

Music education represents part of a balanced curriculum for all New Zealand school students. It gives 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. Music education can help students become aware of the distinctive functions of music in society and to know about the artistic heritage of their own and other cultures.

This chapter reports the results of thirteen music tasks administered to individual Māori students in both general education settings and Māori immersion settings. The tasks address four fundamental processes: creating music, re-creating music, responding to music and understanding music.

Six tasks were administered in a videotaped one-to-one interview format and seven were attempted in a station format (where students worked independently on a series of tasks, all of which used laptop computers to present musical examples).

National monitoring results are reported task by task so that results can be understood in relation to what the students were asked to do. To allow comparisons of performance between the 2000 and 2004 assessments, however, five of the thirteen tasks have been designated link tasks. Student performance data on these tasks are presented in this report, but the tasks are described only in general terms because they will be used again in 2004.

Māori students in general education and Māori students in Māori immersion settings performed equally well on nine tasks. Students in immersion programmes scored statistically significantly higher on one task and Māori students in general education scored statistically significantly higher on three tasks. These comparisons must be interpreted with considerable caution, for the reasons discussed in Chapter 2.

He Reo Tūtū — Vocal Sizzle

Approach: One to one

Focus: Listen to singing and imitate it.

Resources: Video recording on laptop computer.



Question/instructions:

In this activity you will hear some short pieces of music on the video. I want you to listen carefully.

After you have heard each piece, I want you to try to sing it the same way. Sing “doo” to each of the tunes.

There are 7 phrases all together. We'll start now.

Ka rongo koe i ētahi toi puoro poto, mai i te ataata.

Āta whakarongo. Kia mutu tō whakarongo, me waiata pērā mai koe.

Me waiata “tū tū” mai koe ki ia toi puoro.

E whitu ngā kīanga. Me tīmata ināianei.

Discontinue the task if the student clearly indicates the wish to stop at any point.

Example



		% responses	
		GE	MI
1. tune	mostly or always in tune	53	51
	in tune about half the time	5	10
	other	42	39
rhythm	rhythm correct	85	80



2. tune	mostly or always in tune	54	73
	in tune about half the time	12	15
	other	34	12
rhythm	rhythm correct	92	85

		% responses	
		GE	MI
3. tune	mostly or always in tune	56	73
	in tune about half the time	12	17
	other	32	10
rhythm	rhythm correct	92	93
4. tune	mostly or always in tune	52	63
	in tune about half the time	19	15
	other	29	22
rhythm	rhythm correct	86	83
5. tune	mostly or always in tune	40	61
	in tune about half the time	22	15
	other	38	24
rhythm	rhythm correct	86	71
6. tune	mostly or always in tune	38	39
	in tune about half the time	13	32
	other	49	29
rhythm	rhythm correct	85	73

Commentary:

The results achieved by Māori students in general education (GE) and Māori immersion (MI) settings were not statistically significantly different.

Puoro Wai — Water Music

Approach: One to one

Focus: Adjusting water level in a glass to try to match pitch of a chime bar.

Resources: Water bottle, jug of water, F chime bar, G chime bar, beater, crystal glass tumbler.

Question/instructions:

Place chime bars F and G and beater in front of student.

When you hit chime bars they make a sound. These two chime bars make different sounds. Play them now so that you can hear the sounds they make.

Ka patupatu papa pere koe, ka rongohia he oro. He rerekē ngā oro o ēnei papa pere [chime]. Pātōtōtia ināianei kia rongo ai koe i ngā oro.

After student has played each chime bar, place glass tumbler and jug of water in front of student.

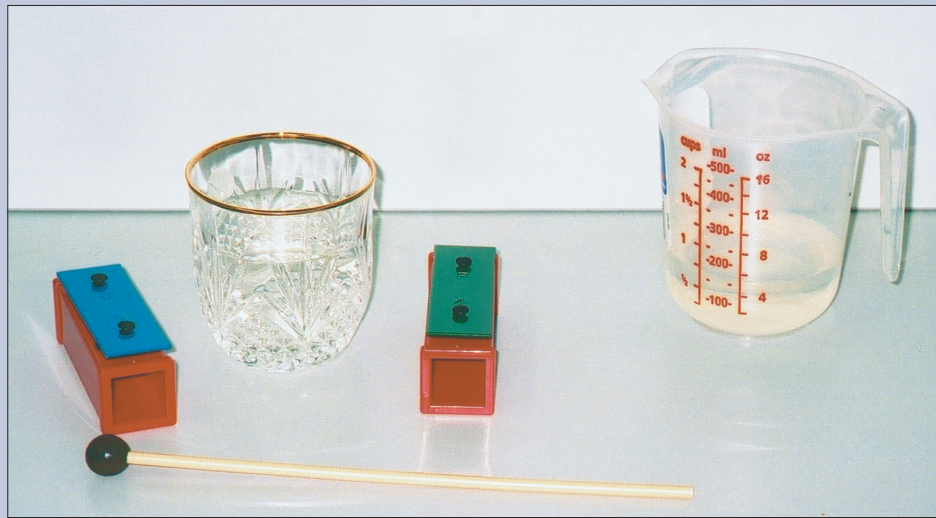
When you tip water into a glass and hit the side of the glass, it makes a sound. You can change the sound by changing the amount of water in the glass.

