I would like you to perform your clown music for the last time.

Click the *Pause/Play* button again.

		% responses		
Interpretation: <i>(sequence and choice of sounds to give meaningful representation of each scene)</i>				
	consistently strong	22		
	mainly strong	0		
	moderate	22		
	weak	56		
Differentiation: <i>(consistent pattern for "choruses", different patterns for verses)</i>				
	very well differentiated	22		
	moderately well differentiated	34		
	not differentiated	44		
Inventiveness: <i>(appropriate and diverse use of sounds)</i>				
	strong	22		
	moderate	34		
	weak	44		
Delivery: <i>(co-ordination and presentation)</i>				
	strong	22		
	moderate	34		
	weak	44		
			Total score:	
			8-9	22
			6-7	0
			4-5	22
			2-3	12
			0-1	44

Commentary:

Based on results for nine teams from seven schools. Two teams performed very well, four very poorly and the other three moderately well.

Task: Poraka Kōwakawaka – Have A Go Go

Approach: One to one

Focus: Interpretation and representation of symbols to sounds

Resources: 5 cards, agogo woodblock, beater, answer sheet

Kupu: poraka kōwakawaka = agogo woodblock, pao = beater, orotangi = sound, whakawaiwai = practise

Questions / instructions:



Hoatu te poraka kōwakawaka.

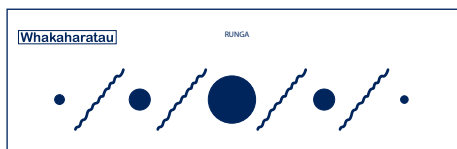
I tēnei mahi, ka tito koe i tētahi rerenga pūoru hei whakatangi mā te taputapu nei. Ko te poraka kōwakawaka te ingoa o te taputapu. Rāwekehia te taputapu i te tuatahi kia mōhio ai koe ki ōna orotangi katoa. Kia kaha te whakarekē i tō whakamahi i te pao.

Tukuna te ākongā ki te rāwekeweke i te poraka kōwakawaka. Kia mutu, whakatakotoria te kāri whakawaiwai ki mua i a ia.

Hand out agogo woodblock.

In this activity you are going to make up a piece of music for this instrument which is called an agogo woodblock. First, have a go at making as many different sounds as you can. Try using the stick in different ways.

Allow time. After student has experimented, place the practise card in front of the student.



1. Āta whakaaro ki ngā momo orotangi e hāngai ana ki ēnei tohu. Whakatangihia.
2. He aha i pēnā ai tō whakatangi i ngā orotangi? He aha te āhua o ngā tohu i whiriwhiri ai koe i ēnā orotangi?
 1. Think about the sounds you could make with the agogo woodblock to go with these symbols, then have a go at playing them.
 2. Why did you make those sounds? What was it about the symbols that made you choose those sounds?

Practise card interpretation:

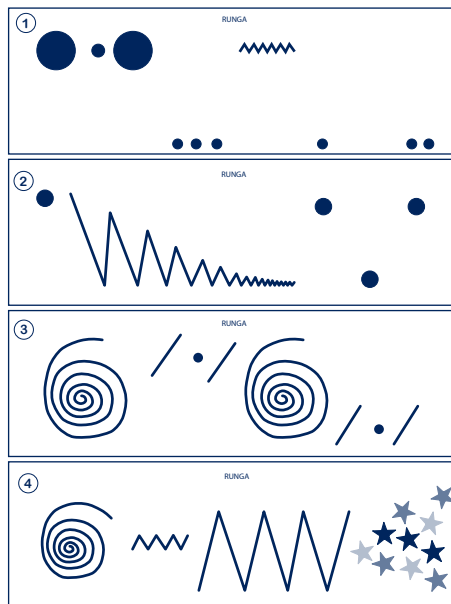
(link between symbols and sounds)

strong	27
moderate	62
weak	11

% responses

Whakatakotoria ngā kāri 1 ki te 4.

Set out cards 1 to 4 in order.



