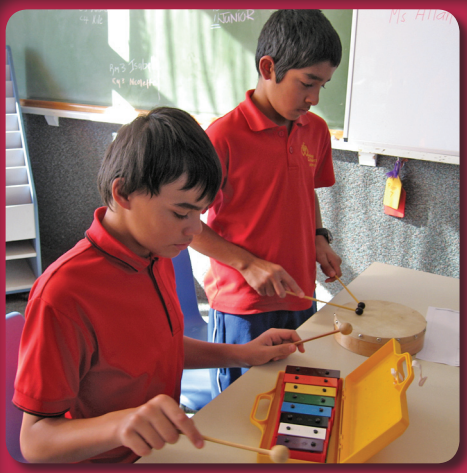
Music

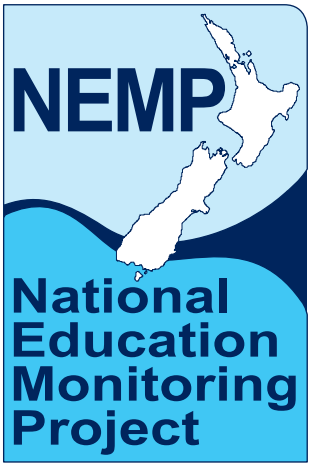
Assessment Results 2008



Terry Crooks, Jeffrey Smith, Jane White
Educational Assessment Research Unit

MUSIC ASSESSMENT RESULTS 2008

NEMP Report 47



NEW ZEALAND

Music

Assessment Results

2008

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NATIONAL EDUCATION MONITORING REPORT 47

MINISTRY OF EDUCATION
Te Tāhuhu o te Mātauranga

NEMP REPORTS

CYCLE 1

1995	1	Science
	2	Art
	3	Graphs, Tables and Maps
1996	4	Music
	5	Aspects of Technology
	6	Reading and Speaking
1997	7	Information Skills
	8	Social Studies
	9	Mathematics
1998	10	Listening and Viewing
	11	Health and Physical Education
	12	Writing

CYCLE 2

1999	13	Science
	14	Art
	15	Graphs, Tables and Maps
	16	Māori Students' Results
2000	17	Music
	18	Aspects of Technology
	19	Reading and Speaking
	20	Māori Students' Results
2001	21	Information Skills
	22	Social Studies
	23	Mathematics
	24	Māori Students' Results
2002	25	Listening and Viewing
	26	Health and Physical Education
	27	Writing
	28	Māori Students' Results

CYCLE 3

2003	29	Science
	30	Visual Arts
	31	Graphs, Tables and Maps
	42	Māori Medium Students' Results
2004	32	Music
	33	Aspects of Technology
	34	Reading and Speaking
	43	Māori Medium Students' Results
2005	35	Information Skills
	36	Social Studies
	37	Mathematics
	38	Māori Medium Students' Results
2006	39	Listening and Viewing
	40	Health and Physical Education
	41	Writing

CYCLE 4

2007	44	Science
	45	Visual Arts
	46	Graphs, Tables and Maps
2008	47	Music
	48	Aspects of Technology
	49	Reading and Speaking
2009		Information Skills for Inquiry Learning
		Social Studies
		Mathematics and Statistics
2010		Listening and Viewing
		Health and Physical Education
		Writing

Note that reports are published the year after the research is undertaken i.e. reports for 2009 will not be available until 2010.

UNIVERSITY OF OTAGO
Te Whare Wānanga o Otāgo
NEW ZEALAND

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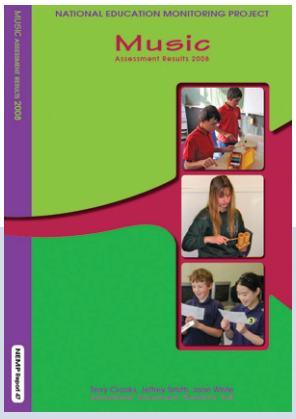

NATIONAL EDUCATION MONITORING REPORT 47

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- members of the Project's Music Advisory Panel
- principals and children of the schools where tasks were trialled
- principals, staff and Board of Trustee members of the 246 schools included in the 2008 sample
- the 2867 children in the samples for the assessments, and their parents
- the 96 teachers who administered the assessments to the children
- the 43 senior tertiary students who assisted with the marking process
- the 192 teachers who assisted with the marking of tasks early in 2009
- the people and organisations who granted permission for the publication of their work in this report, to illustrate our assessment resources (acknowledged in full on page 46).

Summary

Overview: On average, year 8 students performed modestly better than year 4 students on tasks that involved creating, playing or singing music, but substantially better on tasks involving interpreting, analysing, appreciating or moving to music. The largest differences tended to occur on tasks that required interpretation of standard musical notation or knowledge of particular styles of music, and the smallest differences on singing tasks. In some cases, year 4 students performed better in displaying vitality and colour in performance.

Overall, performance in music did not improve or decline meaningfully between 2004 and 2008. The evidence from the four assessments of music over the past 12 years suggests a small improvement in performance over these 12 years for year 4 students and little or no change for year 8 students.

The relative popularity of music compared to other school subjects has not changed over the past 12 years, and participation levels in music lessons or groups outside of school have been maintained or slightly increased. Involvement in music activities beyond school is particularly high for year 4 Pasifika students. Girls were clearly more positive about musical activities than boys, and Pasifika students than Pakeha students. Listening to music (for year 4 students) and moving or dancing to music (for both year levels) have become more common in school music programmes.

Differences in music performance among demographic subgroups were substantially lower than in most other subject areas. At both year levels, girls typically performed a little better than boys, Pakeha students moderately better than Māori students, and Pakeha students slightly better than Pasifika students, but in all of these comparisons there was a huge overlap in performance, with an opposite trend on one task.

New Zealand's National Education Monitoring Project commenced in 1993, with the task of assessing and reporting on the achievement of New Zealand primary school children in all areas of the school curriculum. Children are assessed at two class levels: year 4 (halfway through primary education) and year 8 (at the end of primary education). Different curriculum areas and skills are assessed each year, over a four-year cycle. The main goal of national monitoring is to provide detailed information about what children know, think and can do, so that patterns of performance can be recognised, successes celebrated, and desirable changes to educational practices and resources identified and implemented.

Each year, small random samples of children are selected nationally, then assessed in their own schools by teachers specially seconded and trained for this work. Task instructions are given orally by teachers, through video presentations, on laptop computers, or in writing. Many of the assessment tasks involve the children in the use of equipment and supplies. Their responses are presented orally, by demonstration, in writing, in computer files, or through submission of other physical products. Many of the responses are recorded on videotape for subsequent analysis.

The use of many tasks with both year 4 and year 8 students allows comparisons of the performance of year 4 and 8 students in 2008. Because about 45% of the tasks have been used twice, in 2004 and again in 2008, trends in performance across the four year period can also be analysed. Two tasks used in 1996 and again in 2008 allowed comparisons over this 12-year period.

ASSESSING MUSIC

In 2008, the second year of the fourth cycle of national monitoring, three areas were assessed: music, aspects of technology, and reading and speaking. This report presents details and results of the assessments of music.

A framework for music education and its assessment is presented in **Chapter 2.** It highlights two major content areas of learning in music: knowing and making music (which includes creating, playing and singing music), and knowing and responding to music (which includes interpreting music, moving in response to music, and analysing and appreciating music). It also identifies a range of musical skills to be developed and important aspects of student motivation and involvement with music.

KNOWING AND MAKING: CREATING, PLAYING, SINGING

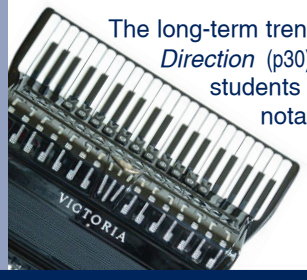
Chapter 3 examines achievement involving knowing and making music. Averaged across 77 task components used with both year 4 and year 8 students, 8% more year 8 than year 4 students or teams produced correct responses. This indicates that, on average, students have made useful but modest progress between year 4 and year 8 in the skills assessed by the tasks. Year 8 students tended to be markedly stronger than year 4 students in tasks or aspects of tasks involving imitating patterns by clapping or playing instruments, reading music notation and playing instruments as part of creative compositions, but performed similarly to year 4 students in tasks involving singing, and were less inclined to display vitality and colour in their performances.

The long-term trend task, *Vocal Sizzle* (p18), allowed us to compare the singing performance of students in the 1996 and 2008 assessments. Averaged across the 12 components of that task, on average, 2% more year 4 students succeeded in 2008 than in 1996, while there was no change in the performance of year 8 students over the same 12-year period.

Eight trend tasks were administered to students in both the 2004 and 2008 assessments. Averaged across the 32 components of those tasks, on average, 1% more year 4 students succeeded in 2008 than in 2004. There was also a 1% gain found for year 8 students.

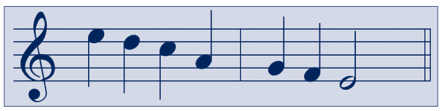
KNOWING AND RESPONDING: INTERPRETING, MOVING, ANALYSING, APPRECIATING

Chapter 4 examines achievement in knowing and responding to music. Averaged across 110 task components used with both year 4 and year 8 students, 16% more year 8 than year 4 students or teams produced correct responses. This indicates that, on average, students have made substantial progress between year 4 and year 8 in the knowledge and skills assessed by the tasks. Year 8 students tended to be markedly stronger than year 4 students in tasks or aspects of tasks involving interpreting standard musical notation or requiring knowledge of particular styles of music (especially styles associated with a range of countries).



The long-term trend task, *Melodic Direction* (p30), which asked students to match music notation to musical passages they listened to, allowed us to compare the performance of students in the 1996 and 2008 assessments. Averaged across the six components of that task, on average, 3% more year 4 students succeeded in 2008 than in 1996 but 4% fewer year 8 students succeeded in 2008 than in 1996.

Seven trend tasks were administered to students in both the 2004 and 2008 assessments. Averaged across the 46 components of those tasks, on average, 1% fewer year 4 students succeeded in 2008 than in 2004. A similar 1% to 2% decline was found for year 8 students.



MUSIC SURVEY

Chapter 5 presents the results of the music surveys, which sought information from students about their involvement in and enjoyment of music curriculum experiences at school. Students were also asked about their involvement in and enjoyment of music-related activities out of school time.

Year 4 students generally were very positive about doing music at school. More than 60% chose the highest rating to describe how much they liked doing music at school and warmly anticipated further study of music at school, moderate increases from the 1996 results. There appears to have been an increase in some music activities in school since 1996, particularly in regard to playing instruments, listening to music and dancing or moving to music. There continues to be a particularly large gap between the enjoyment of playing instruments and the extent to which this activity is included in school music programmes. Outside of school, the most common activity is listening to music, which is also rated the most enjoyed activity. Twenty-nine percent said they learned music or belonged to a music group outside of school, 4% more than in 1996.

Compared to year 4 students, year 8 students were less inclined to use the most positive categories. This pattern has been common in national monitoring surveys. Year 8 students were quite positive about doing music at school and continuing to learn or do music, with percentages little changed from 1996. In school music programmes, there appear to have been small increases in listening to music and dancing or moving to music. Enjoyment of the activities has been maintained or slightly increased across the last 12 years, except for a small decline in enjoyment of singing. Opportunities to make up (compose) music seem to be very infrequent. Outside of school, by far the most common activity is listening to music, which is also very strongly rated the most enjoyed activity. Thirty percent said they learned music or belonged to a music group outside of school, unchanged from 1996.

PERFORMANCE OF SUBGROUPS

Chapter 6 reports the results of analyses that compared the task performance and survey responses of different demographic subgroups.

School type (full primary, intermediate or year 7–13 high school), school size, community size and geographic zone did not seem to be important factors predicting achievement on the music tasks. The same was true for the 2004, 2000 and 1996 assessments. However, there were statistically significant differences in the performance of students from low, medium and high decile schools on 39% of the tasks at year 4 level (compared to 36% in 2004, 57% in 2000 and 35% in 1996) and on 27% of the tasks at year 8 level (compared to 45% in 2004, 27% in 2000 and 45% in 1996). Much higher percentages are observed in most other curriculum areas we assess.

For the comparisons of boys with girls, Pakeha with Māori, Pakeha with Pasifika students, and students for whom the predominant language at home was English with those for whom it was not, effect sizes were used. Effect size is the difference in mean (average) performance of the two groups, divided by the pooled standard deviation of the scores on the particular task. For this summary, these effect sizes were averaged across all tasks.

Girls averaged slightly higher than boys, with mean effect sizes of 0.11 for year 4 students (compared with 0.08 in 2004 and 0.15 in 2000) and 0.11 for year 8 students (compared with 0.19 in 2004 and 0.10 in 2000). As was also true in 2000 and 2004, the music survey results at both year levels showed that girls were substantially more positive than boys about music activities (notably singing and dancing/moving to music) and more involved in these in their own time.

Pakeha students averaged slightly higher than Māori students, with mean effect sizes of 0.16 for year 4 students (compared with 0.14 in 2004 and 0.20 in 2000) and 0.18 for year 8 students (compared with 0.16 in 2004 and 0.17 in 2000). Attitudes to music and reported involvement in musical activities were similar for Pakeha and Māori students.

Pakeha students averaged slightly higher than Pasifika students, with mean effect sizes of 0.07 for year 4 students (compared with 0.02 in 2004 and 0.18 in 2000) and 0.17 for year 8 students (compared with 0.07 in 2004 and 0.24 in 2000). The year 4 survey results showed that Pasifika students were more involved in and enthusiastic about some aspects of music, with 50% of Pasifika and 29% of Pakeha students reporting that they were learning music or involved

in a music group outside of school. The year 8 survey results also suggested that Pasifika students were more involved in and enthusiastic about music, yet in this case there was no difference in the percentages reporting that they were learning music or involved in a music group outside of school (32% of both Pakeha and Pasifika students).

Compared to students for whom the predominant language at home was English, students from homes where other languages predominated averaged very slightly lower, with mean effect sizes of 0.03 for year 4 students and 0.08 for year 8 students (in 2004 there were very small differences in the opposite direction, with effect sizes of 0.01 for year 4 students and 0.02 for year 8 students). Comparative figures are not available for the assessments in 2000.

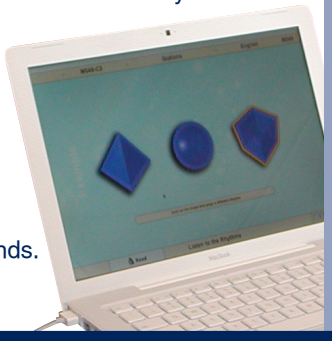
OVERALL TRENDS IN MUSIC RESULTS

Considering all of the music trend tasks used both in 2004 and 2008, it is appropriate to conclude that over the four-year period, average performance did not improve or decline for either year 4 or year 8 students. Averaged across the 78 trend task components from the 2004 and 2008 assessments, there was no change for year 4 students and a decline of less than 1% for year 8 students.

For year 4 students, this no-change result follows average gains of 1% between 1996 and 2000 and 2% between 2000 and 2004, suggesting overall a small improvement between 1996 and 2008. For year 8 students, the very small decline over the last four years follows a small gain of 3% between 1996 and 2000, and no change between 2000 and 2004, suggesting overall little change between 1996 and 2008.

Given that only two tasks looked directly at the trends between 1996 and 2008, the results for these tasks should not be treated as equivalent in importance to the analysis in the last paragraph.

Averaged across the 18 components of the two tasks, there was a 2% increase from 1996 to 2008 for year 4 students and a 1% to 2% decline for year 8 students. These results are reasonably consistent with the accumulated results from four-year trends.



1 The National Education Monitoring Project

This chapter presents a concise outline of the rationale and operating procedures for national monitoring, together with some information about the reactions of participants in the 2008 assessments. Detailed information about the sample of students and schools is available in the Appendix.

Purpose of National Monitoring

The New Zealand Curriculum Framework (1993, p26) states that the purpose of national monitoring is *to provide information on how well overall national standards are being maintained, and where improvements might be needed.*

The focus of the National Education Monitoring Project (NEMP) is on the educational achievements and attitudes of New Zealand primary and intermediate school children. NEMP provides a national "snapshot" of children's knowledge, skills and motivation, and a way to identify which aspects are improving, staying constant or declining. This information allows successes to be celebrated and priorities for curriculum change and teacher development to be debated more effectively, with the goal of helping to improve the education which children receive.

Assessment and reporting procedures are designed to provide a rich picture of what children can do and thus to optimise value to the educational community. The result is a detailed national picture of student achievement. It is neither feasible nor appropriate, given the purpose and the approach used, to release information about individual students or schools.

Monitoring at Two Class Levels

National monitoring assesses and reports what children know and can do at two levels in primary and intermediate schools: year 4 (ages 8-9) and year 8 (ages 12-13).

National Samples of Students

National monitoring information is gathered using carefully selected random samples of students, rather than all year 4 and year 8 students. This enables a relatively extensive exploration of students' achievement, far more detailed than would be possible if all students were to be assessed. The main national samples of 1440 year 4 children and 1440 year 8 children represent about 2.5% of the children at those levels in New Zealand schools, large enough samples to give a trustworthy national picture.

Three Sets of Tasks at Each Level

So that a considerable amount of information can be gathered without placing too many demands on individual students, different students attempt different tasks. The 1440 students selected in the main sample at each year level are divided into three groups of 480 students, comprising four students from each of 120 schools. Each group attempts one third of the tasks.

	YEAR	NEW ZEALAND CURRICULUM		
1	2007 (2003) (1999) (1995)	Science Visual Arts Information Skills: *graphs, tables, maps, charts & diagrams*	Communication skills Problem-solving skills Self-management and competitive skills Social and cooperative skills Work and study skills	Attitudes
2	2008 (2004) (2000) (1996)	Language: *reading and speaking* Aspects of Technology Music		
3	2009 (2005) (2001) (1997)	Mathematics and Statistics: *numeracy skills* Social Studies Information Skills for Inquiry Learning: *library, research*		
4	2010 (2006) (2002) (1998)	Language: *writing, listening, viewing* Health and Physical Education		

Timing of Assessments

The assessments take place in the second half of the school year, between August and November. The year 8 assessments occur first, over a five-week period. The year 4 assessments follow, over a similar period. Each student participates in about four hours of assessment activities spread over one week.

Specially Trained Teacher Administrators

The assessments are conducted by experienced teachers, usually working in their own region of New Zealand. They are selected from a national pool of applicants, attend a week of specialist training in Wellington led by senior Project staff and then work in pairs to conduct assessments of 60 children over five weeks. Their employing school is fully funded by the Project to employ a relief teacher during their secondment.

Four-Year Assessment Cycle

Each year, the assessments cover about one quarter of the areas within the national curriculum for primary schools. The New Zealand Curriculum Framework is the blueprint for the school curriculum. It places emphasis on seven essential learning areas, eight essential skills and a variety of attitudes and values. National monitoring aims to address all of these areas, rather than restrict itself to pre-selected priority areas.

The first four-year cycle of assessments began in 1995 and was completed in 1998. The second cycle ran from 1999 to 2002. The third cycle began in 2003 and finished in 2006. The fourth cycle began in 2007. The areas covered each year and the reports produced are listed opposite the contents page of this report.

Approximately 45% of the tasks are kept constant from one cycle to the next. This re-use of tasks allows trends in achievement across a four-year interval to be observed and reported.

Important Learning Outcomes Assessed

The assessment tasks emphasise aspects of the curriculum which are particularly important to life in our community, and which are likely to be of enduring importance to students. Care is taken to achieve balanced coverage of important skills, knowledge and understandings within the various curriculum strands, but without attempting to follow slavishly the finer details of current curriculum statements. Such details change from time to time, whereas national monitoring needs to take a long-term perspective if it is to achieve its goals.

Wide Range of Task Difficulty

National monitoring aims to show what students know and can do. Because children at any particular class level vary greatly in educational development, tasks spanning multiple levels of the curriculum need to be included if all children are to enjoy some success and all children are to experience some challenge. Many tasks include several aspects, progressing from aspects most children can handle well to aspects that are less straightforward.

Engaging Task Approaches

Special care is taken to use tasks and approaches that interest students and stimulate them to do their best. Students' individual efforts are not reported and have no obvious consequences for them. This means that worthwhile and engaging tasks are needed to ensure that students' results represent their capabilities rather than their level of motivation. One helpful factor is that extensive use is made of equipment and supplies which allow students to be involved in hands-on activities. Presenting some of the tasks on video or computer also allows the use of richer stimulus material, and standardises the presentation of those tasks.

Positive Student Reactions to Tasks

At the conclusion of each assessment session, students completed evaluation forms in which they identified tasks that they particularly enjoyed, tasks they felt relatively neutral about and tasks that did not appeal. Averaged across all tasks in the 2008 assessments, 74% of year 4 students indicated that they particularly enjoyed the tasks. The range across the 104 tasks was from 95% down to 40%. As usual, year 8 students were more demanding. On average, 61% of them indicated that they particularly enjoyed the tasks, with a range across 119 tasks from 92% down to 31%. Four tasks were more disliked than liked, by year 8 students only: a unison team singing task, a task involving reading in te reo Māori, a reading comprehension task and a task involving evaluating furniture designs.

Appropriate Support for Students

A key goal in Project planning is to minimise the extent to which student strengths or weaknesses in one area of the curriculum might unduly influence their assessed performance in other areas. For instance, skills in reading and writing often play a key role in success or failure in paper-and-pencil tests in areas such as science, social studies, or even mathematics. In national monitoring, a majority of tasks are presented orally by teachers, on video, or on computer, and most answers are given orally or by demonstration rather than in writing. Where reading or writing skills are required to perform tasks in areas other than reading and writing, teachers are happy to help students to understand these tasks or to communicate their responses. Teachers are working with no more than four students at a time, so are readily available to help individuals.