Ki te tāringi wai koe ki roto i te ipu wai, ka pātōtō [tap] i te taha, ka rongo koe i te oro. Ka taea tō whakarerekē i te oro mā te whakaiti, te whakarahi ake rānei i te wai o roto i te ipu.

Temporarily remove the F chime bar from the student.

In this activity you are going to tip water into the glass to make a sound. First, try to make the same sound as you hear when you play the G chime bar. When you are putting water into the glass you will need to keep checking the sound by hitting the side of the glass AND the chime bar. If you think there is too much water in the glass you can tip some back into the jug. When you think they are both making the same sound, tell me.

Mō tēnei mahi ka tāringi wai koe ki roto i te ipu wai hei whakatangi oro. I te tuatahi, me whakamātau ki te whakaōrite i te oro ka rongohia e koe, inā, pātōtōtia te papa pere G. I a koe e tāringi wai ana ki roto i te ipu wai, me whakarite haere tonu i te oro mai i te ipu wai ME te papa pere. Mehemea he nui rawa te wai o te ipu wai, me tāringi tētahi wāhi ki roto i te tiaka. Kōrero mai, inā, ōrite aua oro.



Student attempts to make chimebar G sound with the water in the glass.

		% responses	
		GEd	MI
Matching the G	very close	8	5
	moderately close	21	20
	moves in right direction	41	35
	no useful progress	30	40

When completed, remove chime bar G and replace with chime bar F.

Tip water back into jug.

Now see if you can make the same sound as the F chime bar. Tell me when you think the glass and the chime bar are making the same sound.

Ka taea anō e koe te whakaōrite ki te oro o te papa pere F. Kia mōhio koe, kua ōrite te oro o te wai ipu me te papa pere, kōrero mai.

Student attempts to make the F sound with the water in the glass.

		% responses	
		GEd	MI
Matching the F	very close	12	5
	moderately close	14	19
	moves in the right direction	41	52
	no useful progress	33	24

Commentary:

The results achieved by Māori students in general education (GEd) and Māori immersion (MI) settings were not statistically significantly different.

Mai i te Piki Haumarangai ki te Heke Haumaru — High to Low

Approach: Station

Focus: Identifying upward or onward pitch movements or trends.

Resources: Video recording on laptop computer.



Questions/instructions:

SECTION 1

The first section asked students to listen to two notes, chords, and musical phrases and identify whether the second was higher, the same, or lower in pitch than the first. After an example with answer given, six assessment items followed.

This activity is done on the computer.

Kei runga tēnei mahi i te rorohiko.

Draw a ring around the words to show your answers.

Porohitangia ngā kupu hei whakaatu i ō whakautu.

	1. piki	heke	ōrite
1. hig	2. piki	heke	ōrite
2. hig	3. piki	heke	ōrite
3. hig	4. piki	heke	ōrite
4. hig	5. piki	heke	ōrite
5. hig	6. piki	heke	ōrite
6. hig	7. piki	heke	ōrite
7. higher	lower	same	

1. Example

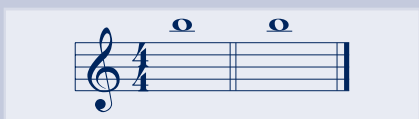


2.



higher 71 49

3.



same 84 60

4.



lower 61 26



5.

same 84 58

6.



lower 80 70

7.



higher 45 60

SECTION 1 TOTAL: 5-6 57 28

3-4 26 42

1-2 16 25

0 1 5

SECTION 2

The second section asked students to identify whether the sequences of notes in some musical phrases were moving up in pitch, staying the same, or moving down in pitch. An example with answer given was followed by six assessment items

1.	runga	raro	ōrite
2.	runga	raro	ōrite
3.	runga	raro	ōrite
4.	runga	raro	ōrite
5.	runga	raro	ōrite
6.	runga	raro	ōrite
7.	runga	raro	ōrite
4.	up	down	same
5.	up	down	same
6.	up	down	same
7.	up	down	same

1. Example



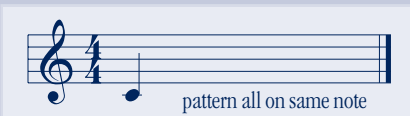
% responses
GEd MI



2. up 68 49



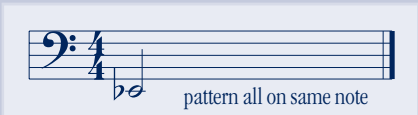
3. down 71 58



4. same 73 60



5. up 80 70



6. same 76 53



7. down 67 51

SECTION 2 TOTAL:	5-6	57	39
	3-4	23	21
	1-2	19	26
	0	1	14

Commentary:
Māori students in general education (GEd) settings scored statistically significantly higher than did Māori students in Māori immersion (MI) settings. This task required knowledge of music notation.