Kua raupapa ēnei kāri, mai i te mea tuatahi ki te tuawhā. He wā ināianei ki te whakaaro i ngā orotangi mō ia kāri. Whakamātauria te poraka kōwakawaka. Timata ki te kāri tuatahi ka haere ki te tuarua, te tuatoru me te tuawhā. Kia mutu te whakawaiwai, māku koe e tono ki te whakatangi mai i tō pūoru.

Tukuna he wā mahi.

Nā, whakatangihia mai tō pūoru. Timata ki te kāri tuatahi ka haere ki te tuarua, te tuatoru me te tuawhā.

I've put these cards in order from card 1 to card 4. Take some time to try out playing sounds for each row, starting with card 1 and carrying on to card 2, 3, then 4. After you have practised, I'll ask you to play your music.

Allow time.

Now play your music starting from card 1 then carrying on to card 2, 3, then 4.

CARDS 1 – 4:

Interpretation: strong and consistent for same symbols on different cards 25
 strong on each card but not consistent 22
 moderate 45
 weak (random) or no response 8

Inventiveness: strong (at least 3–4 different sounds) 49
 moderate 47
 weak 4

% responses

	% responses		% responses
Hoatu te pepa me te pene.			
Ko tāu mahi ināianei, he tito i tāu ake rerenga pūoru. Tuhia ki tēnei pepa ngā tohu mō tō pūoru. He wā hei whakamātau i ētahi raupapa orotangi rerekē, me te whakaaro anō me pēhea te tuhi i ngā tohu ki te pepa. Kia reri mai koe, ka whakatangi mai i tō pūoru hei whakarongo māku.			
Tukuna he wā mahi.			
Tēnā, whakatangihia mai tō pūoru hei whakarongo māku.			
Ka whakatangi te ākongā i tana pūoru.			
Hei whakamutunga, kōrero mai mō te āhua o ngā tohu, ā, he aha i pērā ai tō whakatangi i ia tohu.			
Hand out paper and pencil.			
Now you can compose your own piece of music. On this piece of paper I want you to draw some symbols for your music. Take time to try some different combinations and think about how you can draw them on the paper. When you are ready, you can play your piece for me to listen to.			
Allow time.			
Now you can play your music for me to listen to.			
Student plays music.			
To finish off, I would like you to tell me about the symbols you made up, and why you played them the way you did.			
OWN COMPOSITION: <i>(symbols, performance and explanation)</i>		Effectiveness as a musical composition: <i>(consider performance for sense of unity and completion, appropriate range and repetition of sounds, cohesiveness and confidence)</i>	
Representation: <i>(link between symbols and sounds)</i>			
strong	57	strong	22
moderate	31	moderate	70
weak	12	weak	8
Inventiveness:		Explanation/justification:	
strong	39	strong <i>(using musical terms)</i>	5
moderate	55	moderate	72
weak	8	weak	23
		Total score:	
		12–13	14
		10–11	26
		8–9	23
		6–7	23
		4–5	7
		0–3	7

Commentary:

About 40 percent of the students scored highly (total of 10 or more). The weakest aspect was the explanation about the student's composition.

Task: Te Āwhā – Storm

Approach:	Group
Focus:	Composing a soundscape
Resources:	Silent video on laptop computer
Kupu:	

Questions / instructions:



He mahi rohorohiko tēnei.

Ka mahi tahi koutou ki te whakatangi mai i ngā momo tangi o tētahi āwhā. Ka mātakitaki tātou i te rīpene ataata i te tuatahi. Karekau he tangi o te rīpene ataata.

I a koutou e mātaki mai ana, āta whakaaro ki ngā momo tangi e rangona ai i tētahi āwhā. Ka mutu te ataata, mā koutou e hanga ngā tangi o te āwhā.

Pāwhiria te pūtohu *Āwhā*, ka tīmata ai te rīpene ataata.

1. He aha ētahi o ngā tangi ka rangona i te wā o tētahi āwhā? Ināianei, ka mahi tahi koutou ki te hanga i ngā tangi o te āwhā. Āta whakaaro ki ngā momo tangi rerekē e tika ana mō te āwhā.

I te tīmatanga e pai tonu ana te rangi, kātahi ka piki haere te āwhā, ka haere mō tētahi wā, kātahi ka heke kia marino anō ai te rangi.