To free teachers further to concentrate on providing appropriate guidance and help to students, so that the students achieve as well as they can, teachers are not asked to record judgements on the work the students are doing. All marking and analysis is done later, when the students' work has reached the Project office in Dunedin. Some of the work comes on paper, but much of it arrives recorded on videotape. In 2008, about 65% of the students' work came in that form, on a total of about 4200 videotapes. The video recordings give a detailed picture of what students and teachers did and said, allowing rich analysis of both process and task achievement.

Four Task Approaches Used

In 2008, four task approaches were used. Each student was expected to spend about an hour working in each format. The four approaches were:

- *One-to-one interview*
  Each student worked individually with a teacher, with the whole session recorded on videotape.
- *Stations*
  Four students, working independently, moved around a series of stations where tasks had been set up. This session was not videotaped.
- *Group and Independent*
  Four students worked collaboratively, supervised by a teacher, on some tasks. This was recorded on videotape. The students then worked individually on some paper-and-pencil tasks.
- *Team*
  Four students worked collaboratively, supervised by a teacher, on some tasks. This was recorded on videotape.

Professional Development Benefits for Teacher Administrators

The teacher administrators reported that they found their training and assessment work very stimulating and professionally enriching. Working so closely with interesting tasks administered to 60 children in at least five schools offered valuable insights. Some teachers have reported major changes in their teaching and assessment practices as a result of their experiences working with the Project. Given that 96 teachers served as teacher administrators in 2008, or about 0.35% of all primary teachers, the Project is making a major contribution to the professional development of teachers in assessment knowledge and skills. This contribution will steadily grow, since preference for appointment each year is given to teachers who have not previously served as teacher administrators. The total after 14 years is 1298 different teachers, 90 of whom have served more than once.

Marking Arrangements

The marking and analysis of the students' work occurs in Dunedin. The marking process includes extensive discussion of initial examples and careful checks of the consistency of marking by different markers.

Tasks which can be marked objectively or with modest amounts of professional experience usually are marked by senior tertiary students, most of whom have completed two or three years of pre-service preparation for primary school teaching. Forty-four student markers worked on the 2008 tasks, employed five hours per day for about four weeks.

The tasks that require higher levels of professional judgement are marked by teachers, selected from throughout New Zealand. In 2008, 200 teachers were appointed as markers. Most teachers worked either mornings or afternoons for one week. Teacher professional development through participation in the marking process is another substantial

benefit from national monitoring. In evaluations of their experiences on a four-point scale ("dissatisfied" to "highly satisfied"), 63% to 90% of the teachers who marked student work in Januray 2009 chose "highly satisfied" in response to questions about:

- the instructions and guidance given during marking sessions
- the degree to which marking was professionally satisfying and interesting
- its contribution to their professional development in the area of assessment
- the overall experience.

Analysis of Results

The results are analysed and reported task by task. Most task reports include a total score, created by adding scores for appropriate task components. Details of how the total score has been constructed for particular assessment tasks can be obtained from the NEMP office (earu@otago.ac.nz).

Although the emphasis is on the overall national picture, some attention is also given to possible differences in performance patterns for different demographic groups and categories of school. The variables considered are:

- *Student gender:*
  - male
  - female
- *Student ethnicity:*
  - Māori
  - Pasifika
  - Pakeha (includes all other students)
- *Home language:*
  (predominant language spoken at home)
  - English
  - any other language
- *Geographical zone:*
  - Greater Auckland
  - other North Island
  - South Island
- *Size of community:*
  - main centre over 100,000
  - provincial city of 10,000 to 100,000
  - rural area or town of less than 10,000
- *Socio-economic index for the school:*
  - lowest three deciles
  - middle four deciles
  - highest three deciles
- *Size of school:*
  YEAR 4 SCHOOLS
  - less than 25 year-4 students
  - 25 to 60 year-4 students
  - more than 60 year-4 students

  YEAR 8 SCHOOLS
  - less than 35 year-8 students
  - 35 to 150 year-8 students
  - more than 150 year-8 students
- *Type of school*: (for year 8 sample only)
  - full primary school
  - intermediate school
  - year 7–13 high school

  (some students were in other types of schools, but too few to allow separate analysis).

Categories containing fewer children, such as Asian students or female Māori students, were not used because the resulting statistics would be based on the performance of fewer than 70 children, and would therefore be unreliable.

An exception to this guideline was made for Pasifika children and children whose home language was not English because of the agreed importance of gaining some information about their performance.

Funding Arrangements

National monitoring is funded by the Ministry of Education, and organised by the Educational Assessment Research Unit at the University of Otago, under the direction of Professors Terry Crooks and Jeffrey Smith. The current contract runs until 2010. The cost is about $2.7 million per year, less than one tenth of a percent of the budget allocation for primary and secondary education. Almost half of the funding is used to pay for the time and expenses of the teachers who assist with the assessments as task developers, teacher administrators or markers.

Reviews by International Scholars

In June 1996, three scholars from the United States and England, with distinguished international reputations in the field of educational assessment, accepted an invitation from the Project directors to visit the Project. They conducted a thorough review of the progress of the Project, with particular attention to the procedures and tasks used in 1995 and the results emerging. At the end of their review, they prepared a report which concluded as follows:

> *The National Education Monitoring Project is well conceived and admirably implemented. Decisions about design, task development, scoring and reporting have been made thoughtfully. The work is of exceptionally high quality and displays considerable originality. We believe that the project has considerable potential for advancing the understanding of and public debate about the educational achievement of New Zealand students. It may also serve as a model for national and/or state monitoring in other countries.*
>
> *(Professors Paul Black, Michael Kane & Robert Linn, 1996)*

A further review was conducted late in 1998 by another distinguished panel (Professors Elliot Eisner, Caroline Gipps and Wynne Harlen). Amid very helpful suggestions for further refinements and investigations, they commented that:

> *We want to acknowledge publicly that the overall design of NEMP is very well thought through… The vast majority of tasks are well designed, engaging to students and consistent with good assessment principles in making clear to students what is expected of them.*

Further Information

A more extended description of national monitoring, including detailed information about task development procedures, is available in:

Flockton, L. (1999). *School-wide Assessment: National Education Monitoring Project.* Wellington: New Zealand Council for Educational Research.

2 Assessing Music

Music Is Central to Human Experience, Expression and Engagement.

Music, with its unique form, elements and symbolism, and its diverse compositions, performances, meanings and responses, is central to human expression and engagement. Creating, performing and responding to music are processes in which people of all times, places and cultures participate. We experience it constantly through television, radio, recordings, live concerts and background music. 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. Music is a powerful medium for aesthetic enrichment and creative expression. Its potential for personal and social satisfaction is enhanced when learners are helped to develop their musical skills, knowledge and understandings.

Music and the National Curriculum

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

At the heart of music education are the actions of personal and social participation in making and responding to music for a variety of purposes and occasions.

Skills, Knowledge and Understandings

A music education involves skills of:

- listening (hearing, recognising, comparing, analysing, evaluating);
- singing, playing, moving and directing (exploring, experimenting, improvising, rehearsing and practising);
- reading and recording (sight reading, recording compositions and using notations skills where appropriate).

Creating, performing, responding and knowing and appreciating music are fundamental processes. Creating involves exploring and experimenting, arranging and composing, and using sound in conventional or creative ways. The use of musical elements may be chosen to reflect historical, cultural, social or personal aesthetic understandings as well as showing confidence in technical proficiency. Performing includes music

MUSIC FRAMEWORK 2008

CENTRAL ORGANISING THEME

Knowing, making and responding to music within personal, social and cultural contexts.

CONTENT ASPECT

KNOWING AND MAKING

Creating

Playing

Singing

KNOWING AND RESPONDING

Interpreting

Moving

Analysing and Appreciating

PROCESSES ASPECT

SKILLS

Activities demonstrating musical skills in appropriate personal, social and cultural contexts:

- listening
- responding through movement
- singing
- playing
- directing
- composing and improvising
- reading
- notating/representing
- using instruments and technologies

KNOWLEDGE AND UNDERSTANDING

Demonstrated in appropriate personal, social and cultural contexts:

- melody and pitch
- rhythm
- timbre/tone colour
- harmony
- texture
- form
- dynamics
- mood
- style
- repertoire
- purpose and function

MOTIVATION AND INVOLVEMENT ASPECT

- Interest
- Enjoyment
- Acceptance of a wide range of music
- Involvement and participation
- Inspirations
- Aspirations
- Confidence
- Willingness to try new ideas

making of all kinds, including singing, moving or playing an instrument. Technical skills of interpreting and representing elements of pitch, rhythm, melody, timbre and dynamics are important means to expression and quality of performance. Responding involves interpretation of both the meanings and elements of music from visual and aural information in movement, words and sounds. Forming critical judgements about the technical and expressive qualities of musical performances requires knowledge of how music works along with an ability to understand the nature of emotional reactions. Understanding musical form or structure is fundamental to musical literacy. Understanding involves an appreciation of the relationships of elements within a particular performance as well as the relationships of musical performances in time, place and setting.

Framework for National Monitoring Assessment

National monitoring task frameworks are developed by the Project's curriculum advisory panels. These frameworks have two key purposes. They provide a valuable guideline structure for the development of selection of tasks, and they bring into focus those important dimensions of the learning domain that are arguably the basis for valid analyses of students' skills, knowledge and understandings.

The frameworks are organising tools that interrelate content with strategies, skills and processes. They are intended to be flexible and broad enough to encourage and enable the development of tasks that lead to meaningful descriptions of what students know and can do. They also provide help to ensure a balanced representation of important learning outcomes.

The music framework developed for the 2004 assessments was reviewed by the Music Advisory Panel for the 2008 assessments, and was restructured to better reflect emphases in the Arts Curriculum. The framework has a central organising theme supported by three interrelated aspects.

The *theme*, "knowing, making and responding to music within personal, social and cultural contexts" sets the broad context for tasks.

The *content aspect* highlights two major areas of learning in music: knowing and making music (which includes creating, playing and singing music) and knowing and responding to music (which includes interpreting music, moving in response to music, and analysing and appreciating music).

The *processes aspect* lists the areas of skill, knowledge and understanding that students could be expected to demonstrate while engaged with content. The skills, knowledge and understandings are highly interrelated both within the processes aspect and across the total framework.

The *motivation and involvement aspect* of the framework directs attention to the importance of having information about students' musical interests, attitudes, confidence and involvement, both within and beyond the school setting. Educational research and practice confirm the impact of student motivation and attitudes on achievement and learning outcomes.

The Choice of Music Tasks for National Monitoring

The choice of music tasks for national monitoring is guided by a number of educational and practical considerations. Uppermost in any decisions relating to the choice or administration of a task is the central consideration of validity and the effect that a whole range of decisions can have on this key attribute. Tasks are chosen because they provide a good representation of important dimensions of a music education, but also because they meet a number of requirements to do with their administration and presentation. For example:

- Each task with its associated materials needs to be structured to ensure a high level of consistency in the way it is presented by specially trained teacher administrators to students of wide ranging backgrounds and abilities, and in diverse settings throughout New Zealand.
- Tasks need to span the expected range of capabilities of year 4 and 8 students and to allow the most able students to show the extent of their abilities while also giving the least able the opportunity to show what they can do.
- Materials for music tasks need to be sufficiently portable, economical, safe and within the handling capabilities of students. Viewing and listening components need to be chosen to have meaning for students.
- The time needed for completing an individual task has to be balanced against the total time available for all of the assessment tasks, without denying students sufficient opportunity to demonstrate their capabilities.
- Each task needs to be capable of sustaining the attention and effort of students if they are to produce responses that truly indicate what they know and can do. Since neither the student nor the school receives immediate or specific feedback on performance, the motivational potential of the assessment is critical.
- Tasks need to avoid unnecessary bias on the grounds of gender, culture or social background while accepting that it is appropriate to have tasks that reflect the interests of particular groups within the community.

National Monitoring Music Assessment Tasks and Survey

Thirty-three music tasks were administered. Students also completed an interview questionnaire that investigated their interests, attitudes and involvement in music activity.

Nine tasks were administered in one-to-one interview settings, where students used materials and visual information. Twelve tasks were presented in team or group situations involving small groups of students working together. Twelve tasks were attempted in a stations arrangement, where students worked independently on a series of tasks presented on laptop computers.

All but one of the tasks were the same for both year 4 and 8, with the remaining task having slightly different instructions for year 4 and year 8 students.

Trend Tasks

Fifteen of the tasks in this report were previously used in identical form in the 2004 music assessments. These were called link tasks in the 2004 report, but were not described in detail to avoid any distortions in the 2008 results that might have occurred if the tasks had been widely available for use in schools since 2004. In the current report, these tasks are called trend tasks and are used to examine trends in student performance: whether they have improved, stayed constant or declined over the four year period since the 2004 assessments.

In addition, two of the tasks first used in the 1996 music assessments have been reintroduced to examine trends in student performance over the 12-year period between 1996 and 2008. These are also called trend tasks, with a note included in the report for each task explaining that these tasks examine longer-term trends than the other 15 trend tasks.

Link Tasks

To allow comparisons between the 2008 and possible assessments at a later date, the 16 tasks used for the first time in 2008 have been designated link tasks. Consequently, results of student performance on these tasks are presented in this report, but the tasks are described in general terms only.

Marking Methods

The students' responses were assessed using specially designed marking procedures. The criteria used had been developed in advance by Project staff, but were sometimes modified as a result of issues raised during the marking. Where tasks required marker judgement, the responses from year 4 and year 8 students were intermingled during marking sessions, with the goal of ensuring that the same marking criteria and standards were used for both. If these tasks were trend tasks, substantial representative samples of the responses of year 4 and year 8 students assessed in the earlier years were also intermingled into the marking process, to help ensure that all comparisons were based on the same marking criteria and standards.

Task-by-Task Reporting

National monitoring assessment is reported task by task so that results can be understood in relation to what the students were asked to do.

Access Tasks

Teachers and principals have expressed considerable interest in access to NEMP task materials and marking instructions, so that they can use them within their own schools. Some are interested in comparing the performance of their own students to national results on some aspects of the curriculum, while others want to use tasks as models of good practice. Some would like to modify tasks to suit their own purposes, while others want to follow the original procedures as closely as possible. There is obvious merit in making available carefully developed tasks that are seen to be highly valid and useful for assessing student learning.

Some of the tasks in this report cannot be made available in this way. Link tasks must be saved for use in four years' time, and other tasks use copyright or expensive resources that cannot be duplicated by NEMP and provided economically to schools. There are also limitations on how precisely a school's administration and marking of tasks can mirror the ways that they are administered and marked by the Project. Nevertheless, a substantial number of tasks are suitable to duplicate for teachers and schools. In this report, these access tasks are identified with the symbol above, and can be purchased in a pack from the New Zealand Council for Educational Research *(P.O. Box 3237, Wellington 6140, New Zealand, or email bev.webber@nzcer.org.nz)*.

Teachers are also encouraged to use the NEMP web site *(http://nemp.otago.ac.nz)*.

Reading the Tasks and Results

The content, instructions and key resources are shown for each task, as they were presented to the students. Sentences in bold blue are an instruction to the teacher administrator. The students' results are shown in red.

ABOUT THE TASK

WHAT THE STUDENTS READ OR HEARD (BLUE)
MARKING CRITERIA (RED)

PERFORMANCE PATTERNS

Trend Task: Shortn'n Bread

Approach: One to one — **Year:** 4 & 8

Focus: Maintaining and creating melodic patterns

Resources: Video on laptop computer; chime bars: C,D,E,G,A, High C; beater

Questions / instructions:

This activity uses the compute*r*.
Click the *Shortn'n Bread* button.

Hand out C, D and E chime bars.

This activity is explained to you in the video. You will be using some of the chime bars. Before we start, you can practise playing the chime bars so that you know what they sound like. You can do that now.

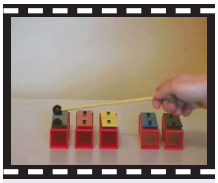
Allow the student time to become familiar with playing the chime bars. Check that the beater is held appropriately.

Now watch the video and listen to what you have to do.

Click the Intro button.

Now I want you to make up your own pattern to go with the music. Make an interesting repeating pattern. You can use some or all of the chime bars, and in any order. I will play the music again for you to practise with.

Hand out G, A and high C chime bars as well.
Allow the student time to make up their pattern.
Click the *Music* button.
Allow a second practice, if requested.



VOICEOVER:
We're going to listen to the song, *Shortn'n Bread*. The singer is accompanied by a repeating pattern played on the C, D and E chime bars like this *(demonstrates pattern three times – C, D, E, D)*. Listen to the song and join in with the C, D, E, D pattern *(sings lyrics through twice while playing pattern)*.

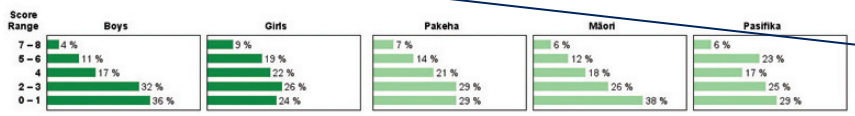
Now you can do a special performance. Remember to keep playing until the music stops.

When the student is ready, Click the Music button for the final performance to be recorded on the video.
[No video; voiceover counts gives four counts in, accompanied by the C chime bar, followed by singing lyrics only, no accompaniment.]

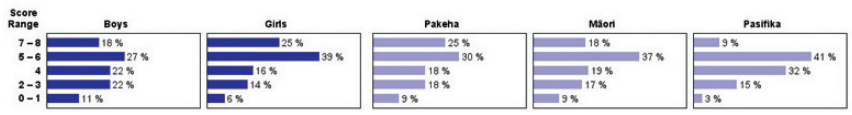
% response 2008 ('04)	year 4	year 8
Playing standard pattern, in time:		
maintained the pattern throughout	22 (28)	48 (47)
maintained the pattern for most of piece	20 (17)	21 (18)
settled into the pattern, well after start	14 (14)	12 (17)
played the pattern at some stage, but it was not maintained	27 (27)	12 (14)
pattern not achieved	17 (14)	7 (4)
Inventing and playing own pattern: *(final performance)*		
complex pattern, using at least four chime bars, maintained generally	3 (2)	8 (9)
simple pattern, using at least four chime bars, maintained generally	15 (15)	28 (26)
complex or simple pattern, using two or three chime bars, maintained generally	7 (9)	17 (18)
standard pattern from previous stage, *(three bars)* maintained generally	5 (2)	3 (3)
identifiable pattern, but not generally maintained with the beat	19 (23)	20 (19)
no identifiable pattern achieved	51 (49)	24 (25)
Total score: 7–8	6 (7)	22 (24)
5–6	15 (17)	33 (28)
4	20 (19)	19 (19)
2–3	29 (25)	18 (18)
0–1	30 (32)	8 (11)

Subgroup Analyses:

Year 4



Year 8



Commentary:

About 20% of year 4 students and 50% of year 8 students managed this task quite well. On average, girls performed better than boys, with only minor differences among the ethnic subgroups. There was little change in performance from 2004 to 2008.

Students did this task by themselves in a one-to-one setting. See p8 for descriptions of all four approaches used.

What this task was aiming to evaluate.

The resources used in this task.

- In 2008, 22% of year 4 students were able to play the standard pattern, in time, for the duration of the piece.
- In 2004, 28% of year 4 students were able to play the standard pattern, in time, for the duration of the piece.
- In 2008, 48% of year 8 students were able to play the standard pattern, in time, for the duration of the piece.
- In 2004, 47% of year 8 students were able to play the standard pattern, in time, for the duration of the piece.

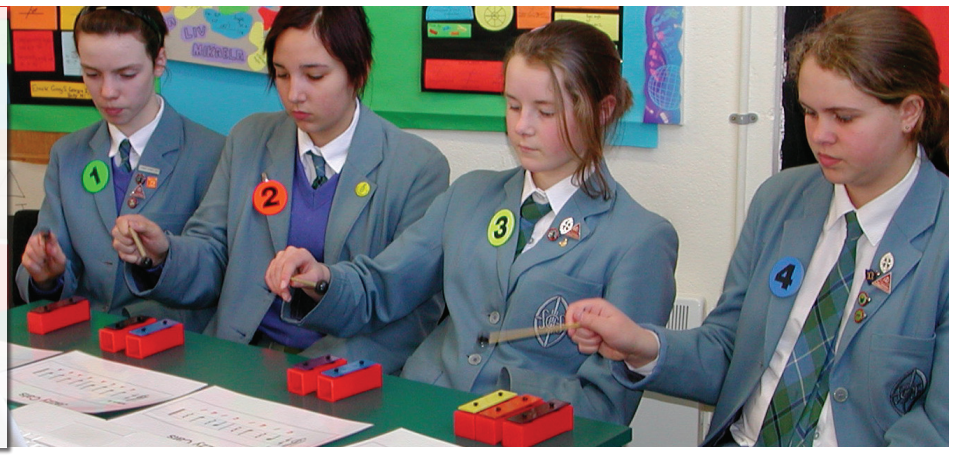
The total score is created by adding those marking criteria that seem to capture best the overall task performance. For some tasks this is all of the criteria but for others, it is just one or two of the criteria.

Performance patterns for boys and girls; Pakeha, Māori and Pasifika students, based on their total scores on the task. Note that Pakeha is defined as everyone not included in Māori or Pasifika.

Comments that assist with interpreting the results.