Patua te Patu — Beat the Beat

Approach: One to one

Focus: Identifying a beat in a piece of music and hitting a drum in time with it.

Resources: Drum, beater, video recording on a laptop computer.

Questions/instructions:

In this activity you will be playing the drum to the beat of some music. Let's watch the video. It will tell you what to do.



Mō tēnei mahi, kei te patu koe i tētahi pahū, ki te patu o ētahi puoro. Mātakiria te ataata. Mā te ataata e whakaatu me aha koe.

Ensure that the drum is visible to camera — the view is not obstructed by the computer screen. Click the *Play* button to start the video.

The video shows a student identifying the beat in a musical example and hitting a drum in time with it. Subsequently, three pieces of music are played and the student is asked to hit the drum in time with a beat in each piece.

Commentary:

Māori students in Māori immersion (MI) settings scored statistically significantly higher than did Māori students in general education (GEd) settings. MI students were much more successful with the first piece of music, and a little more successful with the other two pieces.

		% responses	
		GEd	MI
1. "Dharpa Tree" from Yothu Yindi's "Tribal Voice"	establishing a steady beat:	achieved quickly	44 85
		eventually achieved	33 10
		not achieved	23 8
	did beat fit with music?	yes	71 84
		no	29 16
2. "Soulflower" from Emma Paki, "Tribal Stomp"	establishing a steady beat:	achieved quickly	39 47
		eventually achieved	27 37
		not achieved	34 16
	did beat fit with music?	yes	62 76
		no	38 24
3. "Spring" from Vivaldi's "Four Seasons"	establishing a steady beat:	achieved quickly	21 26
		eventually achieved	18 27
		not achieved	61 47
	did beat fit with music?	yes	35 47
		no	65 53

Pupuhi Kape Pao — Blow Pluck Hit

Approach: Station

Focus: Identifying, by listening to musical performances, whether the sole instrument was played by blowing, plucking, or hitting.

Resources: Computer program on a laptop computer.

Questions/instructions:

This activity is done on the computer.

Kei runga tēnei mahi i te rorohiko.

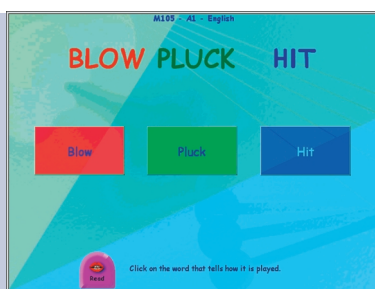
Click on the button that says **Blow**

Pluck Hit to begin the task. The

computer will then tell you what to do. If it doesn't, tell the teacher.

Pāwhiria te pātene e kī ana **Pupuhi Kape Pao**, kia tīmata ai te mahi. Mā te rorohiko e tohutohu me aha koe. Ki te kore, kōrerohia atu ki te kaiako.

Students were asked to listen to a piece of music being played on a instrument or cluster of related instruments. In each case, they were to indicate whether the instrument was played by blowing, plucking, or hitting. They clicked on their chosen option.



		% responses	
		GEd	MI
1. Qin – China	pluck	99	71
2. Gamelon gongs – Phillipines	hit	97	81
3. Aruding – Phillipines	pluck	71	79
4. Shakuhachi – Japan	blow	99	81
5. Steel band – Trinidad	hit	84	48
6. Rihe panpipes – Soloman Islands	blow	97	88
Total score:		6	61 31
		5	32 31
		3-4	6 24
		0-2	1 14

Commentary:

Māori students in Māori immersion (MI) settings scored statistically significantly higher than did Māori students in general education (GEd) settings. MI students were much more successful with the first piece of music, and a little more successful with the other two pieces.

Ngā Toi Puoro e Rua — Two Pieces

Approach: One to one

Focus: Discussing the features of two pieces of music and indicating personal response to the music.

Resources: Audio recording on laptop computer.

Questions/instructions:

In this activity we are going to listen to two different pieces of music. After each one, I'm going to ask you to tell me about the music.

E whakarongo ana tāua ki ngā puoro rerekē e rua. Kia mutu ia puoro, ka hōmai ōu whakaaro mō aua puoro.