Whakamahia ō koutou reo me ō koutou tinana, kia ihiihi tonu ngā momo tangi rerekē. E rima meneti pea hei whakawhitiwhiti whakaaro, hei hanga i ngā tangi o te āwhā, kātahi ka whakaaturia mai ki ahau. Kia maumahara, i te tīmatanga he pai tonu te rangi, kātahi ka piki haere te āwhā, ka haere mō tētahi wā, kātahi ka heke kia marino anō ai te rangi. Whakawhitiwhiti kōrero mō ngā momo tangi rerekē, mā wai aua tangi, me te wā e tika ana mō aua tangi. He pai kia tohua ko tētahi o koutou hei whakahaere i te rōpū.

Tukuna he wā mahi.

Nā, whakaaturia mai ngā tangi, mai i te tīmatanga o te āwhā ki te mutunga.

This activity uses the computer.

Your team is going to work together to make the sounds of a storm. We'll begin this activity by watching a video showing a storm. This video doesn't have any sound.

As you watch, think about the sounds you might hear during a storm, because after the video your team is going to make up the sounds of a storm.

Click the **Storm** button. The video will start. The video has no sound.

1. What are some sounds you might hear during a storm?

Now it's time for your team to work together to make up the sounds of a storm. Try to make them interesting by having different sounds that tell the story of the storm.

At the beginning there is no storm, then it gradually builds up into a storm. The storm keeps going for a while, then it gradually dies down until the storm is over.

Use your voices and bodies in all kinds of interesting and different ways to make up lots of sounds. You have a few minutes to talk about and practise your storm, then I will ask you to perform it for me. Remember, at the beginning there is no storm, then it gradually builds up into a storm. The storm keeps going for a while, then it gradually dies down until the storm is over. Talk about who will make the different sounds and when they will make them. You might like to have one person in your team act as the conductor.

Allow time.

Now it is time to perform your storm from the beginning to the end.

		% responses			% responses
Representation of growth and decline of storm:	strong	0	Co-ordination/coherence of performance:	strong	14
	quite strong	7		moderate	36
	moderate	36		weak	50
	weak	57			
Contribution of vocal sounds:	strong	7	Overall vitality of performance:	high	0
	moderate	72	moderate	29	
	weak	21	low	71	
Contribution of body percussion:	strong	0	Did a student act as conductor?	yes	0
	moderate	36	<i>(not counted in total score)</i>		
	weak	64	Total score:	10–13	0
Inventiveness and range of sounds:	high	0	8–9	7	
	moderate	36	6–7	22	
	low	34	4–5	0	
			2–3	35	
			0–1	36	

Commentary:

Based on performances of 14 teams from 10 schools. Four teams scored quite well overall on the task but 10 teams (71 percent) were awarded very low scores.

Task:

Tauira Pakipaki – Clap the Pattern

Approach: One to one

Focus: Imitating rhythmic patterns

Resources: Video recording on laptop computer

Kupu:

Questions / instructions:

He mahi rorohiko tēnei.

Ko tāu mahi i konei, he whai i ētahi tauira pakipaki. Mātahihia te ataata, ka whai ai i ngā tohutohu.

Pāwhiria te pūtohu *Tauira Pakipaki*.

This activity uses the computer.

This activity is about clapping some patterns. Let's watch the video and it will tell you what to do.

Click the *Clap the Pattern* button to start the video.



[Each of the six patterns was clapped on the video, with time between each to allow the student to imitate the pattern.]

