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3

91422



914220



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QUALIFY FOR THE FUTURE WORLD
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SUPERVISOR'S USE ONLY

Level 3 Music Studies, 2015

91422 Analyse a substantial music work

2.00 p.m. Monday 16 November 2015
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Analyse a substantial music work.	Critically analyse a substantial music work.	Perceptively analyse a substantial music work.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should attempt ALL parts of the question in this booklet.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–12 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Excellence

TOTAL

7

ASSESSOR'S USE ONLY

In this paper you are to analyse ONE substantial music work that you have studied. Read all parts of the question carefully before you begin.

ASSESS USE

Do NOT repeat the same material in your answers to different parts of the question.

Work title: Romeo and Juliet Fantasy Overture

Composer/performer: Tchaikovsky

Genre/style/period: Romantic Period.

QUESTION

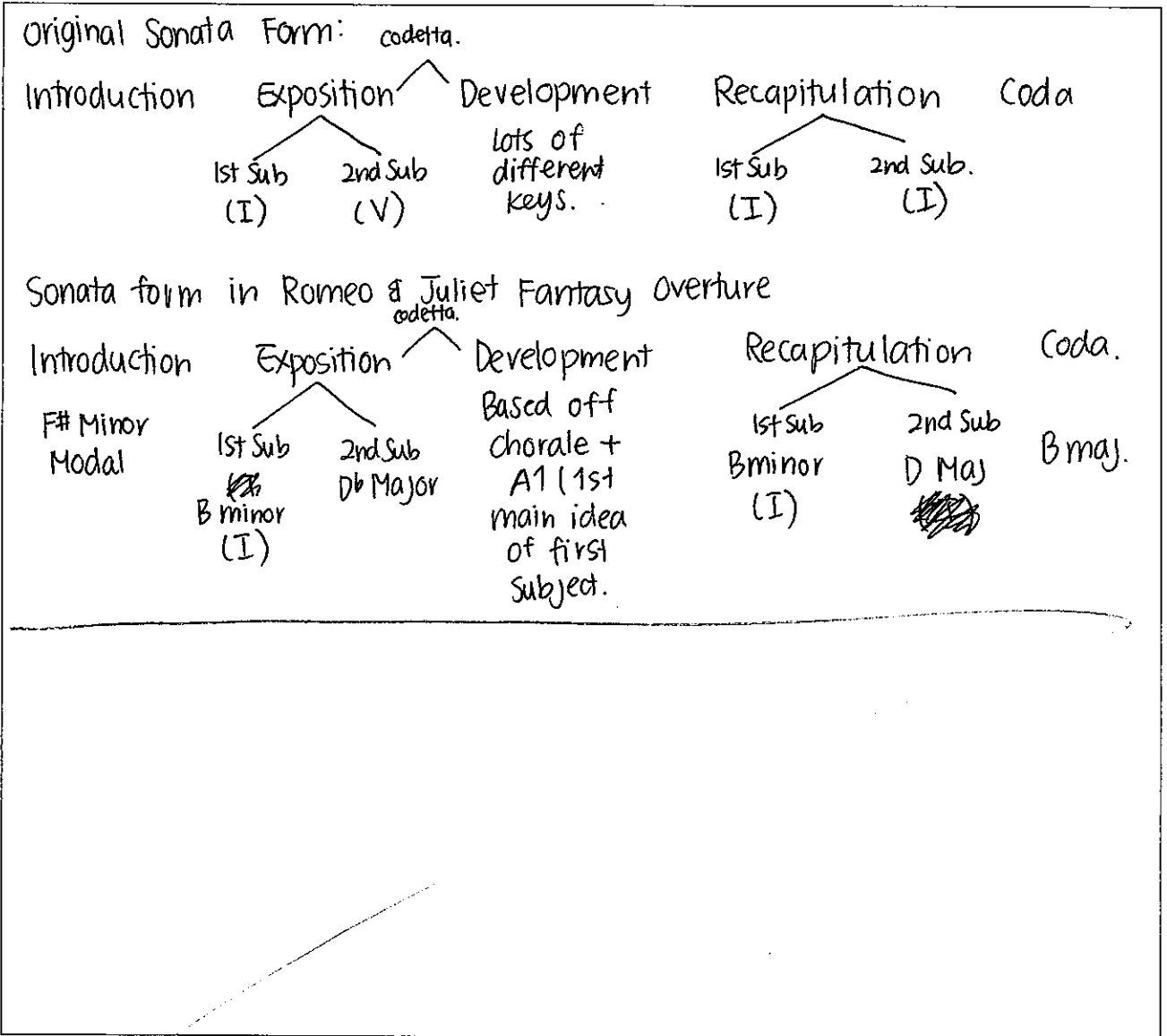
(a) **The structure, and the style and expressive quality of the work**