Click the **Play** button to start the video. Listen to song one.

Click the **Pause** button.

1. That piece was called *Yellow Submarine*. Try to describe the music to me. Tell me about things like the kinds of sounds, the instruments, rhythms and anything else you noticed.

Ko te *Waka Ruku Kōwhai* tēnā waiata. Hōmai he kōrero mō taua waiata. He aha ngā momo oro, ngā whakatangitangi, ngā ūngeri me ētahi atu mea i rongo koe?

2. Tell me some things about the music that you thought were specially interesting.

Kōrerohia mai, ōu whakaaro mō ngā mea whakamere [interesting] o te puoro.

		% responses	
		GEd	MI
discussion of instrumentation	strong	10	14
	moderate	36	49
	weak	46	29
	absent	8	8
discussion of rhythmic elements	strong	1	2
	moderate	11	8
	weak	23	35
	absent	65	55
discussion of dynamics/orchestration	strong	5	0
	moderate	20	16
	weak	30	19
	absent	45	65
indications of personal response/engagement	strong	1	0
	moderate	29	17
	weak	36	37
	absent	34	46
overall evidence of ability to discuss music	strong	0	2
	quite strong	15	18
	moderate	34	23
	weak	51	57

Now let's listen to the second piece.

Whakarongo ki te waiata tuarua.

Click the **Play** button and listen to song 2.

3. That piece was called *Te Papa*. Try to describe the music to me. Tell me about things like the kinds of sounds, the instruments, rhythms and anything else you noticed.

Ko *Te Papa* tēnā waiata. Hōmai he kōrero mō taua waiata. He aha ngā momo oro, ngā whakatangitangi, ngā ūngeri me ētahi atu mea i rongo koe?

4. Tell me some things about the piece that you thought were specially interesting.

Kōrerohia mai, ōu whakaaro mō ngā mea whakamere o te puoro.

		% responses	
		GEd	MI
discussion of instrumentation	strong	7	13
	moderate	45	50
	weak	42	33
	absent	6	4
discussion of rhythmic elements	strong	2	2
	moderate	14	10
	weak	20	23
	absent	64	65
discussion of dynamics/orchestration	strong	0	2
	moderate	11	15
	weak	32	14
	absent	57	69
indications of personal response/engagement	strong	6	0
	moderate	27	27
	weak	38	33
	absent	29	40
overall evidence of ability to discuss music	strong	2	6
	quite strong	13	15
	moderate	40	27
	weak	45	52

Commentary:

The results achieved by Māori students in general education (GEd) and Māori immersion (MI) settings were not statistically significantly different.

Music Link Tasks 5, 6, 8, 9, 10

LINK TASK 5

Approach: One to one*Focus:* Clapping rhythmic patterns.*Resources:* Video recording on laptop computer.

		% responses	
		GEd	MI
Total score:	22–24	16	17
	18–21	49	60
	12–17	34	23
	6–11	1	0
	0–5	0	0

Commentary:

The results achieved by Māori students in general education (GEd) and Māori immersion (MI) settings were not statistically significantly different.

LINK TASK 6

Approach: One to one*Focus:* Making up a rhythmic pattern to fit with a beat.*Resources:* Woodblock, beater, video recording on a laptop computer.

		% responses	
		GEd	MI
Total score:	3	64	71
	2	19	17
	1	16	6
	0	1	6

Commentary:

The results achieved by Māori students in general education (GEd) and Māori immersion (MI) settings were not statistically significantly different.

LINK TASK 8

Approach: Station*Focus:* Match music notation to sounds.*Resources:* Program on laptop computer.

		% responses	
		GEd	MI
Total score:	4	25	31
	3	40	19
	2	23	29
	1	12	19
	0	0	2

Commentary:

The results achieved by Māori students in general education (GEd) and Māori immersion (MI) settings were not statistically significantly different.

LINK TASK 9

Approach: Station*Focus:* Matching rhythmic pattern with musical notation.*Resources:* Program on laptop computer.

		% responses	
		GEd	MI
Total score:	6–7	20	5
	5	16	14
	4	21	24
	3	22	24
	2	17	14
	0–1	4	5

Commentary:

Māori students in general education (GEd) settings scored statistically significantly higher than did Māori students in Māori immersion (MI) settings. This task required knowledge of music notation.

LINK TASK 10

Approach: Station*Focus:* Identifying which of three tunes is different.*Resources:* Program on laptop computer.

		% responses	
		GEd	MI
Total score:	4	14	14
	3	26	35
	2	37	35
	1	22	12
	0	1	4

Commentary:

The results achieved by Māori students in general education (GEd) and Māori immersion (MI) settings were not statistically significantly different.