1st pattern:



very accurate	96
1 or 2 minor irregularities (mainly note length)	4
substantial irregularities (e.g. missing or extra notes)	0
little resemblance/not attempted	0

2nd pattern:



very accurate	93
1 or 2 minor irregularities (mainly note length)	3
substantial irregularities (e.g. missing or extra notes)	2
little resemblance/not attempted	2

3rd pattern:



very accurate	69
1 or 2 minor irregularities (mainly note length)	9
substantial irregularities (e.g. missing or extra notes)	18
little resemblance/not attempted	4

4th pattern:



very accurate	39
1 or 2 minor irregularities (mainly note length)	17
substantial irregularities (e.g. missing or extra notes)	40
little resemblance/not attempted	4

5th pattern:



very accurate	30
1 or 2 minor irregularities (mainly note length)	33
substantial irregularities (e.g. missing or extra notes)	30
little resemblance/not attempted	7

6th pattern:



very accurate	4
1 or 2 minor irregularities (mainly note length)	11
substantial irregularities (e.g. missing or extra notes)	28
little resemblance/not attempted	57

Total score:	22–24	17
	19–21	27
	16–18	39
	13–15	13
	10–12	4
	0–9	0

Commentary:

Most students clapped the first two patterns accurately. As the task became more complex, fewer students were able to clap the patterns accurately.

Task: Tukuna te Pākete – Pass the Bucket

Approach:	Group (but marked for individuals)
Focus:	Developing and maintaining a rhythmic pattern
Resources:	Bucket, video recording on laptop computer
Kupu:	ūngerī = beat manataki = rhythm tukurua = repeat

Questions / instructions:

He mahi rorohiko tēnei. Pāwhiria te pūtohu Tukuna te Pākete. Whakanōhia ngā ākonga ki te papa. Me noho takirua, ko tētahi ka anganui atu ki tētahi, kia tapawhā rite te āhua o te noho. Kaua e tino tawhiti te noho a tētahi i tētahi, e pai ai te tuku haere i te pākete.

Tuatahi, ka mātakitaki tātou i tētahi rīpene ataata. Ko ētahi tamariki e whakatangi ana i tētahi manawataki i te pākete, e whai ana i te ūngerī o tētahi pūoru. Āta mātakitaki nā te mea ka pērā hoki tā koutou mahi i muri iho.

Pāwhiria te pūtohu *Tauira*, ka tīmata ai te rīpene ataata.



[Music plays; bell sounds to indicate when bucket should pass onto the next person; each child plays a different rhythmic pattern.]

This activity uses the computer. Click the *Pass the Bucket* button. Students need to be seated on the floor. Sit in pairs facing each other in a square formation — close enough for students to easily pass the bucket to each other.

To begin this activity you'll watch a video of some children using a bucket to make up rhythmic patterns to a piece of music. Watch carefully because when it is finished you will have a go at making your own patterns to the music.

Click on the *Example* button. The video will start.

Ināianeī, mā koutou e waihanga ā koutou ake tauira manawataki, ka haere tahi me te pūoru. Kia poto te tauira manawataki, engari me tukurua haere.

Hoatu te pākete ki a [Ākonga 1] i te tuatahi, māna e whakatangi tāna tauira manawataki. Kia rangona te pere, me tuku te pākete ki a [Ākonga 2], māna e whakatangi tāna. Ka pērā te huri o ngā mahi, ā, kia rua ngā wā mā ia ākonga.

I te wā e whakatangi ana tētahi i tāna manawataki, ko te mahi a ērā atu o te rōpū, he pupuri i te ūngerī mā te papaki i ngā pona. Kia maumahara ko te mahi a ākonga kei a ia te pākete, he whakatangi mai i tētahi tauira manawataki poto, ka tukurua mai ai. Hoki atu, hoki atu, ko taua tauira manawataki tonu.

Hoatu te pākete ki a Ākonga 1. Pāwhiria te pūtohu *Waiata*, ka tīmata te rīpene ataata.

Now you can make up your own patterns to the music. Use a short pattern that you keep on repeating.

[Student 1] will use the bucket first. When the bell sounds, [Student 1] will pass the bucket on to [Student 2] who will play their own pattern and so on, until everyone has had two goes.

The rest of you keep the beat on your knees, while one person is playing the bucket. Remember, the person playing the bucket tries to make up their own short pattern that they keep on repeating.

Hand Student 1 the bucket. Click the *Song* button. The video will start. [Soundtrack only; no video.]

