



# Music Ecademy NCEA Curriculum

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# NCEA Level 1

## The Stave & Naming Notes

- ✓ Clefs - treble, bass, alto C-clef, percussion and “vocal tenor” (i.e. treble octave); 8va and 8vb markings
- ✓ Naming notes on the above clefs
- ✓ Accidentals - sharps, flats and naturals

## Note Values

- ✓ Notes and rests: semibreves, minims, crotchets, quavers and semiquavers
- ✓ Dotted notes

## Pitch

- ✓ Transposition - instruments in Bb and F. Bb Clarinet, Bb Trumpet and Horn in F. Sounding pitch to written pitch (upwards only)
- ✓ Transcription between clefs and open to closed score
- ✓ Vocal ranges

## Time Signatures/Metre

- ✓ Recognising 2/4, 3/4, 4/4, 6/8
- ✓ Metre - recognition of rhythmic groupings and classifications (simple, compound; duple, triple, quadruple)
- ✓ Rhythmic characteristics - syncopation and swing
- ✓ Triplets

## Scales and Key Signatures

- ✓ Major and minor key signatures up to 3 sharps and flats
- ✓ Major and minor scales (harmonic and melodic) up to 3 sharps and flats

## Intervals

- ✓ Major, minor and perfect intervals within an octave
- ✓ Technical names for the degrees of the scale

## Triads & Chords

- ✓ Root position triads I, IV, V, vi in the keys for the grade
- ✓ Dominant 7th (V7) in any of the keys for the grade
- ✓ Chord recognition - using jazz/rock notation and roman numerals

## Harmony

- ✓ Perfect, plagal, imperfect and interrupted cadences
- ✓ Key relationships - tonic, subdominant, dominant, relative major, relative minor
- ✓ Recognise modulation to related keys - subdominant, dominant, relative major or minor via perfect cadence

## Musical Form & Structure

- ✓ General structural components - verse, chorus, introduction, outro/coda
- ✓ Binary (A-B) form
- ✓ Ternary (A-B-A) form
- ✓ 12 bar blues form

## Instruments & Timbre

- ✓ Instruments of the orchestra and their English names
- ✓ Score layout - recognition of family and instrument order and key features of a score
- ✓ Close and open scores
- ✓ Jazz and rock instruments and scores

## Terms & Signs

- ✓ Simple articulation markings - staccato, legato, marcato, accent, slurs
- ✓ Common dynamic markings - *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fff*, crescendo, decrescendo
- ✓ Common tempo/metronome markings - largo, lento, adagio (40 - 76bpm); andante, moderato (76 - 120bpm); allegro (120 - 168 bpm); presto (168 - 200 bpm)
- ✓ Common tempo modifiers - rallentando/ritardando, accelerando, a tempo
- ✓ Instrument specific performance directions - pizzicato, arco, sustain-pedal markings, arpeggio, slide, hammer-on, pull-off
- ✓ Common structural markings - bar-lines, double bar-lines, repeat bar-lines, first and second time bars

## Musical Terms & Devices

- ✓ Recognition of various types of repetition e.g. sequence, ostinato, riff
- ✓ Recognition of melodic devices e.g. imitation, call and response
- ✓ Recognition of harmonic devices e.g. pedal note
- ✓ Texture - similar and contrary motion
- ✓ Texture - monophony, homophony, polyphony
- ✓ Texture - melody and accompaniment, countermelody

# NCEA Level 2

## The Staff

- ✓ Clefs - knowledge of the tenor C-clef and guitar TAB

## Pitch

- ✓ Transposition - instruments in Eb. Sounding pitch to written pitch (upwards or downwards)
- ✓ Transcription from the tenor clef to other clefs studied; treble, bass, alto

## Time Signatures/Metre

- ✓ Limited to commonly used simple, compound and irregular time signatures including 5/4, 5/8, 7/8
- ✓ Metre - recognition of rhythmic groupings and classifications; anacrusis “up-beats”
- ✓ Duplets, triplets and quintuplets

## Scales and Key Signatures

- ✓ Major and minor key signatures up to 4 sharps and flats
- ✓ Major and minor scales including harmonic and melodic
- ✓ Recognition of natural minor and chromatic scales

## Intervals

- ✓ Technical names for the degrees of the scale
- ✓ Recognition of intervals including augmented and diminished intervals

## Triads & Chords

- ✓ Root position and first inversion triads I, ii, IV, V, vi
- ✓ Suspended 4th chords Is4, Vs4
- ✓ Dominant seventh V7
- ✓ Second inversion triad Ic

## Harmony

- ✓ Perfect, plagal, imperfect (II - V) and interrupted cadences
- ✓ Key relationships - tonic, minor, supertonic

- ✓ Modulation to related keys including tonic minor via a perfect cadence

### Instruments & Timbre

- ✓ Instrument names in Italian
- ✓ Score layout - recognition of family and instrument order and key features of a score

### Musical Form

- ✓ Common forms - e.g. rondo, theme and variations, strophic and through-composed

### Musical Terms & Devices

- ✓ Contrapuntal textures - e.g. imitation, canon, fugue
- ✓ Phrases - regular and irregular
- ✓ Melodic range and contour
- ✓ Vocal writing - melisma
- ✓ Devices and their use in thematic development - motifs, variation, inversion, imitation, augmentation and diminution and word-painting

### Terms & Signs

- ✓ Articulation markings - *tenuto*, *portato* (*semi-staccato*), *staccatissimo*
- ✓ Dynamics - *ppp*, *fff*, dynamic articulations e.g. *fp*, *sf*, *fz*
- ✓ Tempo/metronome markings - *andante* (76 - 108bpm); *andantino* (80 - 108bpm); *moderato* (108 - 120 bpm); *allegretto* (112 - 120 bpm); *vivace* (168 - 176 bpm)
- ✓ Tempo modifiers - *allargando*; expression markings - *espressivo*, *grazioso*, *cantabile*, *tranquillo*, *poco a poco*, *molto*, *piu*, *meno*
- ✓ Instrument specific performance directions - up-bow, down-bow, harmonics, *con sordino*, *tremolo*, *una corda*
- ✓ Common drum techniques - roll, flam, drag, rimshot, snare on/off, hi-hat open/closed
- ✓ Structural markings - D.C. da capo, D.S. dal segno, al fine, Coda