(i) Analyse the form or structure of the work. You should refer to:

- the main sections of the work
- any sub-sections of these main sections.

Sonata form.

It may help to draw a diagram in the space below.



Q1422

The Romeo and Juliet Fantasy Overture is ~~written~~ loosely based off the classical form, that is sonata form. This is because in the romantic period, composers were known to 'break the rules', therefore Tchaikovsky didn't follow the rules/suggestions of sonata form strictly, but modified it to his personal taste. Though the structure of the work is still similar, with 6 main sections, the material in the sections do not match exactly.

For example the tonality of each section ~~is~~ doesn't follow the tonality suggested by sonata form, and Tchaikovsky doesn't develop the piece where sonata form suggests it to develop. (Refer to diagram for tonality)

In more detail about what is in the sections.

Introduction: Based off 4 main ideas

- Chorale Theme (Clarinet + Bassoon)
 - Chromatic Harmony (Strings)
 - Suspension Sequence (Clarinet + Flute)
 - Rising Harp arpeggios (Harp)
- } Repeats with different instrumentation
} Small development section.
} Ends on B minor chords →
} leads to exposition.

Exposition: Based off 2 subjects.

- | | | |
|---|--|--|
| <p><u>First Subject</u>:</p> <ul style="list-style-type: none"> - A1 - tutti - syncopated - A2 - Rising violin scales - A3 - Brief idea (b118) - Minor 3rd violins. | <p><u>Transition...</u></p> <ul style="list-style-type: none"> - A4 over A7 pedal - Note values increase, gives rallentando effect - Ends on Dominant 7th on D maj chords | <p><u>Second Subject</u>:</p> <ul style="list-style-type: none"> - A7 chords reinterpreted as Augmented 6 chords - B1 = Love theme (cor anglais + muted viola) - B2 = muted string progression. |
|---|--|--|

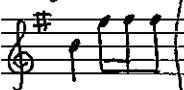
Codetta: Augmented 6th Chords + Harp chords.

Development: Based off Chorale Theme and A1 (first subject)

Massive dimax - trumpets playing chorale, tutti A1 based phrase over dominant.

(continue on... Pg 9)

Original A1



Select (✓) ONE of the following features of the work.

Tonality (key relationships)

Harmony

Development of motifs

(ii) How is this feature related to the style of the work?

Support your response with specific musical evidence.

Developments of motifs is related to the style of the work, which it is in sonata form, as there are sections in the piece where motifs are suppose to develop. But as mentioned before, Tchaikovsky doesn't follow the suggested rules but rather makes it up himself. Therefore development of motifs is heard/seen throughout the work, and not just in the development section, which is suggested by the classical/original sonata form. For example, the Chorale theme, first played by the clarinet and bassoon as solo instruments, it is one of the motifs that develop in the development section as the development section is based of the chorale theme and A1. The chorale theme is developed instrumentally in several ways, for example when played by the horn, whilst accomp. by the strings playing A2. Another motif that is developed throughout the work, but in unexpeted places which shows that it is typical of a romantic period is B1, the love theme, first main idea of the 2nd subject. It is not developed in the development section, but rather throughout the piece in the exposition, recapitulation, and coda. First played by the cor-anglais and muted viola, it then develops straight after with an added appoggiatura by the flute & oboe, as well as in the recapitulation instrumentally and overlapped, and in the coda, where it is played as fragments, by the violin.