3 Knowing and Making
Creating, Playing, Singing

Overview: Year 8 students performed somewhat better overall than year 4 students on tasks involving creating, playing and singing music, with an average of 8% more year 8 than year 4 students succeeding on the 77 task components they attempted. There were only very small changes in performance between the 2004 and 2008 assessments on eight trend tasks, for both year 4 and year 8 students. One task was administered in both 1996 and 2008, again with only small changes across time.



The 2008 music assessments included 16 assessment tasks that involved practical music making, requiring both musical knowledge and musical skills.

All except one of these tasks were identical for year 4 and year 8 students, with the remaining one having slightly different instructions for the two year levels. One is a special long-term trend task, fully described with data from 1996 and 2008. Eight are regular trend tasks (fully described with data for both 2004 and 2008), and the remaining seven are link tasks (so only partially described here, allowing for possible use at a later date).

Six of the tasks were administered in one-to-one interviews, with the other 10 administered in team or group format. Of the latter, eight tasks were scored for the overall performance of the team and two tasks for the performances of the individual students within the group.

The full task details and results for the nine trend tasks are presented first, followed by limited task information and results for the seven link tasks.

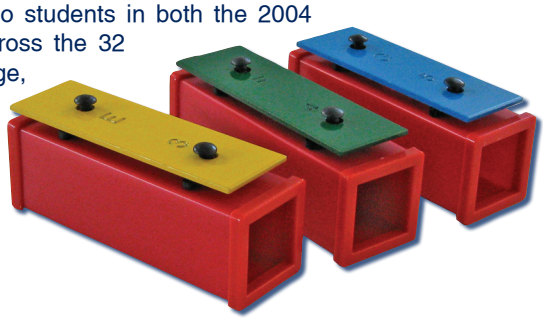
Comparing Results for Year 4 and Year 8 Students

Averaged across 77 task components used with both year 4 and year 8 students, 8% more year 8 than year 4 students or teams produced correct responses. This indicates that, on average, students have made useful but modest progress between year 4 and year 8 in the skills assessed by the tasks. Year 8 students tended to be markedly stronger than year 4 students in tasks or aspects of tasks involving imitating patterns by clapping or playing instruments, reading music notation and playing instruments as part of creative compositions, but performed similarly to year 4 students in tasks involving singing, and were less inclined to display vitality and colour in their performances.

Trend Results

The long-term trend task, *Vocal Sizzle* (p18) allowed us to compare the singing performance of students in the 1996 and 2008 assessments. Averaged across the 12 components of that task, on average, 2% more year 4 students succeeded in 2008 than in 1996, while there was no change in the performance of year 8 students over the same 12-year period.

Eight trend tasks were administered to students in both the 2004 and 2008 assessments. Averaged across the 32 components of those tasks, on average, 1% more year 4 students succeeded in 2008 than in 2004. There was a 1% gain also found for year 8 students.



Overall, student results on the nine trend tasks suggest considerable stability in musical performance.

Trend Task: NEMP Access Task

Clap Along

Approach:	One to one
Focus:	Reading rhythmic patterns
Resources:	4 rhythmic pattern cards
Year:	4 & 8

Questions / instructions:

In this activity you will be clapping some rhythmic patterns.

Here is the first pattern. Clap what is on the card twice.

Hand student card 1. Student claps pattern twice.

	% response 2008 ('04) year 4	year 8
very accurately	39 (35)	55 (47)
some small irregularities *(e.g. pausing between bars, minor timing issues)*	41 (51)	39 (46)
substantial irregularities *(e.g. if a bar is missed, lose pattern)*	13 (8)	4 (4)
little resemblance to pattern	7 (3)	1 (1)
not attempted	3 (3)	1 (2)

Here is the second pattern. Clap what is on the card twice.

Hand student card 2. Student claps pattern twice.

	% response 2008 ('04) year 4	year 8
very accurately	22 (27)	38 (34)
some small irregularities *(e.g. pausing between bars, minor timing issues)*	36 (32)	39 (45)
substantial irregularities *(e.g. if a bar is missed, lose pattern)*	20 (22)	16 (12)
little resemblance to pattern	15 (15)	4 (6)
not attempted	7 (4)	3 (3)

Here is the third pattern. Clap what is on the card twice.

Hand student card 3. Student claps pattern twice.

	% response 2008 ('04) year 4	year 8
very accurately	29 (31)	48 (52)
some small irregularities *(e.g. pausing between bars, minor timing issues)*	15 (12)	17 (11)
substantial irregularities *(e.g. if a bar is missed, lose pattern)*	13 (15)	10 (8)
little resemblance to pattern	28 (26)	14 (15)
not attempted	15 (16)	11 (14)

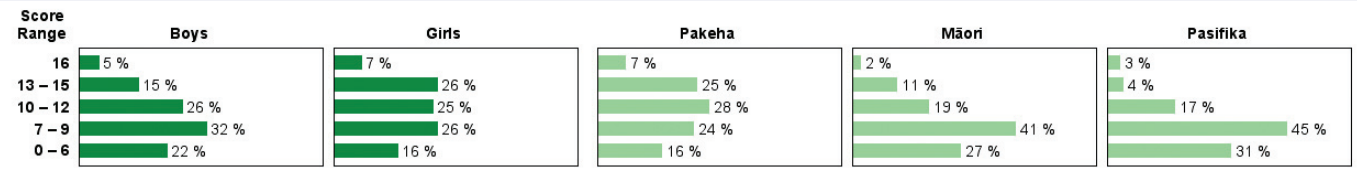
Here is the last pattern. Clap what is on the card twice.

Hand student card 4. Student claps pattern twice.

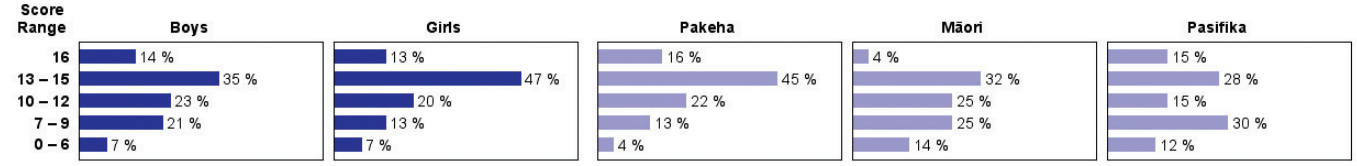
		% response 2008 ('04) year 4	year 8
very accurately		16 (8)	30 (27)
some small irregularities *(e.g. pausing between bars, minor timing issues)*		19 (23)	30 (31)
substantial irregularities *(e.g. if a bar is missed, lose pattern)*		20 (24)	20 (18)
little resemblance to pattern		31 (30)	13 (17)
not attempted		14 (15)	7 (7)
Total score:	16	6 (5)	13 (9)
	13–15	20 (23)	41 (40)
	10–12	26 (23)	22 (26)
	7–9	29 (31)	17 (17)
	0–6	19 (18)	7 (8)

Subgroup Analyses:

Year 4



Year 8



Commentary:

This task, more than most others, produced quite large performance differences. About 20% more year 8 than year 4 students succeeded with each task component. Girls averaged higher than boys, and Pakeha students higher than Māori and Pasifika students. There was little change from 2004 to 2008.

Trend Task: Play it Again

NEMP Access Task

Approach:	One to one	Year:	4 & 8
Focus:	Echoing pitch		
Resources:	Audio tracks on laptop computer; chime bars C, D, E, F, G; beater		

Questions / instructions:

This activity uses the computer. Click the *Play It Again* button. Hand out the five chime bars (in order) and beater.

This activity is called "Play It Again". You will be listening to tunes on the computer and playing them again on your chime bars. You will need to listen carefully to the tunes. All the tunes start on the note C. Have a go at playing the five notes that you will be using.

Allow time. Check that the student holds the beater appropriately.

There are six tunes to play. You'll hear the tune and have a chance to play it. Then you'll hear it again and have a second chance to play it. The first one only uses C and D.

Click the *Tune 1* button. After the student responds, click the *Tune 1* button again, to hear the tune a second time.

This is the next tune to play.

Click the *Tune 2* button. After the student responds, click the *Tune 2* button again, to hear the tune a second time.

This is the third tune.

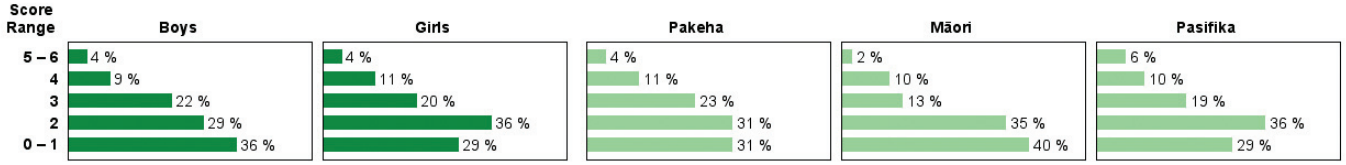
Click the *Tune 3* button. After the student responds, click the *Tune 3* button again, to hear the tune a second time.

[Continue to administer as above for tunes 4, 5 and 6.]

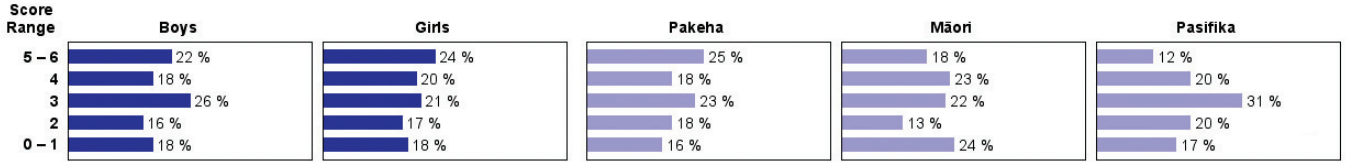
	% response 2008 ('04) year 4	year 8
Tune 1:		
First play - completely imitated pitch pattern	74 (74)	81 (84)
Second play - completely imitated pitch pattern	83 (79)	87 (84)
Tune 2:		
First play - completely imitated pitch pattern	39 (44)	64 (56)
Second play - completely imitated pitch pattern	48 (49)	73 (63)
Tune 3:		
First play - completely imitated pitch pattern	64 (69)	77 (69)
Second play - completely imitated pitch pattern	73 (74)	83 (78)
Tune 4:		
First play - completely imitated pitch pattern	17 (20)	39 (26)
Second play - completely imitated pitch pattern	21 (26)	50 (35)
Tune 5:		
First play - completely imitated pitch pattern	11 (6)	26 (24)
Second play - completely imitated pitch pattern	27 (31)	53 (45)
Tune 6:		
First play - completely imitated pitch pattern	9 (9)	27 (35)
Second play - completely imitated pitch pattern	14 (12)	39 (36)
Total score: 5–6	4 (7)	23 (20)
4	10 (9)	19 (14)
3	21 (19)	23 (23)
2	32 (39)	17 (26)
0–1	33 (26)	18 (17)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Most students succeeded quite well in repeating the earlier patterns, but the final three patterns proved challenging. All subgroups performed similarly, and 2008 students performed comparably to 2004 students.

Approach:	One to one	Year:	4 & 8
Focus:	Maintaining and creating melodic patterns		
Resources:	Video on laptop computer; chime bars: C,D,E,G,A, High C; beater		

Questions / instructions:

This activity uses the computer. Click the *Shortn'n Bread* button.

Hand out C, D and E chime bars.

This activity is explained to you in the video. You will be using some of the chime bars. Before we start, you can practise playing the chime bars so that you know what they sound like. You can do that now.

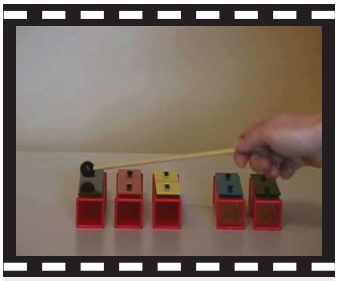
Allow the student time to become familiar with playing the chime bars. Check that the beater is held appropriately.

Now watch the video and listen to what you have to do.

Click the *Intro* button.

Now I want you to make up your own pattern to go with the music. Make an interesting repeating pattern. You can use some or all of the chime bars, and in any order. I will play the music again for you to practise with.

Hand out G, A and high C chime bars as well. Allow the student time to make up their pattern. Click the *Music* button. Allow a second practice, if requested.



VOICEOVER: We're going to listen to the song, *Shortn'n Bread*. The singer is accompanied by a repeating pattern played on the C, D and E chime bars like this *(demonstrates pattern three times – C, D, E, D)*. Listen to the song and join in with the C, D, E, D pattern *(sings lyrics through twice while playing pattern)*.

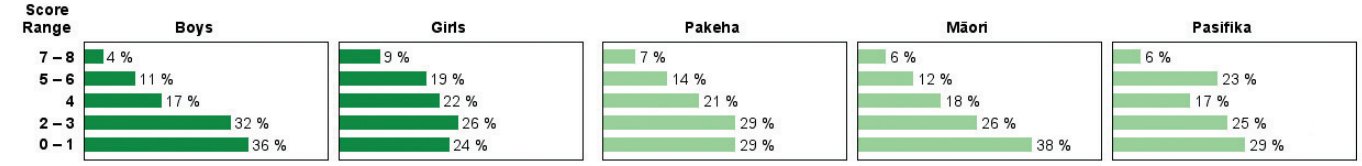
Now you can do a special performance. Remember to keep playing until the music stops.

When the student is ready, Click the *Music* button for the final performance to be recorded on the video.
[No video; voiceover counts gives four counts in, accompanied by the C chime bar, followed by singing lyrics only, no accompaniment.]

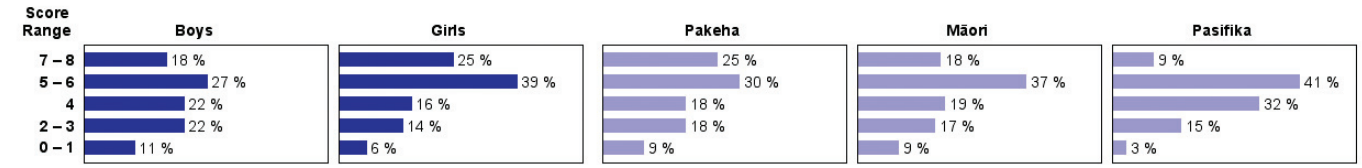
		% response 2008 ('04) year 4	year 8
Playing standard pattern, in time:			
maintained the pattern throughout		22 (28)	48 (47)
maintained the pattern for most of piece		20 (17)	21 (18)
settled into the pattern, well after start		14 (14)	12 (17)
played the pattern at some stage, but it was not maintained		27 (27)	12 (14)
pattern not achieved		17 (14)	7 (4)
Inventing and playing own pattern: *(final performance)*			
complex pattern, using at least four chime bars, maintained generally		3 (2)	8 (9)
simple pattern, using at least four chime bars, maintained generally		15 (15)	28 (26)
complex or simple pattern, using two or three chime bars, maintained generally		7 (9)	17 (18)
standard pattern from previous stage, *(three bars)* maintained generally		5 (2)	3 (3)
identifiable pattern, but not generally maintained with the beat		19 (23)	20 (19)
no identifiable pattern achieved		51 (49)	24 (25)
Total score:	7–8	6 (7)	22 (24)
	5–6	15 (17)	33 (28)
	4	20 (19)	19 (19)
	2–3	29 (25)	18 (18)
	0–1	30 (32)	8 (11)

Subgroup Analyses:

Year 4



Year 8



Commentary:

About 20% of year 4 students and 50% of year 8 students managed this task quite well. On average, girls performed better than boys, with only minor differences among the ethnic subgroups. There was little change in performance from 2004 to 2008.

Trend Task: Vocal Sizzle

NEMP Access Task

Approach:	One to one
Focus:	Listening to and imitating singing
Resources:	Audio tracks on laptop computer

Year: 4 & 8

Questions / instructions:

This activity uses the computer.

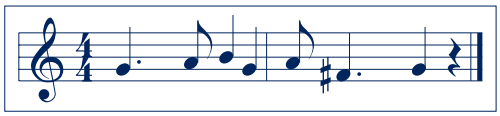
In this activity you will hear some short pieces of music on the computer. Listen carefully because after you have heard each piece, you will try to sing it in the same way. Sing "doo" to each of the tunes. There are seven pieces all together. We'll start now.

Click the ***Vocal Sizzle*** button.

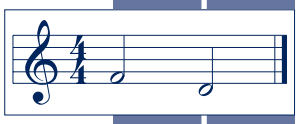
Discontinue the task if the student clearly indicates the wish to stop at any point.

[Each piece of music was scored on two dimensions – singing in tune and singing in rhythm.]

Tune 1 – Example:

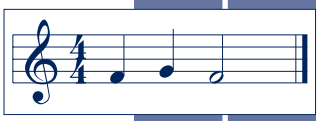


Tune 2:



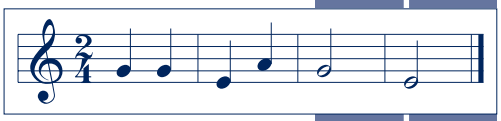
		Linked to 1996 % response 2008 ('96) year 4	year 8
Singing in tune:	in tune throughout	27 (19)	23 (28)
	mostly in tune	25 (32)	24 (28)
	in tune about half the time	14 (14)	11 (6)
	mostly out of tune	28 (28)	37 (36)
	speaking	3 (6)	3 (2)
Singing in rhythm:	in rhythm throughout	77 (75)	76 (76)
	mostly in rhythm	15 (13)	17 (22)
	mostly out of rhythm	5 (11)	5 (2)
	no attempt	3 (1)	2 (0)

Tune 3:



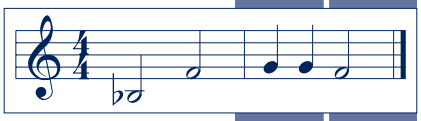
		Linked to 1996 % response 2008 ('96) year 4	year 8
Singing in tune:	in tune throughout	24 (21)	23 (24)
	mostly in tune	23 (22)	23 (21)
	in tune about half the time	21 (26)	13 (15)
	mostly out of tune	26 (27)	35 (38)
	speaking	5 (3)	4 (2)
Singing in rhythm:	in rhythm throughout	79 (76)	76 (78)
	mostly in rhythm	16 (20)	18 (19)
	mostly out of rhythm	4 (3)	4 (3)
	no attempt	1 (1)	2 (0)

Tune 4:

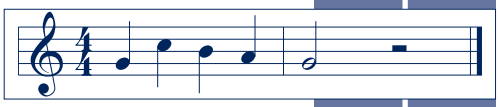
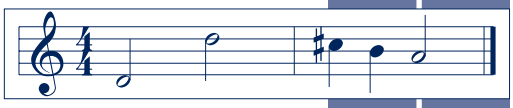


		Linked to 1996 % response 2008 ('96) year 4	year 8
Singing in tune:	in tune throughout	20 (16)	21 (20)
	mostly in tune	28 (28)	26 (28)
	in tune about half the time	23 (32)	17 (10)
	mostly out of tune	25 (22)	31 (40)
	speaking	3 (1)	3 (2)
Singing in rhythm:	in rhythm throughout	77 (79)	77 (71)
	mostly in rhythm	16 (17)	17 (27)
	mostly out of rhythm	6 (3)	4 (2)
	no attempt	1 (1)	2 (0)

Tune 5:



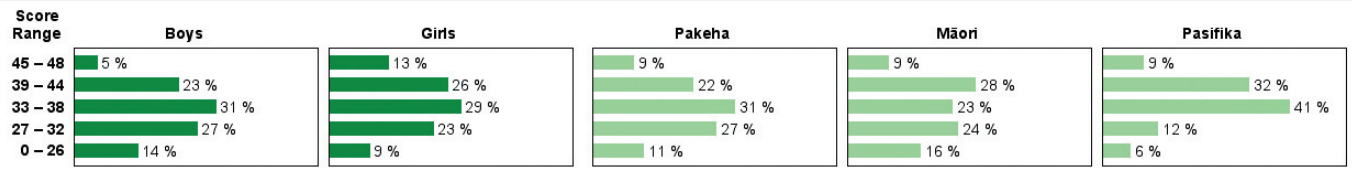
		Linked to 1996 % response 2008 ('96) year 4	year 8
Singing in tune:	in tune throughout	10 (13)	17 (20)
	mostly in tune	27 (23)	24 (25)
	in tune about half the time	27 (29)	21 (24)
	mostly out of tune	33 (32)	33 (31)
	speaking	2 (2)	3 (0)
Singing in rhythm:	in rhythm throughout	75 (75)	74 (75)
	mostly in rhythm	20 (23)	20 (22)
	mostly out of rhythm	4 (1)	5 (3)
	no attempt	1 (1)	1 (0)

		Linked to 1996 % response 2008 ('96) year 4	year 8
Tune 6:			
Singing in tune:	in tune throughout	9 (8)	12 (14)
	mostly in tune	19 (15)	19 (23)
	in tune about half the time	27 (28)	24 (14)
	mostly out of tune	41 (44)	38 (47)
	speaking	3 (3)	3 (2)
Singing in rhythm:	in rhythm throughout	65 (74)	66 (59)
	mostly in rhythm	27 (22)	23 (31)
	mostly out of rhythm	7 (2)	7 (10)
	no attempt	1 (2)	4 (0)
Tune 7:			
Singing in tune:	in tune throughout	4 (3)	9 (6)
	mostly in tune	18 (12)	17 (18)
	in tune about half the time	28 (34)	20 (18)
	mostly out of tune	46 (50)	47 (56)
	speaking	4 (0)	3 (1)
Singing in rhythm:	in rhythm throughout	70 (65)	66 (63)
	mostly in rhythm	23 (27)	22 (28)
	mostly out of rhythm	7 (7)	9 (8)
	no attempt	0 (1)	3 (1)

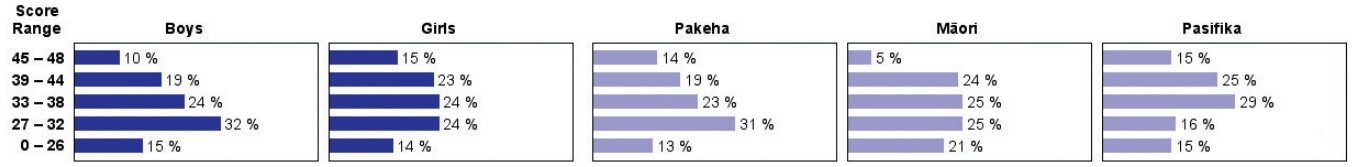
		Linked to 1996 % response 2008 ('96) year 4	year 8
Total score:	45–48	9 (8)	12 (11)
	39–44	24 (18)	21 (28)
	33–38	30 (40)	24 (18)
	27–32	25 (22)	28 (28)
	0–26	12 (12)	15 (15)

Subgroup Analyses:

Year 4



Year 8



Commentary:

This task examined trends from 1996 to 2008. Students generally were much more successful at maintaining rhythmic patterns than at singing in tune. On average, girls did a little better than boys, and year 4 Pasifika students did better than their Pakeha and Māori counterparts. There was little change in performance from 1996 to 2008.