Composing and performing a repeated pattern:

	% responses
complex rhythmic pattern maintained, fitting consistently with beat	11
rhythmic pattern maintained, fitting mostly with beat	56
two or more identifiable patterns, but fitting mostly with beat	8
rhythmic pattern maintained, but not fitting consistently with beat	11
repeated previous model or student's pattern, consistently with beat	8
no identifiable rhythmic pattern	6

Ka rawe ā koutou mahi. Nā, me mahi anō koutou. I tēnei wā, kaua e tukurua i te tauira manawataki poto, engari whakaarohia he manawataki matatini kia rite ki te ūngerī o te pūoru. Waihanga ngā manawataki i te wā tonu kei a koe te pākete. Mā [Ākonga 1] e tīmata, kātahi ka tuku haere inā rangona te tangi o te pere.

Hoatu te pākete ki a Ākonga 1. Pāwhiria te pūtohu *Waiata*, ka tīmata te rīpene ataata.

Now you are going to have another go. This time, instead of playing one simple pattern, see if you can make up a variety of different rhythms that go with the beat. Make them up as you go. [Student 1] will use the bucket first, then pass it on when the signal is given.

Hand Student 1 the bucket. Click the *Song* button again. The video will start. [Soundtrack only; no video.]

Composing and performing multiple patterns:

	% responses
range of complex rhythmic patterns, fitting consistently with beat	0
range of rhythmic patterns maintained, fitting consistently with beat	29
one pattern maintained, fitting mostly with beat	38
one or more identifiable patterns, but not fitting consistently with beat	33
no identifiable rhythmic pattern or just keeps the beat	0

Commentary:

Two thirds of the students achieved and maintained a rhythmic pattern that fitted with the beat.

Approach: One to one

Focus: Fitting rhythmic patterns to a beat

Resources: Woodblock, beater, video recording on laptop computer

Kupu: manawataki = rhythm ūngeri = beat

Questions / instructions:

%
responses**He mahi rorohiko tēnei.**

I roto i tēnei mahi, ka rongo koe i tētahi ūngeri māmā. Ko tāu mahi, he waihanga i te taurira manawataki kia haere tahi me te ūngeri. Kei te rīpene ataata ngā tohutohu.

Hoatu te poro rākau me te pao ki te ākongā.

Mātakihia te ataata ināiane.

Pāwhiria te pūtohu *Taurira Manawataki*.

Me āta noho te ākongā, kia pai ai te kitea mai o ngā ringaringa i te kāmera.

This activity uses the computer.

In this activity you are going to hear a simple beat and make up some patterns to go with it. The video will tell you what to do.

Give student woodblock and beater.

Let's watch the video now.

Click the *Rhythmic Patterns* button to start the video.

Ensure student sits with hands visible to camera.



[Boy listens first to a very simple, strong beat. He then accompanies the beat – the first time, demonstrating a very simple pattern and the second, a more complex pattern.]

[Student is then given two opportunities to listen to and accompany the beat themselves – the first, to make up and practise different patterns and the second, to play their best rhythmic pattern.]

Rhythmic pattern(s) created:

fits beat throughout	54
mostly fits beat	33
fits beat some of the time	7
rarely or never fits beat	6

Commentary:

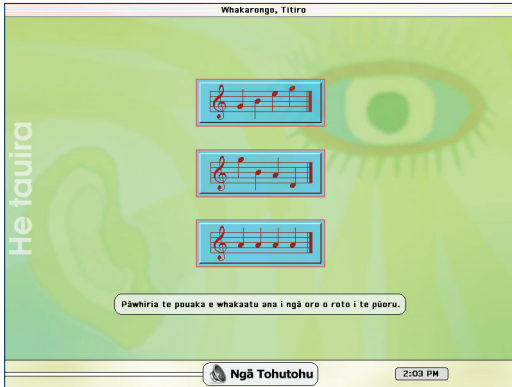
Just over half of the students played rhythmic patterns that accurately fitted the beat throughout.

Task: Whakarongo, Titiro – Listen and See

Approach: Station
 Focus: Matching music heard and read
 Resources: Computer program on laptop computer
 Kupu: orotahi = note

Questions / instructions:

% responses



He mahi rorohiko tēnei.