Development of motifs
 Development of A1
 A2, B1, B2, B3, B4, B5, B6, B7, B8, B9, B10, B11, B12, B13, B14, B15, B16, B17, B18, B19, B20, B21, B22, B23, B24, B25, B26, B27, B28, B29, B30, B31, B32, B33, B34, B35, B36, B37, B38, B39, B40, B41, B42, B43, B44, B45, B46, B47, B48, B49, B50, B51, B52, B53, B54, B55, B56, B57, B58, B59, B60, B61, B62, B63, B64, B65, B66, B67, B68, B69, B70, B71, B72, B73, B74, B75, B76, B77, B78, B79, B80, B81, B82, B83, B84, B85, B86, B87, B88, B89, B90, B91, B92, B93, B94, B95, B96, B97, B98, B99, B100

Original Chorale.

Clarinet

Violin

B1 played as fragments - coda.

Developed Chorale - Horn

development section

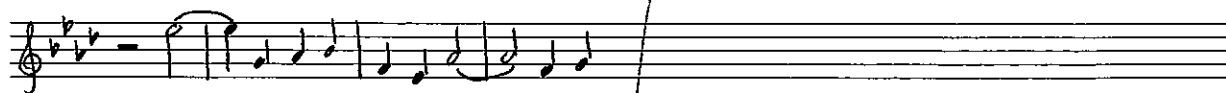
- (iii) How important is this feature in communicating the expressive qualities of the music? (Uses dolce, express, instruments)

ASSESSOR'S
USE ONLY

Support your response with specific musical evidence.

The feature of developments of motifs, such as the love theme, B1 communicates the expressive qualities in several ways. Firstly, the theme itself has a very clear and sweet melodic line, additionally in its first playing, it is marked dolce and express. by the composer which communicates to the audience the more romantic and expressive qualities of the motif. Development of B1 as a feature is also important in communicating the expressive qualities, as it uses instruments that are able to produce a timbre, which adds to the expressiveness of the piece, hence representing the love between Romeo and Juliet more accurately. B1 is played by instruments such as the cor anglais, which is able to communicate the dramatic aspect / qualities of the piece, while the muted viola played in unison alongside is able to thin out the sound, giving a more delicate expression to the music. Furthermore, in B1's development, with the added appoggiatura, the melodic line of B1 is played with an accomp of sighing horns, which furthermore communicates the expressive qualities of the piece, as the sighing horns make it sound sad, representing the love that is going to end. Therefore, the feature of developments of motifs, ~~esp~~ in B1, is crucial / important in communicating the expressive qualities of the piece.

B1 - Original - cor anglais



Developed B1 w/ added appoggiatura - Oboe.



(b) A use of a musical element, and the style and expressive quality of the work

Select (✓) ONE of the following elements of the work.

Melody

Instrumentation/timbre

Texture

(Remember to select ONE element of the work.)

(i) Describe how the element has been used in the work.

Support your response with specific musical evidence.

Instrumentation has been used as a development feature in the work, in developments of the main themes/motifs of the work. The change in instrumentation means that a particular motif is able to develop without changing the motif's structure, melody, rhythm etc. But Tchaikovsky usually did a combination of development techniques to create interest in the piece and keep the audience engaged. An example of using instrumentation as a development feature is ~~A~~ heard/seen through A1, the first main idea of the first subject. It is first heard tutti, by the whole orchestra. But then it develops instrumentally. Firstly in the exposition, when the cello plays a modified version of A1. And in the development section when it is played by the horn with violin accomp playing A2, and also in the development section again, during the ~~pass~~ before the massive climax, when the flute plays an A1 based rhythm, whilst the oboe plays an accomp of the chorale theme.

Modified A1 - cello - exposition section.

Modified A1 - @ - development section.

Flute 8va

oboe.