Trend Task: Sing-A-Long

Approach:	Team	Year:	4 & 8
Focus:	Singing		
Resources:	Audio tracks on laptop computer, 4 word charts		

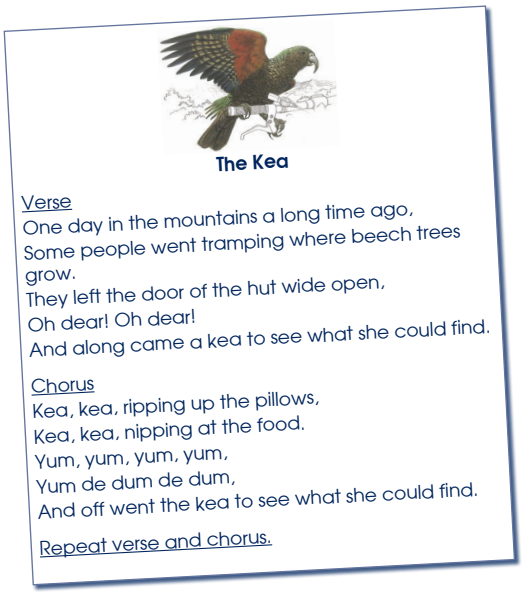
Questions / instructions:

This activity uses the computer.

You are going to hear a song about the . What do you know about keas?

Here are the words to the song.

Hand out word charts.



The Kea

Verse
One day in the mountains a long time ago,
Some people went tramping where beech trees grow.
They left the door of the hut wide open,
Oh dear! Oh dear!
And along came a kea to see what she could find.

Chorus
Kea, kea, ripping up the pillows,
Kea, kea, nipping at the food.
Yum, yum, yum, yum,
Yum de dum de dum,
And off went the kea to see what she could find.

Repeat verse and chorus.

Follow the words as the song is being sung.

Click the *Kea* button. The music will start. Song is sung three times.

Now it is your turn to sing along with the video.

Check that the children can locate the chorus on their song charts.

Stand up straight so that you sing as well as you can. You will be singing it through three times.

Click the *Kea* button again to restart the song.

		% response 2008 ('04) year 4	year 8
Performance of whole group: *(best performance of a verse and the following chorus)*			
Coherence of group performance:			
	strong *(completely in unison)*	6 (19)	13 (16)
	moderate	72 (65)	61 (61)
	weak	22 (16)	26 (23)
Tunefulness of group performance: *(overall impression)*			
	strong	4 (12)	13 (7)
	moderate	41 (40)	36 (39)
	weak	55 (48)	51 (54)
Number of students not apparently singing tunefully:	none	1 (9)	7 (13)
	one	28 (29)	30 (22)
	two or more	71 (62)	63 (65)
Rhythmic accuracy of group performance: *(overall impression)*			
	strong	3 (14)	18 (14)
	moderate	64 (57)	61 (70)
	weak	33 (29)	21 (16)
Vitality/colour of group performance:			
	strong	3 (7)	3 (2)
	moderate	55 (43)	44 (33)
	weak	42 (50)	53 (65)
Total score:	6–10	8 (22)	20 (20)
	4–5	29 (19)	21 (20)
	3	16 (14)	18 (15)
	2	25 (29)	17 (23)
	0–1	22 (16)	24 (22)

Commentary:

This task was more disliked than liked by year 8 students – the only music task viewed that way. Singing in tune was the weakest feature of many performances. Year 4 and year 8 teams performed similarly. There was little change in performance from 2004 to 2008, except a decrease of high scores among year 4 students.

NEMP Access Task

Approach:	Team
Focus:	Singing
Resources:	Video on laptop computer, special performance card
Year:	4 & 8

Questions / instructions:

This activity uses the compute*r.*

In this activity your team is going to make up a piece of music using body percussion and vocal sounds. You will need to base your music around the word 'banana'. You can only use the word or parts of the word 'banana' in your music.

First listen to this group of children performing a piece of music to the words 'cup of tea'.

Click the *Banana* button.

DESCRIPTION:
Using the words "cuppa tea, cuppa tea, cup, cup-a tea", group maintains the chant in unison, accompanied by body percussion; progressively take turns to add individual vocal and percussion variations over the top of the base chant.

Take some time now to try out different sounds to make up a piece of music using body percussion and vocal sounds. Make sure your piece has an interesting, catchy rhythm and a variety of different sounds. Think about using loud and soft sounds, long and short sounds, high and low sounds.

Give students 10 minutes.

Now it's time to do your best performance of your piece of music. Stand up straight so that you do a really good performance.

Wave 'Special Performance' card.

		% response 2008 ('04) year 4	year 8
Range of sounds used: *(loud/soft, long/short, high/low pitch, vocal/body)*			
	high	1 (0)	1 (5)
	quite high	15 (16)	25 (21)
	moderate	48 (41)	47 (49)
	low	36 (43)	27 (25)
Rhythmic qualities: *(asked for an interesting, catchy rhythm)*			
	strong	5 (5)	16 (23)
	moderate	41 (48)	50 (45)
	weak	54 (47)	34 (32)
Overall vitality/colour of performance:	strong	7 (7)	9 (12)
	moderate	44 (34)	47 (46)
	weak	49 (59)	44 (42)
Delivery: *(co-ordination & presentation)*	strong	6 (7)	15 (16)
	moderate	51 (41)	50 (44)
	weak	43 (52)	35 (40)
Total score:	7–9	5 (3)	11 (12)
	5–6	13 (14)	21 (18)
	3–4	29 (28)	29 (30)
	1–2	30 (27)	18 (23)
	0	23 (28)	21 (17)

Commentary:

About 10% more year 8 than year 4 teams performed strongly in terms of the range of sounds used, the rhythmic qualities of their performance and the co-ordination of their delivery. However, the two year levels performed similarly in the vitality/colour of their performance. There was little change in performance from 2004 to 2008.

Trend Task: Rappish Chant

Approach:	Team	Year:	4 & 8
Focus:	Fitting in words to beat		
Resources:	Video on laptop computer, 4 word charts, special performance card		

Questions / instructions:

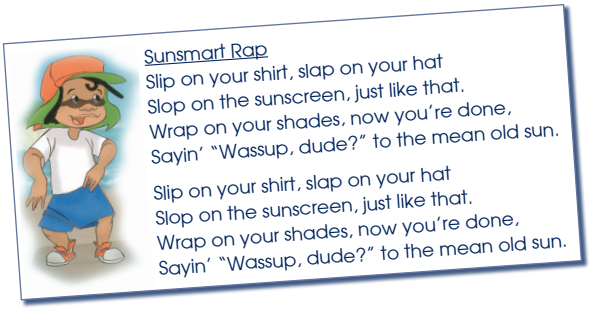
This activity uses the compute*r.*

In this activity you're going to do a rappish chant about being sun smart. But before you start, we'll watch a video to show how a rappish chant can be done.

Click on the *Rappish Chant* button.
[VIDEO SOURCE: Copeland, D., & Wilson, J. (1996). Outsmarting the sun. Wellington [N.Z.]: Cancer Society of New Zealand.]

I'm going to give each of you a copy of the words for the rappish chant. Practise reading the words out loud together so that you get to know them. Then talk about how you will do a rappish chant using the words. You have about 5 minutes to do this, and to practise doing the chant. When you practise, stand in a small semi-circle, facing each other.

Give each student a word card and allow time.



Now I want you to do your best performance of your rappish chant. Stand in a small semi-circle facing each other.

Wave 'Special Performance' card.

		% response 2008 ('04) year 4	year 8
Coherence/togetherness of group performance:	very high	14 (9)	8 (18)
	quite high	40 (37)	42 (44)
	moderate	37 (46)	42 (34)
	low	9 (8)	8 (4)
Rhythmic strength of group performance:	very high	8 (9)	16 (16)
	quite high	45 (32)	33 (46)
	moderate	28 (42)	40 (31)
	low	19 (17)	11 (7)
Overall vitality/colour of performance:	very high	9 (5)	8 (7)
	quite high	29 (32)	21 (25)
	moderate	46 (44)	46 (48)
	low	16 (19)	25 (20)
Communication of the words of the rap: *(diction, pronunciation)*	clear	63 (59)	61 (73)
	moderate	30 (34)	37 (23)
	low	7 (7)	2 (4)
Use of actions to enrich rap: *(optional)*	used well	19 (25)	16 (21)
	used	33 (26)	28 (29)
	not used	48 (49)	56 (50)
Use of solo or pair components (vocal) to enrich rap: *(optional)*	used well	17 (15)	21 (23)
	used	14 (26)	32 (34)
	not used	69 (59)	47 (43)
Total score:	9–11	15 (10)	16 (18)
	7–8	30 (27)	21 (32)
	5–6	21 (26)	31 (21)
	3–4	20 (27)	24 (24)
	0–2	14 (10)	8 (5)

Commentary:

Year 4 and year 8 teams performed very similarly on this task. Clear communication of words was a strength, but vitality or colour of performance often was not. Performance was similar in 2004 and 2008.

Approach:	Team
Focus:	Singing
Resources:	Audio track on laptop computer, 4 song charts
Year:	4 & 8

Questions / instructions:

This activity uses the computer. Click on the *Birthday Echo* button.

In this activity, you're going to sing an echo song. I'll give you the words of the song and we'll read them through together so you get to know them.

Hand students song charts. Read through words together.

The children on the video will sing each line, then each of you will copy the line. [Student 4] will echo back the first line, [Student 3] will echo back the second line, [Student 2] will echo back the third line and [Student 1] will echo back the fourth line. You can all sing the echo for the chorus.

Show students the lines they individually need to echo.

We'll listen to the song first so that you get to know how it is sung. If you want, you can join in the singing.

Click on *Song 1* button.
[Audio track only.]

Now it is your turn to echo your lines. The children on the video will lead the singing, and you will echo their lines. Stand up straight to help you do your best performance.

Click on *Song 2* button. Students echo the lines sung by children on the video.
[Audio track and video; on-screen instruction to echo lines sung by group in the video.]

BIRTHDAY ECHO

All my friends are coming. / All my friends are coming.
We're gonna have a hooley. / We're gonna have a hooley.
One of them is Bob. / One of them is Bob.
The other one is Julie. / The other one is Julie.
It's my birthday – Hip, hip, hooray!

CHORUS:
Bob / Julie
Bob / Julie
Bob, Bob, Bob. / Julie, Julie, Julie.
I don't need anything else.

Stick your party hat on. / Stick your party hat on.
Slip off your jandals. / Slip off your jandals.
Cut the chocolate cake. / Cut the chocolate cake.
Blow out all the candles. / Blow out all the candles.
It's my birthday – Hip, hip, hooray!

CHORUS:

Got me a surfboard. / Got me a surfboard.
And a tiny little castle. / And a tiny little castle.
An electric guitar. / An electric guitar.
At the bottom of the parcel. / At the bottom of the parcel.
It's my birthday – Hip, hip, hooray!

CHORUS:

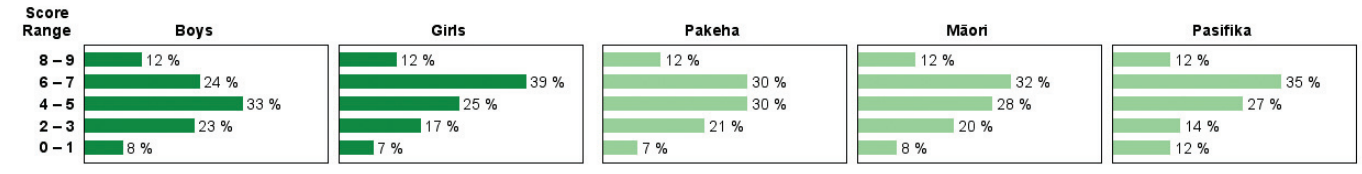
[Choruses were not marked.]

Singing in tune:	% response 2008 ('04) year 4	year 8
always	7 (11)	7 (6)
mostly	24 (23)	17 (16)
about half the time	22 (21)	16 (11)
singing, but mostly out of tune	25 (20)	27 (33)
speaking, not singing	15 (19)	28 (21)
not attempted or incomplete	7 (6)	5 (13)

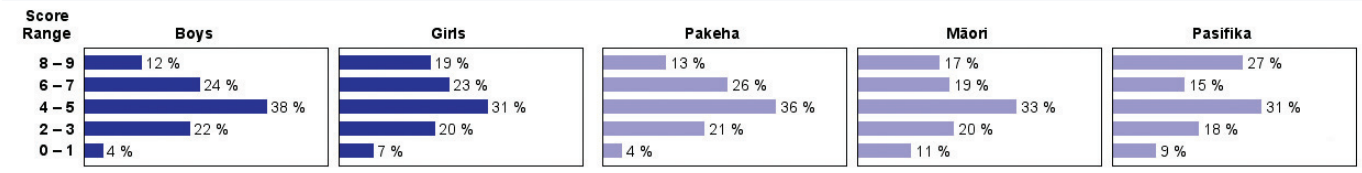
Rhythm/Timing/Tempo:		% response 2008 ('04) year 4	year 8
correct throughout		14 (25)	22 (28)
correct most of the time		32 (34)	37 (32)
correct about half the time		25 (19)	20 (18)
mostly incorrect		22 (18)	16 (10)
not attempted or incomplete		7 (4)	5 (12)
Total score:	8–9	12 (20)	15 (13)
	6–7	31 (26)	24 (26)
	4–5	29 (34)	35 (36)
	2–3	21 (15)	20 (12)
	0–1	7 (5)	6 (13)

Subgroup Analyses:

Year 4



Year 8



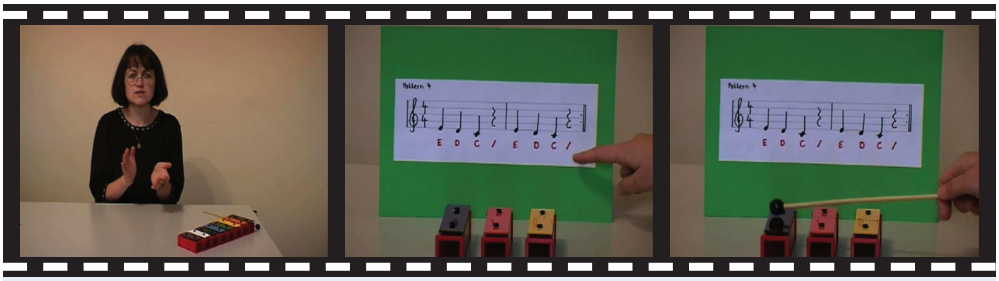
Commentary:

Although this is a team task, student performances were marked individually, allowing for subgroup analyses. As with earlier singing tasks, rhythmic aspects were distinctly stronger than pitch aspects (singing in tune). Year 4 and year 8 students performed similarly, and there was little change from 2004 to 2008.

Trend Task: Jazzy Cats

NEMP Access Task

Approach:	Group	Year:	4 & 8
Focus:	Playing melodic parts		
Resources:	Video on laptop computer, 4 beaters, 4 music cards, 2 chime bar sets, 4 team badges, *Working Together* team card		

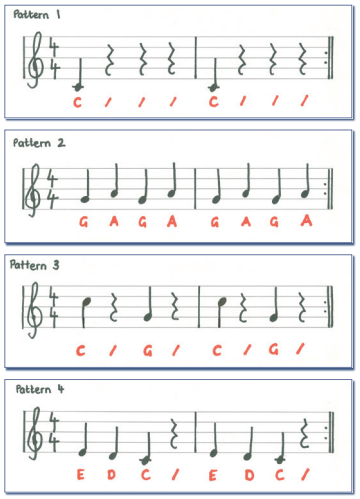


VOICEOVER: In this activity, you're going to play "The Jazzy Cats Walk" on your chime bars. Each one of you will play a different repeating pattern which I will show you now.

The beat of the music is grouped in fours. So let's practise clapping the beats now. Join in with me after four – one, two, three, four. *(Repeats count four times, accompanied by hand clap for two bars and clapping only for final two bars.)* And stop.

Player 1, this is your repeating pattern. You will play C on the first beat only. For the other beats you can say "Rest" very quietly. So it will be... *(demonstrates with voice only)*. Join in with me now. I'll count you in with four. *(Counts in and demonstrates using chime bar; proceeds to demonstrate three more patterns for players 2– 4.)*

*[Rose, M. (Ed.), (2001). Jazzy Cats Walk (Rohan, T.). In **Into Music 1, Track 26.** Learning Media.; Wellington.]*



Questions / instructions:

This activity uses the computer. Put on badges. Read and explain 'Working Together' card with students. Hand out music and the chime bars and beaters to each child.
Student 1: low C Student 2: G, A Student 3: high C, G Student 4: E, D, low C

In this activity, your team is going to learn to play four melodic patterns. First have a go at playing the chime bars.

Allow time. Ensure all students hold the beater appropriately.

[Student 1] will do pattern 1. [Student 2] will do pattern 2. [Student 3] will do pattern 3 and [Student 4] will do pattern 4. The teacher on the video will show you what to do. Be ready to join in when she tells you to.

Click the *Jazzy Cats* button.

	% response 2008 ('04) year 4	year 8
Playing individually:		
Student 1: *[C rest rest rest]*		
pattern accurate throughout	51 (35)	61 (51)
pattern played accurately initially but not maintained throughout	24 (37)	28 (36)
pattern played accurately by last two bars, but not intially	6 (8)	3 (5)
pattern not played accurately	19 (20)	8 (8)
Student 2: *[G A G A]*		
pattern accurate throughout	79 (65)	75 (80)
pattern played accurately initially but not maintained throughout	12 (26)	20 (18)
pattern played accurately by last two bars, but not intially	6 (4)	3 (0)
pattern not played accurately	3 (5)	2 (2)
Student 3: *[C rest G rest]*		
pattern accurate throughout	41 (36)	56 (51)
pattern played accurately initially but not maintained throughout	20 (20)	18 (24)
pattern played accurately by last two bars, but not intially	17 (24)	10 (12)
pattern not played accurately	22 (20)	16 (13)

		% response 2008 ('04) year 4	year 8
Student 4: *[E D C rest]*			
pattern accurate throughout		43 (46)	67 (60)
pattern played accurately initially but not maintained throughout		26 (28)	24 (34)
pattern played accurately by last two bars, but not intially		8 (7)	2 (0)
pattern not played accurately		23 (19)	7 (6)
Playing together: *(three or more students present)*			
Coherence of group performance: *(accuracy of individual patterns and collective timing)*			
highly coherent throughout		7 (5)	32 (33)
largely coherent		27 (29)	43 (42)
substantial irregularities		39 (50)	21 (21)
incoherent		27 (16)	4 (4)
Total score:	14–15	10 (4)	33 (29)
	12–13	25 (20)	26 (35)
	10–11	15 (29)	26 (15)
	8–9	24 (18)	10 (17)
	0–7	26 (29)	5 (4)

Commentary:

Year 8 students observed rests better than year 4 students, and often managed more coherent group performances. There was little change from 2004 to 2008. It should be noted that, as the four students each played a different pattern, this was scored as a team task and therefore does not allow for subgroup analyses.