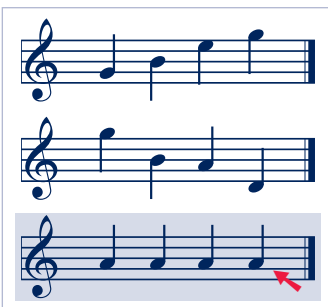
Pāwhiria te pūtohu **Whakarongo, Titiro**, ka whai ai i ngā tohutohu a te rorohiko.

This activity uses the computer.

Click on the button that says **Listen and See**. The computer will then tell you what to do.

[Students were asked to listen to each musical phrase and to click on the correct notation from three options shown on screen. Each phrase was played twice. The first phrase was an example to show what to do.]

Example:



1.



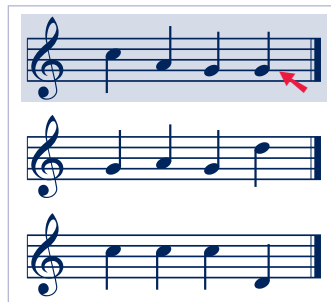
41

2.



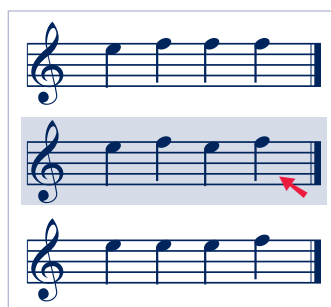
61

3.



66

4.



64

Total score:

4	17
3	32
2	27
1	14
0	10

Commentary:

After some confusion with the first example, about two thirds of the students correctly identified the note required to represent the music played.

Task:

Kupu Pūoru – Musical Words

Approach: Station

Focus: Matching word rhythms to music read

Resources: Computer program on laptop computer

Kupu: orotahi = note

Questions / instructions:



He mahi rorohiko tēnei.

Pāwhiria te pūtohu **Kupu Pūoru**, ka whai ai i ngā tohutohu a te rorohiko.

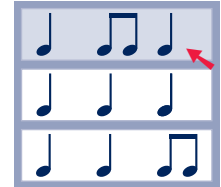
This activity uses the computer.

Click on the button that says **Musical Words**. The computer will then tell you what to do.

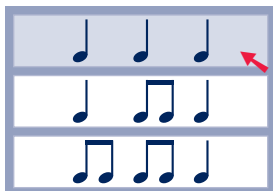
[Students were asked to listen to different word rhythms and to click on the correct rhythm notation from three options shown on screen. The text for each word rhythm was also shown on screen.]

The first word rhythm was an example to show what to do.]

Example: He mihi e



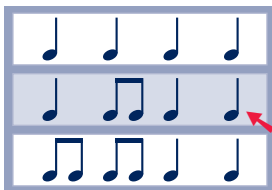
1. Kei te pai.



choice 1

64

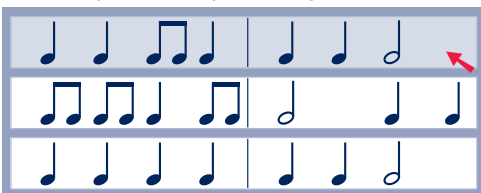
2. E noho ki ko.



choice 2

52

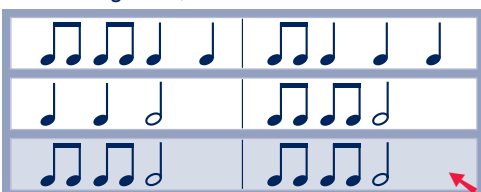
3. Red and yellow and pink and green. [sic]



choice 1

52

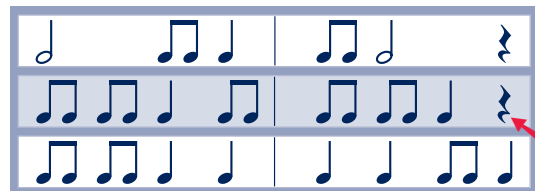
4. Whakarongo mai, tamariki mā.