The image shows two staves of handwritten musical notation. The top staff is labeled 'Modified A1 - cello - exposition section.' and shows a melodic line in treble clef with a key signature of one flat. The bottom staff is labeled 'Modified A1 - @ - development section.' and shows a melodic line in treble clef with a key signature of one flat. Below the bottom staff, there is a label 'oboe.' and a few notes on a lower staff, indicating an accompaniment part for the oboe.

- (ii) How is this element related to the style of the work? *Specific instruments used*

ASSESSOR'S
USE ONLY

Support your response with specific musical evidence.

The element of instrumentation is related to the style of the work, which is ^{the}romantic^{period}, as Tchaikovsky has used a full romantic orchestra, as well as given prominent parts to specific romantic instruments. The orchestra is a full romantic orchestra, as it has a full string, woodwind, and brass section with a little percussion section. Tchaikovsky also used instruments specific to the period as well. For example the cor anglais that plays the prominent motif of the love theme. The strong / large use of timpanis that play during the end of the coda ~~with~~ on B maj chords, the use of harp and its prominent use in on of the main ideas of the introduction - rising harp arpeggios. And the use of sighing horns under the first development of the love theme, as horns are not usually 'sighing' but bright and happy, which also shows ~~that~~ how it is related to the romantic style of the work. //

Cor anglais playing modified BI w/ clarinet

Rising Harp arpeggios.

Clarinet

Cor anglais

(iii) How important is this element in communicating the expressive qualities of the music?

Support your response with specific musical evidence.

Instrumentation is very important in communicating the expressive qualities of the music, as the timbre and tonal colour each instrument produces on its own, and as an orchestra (together) helps tell the expression and dramatic story of the play that this overture is based off. For example the strong brass section (except for the sighing horns) and strong timpani parts really emphasise the tension and dramatic expressive qualities of the piece, especially in the coda, where the ending B major chords really show the expression and emotion of the devastating horror, that is Romeo and Juliet's death. It is also played very loud (ff) which also intensifies the message. In contrast to the sections before, such as the love theme and rising harp arpeggios and also chorale theme, where the harp ~~give~~ produces a very fluid and joint soft sound, complimenting the love theme, with the use of mutes, which communicates the romantic and soft/sweet expressive qualities of the piece. Where as the mournful chorale played by the woodwind communicates the sad expressive qualities of the music, representing the sadness of the lover's death.

Timpani B chords - coda.

Sighing horns played w flute & oboe playing BI

Extra space if required.
Write the question number(s) if applicable.

QUESTION
NUMBER

1 ai) Recapitulation: A1 in original form.
Unexpected return of B2 over D \flat pedal (before B1)
Unexpected development of B1.
Ends on unison brass + ff timpani in dominant.

Coda: "Funeral March"

Fragments of B1 (love theme) in strings.

Mournful Chorale in Woodwind.

Ends on tutti B maj chords.

"Stunned horror at what has been done".

Excellence exemplar for 91422 2015	Total score	07
Annotation		
<p>(a) (i) Outstanding analysis of structure, both diagrammatically and with further detail given in the discussion.</p> <p>(a) (ii) A clear and quite detailed discussion of how the development of motifs relates to the style, with specific and detailed examples.</p> <p>(a) (iii) A perceptive discussion of how the motifs and their development contribute to the expressive qualities, with specific evidence.</p> <p>(b) (i) An interesting discussion of how timbre/instrumentation has been used, which does not cover all the detail but is nonetheless a perceptive approach. Specific evidence given.</p> <p>(b) (ii) A good evaluation of the way instrumentation relates to the romantic style of the work, but with the response perhaps crossing over into iii as well. Specific and accurate evidence given.</p> <p>(b) (iii) A perceptive evaluation of timbre communicating the expressive qualities, with some specific examples.</p> <p>This response was generally detailed and perceptive, showing a good insight into a number of aspects of the work, and a thorough understanding of the work. Most of the responses were at Excellence level, and the use of musical evidence was specific and, in places, detailed.</p>		