LINK TASK: 1		% responses y4	% responses y8
Approach:	One to one		
Year:	4 & 8		
Focus:	Imitating rhythmic patterns		
Total score:	30–32	18	31
	28–29	18	28
	26–27	23	21
	24–25	18	12
	0–23	23	8

LINK TASK: 2			
Approach:	One to one		
Year:	4 & 8		
Focus:	Interpretation and representation of symbols to sounds		
Total score:	11–12	15	27
	9–10	25	29
	7–8	27	23
	5–6	16	10
	0–4	17	11

LINK TASK: 3			
Approach:	Team		
Year:	4 & 8		
Focus:	Playing		
Total score:	5	10	32
	3–4	16	20
	2	8	8
	1	39	28
	0	27	12

LINK TASK: 4			
Approach:	Team		
Year:	4 & 8		
Focus:	Arranging and performing a chant; using voice, body percussion and instruments		
Total score:	5–6	14	45
	4	8	19
	3	20	15
	2	31	16
	0–1	27	5

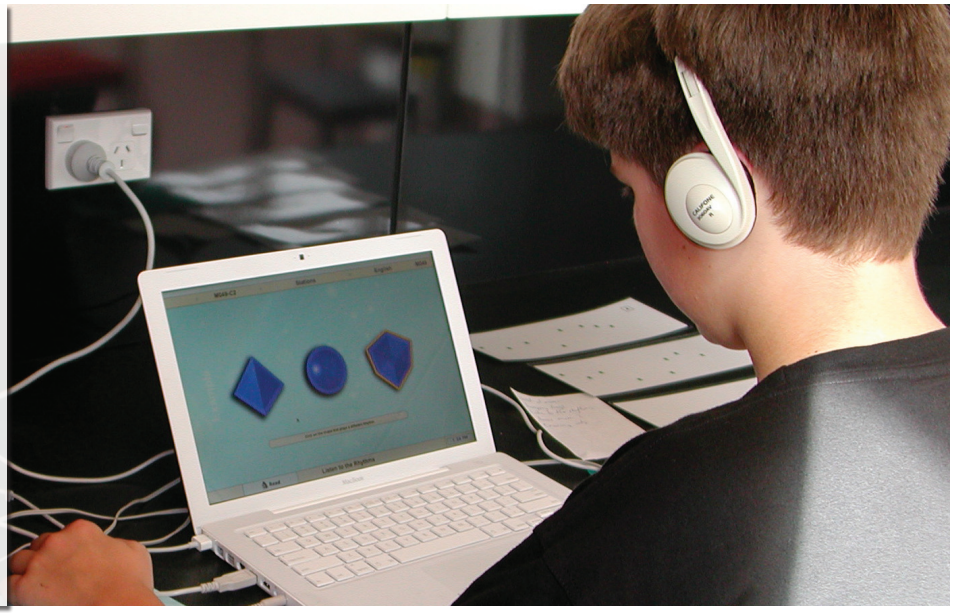
LINK TASK: 5		% responses y4	% responses y8
Approach:	Group		
Year:	4 & 8		
Focus:	Composing and improvising		
Total score:	5–7	29	25
	4	17	17
	3	21	21
	2	21	18
	0–1	12	19

LINK TASK: 6			
Approach:	Group		
Year:	4 & 8		
Focus:	Singing; performing; knowledge of purpose and function		
Total score:	13–16	12	9
	10–12	21	26
	7–9	29	28
	4–6	22	18
	0–3	16	19

LINK TASK: 7			
Approach:	Group		
Year:	4 & 8		
Focus:	Composing a soundscape to describe a story		
Total score:	6–7	7	28
	4–5	24	38
	2–3	30	24
	0–1	39	10

4 Knowing and Responding
Interpreting, Moving, Analysing, Appreciating

Overview: Year 8 students performed substantially better than year 4 students on tasks involving interpreting, analysing and appreciating music, or moving to music. Averaged across all task components that both years attempted, 16% more year 8 than year 4 students succeeded. There were particularly large differences on tasks involving interpreting standard musical notation or requiring knowledge of particular styles of music. When trends from 2004 to 2008 were examined, we found very small declines in performance for both year 4 and year 8 students. On one task administered both in 1996 and 2008, there was a modest performance improvement for year 4 students but a comparable decline for year 8 students.



The 2008 music assessments included 17 assessment tasks that involved knowing about and responding to music.

All of these tasks were identical for year 4 and year 8 students. One is a special long-term trend task, fully described with data from 1996 and 2008. Seven are regular trend tasks (fully described with data for both 2004 and 2008) and the remaining nine are link tasks (so only partially described here, allowing for possible use at a later date).

Three of the tasks were administered in one-to-one interviews, 12 in stations sessions using a laptop computer to present the tasks and the other two in team sessions (scored for the overall performance of the team).

The full task details and results for the eight trend tasks are presented first, followed by limited task information and results for the nine link tasks.

Comparing Results for Year 4 and Year 8 Students

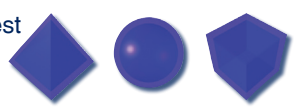
Averaged across 110 task components used with both year 4 and year 8 students, 16% more year 8 than year 4 students or teams produced correct responses. This indicates that, on average, students have made substantial progress between year 4 and year 8 in the knowledge and skills assessed by the tasks. Year 8 students tended to be markedly stronger than year 4 students in tasks or aspects of tasks involving interpreting standard musical notation or requiring knowledge of particular styles of music (especially styles associated with a range of countries).

Trend Results: Comparing 2004 Results with 2008

The long-term trend task, *Melodic Direction* (p30), which asked students to match music notation to musical passages they listened to, allowed us to compare the performance of students in the 1996 and 2008 assessments. Averaged across the six components of that task, on average, 3% more year 4 students succeeded in 2008 than in 1996 but 4% fewer year 8 students succeeded in 2008 than in 1996.

Seven trend tasks were administered to students in both the 2004 and 2008 assessments. Averaged across the 46 components of those tasks, on average, 1% fewer year 4 students succeeded in 2008 than in 2004. A similar 1% to 2% decline was found for year 8 students.

Overall, student results on the eight trend tasks suggest considerable stability in musical performance for year 4 students, with perhaps a small decline for year 8 students.



Trend Task: Movie Music

Approach:	One to one
Focus:	Understanding purpose and function of music
Resources:	Audio tracks on laptop computer, 8 cards
Year:	4 & 8

Questions / instructions:

This activity uses the computer. Click the *Movie Music* button.

In this activity, you are going to listen to two different pieces of music that might be used for a movie. As you listen to each piece, think about:

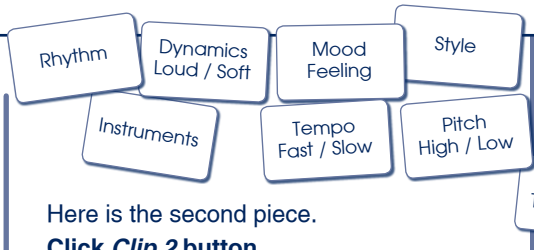
- the kind of movie that it would be used in
- what is happening in the music to make you think that.

Spread out eight cards in front of student.

Use these ideas to help you think about and describe the music. Here is the first piece.

Click *Clip 1* button. *["Magic Sleeping Spell" from "Waiata Reka".]*

1. What kind of movie might this music be used in?
2. What was happening in the music to make you think that?
3. Tell me about some of the interesting things you heard in the music.



Here is the second piece.

Click *Clip 2* button.

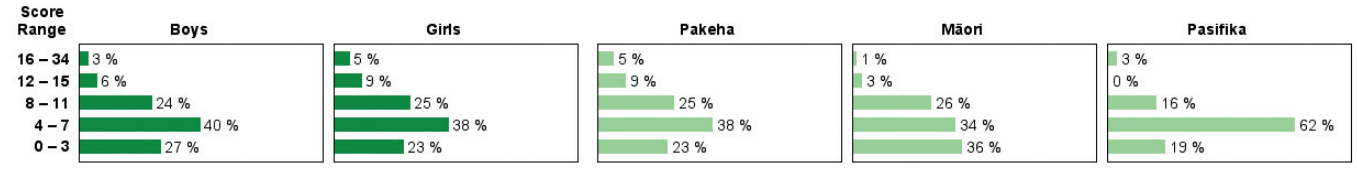
["Fully Functional" from "Star Trek First Contact".]

Repeat questions 1–3.

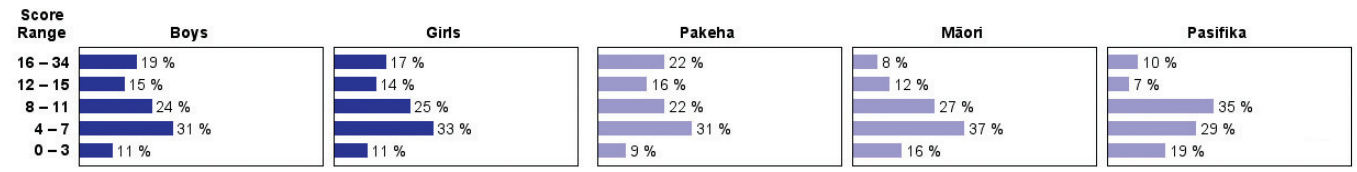
		% response 2008 ('04) year 4	year 8
Choice of type of movie and justification:	strong discussion	7 (6)	19 (25)
	moderate mention	61 (59)	67 (63)
	weak	32 (35)	14 (12)
Discussion of instrumentation, pitch range:	strong	0 (1)	2 (2)
	moderate	10 (7)	18 (19)
	weak	49 (37)	55 (46)
	absent	41 (55)	25 (33)
Discussion of dynamics/ orchestration/texture:	strong	0 (1)	1 (1)
	moderate	4 (3)	10 (7)
	weak	32 (39)	34 (42)
	absent	64 (57)	55 (50)
Discussion of rhythmic/ tempo elements:	strong	0 (0)	0 (0)
	moderate	3 (6)	8 (9)
	weak	34 (34)	40 (35)
	absent	63 (60)	52 (56)
Indications of personal response/ engagement/mood/feeling:	strong	1 (0)	2 (2)
	moderate	10 (12)	20 (16)
	weak	43 (27)	39 (33)
	absent	46 (61)	39 (49)
Overall evidence of ability to discuss music:	strong	0 (2)	1 (0)
	quite strong	4 (4)	15 (18)
	moderate	23 (22)	31 (30)
	weak	73 (72)	53 (52)
Choice of type of movie and justification:	strong discussion	7 (8)	19 (20)
	moderate mention	69 (58)	67 (65)
	weak	24 (34)	14 (15)
Discussion of instrumentation, pitch range:	strong	1 (1)	2 (1)
	moderate	9 (9)	20 (22)
	weak	44 (48)	44 (41)
	absent	46 (42)	34 (36)
Discussion of dynamics/ orchestration/texture:	strong	0 (0)	1 (3)
	moderate	5 (5)	12 (7)
	weak	33 (34)	38 (38)
	absent	62 (61)	49 (52)
Discussion of rhythmic/ tempo elements:	strong	1 (0)	1 (0)
	moderate	6 (8)	15 (18)
	weak	43 (47)	54 (51)
	absent	50 (45)	30 (31)
Indications of personal response/ engagement/mood/feeling:	strong	1 (1)	3 (2)
	moderate	8 (12)	16 (14)
	weak	39 (22)	39 (41)
	absent	52 (65)	42 (43)
Overall evidence of ability to discuss music:	strong	1 (1)	2 (2)
	quite strong	3 (4)	16 (16)
	moderate	26 (30)	36 (36)
	weak	70 (65)	46 (46)
Total score:	16–34	4 (6)	18 (14)
	12–15	7 (9)	14 (17)
	8–11	25 (18)	25 (27)
	4–7	39 (33)	32 (30)
	0–3	25 (34)	11 (12)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Few students at either year level showed strong ability to discuss music using musical language. Māori and Pasifika students did this less well than Pakeha students at both year levels. There was little change in performance from 2004 to 2008.

Trend Task: Find the Beat

Approach:	One to one	Year:	4 & 8
Focus:	Identifying the beat		
Resources:	Video on laptop computer, hand drum		

Questions / instructions:

This activity uses the compute*r*.

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.

Ensure that student is holding the drum so that it is visible to the camera.

Click the *Find the Beat* button.

VOICEOVER: Maureen is going to show you what to do. When the music starts, she will listen for the beat and then tap the beat on her drum. You can join in with Maureen. *(Taps along to Bob Marley's "Three Little Birds - Don't You Worry 'Bout a Thing.")*

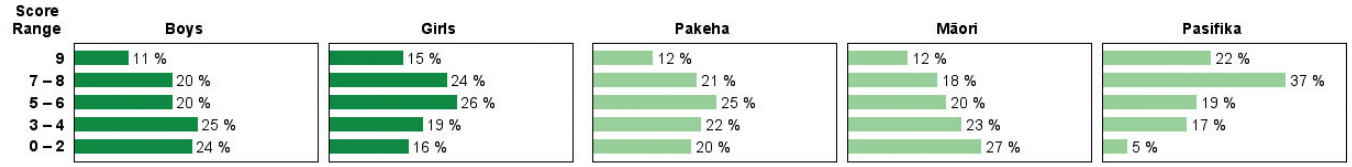
Now it's your turn. Hold the drum so that it can be seen. There are three pieces for you to tap to. Listen for the beat and then tap the beat on your drum. Keep tapping until the music stops.

	% response 2008 ('04) year 4	year 8
Music piece 1: *(Invercargill March)*		
Adopted a repetitive, equal interval, druming beat:		
established beat early *(within first 3 or 4 secs)* and maintained for majority of music	51 (47)	53 (65)
eventually stablised a beat before end of music *(played for longer than 5 secs)*	21 (19)	22 (12)
didn't settle into a beat/played a rhythmic pattern	28 (34)	25 (23)
Did the beat fit the music? yes	64 (62)	70 (74)
played a rhythmic pattern in time	8 (11)	8 (6)
no	28 (27)	22 (20)
Music piece 2: *(Le 'Aute)*		
Adopted a repetitive, equal interval, druming beat:		
established beat early *(within first 3 or 4 secs)* and maintained for majority of music	46 (48)	42 (52)
eventually stablised a beat before end of music *(played for longer than 5 secs)*	16 (13)	19 (17)
didn't settle into a beat/played a rhythmic pattern	38 (39)	39 (31)
Did the beat fit the music? yes	55 (56)	56 (65)
played a rhythmic pattern in time	14 (21)	20 (16)
no	31 (23)	24 (19)

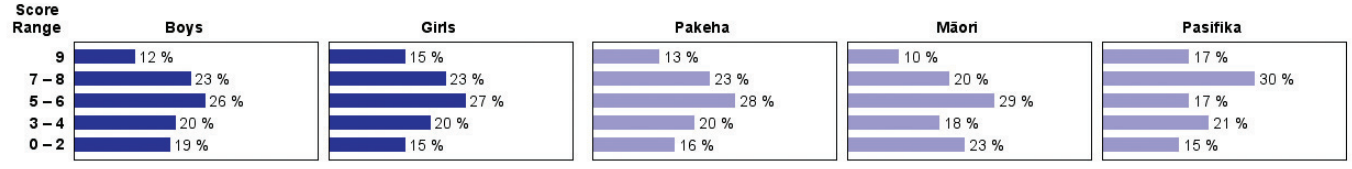
	% response 2008 ('04) year 4	year 8
Music piece 3: *(Pate Mo Tou Vae)*		
Adopted a repetitive, equal interval, druming beat:		
established beat early *(within first 3 or 4 secs)* and maintained for majority of music	31 (26)	31 (41)
eventually stablised a beat before end of music *(played for longer than 5 secs)*	15 (15)	14 (13)
didn't settle into a beat/played a rhythmic pattern	54 (59)	55 (46)
Did the beat fit the music? yes	37 (37)	39 (47)
played a rhythmic pattern in time	19 (16)	27 (21)
no	44 (47)	34 (32)
Total score: 9	13 (13)	13 (26)
7–8	22 (21)	23 (25)
5–6	22 (23)	27 (18)
3–4	23 (19)	20 (17)
0–2	20 (24)	17 (14)

Subgroup Analyses:

Year 4



Year 8



Commentary:

More than half of the students at both year levels played in time with the music but, particularly for the second and third pieces, some of them played patterns that followed the music rather than beats. Year 4 and year 8 students performed very similarly, as did year 4 students in 2004 and 2008 (year 8 performance dropped a little). Year 4 Pasifika students did particularly well, far outperforming Pakeha and Māori students.

Trend Task: What Plays What?

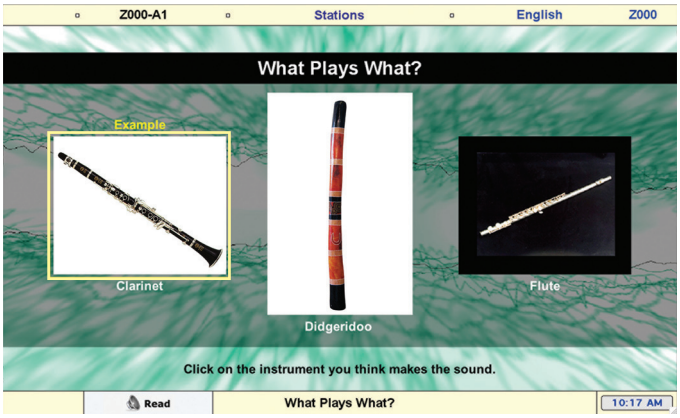
Approach:	Station
Year:	4 & 8
Focus:	Listening to and recognising different instruments
Resources:	Audio tracks on laptop computer

Questions / instructions:

This activity uses the computer.

On the computer you will be listening to music and looking at some pictures.

Click on the button that says ***What Plays What?***
[Simulated resource images.]

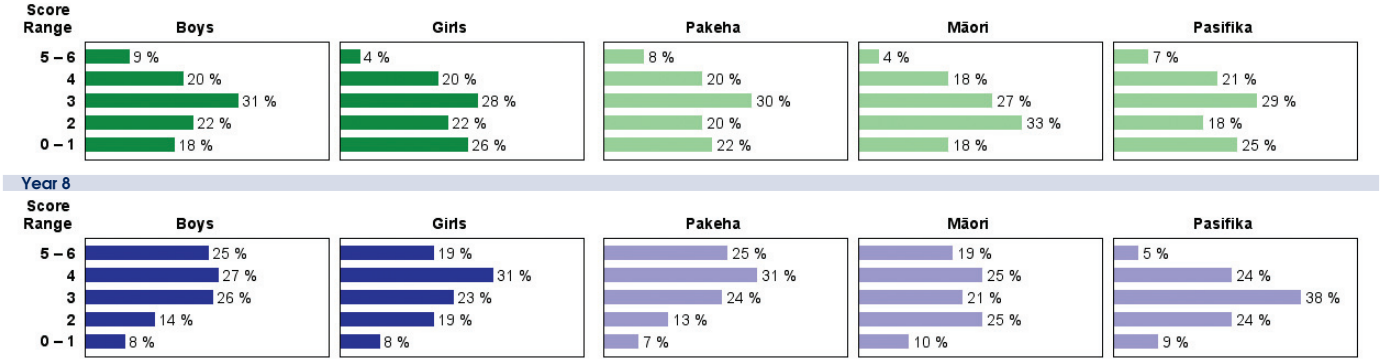


VOICEOVER: In this activity, you are given pictures of three musical instruments. You will hear the sound of one of those instruments playing. You have to click on the picture of the instrument you are hearing.

Watch an example being done and then you have six more instruments to identify.

		% response 2008 ('04) year 4	% response 2008 ('04) year 8
1.	 accordian harmonica pipe organ	44 (49)	62 (67)
2.	 banjo sitar guitar	61 (59)	77 (77)
3.	 pūtātara kōauau pūkāea	61 (55)	75 (76)
4.	 violin sao duang cello	29 (29)	38 (55)
5.	 trumpet trombone saxaphone	38 (36)	57 (51)
6.	 long drum timpani snare drum	30 (29)	37 (35)
	Total score: 5–6	7 (7)	22 (26)
	4	20 (16)	29 (30)
	3	29 (27)	24 (23)
	2	22 (30)	17 (15)
	0–1	22 (20)	8 (6)

Subgroup Analyses:



Commentary:

Students were least successful at identifying cello and timpani. Year 8 students performed better than year 4 students. Pakeha students averaged higher than Māori and Pasifika students at year 8 level only.

Task: Melodic Direction

NEMP Access Task

Approach:	Station
Focus:	Listening to and distinguishing melodies
Resources:	Audio tracks on laptop computer, answer sheet

Year: 4 & 8

Questions / instructions:

This activity uses the computer.

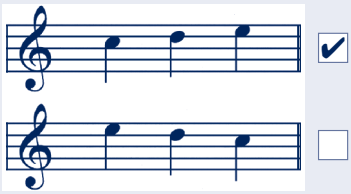
Click on the button that says ***Melodic Direction***.

Put a tick in the box to show your answer.

DESCRIPTION: Voiceover instructions outline the task. For each question, the student hears two pieces of music. Each piece is played twice. The student then ticks which piece of music they think they heard.

The first two pieces are an example, accompanied by the two scores on screen, with an animated dot which follows the notes. Questions 1–6 have audio only; student follows the scores and marks their selection in the workbook.

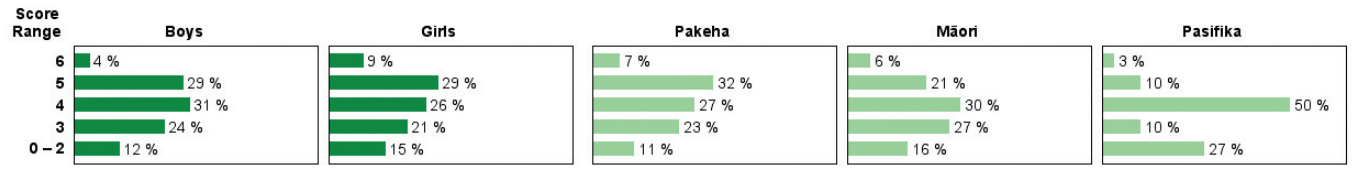
Example:



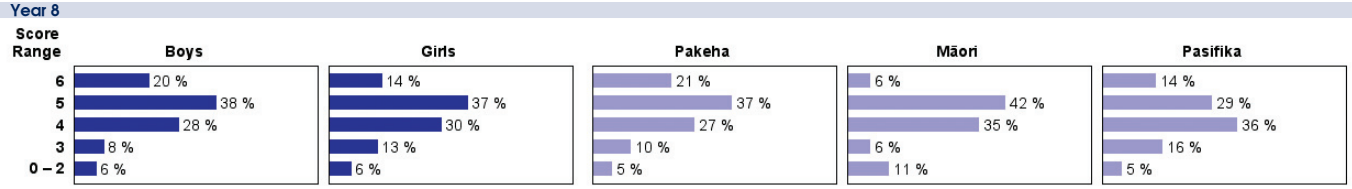
	Linked to 1996 % response 2008 ('96) year 4	year 8
1. ✓	79 (75)	95 (97)
2. ✓	79 (80)	90 (95)
3. ✓	61 (60)	72 (82)
4. ✓	71 (64)	84 (86)
5. ✓	70 (63)	78 (82)
6. ✓	26 (27)	29 (30)
Total score: 6	7 (9)	18 (19)
5	28 (24)	37 (43)
4	29 (27)	29 (25)
3	23 (21)	10 (9)
0–2	13 (19)	6 (4)

Subgroup Analyses:

Year 4



Year 8



Commentary:

This task was previously used in 1996. Performance in 2008 was similar to performance in 1996: slightly higher for year 4 students, slightly lower for year 8 students. Most students found the final example very hard, but otherwise enjoyed quite good success.