choice 3

48

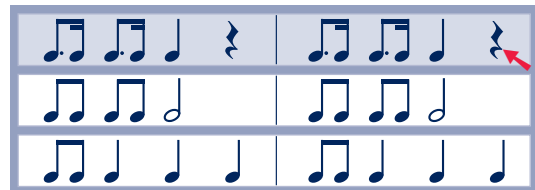
5. Kei te haere au ki te hoko miraka.



choice 2

50

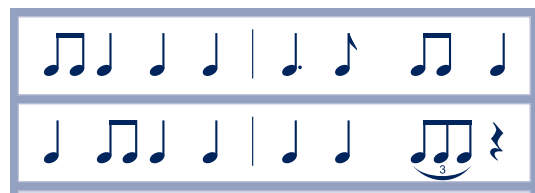
6. Mā te kōrero, ora ai te reo.



choice 1

40

7. Haere mai e ko, noho mai i konei.



choice 3

40

Total score:

6-7

10

5

21

4

24

3

19

2

9

0-1

17

Commentary:

On average, about half of the students could identify music notation for rhythmic patterns that matched the listed words.

Task: He Rangī Pūoru – Melodies

Approach: Station
 Focus: Listening to and distinguishing melodies
 Resources: Computer program on laptop computer
 Kupu: rangī pūoru = melody

Questions / instructions:

He mahi rorohiko tēnei.

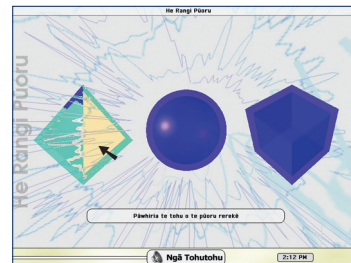
Pāwhiria te pūtohu **He Rangī Pūoru**. Mā te rorohiko koe e tohutohu.

This activity uses the computer.

Click on the button that says **Melodies**. The computer will then tell you what to do.

[Each time, the student listens to three short tunes. Two are the same and one is different. Each tune correlates to a different 3-dimensional symbol on screen which animates while the tune plays. Student decides which tune was different and clicks on the symbol for that tune. The first phrase was an example to show what to do.]

▲ ● ■ indicate which tune played for each symbol, with the odd one out in red.]



% responses

Example:



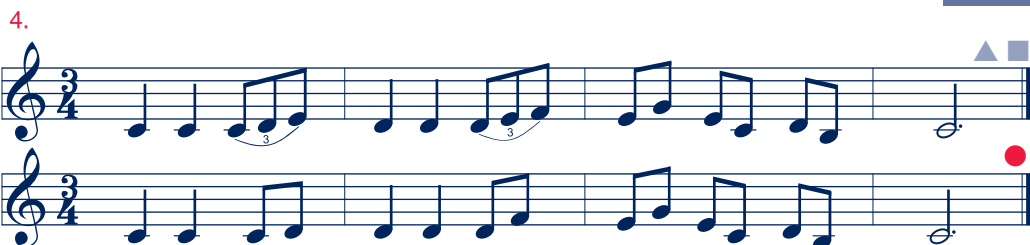
pyramid 53



sphere 44



cube 76



sphere 53

Total score:	4	24
	3	23
	2	15
	1	32
	0	6

Commentary:

Almost half of the students identified correct music notation for three or four of the four tunes played.

Oro Hiato – A-chord-ingly

Task:

Approach:	One to one
Focus:	Recognising chord changes
Resources:	Audio recording on laptop computer
Kupu:	oro hiato = chord rangi = tune

Questions / instructions:

He mahi rorohiko tēnei.

Pāwhiria te pūtohu **Oro Hiato**.

I tēnei mahi ka whakarongo koe ki tētahi rangi i te rorohiko. Engari i te tuatahi, whakarongo ki ngā oro hiato e toru ka rongo koe i roto i te rangi.

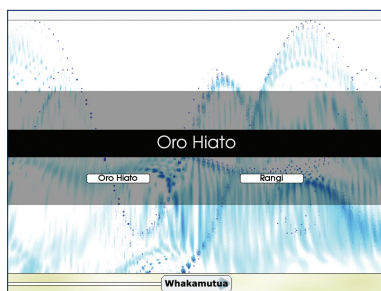
Pāwhiria te pūtohu **Oro Hiato**.