Trend Task: NEMP Access Task

Up and Down, Round and Round

Approach:	Station
Focus:	Matching music heard and read
Resources:	Audio tracks on laptop computer, answer sheet
Year:	4 & 8

Questions / instructions:

This activity is done on the computer.

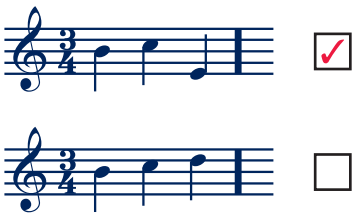
Click on the button that says ***Up and Down, Round and Round***.

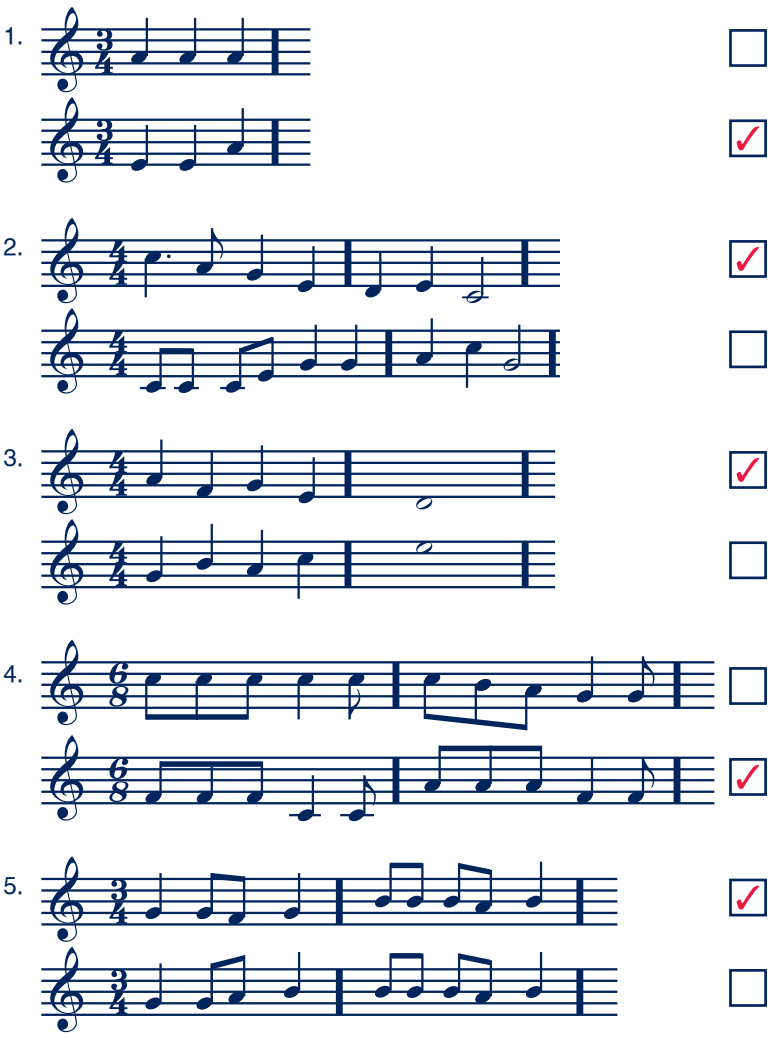
VOICEOVER: In this activity you are going to be listening to some short pieces of music. You need to tick the box next to the written music that matches what you heard. Listen for the tune to go up or down, in steps or leaps, or repeat the same note. An example has been done for you *(music plays)*. And the top line has been ticked.

Here are your tunes. You will hear each one twice *(music plays twice)*. Tick the line that matches what you heard.

Text in work book:
You need to tick ✔ the box next to the score which shows the music. The first one has been done for you.

Example.

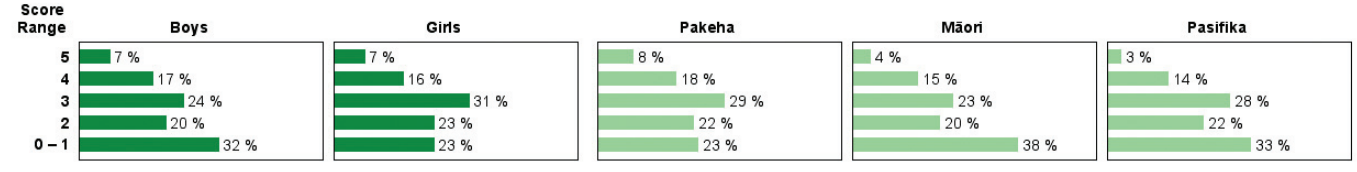




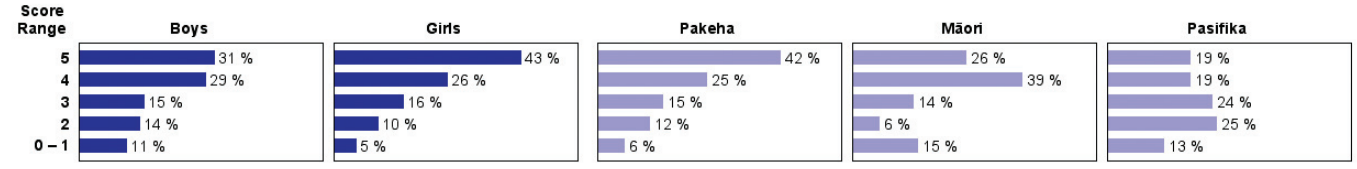
		% response 2008 ('04) year 4	year 8
1.	☐		
	✓	53 (64)	84 (82)
2.	✓	55 (65)	77 (77)
	☐		
3.	✓	50 (60)	73 (74)
	☐		
4.	☐		
	✓	38 (53)	75 (72)
5.	✓	47 (57)	59 (60)
	☐		
Total score:	5	7 (14)	37 (35)
	4	16 (24)	27 (22)
	3	28 (26)	16 (24)
	2	22 (22)	12 (13)
	0–1	27 (14)	8 (6)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Year 8 students generally performed substantially better than year 4 students on this task. Year 8 girls did noticeably better than year 8 boys, and year 8 Pakeha students than year 8 Pasifika students.

Trend Task: World of Music

Approach:	Station	Year:	4 & 8
Focus:	Identifying different styles of music		
Resources:	Computer program on laptop computer		

Questions / instructions:

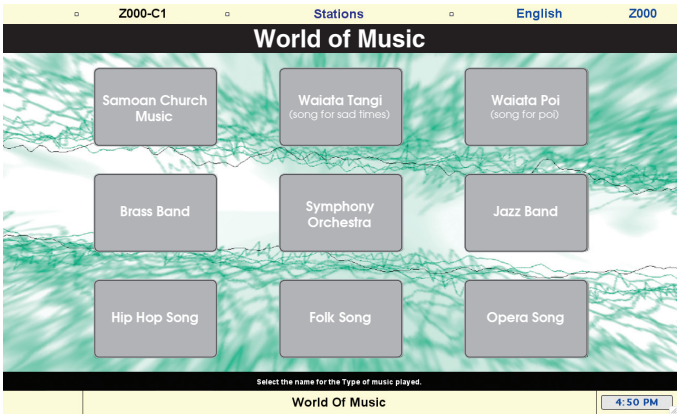
This activity uses the computer.

Click on the button that says ***World of Music***.
[Nine buttons on screen; a piece of music plays until student clicks on a button to define the type then next piece plays, etc.]

VOICEOVER: You are going to hear nine pieces of music.

After you hear each piece, click one button that tells what kind of music it is. There are nine buttons:

- Samoan church music
- Waiata tangi (song for sad times)
- Waiata poi (song for poi)
- Brass band
- Symphony orchestra
- Jazz band
- Hip hop song
- Folk song
- Opera song

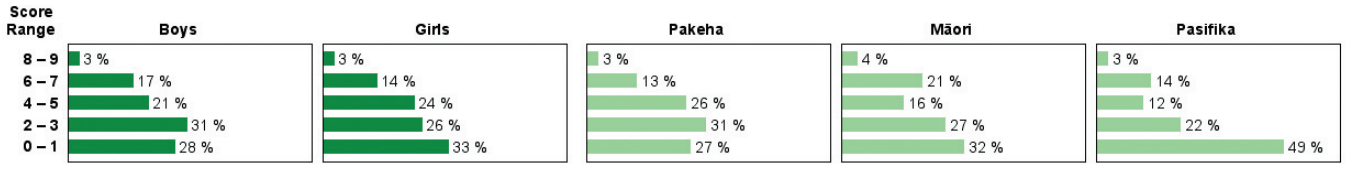


		% response 2008 ('04) year 4	year 8
Piece 1:	hip hop	61 (67)	88 (87)
Piece 2:	opera song	45 (43)	74 (73)
Piece 3:	folk song	21 (21)	58 (58)
Piece 4:	waiata tangi	35 (45)	72 (74)
Piece 5:	waiata poi	39 (43)	64 (64)
Piece 6:	Samoan church music	27 (25)	53 (53)
Piece 7:	jazz band	34 (35)	61 (59)
Piece 8:	symphony orchestra	24 (29)	49 (54)
Piece 9:	brass band	24 (28)	48 (52)

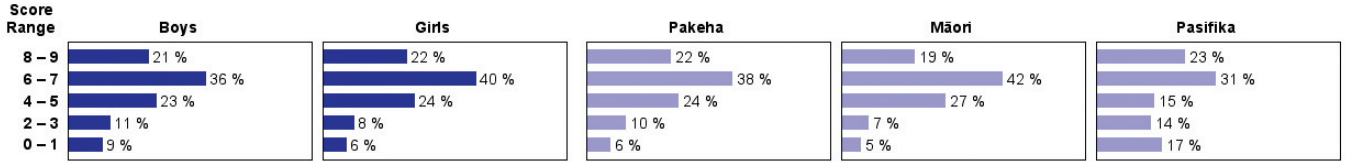
		% response 2008 ('04) year 4	year 8
Total score:	8–9	3 (4)	21 (25)
	6–7	15 (14)	38 (37)
	4–5	23 (29)	24 (19)
	2–3	29 (27)	10 (10)
	0–1	30 (26)	7 (9)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Year 8 students displayed generally higher knowledge of different musical styles than year 4 students. Pakeha and Māori students performed very similarly, with Pasifika students rather lower, especially at year 4 level. Students performed similarly in 2004 and 2008.

Trend Task: Jumping Frogs

NEMP Access Task

Approach:	Station
Focus:	Listening to and distinguishing music
Resources:	Computer program on laptop computer, 5 cards, answer sheet
Year:	4 & 8

Questions / instructions:

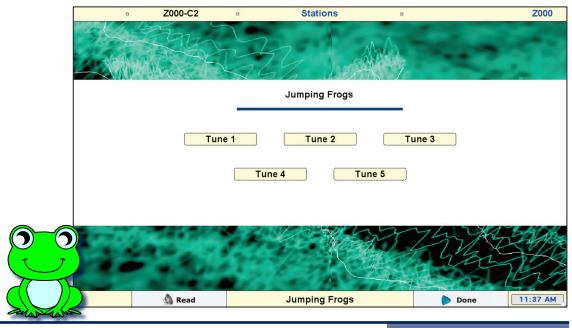
This activity uses the computer.

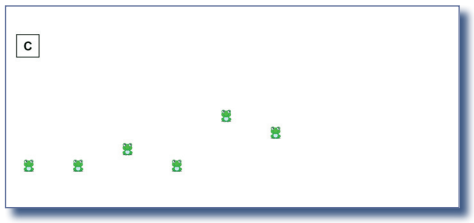
Click on the button that says ***Jumping Frogs***.

On the computer you will see some buttons to play tunes. You have to match the tunes to the frog patterns on the cards. The first one has been done for you.

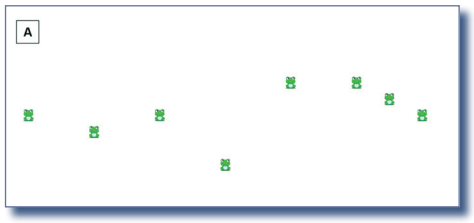
[Five buttons on screen; each activates a different tune.]

Write down the frog pattern which matches each tune.

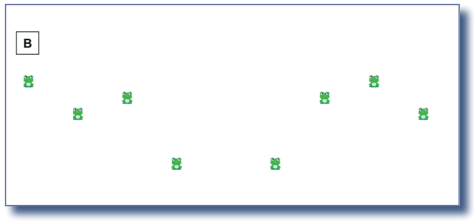




1. Tune 1 *(Happy Birthday to You)*
matches frog pattern **C**

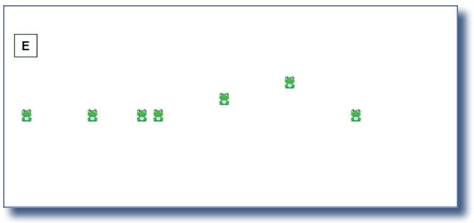


2. Tune 2 *(God Defend New Zealand)*
matches frog pattern **A**



3. Tune 3 *(Westminster Chimes, Big Ben)*
matches frog pattern **B**

4. Tune 4 *(Eine Kleine Nachtmusik, Mozart)*
matches frog pattern **D**



5. Tune 5 *(Tūtira Mai Ngā Iwi)*
matches frog pattern **E**

		% response 2008 ('04) year 4	% response 2008 ('04) year 8
1. Tune 1 matches frog pattern C			
2. Tune 2 matches frog pattern A		43 (42)	64 (62)
3. Tune 3 matches frog pattern B		48 (47)	68 (68)
4. Tune 4 matches frog pattern D		60 (56)	84 (80)
5. Tune 5 matches frog pattern E		66 (61)	89 (84)
Total score:	3–4	34 (29)	60 (59)
	2	32 (33)	30 (26)
	1	20 (23)	6 (10)
	0	14 (15)	4 (5)

Subgroup Analyses:

Year 4

Score Range	Boys	Girls	Pakeha	Māori	Pasifika
3 – 4	35 %	32 %	34 %	35 %	28 %
2	31 %	33 %	34 %	24 %	36 %
1	19 %	21 %	18 %	27 %	22 %
0	15 %	14 %	14 %	14 %	14 %

Year 8

Score Range	Boys	Girls	Pakeha	Māori	Pasifika
3 – 4	57 %	63 %	60 %	59 %	56 %
2	32 %	28 %	31 %	26 %	31 %
1	6 %	6 %	6 %	6 %	7 %
0	5 %	3 %	3 %	9 %	6 %

Commentary:

Sixty percent of year 8 students matched the patterns and music perfectly, compared to 34% of year 4 students. All subgroups performed similarly. Students performed similarly in 2004 and 2008.

Trend Task: Listen to the Rhythms

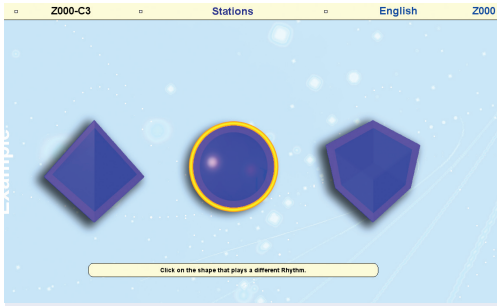
Approach:	Station
Focus:	Listening to and distinguishing rhythmic patterns
Resources:	Computer program on laptop computer

Year: 4 & 8

Questions / instructions:

This activity uses the computer.

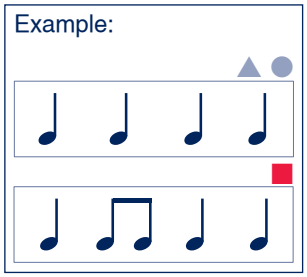
Click on the button that says ***Listen to the Rhythms***.

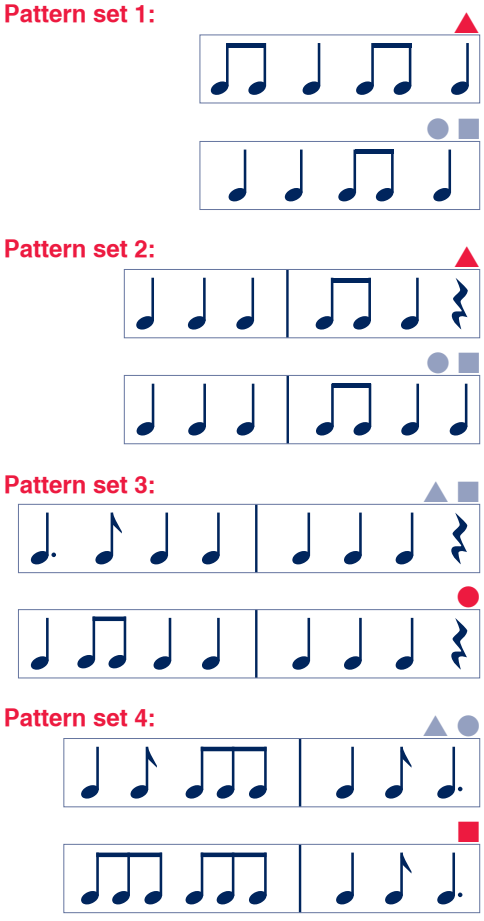


VOICEOVER: Each time, the student listens to three short rhythmic patterns. Two are the same and one is different. Each pattern correlates to a different 3-dimensional symbol on screen which animates while the pattern plays. Student decides which pattern was different and clicks on the symbol for that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

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

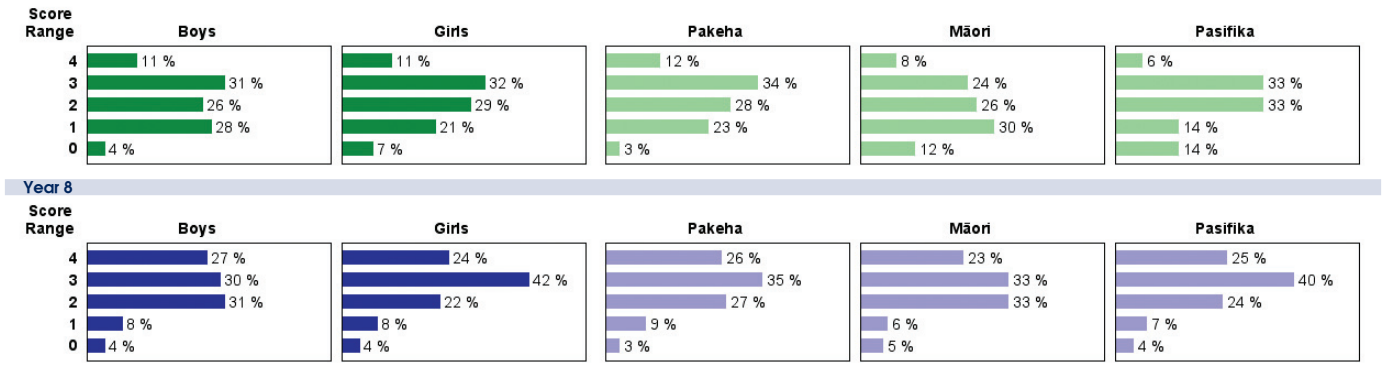
Example:





	% response 2008 ('04) year 4	year 8
Pattern set 1:	58 (60)	79 (76)
Pattern set 2:	43 (39)	56 (59)
Pattern set 3:	47 (52)	58 (67)
Pattern set 4:	69 (71)	79 (81)
Total score:		
4	11 (13)	26 (28)
3	31 (30)	35 (38)
2	28 (28)	27 (24)
1	24 (24)	8 (9)
0	6 (5)	4 (1)

Subgroup Analyses:



Commentary:

About 20% more year 8 than year 4 students scored highly on this task. The subgroups performed similarly, except for a relatively low performance for Māori year 4 students. Performance in 2004 and 2008 was very similar.

LINK TASK: 8
Approach: One to one
Year: 4 & 8
Focus: Knowing and appreciating a piece of music

Total score:	% responses y4	% responses y8
8–10	3	11
6–7	15	33
4–5	37	33
2–3	27	14
0–1	18	9

LINK TASK: 9
Approach: Station
Year: 4 & 8
Focus: Matching word rhythms to music heard

Total score:	% responses y4	% responses y8
5–7	13	37
4	20	20
3	25	19
2	23	15
0–1	19	9

LINK TASK: 10
Approach: Station
Year: 4 & 8
Focus: Listening

Total score:	% responses y4	% responses y8
5–6	14	43
4	16	18
3	20	15
2	19	9
0–1	31	15

LINK TASK: 11
Approach: Station
Year: 4 & 8
Focus: Listening

Total score:	% responses y4	% responses y8
6	21	62
4–5	31	24
3	17	8
2	16	4
0–1	15	2

LINK TASK: 12
Approach: Station
Year: 4 & 8
Focus: Interpreting and analysing music associated with special occasions

Total score:	% responses y4	% responses y8
5	40	54
4	22	36
3	25	8
0–2	13	2

LINK TASK: 13
Approach: Station
Year: 4 & 8
Focus: Listening/instrument technologies

Total score:	% responses y4	% responses y8
10	12	46
9	20	29
8	19	12
6–7	23	8
0–5	26	5

LINK TASK: 14
Approach: Station
Year: 4 & 8
Focus: Listening

Total score:	% responses y4	% responses y8
6	6	30
5	6	14
4	17	21
2–3	35	21
0–1	36	14

LINK TASK: 15
Approach: Team
Year: 4 & 8
Focus: Discussing performances

Total score:	% responses y4	% responses y8
12–16	10	16
10–11	16	26
8–9	25	27
6–7	18	17
0–5	31	14

LINK TASK: 16
Approach: Team
Year: 4 & 8
Focus: Moving

Total score:	% responses y4	% responses y8
8–9	10	25
6–7	22	30
4–5	36	29
2–3	26	10
0–1	6	6

5 Music Survey

Overview: Over the past 12 years, music has retained its relative popularity among school subjects, and is currently the fifth most popular of 14 subjects, for both year 4 and year 8 students. Participation in music lessons or music groups outside of school has increased a little for year 4 students and been maintained for year 8 students. The most common and popular musical activity outside of school is listening to music.

There appears to have been an increase in some music activities in school since 1996. These have involved playing instruments (increased only for year 4 students), listening to music and dancing or moving to music. Opportunities to play instruments or make up (compose) music are much less frequent than they are popular. Singing has declined in popularity for year 8 students.

Attitudes and Motivation

The national monitoring assessment programme recognises the impact of attitudinal and motivational factors on student achievement in individual assessment tasks. Students' attitudes, interests and liking for a subject have a strong bearing on progress and learning outcomes. Students are influenced and shaped by the quality and style of curriculum delivery, the choice of content and the suitability of resources. Other important factors influencing students' achievements are the expectations and support of significant people in their lives, the opportunities and experiences they have in and out of school, and the extent to which they have feelings of personal success and capability.

Music Survey

The national monitoring music surveys sought information from students about their involvement in and enjoyment of music curriculum experiences at school. Students were also asked about their involvement in and enjoyment of music-related activities out of school time. There are numerous research questions that could be asked when investigating student attitudes and engagement. In national monitoring it has been necessary to focus on a few key questions that give an overall impression of how students regard music in relation to themselves.

Each survey was administered in a session which included group and independent tasks, with a teacher reading the survey to year 4 students and available to help with writing. The surveys included 22 questions that could be responded to by ticking or circling a chosen response. Responses to these 22 questions are summarised in the large tables on the next two pages, with the results from four years earlier (2004), 2000 and 1996, where available. This allows trends to be identified. The results are discussed on the following page, along with responses to two other questions.

YEAR 4 MUSIC SURVEY 2008 (2004) [2000] {1996}

1. How much do you like doing music at school?				
	61 (50) [57] {50}	30 (35) [31] {37}	6 (11) [8] {8}	3 (4) [4] {5}
2. How often do you **do** these things in music at school?	***lots***	***quite often***	***sometimes***	***never***
a. Singing	22 (24) [31] {22}	28 (27) [32] {34}	45 (45) [35] {42}	5 (4) [2] {2}
b. Playing instruments	18 (15) [12] {9}	19 (18) [18] {16}	47 (52) [58] {56}	16 (15) [12] {19}
c. Listening to music	45 (35) [33] {25}	25 (32) [31] {30}	26 (30) [32] {38}	4 (3) [4] {7}
d. Dancing/moving to music	26 (18) [19] {12}	21 (22) [20] {21}	42 (45) [45] {46}	11 (15) [16] {21}
e. Making up music	19 (13) [11]	12 (13) [15]	35 (37) [36]	34 (37) [38]
3. How much do you **like** doing these things in music at school?				
a. Singing	51 (47) [52] {44}	29 (32) [30] {39}	10 (12) [14] {12}	10 (9) [4] {5}
b. Playing instruments	63 (56) [65] {63}	22 (27) [25] {25}	10 (11) [6] {7}	5 (6) [4] {5}
c. Listening to music	67 (62) [57] {58}	23 (26) [32] {27}	7 (10) [8] {11}	3 (2) [3] {4}
d. Dancing/moving to music	46 (41) [43] {38}	28 (28) [28] {28}	16 (16) [16] {21}	10 (15) [13] {13}
e. Making up music	47 (40) [39]	22 (27) [27]	14 (16) [18]	17 (17) [16]
4. How much time out of school do you **do** these things in music?	***lots***	***quite often***	***sometimes***	***never***
a. Singing	32 (28) [30]	20 (18) [19]	28 (34) [32]	20 (20) [19]
b. Playing instruments	22 (16) [20]	18 (17) [15]	31 (30) [35]	29 (37) [30]
c. Listening to music	59 (51) [51]	20 (25) [25]	17 (20) [19]	4 (4) [5]
d. Dancing/moving to music	34 (28) [23]	18 (17) [18]	28 (32) [38]	20 (23) [21]
e. Making up music	24 (20) [17]	14 (14) [14]	29 (30) [32]	33 (36) [37]
5. How much do you **like** doing these things out of school time?				
a. Singing	52 (47) [50]	21 (25) [23]	13 (17) [15]	14 (11) [12]
b. Playing instruments	48 (41) [49]	27 (26) [27]	14 (17) [11]	11 (16) [13]
c. Listening to music	72 (73) [71]	20 (18) [20]	4 (7) [7]	4 (2) [2]
d. Dancing/moving to music	49 (44) [44]	19 (23) [23]	16 (15) [17]	16 (18) [16]
e. Making up music	42 (38) [36]	23 (23) [23]	14 (17) [18]	21 (22) [23]
6. How do you feel about learning or doing more music as you get older?				
	62 (59) [57] {57}	24 (28) [26] {30}	10 (7) [11] {9}	4 (6) [6] {4}

Year 4 students were generally very positive about doing music at school. More than 60% chose the highest rating to describe how much they liked doing music at school (question 1) and warmly anticipated further study of music at school (question 6). In both cases, these results are improvements from the 1996 results. The responses to question 2 appear to indicate an increase in some music activities in school since 1996, particularly in regard to playing instruments, listening to music and dancing or moving to music. Listening to music is the dominant activity. Enjoyment of the activities has been maintained or improved over 12 years (question 3). Nevertheless, there continues to be a large gap between the enjoyment of some activities and the extent to which they are included in school programmes. Opportunities to make up (compose) music seem to be infrequent.

Outside of school, the most common activity is listening to music, which is also rated the most enjoyed activity. All other activities are also quite popular, with little change or improvement since 2000. In an additional question, students were asked if they learned music or belonged to a music group outside of school. Twenty-nine percent said "yes", increased from 25% in 1996. The most common activities were piano/keyboard (9%), guitar (6%) and singing or drums (3% each).

YEAR 8 MUSIC SURVEY 2008 (2004) [2000] {1996}

1. How much do you like doing music at school?				
	40 (37) [33] {34}	44 (45) [48] {49}	12 (14) [15] {12}	4 (4) [4] {5}
2. How often do you **do** these things in music at school?	***lots***	***quite often***	***sometimes***	***never***
a. Singing	14 (18) [16] {15}	27 (29) [34] {37}	46 (43) [44] {43}	13 (10) [6] {5}
b. Playing instruments	17 (16)[14] {16}	21 (18) [28] {20}	46 (51) [46] {41}	16 (15) [12] {23}
c. Listening to music	34 (36) [28] {29}	30 (35) [34] {36}	32 (27) [35] {31}	4 (2) [3] {4}
d. Dancing/moving to music	15 (15) [11] {8}	19 (17) [19] {14}	47 (50) [51] {54}	19 (18) [19] {24}
e. Making up music	9 (7) [8]	19 (16) [16]	43 (47) [48]	29 (30) [28]
3. How much do you **like** doing these things in music at school?				
a. Singing	23 (27) [26] {31}	36 (36) [37] {43}	23 (23) [25] {16}	18 (14) [12] {10}
b. Playing instruments	47 (44) [47] {47}	36 (31) [35] {33}	12 (17) [14] {15}	5 (8) [4] {5}
c. Listening to music	65 (71) [70] {70}	27 (21) [21] {24}	7 (7) [7] {5}	1 (1) [2] {1}
d. Dancing/moving to music	30 (26) [33] {24}	31 (33) [30] {36}	24 (23) [24] {24}	15 (18) [13] {16}
e. Making up music	29 (25) [25]	38 (36) [37]	21 (22) [27]	12 (17) [11]
4. How much time out of school do you **do** these things in music?	***lots***	***quite often***	***sometimes***	***never***
a. Singing	20 (25) [18]	20 (22) [17]	35 (32) [42]	25 (21) [23]
b. Playing instruments	17 (17) [16]	18 (14) [17]	35 (34) [37]	30 (35) [30]
c. Listening to music	67 (70) [69]	21 (19) [20]	11 (8) [8]	1 (3) [3]
d. Dancing/moving to music	23 (25) [19]	19 (15) [18]	33 (33) [39]	25 (27) [24]
e. Making up music	10 (11) [8]	14 (10) [10]	38 (35) [38]	38 (44) [44]
5. How much do you **like** doing these things out of school time?				
a. Singing	35 (39) [33]	26 (32) [30]	20 (14) [21]	19 (15) [16]
b. Playing instruments	38 (34) [34]	28 (28) [35]	21 (22) [17]	13 (16) [14]
c. Listening to music	83 (84) [89]	15 (11) [9]	2 (3) [2]	0 (2) [0]
d. Dancing/moving to music	34 (33) [36]	26 (26) [26]	23 (20) [23]	17 (21) [15]
e. Making up music	21 (22) [21]	27 (28) [26]	30 (28) [28]	22 (22) [25]
6. How do you feel about learning or doing more music as you get older?				
	46 (47) [41] {49}	39 (36) [40] {38}	12 (14) [15] {11}	3 (3) [4] {2}

Compared to year 4 students, year 8 students were less inclined to use the most positive categories. This pattern has been common in national monitoring surveys. Older students can be expected to be more discerning and critical, as well as more realistic about their own abilities.

Year 8 students were quite positive about doing music at school, with 40% choosing the highest rating to describe how much they liked doing music at school (question 1), and 46% warmly anticipating further study of music at school (question 6). In both cases, these results are little changed from the 1996 results. The responses to question 2 indicate a small decrease, since 1996, in the frequency of singing, little change in playing instruments and listening to music as activities in school, but a moderate increase in dancing or moving to music. Enjoyment of the activities has been maintained across the 12-year period, except for a decline in enjoyment of singing (question 3). Opportunities to make up (compose) music seem to be infrequent.

Outside of school, by far the most common activity is listening to music, which is also very strongly rated the most enjoyed activity. All other activities except making up music are also quite popular. There has been little change in involvement or enjoyment for the various activities.

In an additional question, students were asked if they learned music or belonged to a music group outside of school. Thirty percent said "yes", the same percentage as in 1996. The most common activities were piano/keyboard (10%), guitar (7%), playing drums (5%), playing a woodwind instrument (4%), singing (4%) and membership of a performing group (3%).

6 Performance of Subgroups

Overview: Although national monitoring has been designed primarily to present an overall national picture of achievement, the data collected allow for some reporting on differences among subgroups. At the school level, socio-economic status (based on the decile rating of the schools) was the only important variable. Year 4 and year 8 students in high decile schools scored higher than same-year students in low decile schools on about one third of the music tasks – a much lower proportion than in most other subject areas assessed in NEMP.

On average, girls scored slightly higher than boys at both year levels, but there was a huge overlap in performance. Girls were clearly more enthusiastic about music as an activity, especially singing and dancing/moving to music. Pakeha students at both year levels scored moderately higher than their Māori counterparts, and slightly higher than their Pasifika counterparts. These disparities are all low in comparison to the disparities in most other subjects, as has been the pattern in the previous NEMP music assessments (1996, 2000 and 2004).

Although national monitoring has been designed primarily to present an overall national picture of student achievement, there is some provision for reporting on performance differences among subgroups of the sample. Eight demographic variables are available for creating subgroups, with students divided into subgroups on each variable, as detailed in Chapter 1 (p9).

Analyses of the relative performance of subgroups used an overall score for each task, created by adding together scores for appropriate components of the task.

SCHOOL VARIABLES

Five of the demographic variables related to the schools the students attended. For these five variables, statistical significance testing was used to explore differences in task performance among the subgroups. Where only two subgroups were compared (for *School Type*), differences in task performance between the two subgroups were checked for statistical significance using t-tests. Where three subgroups were compared, one-way analysis of variance was used to check for statistically significant differences among the three subgroups.

Because the number of students included in each analysis was quite large (approximately 450), the statistical tests were quite sensitive to small differences. To reduce the likelihood of attention being drawn to unimportant differences, the critical level for statistical significance for tasks reporting results for individual students was set at $p = .01$ (so that differences this large or larger among the subgroups would not be expected by chance in more than 1% of cases). For tasks administered to teams or groups of students, $p = .05$ was used as the critical level, to compensate for the smaller numbers of cases in the subgroups.

For the first four of the five school variables, statistically significant differences among the subgroups were found for less than 16% of the tasks at both year 4 and year 8. For the remaining variable, statistically significant differences were found on more than one quarter of the tasks at both levels. In the detailed report below, all "differences" mentioned are statistically significant (to save space, the words "statistically significant" are omitted).

School Size

Results were compared from students in large, medium-sized, and small schools (exact definitions were given in Chapter 1 (p9)).

For year 4 students, there were differences among the subgroups on three of the 33 tasks. Students from large schools scored highest on *Clap Along* (p15) and *Link Task 15* (p35), while students from medium sized schools scored highest on *What Plays What?* (p29). There were no differences on questions of the year 4 *Music Survey* (p37).

For year 8 students, there were differences on two of the 33 tasks. Students from small schools scored lowest on *Clap Along* (p15), but highest on *Link Task 5* (p25). There were also differences between large and small schools on four questions of the year 8 *Music Survey* (p38), with students from small schools reporting more frequent singing in school (question 2a) and enjoyment of that (question 3a), but students from large schools reporting more frequent opportunities to play instruments (question 2b) and to make up music (question 2e).

School Type

Results were compared for year 8 students attending full primary and intermediate schools. There were differences between these two subgroups on three of the 33 tasks: students attending intermediate schools scored higher on *Clap Along* (p15), while students attending full primary schools scored higher on *Link Task 6* (p25) and *Link Task 16* (p35). There were also differences on four questions of the year 8 *Music Survey* (p38), with students from intermediate schools reporting more frequent opportunities at school to play instruments (question 2b) and make up music (question 2e), while students from full primary schools reported more frequent opportunities to sing at school (question 2a) and were more positive about that activity (question 3a).

Results were also compared for year 8 students attending intermediate schools and year 7 to 13 high schools. There were no differences between these subgroups on any of the 33 tasks, nor on any questions of the year 8 *Music Survey* (p38).

Zone

Results achieved by students from Auckland, the rest of the North Island, and the South Island were compared.

For year 4 students, there were differences among the three subgroups on three of the 33 tasks. Students from the South Island scored highest on *Clap Along* (p15), students from Auckland highest on *Link Task 15* (p35), and students from the North Island (excluding Auckland) lowest on *What Plays What?* (p29). There were no differences on questions of the year 4 *Music Survey* (p37).

For year 8 students, again there were differences among the three subgroups on three of the 33 tasks. Students from Auckland scored highest on *Link Task 7* (p25) and *Link Task 12* (p35), with students from the North Island (excluding Auckland) lowest on *Link Task 9* (p35). There were also differences on six questions of the year 8 *Music Survey* (p38). Students from the South Island were least enthusiastic about doing music at school (question 1), about playing instruments at school (question 3b), and about singing or playing instruments out of school time (questions 5a and 5b). Students from Auckland reported the most frequent opportunities to play instruments at school and to make up music (questions 2b and 2e).

Community Size

Results were compared for students living in communities containing over 100,000 people (main centres), communities containing 10,000 to 100,000 people (provincial cities), and communities containing less than 10,000 people (rural areas).

For year 4 students, there were differences on two of the 33 tasks. Students from rural areas scored lowest on *Vocal Sizzle* (p18), and students from main centres highest on *Banana* (p21). There was a difference on one question of the year 4 *Music Survey* (p37), with students from rural areas most positive about making up music at school (question 3e).

For year 8 students, there were differences among the three subgroups on five of the 33 tasks. Students from main centres scored highest on *Clap Along* (p15), with students from provincial cities lowest on *Rappish Chant* (p22), and students from rural areas lowest on *Link Task 1* (p25), and *Link Tasks 9* and *11* (p35). There were also differences on two

questions of the year 8 *Music Survey* (p38), with students from main centres reporting the most frequent opportunities and students from rural areas the least frequent opportunities to play instruments or make up music at school (questions 2b and 2e).

Socio-Economic Index

Schools are categorised by the Ministry of Education based on census data for the census mesh blocks where children attending the schools live. The SES index takes into account household income levels and categories of employment in the census mesh blocks. The SES index uses 10 subdivisions, each containing 10% of schools (deciles 1 to 10). For our purposes, the bottom three deciles (1-3) formed the low SES group, the middle four deciles (4-7) formed the medium SES group, and the top three deciles (8-10) formed the high SES group. Results were compared for students attending schools in each of these three SES groups.

For year 4 students, there were differences among the three subgroups on 13 of the 33 tasks, spread evenly across the two task chapters. Five of these tasks involved some form of music notation, and others involved making up music and knowledge of musical instruments. Because of the number of tasks showing differences, they are not listed here. Students in high decile schools performed better than students in low decile schools on all 13 tasks. There were also differences on four questions of the year 4 *Music Survey* (p37). Students from low decile schools reported the most frequent opportunities to sing at school (question 2a) and involvement in singing and dancing/moving to music out of school time (questions 4a and 4d). Students from medium decile schools were most positive about listening to music outside of school (question 5c). There were substantial differences in the percentages of students reporting learning music or belonging to a music group outside of school: 43% in low decile schools, 21% in medium decile schools and 32% in high decile schools.

For year 8 students, there were differences among the three subgroups on nine of the 33 tasks, two in Chapter 3 and seven in Chapter 4. Three of these tasks involved some form of music notation, two required knowledge of musical instruments and two required discussion of musical performances. Because of the number of tasks showing differences, they are not listed here. Students in high decile schools performed better than students in low decile schools on all nine tasks. There were also differences on four questions of the year 8 *Music Survey* (p38), with students from high decile schools reporting more frequent opportunities to play instruments at school (question 2b), and students at low decile schools reporting more opportunities to listen to music at school (question 2c) make up music at school (question 2e) and sing out of school (question 4a).

STUDENT VARIABLES

Three demographic variables related to the students themselves:

- *Gender:* boys and girls
- *Ethnicity:* Māori, Pasifika and Pakeha (this term was used for all other students)
- *Language used predominantly at home:* English and other.

The analyses reported compare the performances of boys and girls, Paheha and Māori students, Pakeha and Pasifika students, and students from predominantly English-speaking and non-English-speaking homes.

For each of these three comparisons, differences in task performance between the two subgroups are described using "effect sizes" and statistical significance.

For each task and each year level, the analyses began with a t-test comparing the performance of the two selected subgroups and checking for statistical significance of the differences. Then the mean score obtained by students in one subgroup was subtracted from the mean score obtained by students in the other subgroup, and the difference in means was divided by the pooled standard deviation of the scores obtained by the two groups of students. This computed effect size describes the magnitude of the difference between the two subgroups in a way that indicates the strength of the difference and is not affected by the sample size. An effect size of +0.30, for instance, indicates that students in the first subgroup scored, on average, three tenths of a standard deviation higher than students in the second subgroup.

For each pair of subgroups at each year level, the effect sizes of all available tasks were averaged to produce a mean effect size for the curriculum area and year level, giving an overall indication of the typical performance difference between the two subgroups.

Gender

Results achieved by male and female students were compared using the effect size procedures.

For year 4 students, the mean effect size across the 23 tasks was 0.11 (girls averaged 0.11 standard deviations higher than boys). This is a small difference. There were statistically significant ($p < .01$) differences favouring girls on six tasks: *Clap Along* (p15), *Shortn'n Bread* (p17), *Vocal Sizzle* (p18), *Link Task 3* (p25), *Find the Beat* (p28) and *Link Task 10* (p35). There were also differences on 10 questions of the year 4 *Music Survey* (p37). Girls were more positive about music at school (question 1) and learning or doing more music as they got older (question 6). They also reported more involvement in and enjoyment of singing and dancing/moving to music, both in and beyond school (questions 2a, 2d, 3a, 3d, 4a, 4d, 5a and 5d). Paralleling their greater enthusiasm, 36% of girls compared to 25% of boys reported learning music or belonging to a music group outside of school.

For year 8 students, the mean effect size across the 23 tasks was also 0.11 (girls averaged 0.11 standard deviations higher than boys). There were statistically significant differences favouring girls on four of the 23 tasks: *Shortn'n Bread* (p17), *Link Task 2* (p25), *Up and Down, Round and Round* (p31) and *Link Task 10* (p35). There were also differences on 10 questions of the year 8 *Music Survey* (p38). Like their year 4 counterparts, the year 8 girls reported more involvement in and enjoyment of singing and dancing/moving to music, both in and beyond school (questions 2a, 2d, 3a, 3d, 4a, 4d, 5a and 5d). They also reported more involvement and enjoyment beyond school in listening to music (questions 4c and 5c). The percentages of year 8 boys and girls who reported learning music or belonging to a music group outside of school were very similar (31% of boys and 30% of girls).