[Audio of 3 chords only – F, B^b, C.]

Ināianeī, whakarongo ki te rangi. Inā rongo koe i te huri o te oro hiato, meatia tō ringa kia pēnei, ki runga ki raro (mā te pou aromatawai e whakaatu).

Pāwhiria te pūtohu **Rangi**.

[Audio of 24 bars of music with 10 chord changes.]



This activity uses the computer.

Click the **A-chord-ingly** button.

In this activity you are going to listen to a tune being played through the computer. First, listen to the three chords that you will hear in the tune.

Click the **Chords** button.

[Audio of 3 chords only – F, B^b, C.]

The computer will now play the tune. Each time you hear the chord change, put your hand up, then down – like this (teacher demonstrates).

Click the **Tune** button.

[Audio of 24 bars of music with ten chord changes.]

Chord changes indicated:

all 10 indicated correctly	30
most (6–9) indicated correctly	36
some (1–5) indicated correctly	23
any other response	11

Commentary:

About one third of the students identified all 10 chord changes correctly, with another third identifying more than half correctly.

Task:

Tuhinga Pūoru – Scrambled Music

Approach:	Station
Focus:	Listening to match melody and pitch
Resources:	Computer program on laptop computer
Kupu:	



Questions / instructions:

He mahi rorohiko tēnei.

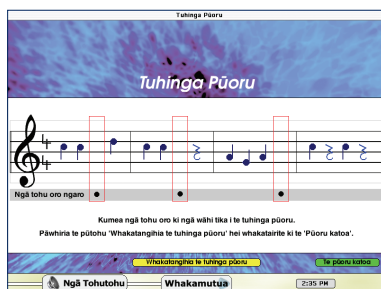
Pāwhiria te pūtohu **Tuhinga Pūoru**, whāia ngā tohutohu a te rorohiko.

This activity is done on the computer.

Click on the button which says **Scrambled Music**.

The computer will tell you what to do.

[Students were asked to adjust three “missing” notes in a piece of music to match a tune played. They could play the model as many times as needed. They could also have their own adjusted tune played as many times as they wished until they thought it matched the model.]



[Correct notation above, with missing notes in correct position in red.]

first note correct (C1)	45
second note correct (G)	29
third note correct (B)	35
Total score:	
3	19
2	16
1	20
0	45

Commentary:

Almost half of the students had no success with this task and only 19 percent were completely correct.

Te Pūoru : Link Tasks 1 – 5, 9, 11, 12

		% responses
--	--	-------------

LINK TASK: 1
 Approach: One to one
 Focus: Maintaining and creating melodic patterns

Total score:	% responses
9-10	13
7-8	4
5-6	40
3-4	17
0-2	26

LINK TASK: 2
 Approach: Team
 Focus: Singing and body percussion

Total score:	% responses
8-9	10
6-7	10
4-5	50
2-3	20
0-1	10

LINK TASK: 3
 Approach: One to one
 Focus: Reading and performing rhythmic patterns

Total score:	% responses
15-16	5
13-14	18
11-12	22
9-10	25
7-8	15
5-6	10
0-4	3

LINK TASK: 4
 Approach: One to one
 Focus: Echoing pitch on chime bars

Total score:	% responses
6	0
5	13
4	11
3	14
2	35
1	14
0	13

		% responses
--	--	-------------

LINK TASK: 5
 Approach: Team
 Focus: Singing in unison

Total score:	% responses
8-10	14
6-7	22
4-5	7
2-3	36
0-1	21

LINK TASK: 9
 Approach: One to one
 Focus: Recognising purpose and function

Total score:	% responses
20-34	0
16-19	0
12-15	4
8-11	16
4-7	36
0-3	44

LINK TASK: 11
 Approach: Station
 Focus: Listening to recognise different instruments

Total score:	% responses
5-6	10
4	31
3	26
2	21
0-1	12

LINK TASK: 12
 Approach: Station
 Focus: Matching music heard and read

Total score:	% responses
5	17
4	13
3	31
2	11
0-1	28