Ethnicity

Results achieved by Māori, Pasifika and Pakeha (all other) students were compared using the effect size procedures. First, the results for Pakeha students were compared to those for Māori students. Second, the results for Pakeha students were compared to those for Pasifika students.

Pakeha-Māori Comparisons

For year 4 students, the mean effect size across the 23 tasks was 0.16 (Pakeha students averaged 0.16 standard deviations higher than Māori students).

This is a small difference. There were statistically significant differences ($p <. 01$) on six of the 23 tasks, with Paheha students scoring higher than Māori students on all six tasks: *Clap Along* (p15), *Link Task 2* (p25), *Movie Music* (p27), *Listen to the Rhythms* (p34), and *Link Tasks 9* and *13* (p35). There were no differences on questions of the year 4 *Music Survey* (p37).

For year 8 students, the picture was similar. The mean effect size across the 23 tasks was 0.18 (Pakeha students averaged 0.18 standard deviations higher than Māori students). This is a small difference. There were statistically significant differences on six of the 23 tasks, with Paheha students scoring higher than Māori students on all six tasks: *Clap Along* (p15), *Link Task 2* (p25), *Movie Music* (p27), *What Plays What?* (p29) and *Link Tasks 9* and *13 (*p35). There were also differences on two questions of the year 8 *Music Survey* (p38). Māori students reported more singing and dancing/moving to music outside of school (questions 4a and 4d).

Pakeha-Pasifika Comparisons

Readers should note that only 28 to 54 Pasifika students were included in the analysis for each task. This is lower than normally preferred for NEMP subgroup analyses, but has been judged adequate for giving a useful indication, through the overall pattern of results, of the Pasifika students' performance. Because of the relatively small numbers of Pasifika students, $p = .05$ has been used here as the critical level for statistical significance.

For year 4 students, the mean effect size across the 23 tasks was 0.07 (Pakeha students averaged 0.07 standard deviations higher than Pasifika students). This is a very small difference. There were statistically significant differences on four of the 23 tasks. Pakeha students scored higher on *Clap Along* (p15), *Link Task 2* (p25) and *Melodic Direction* (p30): all tasks that involved forms of musical notation. Pasifika students scored higher on *Find the Beat* (p28). There were also differences on six questions of the year 4 *Music Survey* (p37). Pasifika students were more enthusiastic about doing music at school (question 1), reported more frequent involvement at school in singing, playing instruments, listening to music, and dancing/moving to music (questions 2a, 2b, 2c, 2d) and reported more involvement beyond school in dancing/moving to music (question 4d). There were substantial differences in the percentages of students reporting that they learned music or belonged to a music group outside of school: 50% of Pasifika students compared with 29% of Pakeha students.

For year 8 students, the mean effect size across the 23 tasks was 0.17 (Pakeha students averaged 0.17 standard deviations higher than Pasifika students). This is a small difference. There were statistically significant differences on six of the 23 tasks. Pakeha students scored higher on all six tasks: *Clap Along* (p15), *Link Task 2* (p25), *Movie Music* (p27), *What Plays What?* (p29), *Up and Down, Round and Round* (p31) and *Link Task 13* (p35). There were also differences on 13 questions of the year 8 *Music Survey* (p38). Pasifika students reported spending more time in school singing, listening to music, dancing/moving to music, and making up music (questions 2a, 2c, 2d and 2e), greater enjoyment in school of singing and listening to music (questions 3a and 3c), more time out of school singing, listening to music, dancing/moving to music, and making up music (questions 4a, 4c, 4d and 4e) and more enjoyment outside of school of singing, listening to music and dancing/moving to music (questions 5a, 5c and 5d).

Home Language

Results achieved by students who reported that English was the predominant language spoken at home were compared, using the effect size procedures, with the results of students who reported predominant use of another language at home (most commonly an Asian or Pasifika language).

For year 4 students, the mean effect size across the 23 tasks was 0.03 (students for whom English was the predominant language at home averaged 0.03 standard deviations higher than the other students). This is a negligible difference. There were no statistically significant differences on any of the 23 tasks, but there was a difference on one question of the year 4 *Music Survey* (p37). Students whose predominant language at home was not English reported more enthusiasm for learning or doing more music as they got older (question 6), and twice as often reported that they learned music or belonged to a music group outside of school: 54% compared to 27%.

For year 8 students, the mean effect size across the 23 tasks was 0.08 (students for whom English was the predominant language at home averaged 0.08 standard deviations higher than the other students). This is a small difference. There was a statistically significant difference on one of the 23 tasks: students for whom English was the predominant language spoken at home scored higher on *Link Task 13* (p35). There were no differences on any questions of the year 8 *Music Survey* (p38).

Summary, with Comparisons to Previous Music Assessments

School type (full primary or intermediate), school size, community size and geographic zone did not seem to be important factors predicting achievement on the music tasks. The same was true for the 2004, 2000 and 1996 assessments. However, there were statistically significant differences in the performance of students from low, medium and high decile schools on 39% of the tasks at year 4 level (compared to 36% in 2004, 57% in 2000 and 35% in 1996), and on 27% of the tasks at year 8 level (compared to 45% in 2004, 27% in 2000 and 45% in 1996). Much higher percentages are observed in most other curriculum areas we assess.

For the comparisons of boys with girls, Pakeha with Māori, Pakeha with Pasifika students, and students for whom the predominant language at home was English with those for whom it was not, effect sizes were used. Effect size is the difference in mean (average) performance of the two groups, divided by the pooled standard deviation of the scores on the particular task. For this summary, these effect sizes were averaged across all tasks.

Girls averaged slightly higher than boys, with mean effect sizes of 0.11 for year 4 students (compared with 0.08 in 2004 and 0.15 in 2000) and 0.11 for year 8 students (compared with 0.19 in 2004 and 0.10 in 2000). As was also true in 2000 and 2004, the music survey results at both year levels showed that girls were substantially more positive than boys about music activities (notably singing and dancing/moving to music) and more involved in these in their own time.

Pakeha students averaged slightly higher than Māori students, with mean effect sizes of 0.16 for year 4 students (compared with 0.14 in 2004 and 0.20 in 2000) and 0.18 for year 8 students (compared with 0.16 in 2004 and 0.17 in 2000). Attitudes to music and reported involvement in musical activities were similar for Pakeha and Māori students.

Pakeha students averaged slightly higher than Pasifika students, with mean effect sizes of 0.07 for year 4 students (compared with 0.02 in 2004 and 0.18 in 2000) and 0.17 for year 8 students (compared with 0.07 in 2004 and 0.24 in 2000). The year 4 survey results showed that Pasifika students were more involved in and enthusiastic about some aspects of music, with 50% of Pasifika and 29% of Pakeha students reporting that they were learning music or involved in a music group outside of school. The year 8 survey results also suggested repeatedly that Pasifika students were more involved in and enthusiastic about music, yet in this case there was no difference in the percentages reporting that they were learning music or involved in a music group outside of school (32% of both Pakeha and Pasifika students).

Compared to students for whom the predominant language at home was English, students from homes where other languages predominated averaged very slightly lower, with mean effect sizes of 0.03 for year 4 students and 0.08 for year 8 students (in 2004 there were very small differences in the opposite direction, with effect sizes of 0.01 for year 4 students and 0.02 for year 8 students). Comparative figures are not available for the assessments in 2000.

Appendix : The Sample of Schools and Students in 2008

Year 4 and Year 8 Samples

In 2008, 2867 children from 248 schools were in the main samples to participate in national monitoring. About half were in year 4, the other half in year 8. At each level, 120 schools were selected randomly from national lists of state, integrated and private schools teaching at that level, with their probability of selection proportional to the number of students enrolled in the level. The process used ensured that each region was fairly represented. Schools with fewer than four students enrolled at the given level were excluded from these main samples, as were special schools and Māori immersion schools (such as Kura Kaupapa Māori).

In late April 2008, the Ministry of Education provided computer files containing lists of eligible schools with year 4 and year 8 students, organised by region and district, including year 4 and year 8 roll numbers drawn from school statistical returns based on enrolments at 1 March 2008.

From these lists, we randomly selected 120 schools with year 4 students and 120 schools with year 8 students. Schools with four students in year 4 or 8 had about a 1% chance of being selected, while some of the largest intermediate (year 7 and 8) schools had a more than 90% chance of inclusion.

Pairing Small Schools

At the year 8 level, six of the 120 chosen schools in the main sample had fewer than 12 year 8 students. For each of these schools, we identified the nearest small school meeting our criteria to be paired with the first school. Wherever possible, schools with eight to 11 students were paired with schools with four to seven students, and vice versa. However, the travelling distances between the schools were also taken into account.

Similar pairing procedures were followed at the year 4 level. Here, two pairs of very small schools were included in the sample of 122 schools.

Contacting Schools

In the second week of May, we attempted to telephone the principals or acting principals of all schools in the year 8 sample. In these calls, we briefly explained the purpose of national monitoring, the safeguards for schools and students, and the practical demands that participation would make on schools and students. We informed the principals about the materials which would be arriving in the school (a copy of a 20-minute NEMP DVD, plus copies for all staff and trustees of the general NEMP brochure and the information booklet for sample schools). We asked the principals to consult with their staff and Board of Trustees and confirm their participation by the middle of June.

A similar procedure was followed at the end of July with the principals of the schools selected in the year 4 samples. They were asked to respond to the invitation within about three weeks.

Response from Schools

Of the 126 schools originally invited to participate at year 8 level, 119 agreed. Two paired schools with four students decreased to one or two students, and were not replaced because their paired school now had close to 12 students. A third paired school with eight students lost some students and was replaced by another small school from the same district. Two large intermediate or middle schools had major building work under way and could not find suitable accommodation for the assessments. Both were replaced by nearby schools

of similar size and decile rating. One integrated college had a key personnel change affecting year 8 arrangements and was replaced by a school of similar character, size and decile rating. Finally, the principal of one independent school indicated that the school had more important priorities. It was replaced by another independent school with the same decile rating.

Of the 122 schools originally invited to participate at year 4 level, 121 agreed. One small primary school's Board of Trustees declined participation because a new principal was being appointed. This school was replaced by a school of similar size and decile rating from the same district.

Sampling of Students

Each school sent a list of the names of all year 4 or year 8 students on their roll. Using computer-generated random numbers, we randomly selected the required number of students (12 or four plus eight in a pair of small schools), at the same time clustering them into random groups of four students. The schools were then sent a list of their selected students and invited to inform us if special care would be needed in assessing any of those children (e.g. children with disabilities or limited skills in English).

For the year 8 sample, we received 123 comments about particular students. In 70 cases, we randomly selected replacement students because the children initially selected had left the school between the time the roll was provided and the start of the assessment programme in the school, or were expected to be away or involved in special activities throughout the assessment week. Two students were replaced because of incorrect classification. The remaining 51 comments concerned children with special needs. Each such child was discussed with the school and a decision agreed. Seven students were replaced because they were very recent immigrants or overseas students who had extremely limited English-language skills. Sixteen students were replaced because they had disabilities or other problems of such seriousness that it was agreed that the students would be placed at risk if they participated. Participation was agreed upon for the remaining 28 students, but a special note was prepared to give additional guidance to the teachers who would assess them.

For the year 4 sample, we received 155 comments about particular students. Fifty-four students originally selected were replaced because they had left the school or were expected to be away throughout the assessment week. Nineteen students were replaced because of their NESB *(Not from English-Speaking Background)* status and very limited English, six because they were in Māori immersion classes, and two because of a wrong year level. Forty-six students were replaced because they had disabilities or other problems of such seriousness the students appeared to be at risk if they participated. Special notes for the assessing teachers were made about 28 children retained in the sample.

Communication with Parents

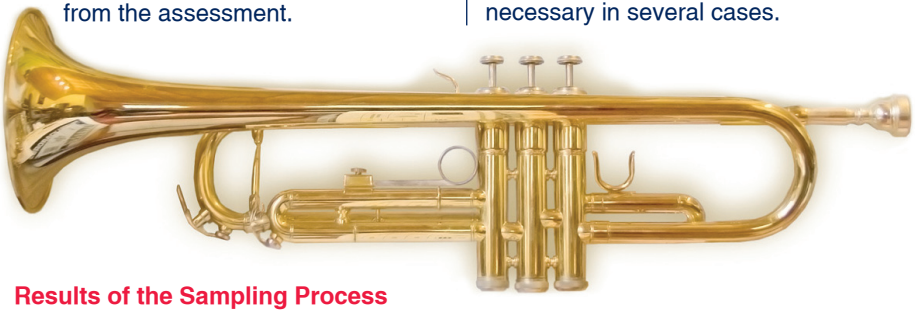
Following these discussions with the school, Project staff prepared letters to all of the parents, including a copy of the NEMP brochure, and asked the schools to address the letters and mail them. Parents were told they could obtain further information from Project staff (using an 0800 number) or their school principal, and advised that they had the right to ask that their child be excluded from the assessment.

At the year 8 level, we received a number of phone calls including several from students or parents wanting more information about what would be involved. Nine students were replaced because they did not want to participate or their parents did not want them to (usually because of concern about missing regular classwork).

At the year 4 level we also received several phone calls from parents. Some wanted details confirmed or explained (notably about reasons for selection). Two children were replaced at their parents' request.

Practical Arrangement with Schools

On the basis of preferences expressed by the schools, we then allocated each school to one of the five assessment weeks available and gave them contact information for the two teachers who would come to the school for a week to conduct the assessments. We also provided information about the assessment schedule and the space and furniture requirements, offering to pay for hire of a nearby facility if the school was too crowded to accommodate the assessment programme. This proved necessary in several cases.



Results of the Sampling Process

As a result of the considerable care taken, and the attractiveness of the assessment arrangements to schools and children, the attrition from the initial sample was quite low. About 3% of selected schools in the main samples did not participate, and less than 4% of the originally sampled children had to be replaced for reasons other than their transfer to another school or planned absence for the assessment week. The main samples can be regarded as very representative of the populations from which they were chosen (all children in New Zealand schools at the two class levels apart from the 1– 2% who were in special schools, Māori immersion programmes, or schools with fewer than four year 4 or year 8 children).

Of course, not all the children in the samples actually could be assessed. Eleven student places in the year 8 sample and two in the year 4 sample were not filled because insufficient students were available in eight small schools. Six year 8 students and nine year 4 students left school at short notice and could not be replaced. Three year 8 students withdrew or were withdrawn by their parents too late to be replaced. Twenty year 8 students and twenty-two year 4 students were absent from school throughout the assessment week. Some other students were absent from school for some of their assessment sessions, and a very small percentage of performances were lost because of malfunctions in the video recording process. Some of the students ran out of time to complete the schedules of tasks. Nevertheless, for most of the tasks over 90% of the sampled students were assessed. Given the complexity of the Project, this is a very acceptable level of participation.

Composition of the Sample

Because of the sampling approach used, regions were fairly represented in the sample, in approximate proportion to the number of school children in the regions.

REGION

PERCENTAGES OF STUDENTS FROM EACH REGION:		
REGION	% YEAR 4 SAMPLE	% YEAR 8 SAMPLE
Northland	4.2	4.2
Auckland	34.1	33.3
Waikato	9.2	10.0
Bay of Plenty/Poverty Bay	8.3	8.3
Hawkes Bay	4.2	3.3
Taranaki	2.5	2.5
Wanganui/Manawatu	5.0	5.8
Wellington/Wairarapa	10.8	10.0
Nelson/Marlborough/West Coast	4.1	4.2
Canterbury	11.7	12.5
Otago	4.2	3.3
Southland	1.7	2.5

DEMOGRAPHY

DEMOGRAPHIC VARIABLES: PERCENTAGES OF STUDENTS IN EACH CATEGORY			
VARIABLE	CATEGORY	% YEAR 4 SAMPLE	% YEAR 8 SAMPLE
Gender	Male	52	52
	Female	48	48
Ethnicity	Pakeha	70	70
	Māori	22	20
	Pasifika	8	10
Main Language at Home	English	87	84
	Other	13	16
Geographic Zone	Greater Auckland	34	33
	Other North Island	44	45
	South Island	22	22
Community Size	< 10,000	18	21
	10,000 – 100,000	19	18
	> 100,000	63	61
School SES Index	Bottom 30%	22	21
	Middle 40%	38	44
	Top 30%	40	35
Size of School	< 25 y4 students	13	
	25 – 60 y4 students	48	
	> 60 y4 students	39	
	<35 y8 students		21
	35 – 150 y8 students		35
	> 150 y8 students		44
Type of School	Full Primary		30
	Intermediate or Middle		48
	Year 7 to 13 High School		12
	Other *(not analysed)*		10

Resource Acknowledgements

The National Education Monitoring Project (NEMP) acknowledges the vital support and contribution of the people and organisations who have granted permission for the publication of their work in this report, in the illustration of NEMP assessment resources.

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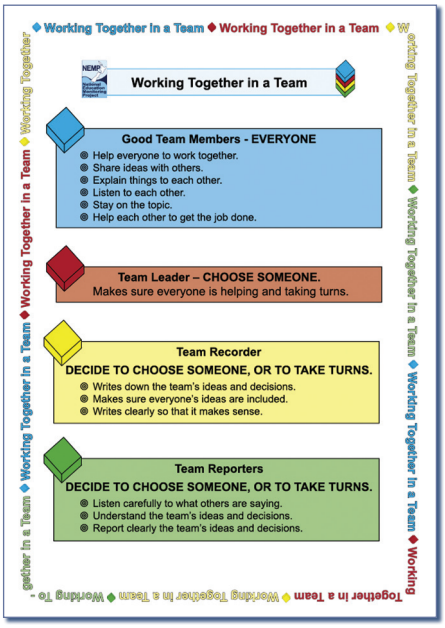
pg	task	resource	reference
20	**Sing-A-Long**	Picture	Crowe, A., & Gunson, D. (2001). *Which New Zealand Bird?: A Simple Step-By-Step Guide To The Identification Of New Zealand's Native & Introduced Birds.* Auckland, N.Z.: Penguin Books (NZ).
		Lyrics	Ritchie, A., & Court, S. (1995). The Kea. In *Moa Music.* Dunedin, N.Z.: Trio Productions.
22	**Rappish Chant**	Illustration & adapted lyrics	Uncle Anzac. (2003). *Kapai's sunsmart rules: Be a stay alive kiwi.* Auckland, N.Z.: Random House New Zealand.
23	**Birthday Echo**	Lyrics	Usmani. A. (composer); Radha, & Clark, T. (2000). Birthday. In *Kiwi Kidsongs Nine.* Learning Media.; Wellington, N.Z.: Ministry of Education.
24	**Jazzy Cats**	Music	Rose, M. (Ed.), (2001). Jazzy Cats Walk (Rohan, T.). In *Into Music 1*, Track 26. Learning Media.; Wellington.
29	**What Plays What?**	Pictures	Used under license as at *http://creativecommons.org/licenses/by-sa/3.0/:* [Photograph of accordian.] Retrieved April 27 2009, from h*ttp://en.wikipedia.org/wiki/File:A_convertor_free-bass_piano-accordion_and_a_Russian_bayan.jpg.* [Used on p8: photograph of accordian right-hand switches.] Retrieved April 27 2009, from *http://en.wikipedia.org/wiki/File:Accordion_right_hand_timbre_switches.jpg.* [Photograph of sao duang.] Retrieved April 27 2009, from *http://en.wikipedia.org/wiki/File:Saw_duang.jpg.* Used under license as at *http://en.wikipedia.org/wiki/GNU_Free_Documentation_License:* [Photograph of banjo.] Retrieved April 27 2009, f*rom http://en.wikipedia.org/wiki/File:BluegrassBanjo.jpg.* [Photograph of cello.] Retrieved April 27 2009, from *http://en.wikipedia.org/wiki/File:Cello_front_side.jpg.* [Used on p9: Photograph of snare drum.] Retrieved April 27 2009, from *http://en.wikipedia.org/wiki/File:Snare_Drum.JPG.* [Photograph of trumpet.] Retrieved April 27 2009, from *http://en.wikipedia.org/wiki/File:Trumpet_1.jpg.* Available without license, as at addresses below: [Photograph of clarinet.] Retrieved April 27 2009, from *http://en.wikipedia.org/wiki/File:Clarinet.jpg.* [Photograph of pipe organ.] Retrieved April 27 2009, from *http://en.wikipedia.org/wiki/File:StGermainAuxerrois1.jpg.* [Photograph of sitar.] Retrieved April 27 2009, from *http://en.wikipedia.org/wiki/File:Sitar_full.jpg.* [Photograph of violin.] Retrieved March 2004, from *http://en.wikipedia.org/wiki/File:Violin_VL100.jpg.* Individual licenses: [Photographs of kōauau, pūtātara.] Wilson, K. (Kaiwhakairo/carver). Retrieved March 2004, from *http://www.maori.org.nz/slideshow/Category.asp?CategoryID=12&Page=6.* [Photograph of pūkāea.] Fraser, A. (Kaiwhakairo/carver).



Music, with its unique form, elements and symbolism, and its diverse compositions, performances, meanings and responses, is central to human expression and engagement.

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. Music's potential for personal and social satisfaction is enhanced when learners are helped to develop their musical skills, knowledge and understandings.

National monitoring provides a "snapshot" of what New Zealand children can do at two levels, at the middle and end of primary education (year 4 and year 8).

The main purposes for national monitoring are:

- to meet public accountability and information requirements by identifying and reporting patterns and trends in educational performance
- to provide high quality, detailed information which policy makers, curriculum planners and educators can use to debate and review educational practices and resourcing.

NEMP National Education Monitoring Project

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Te Tāhuhu o te Mātauranga

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Te Whare Wānanga o Otāgo
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