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3

91422



914220



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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.

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

Low Merit

TOTAL

5

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.

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

Work title:	Aotearoa Overture
Composer/performer:	Douglas Lilburn
Genre/style/period:	20th Century

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.

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

Section 1
beginning to
Rehearsal mark **3**

Section 2
Rehearsal mark **3** till end
Subsections of
section two

- SSA - rehearsal mark **3** - **8**
- SSB - rehearsal mark ~~3~~ **8** to **12**
- SSC - **12** to **18**
- SSD - **18** to **22**
- SSE - **22** to end

The structure of this piece is split into two main sections, Section 1 & Section 2. Section 2 has 3 Subsections, A to E. The way this piece is structured is very typical of 20th Century music because it doesn't fit into any common structures, e.g. Sonata, Binary, Rondo. In some ways, it resembles Sonata ~~and Binary~~ form because SSD acts as a recapitulation because it explores and develops the ideas that have been played in the previous sections, mainly the Section One's ideas. There is quite a lot of variety in the different section due to constant change in tonality, and texture and further development of themes. The different contrast between the sections helps Douglas Kilgorn to portray and expressive the NZ landscape through the piece.

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

Tonicity (key relationships)

Harmony

Development of motifs

ASSESS
USE C

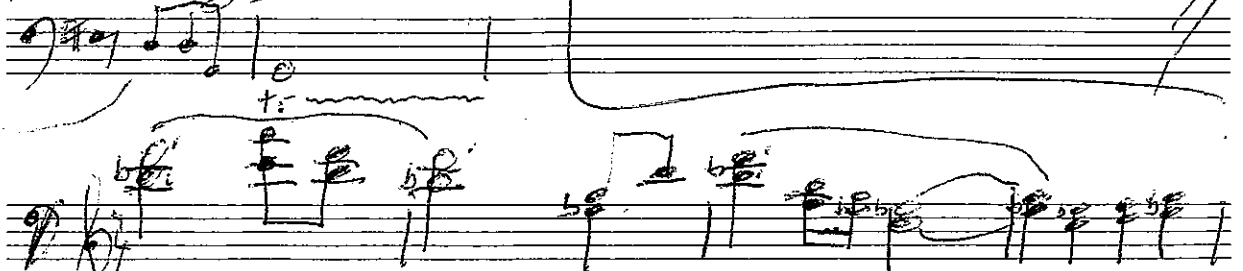
(ii) How is this feature related to the style of the work?

Support your response with specific musical evidence.

Tonicity is a very important feature of the piece because it frequently changes which add more variety in the piece. The piece is mainly modal, most of the piece is in a dorian mode. But some of the piece is in major, and there is only a few bars in E minor. This is very typical of the 20th century pieces to be modal, rather than major keys and their relative keys. The piece starts in C dorian in section one and changes a couple of times to either C major, D dorian or back to C dorian. Before changing to C major in section 2,

change from dorian to C major in section 2 bar 34

Douglas Lilburn uses pedal notes to establish the different key changes



opening in C dorian because accidentals in of B^b and e^b

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

Support your response with specific musical evidence.

ASSESSOR'S
USE ONLY

This feature is important in communicating the expressive qualities of the piece because the tonality helps to create different moods and atmospheres, therefore helps compose communicate the ideas through they want to express. Douglas Maikin wanted to expressive ideas of the NZ landscape and Tonality helps him to create different atmospheres so he can portray the landscape. The pedal Notes and Timpani rolls that help to establish tonality help to create the images of New Zealand's rolling hills and big Mountains. And the flowing melodies in dorian Mode help to create images of rivers.

trills create images of rolling hills

(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

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

Support your response with specific musical evidence.

The timbre in this piece varies throughout the different sections and themes. For example Theme A2 at the beginning of Sub-section A, the use of tremolando in the violin parts creates variety a nice shimmering sound which helps to add variety to the piece. Another example of variation in timbre/instrumentation can be seen during Theme B2 when the cellos and violas play a very bumpy quavers. The bumpy sound is created by the use of pizzicato staccato on every quaver. So the staccato creates variety in the piece

Theme A2

B

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

ASSESSOR'S
USE ONLY

Support your response with specific musical evidence.

This the timbre in this piece doesn't really relate to the 20th century style because the instruments used in this piece are more of a traditional Orchestra. Whereas 20th style is more unconventional, using a mixture of traditional instruments and cultural/exotic instruments. Also the techniques such as *Allegro* uses on the instruments, e.g. *staccato*, *trémolando* and *pizzicato* to create variety are used across different styles of music. So the timbre in this piece doesn't really relate to the 20th century style.

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

ASSESS
USE C

Support your response with specific musical evidence.

Timbre is very important in communicating the expressive qualities of the music. The different Timbre & Sounds Laburn uses helps to express ideas of New Zealand and New Zealand's landscape. The flowing sounds of the flutes in theme A1 at the beginning of the piece help to communicate ideas of New Zealand's rivers and waves. It also communicates ideas about Māori cultural because the timbre resembles that of a rose flute. Also the bumpy melodies in theme B help to create images of New Zealand's large cliff faces and rocky mountain landscape.

The image shows two staves of handwritten musical notation. The top staff is labeled "Flowing melodies" and features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The bottom staff is labeled "bumpy melodies" and features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a melodic line with quarter and eighth notes, creating a more rhythmic and "bumpy" feel compared to the top staff.

Low Merit exemplar for 91422 2015	Total score	05
Annotation		
<p>(a) (i) A good analysis of the structure, both as a diagram and in description.</p> <p>(a) (ii) Sound discussion of tonality as it relates to style, with specific examples.</p> <p>(a) (iii) Shows how the tonality relates to the expressive qualities, with examples.</p> <p>(b) (i) Some analysis of the use of timbre, with examples.</p> <p>(b) (ii) Unusually taking the contrary view, but with some evidence.</p> <p>(b) (iii) Discusses how timbre relates to expressive qualities with some examples.</p> <p>Generally well answered with a variety of specific musical evidence, demonstrating more evidence at Merit level than Achievement.</p>		

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High Merit

TOTAL

6

ASSESSOR'S USE ONLY

In this paper you are to analyse ONE substantial music work that you have studied.
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Do NOT repeat the same material in your answers to different parts of the question.

Work title:	Piano Concerto No 3 in C minor, mvnt 1
Composer/performer:	Beethoven
Genre/style/period:	Classical style

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.

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

<u>"Sonata form"</u>	<u>Ritornello form</u>		<u>Tonal structures</u>
Exposition	Ritornello 1a	Orchestra	Cmin / Ebmaj
	Ritornello 1b	Piano solo, tutti	Cmin / Ebmaj
Development	Ritornello 2	Full orchestra	Cmin / Ebmaj
Recapitulation	Ritornello 3	"	Cmin / Ebmaj
Cadenza	Piano solo		Atonal / N-C
Coda	Ritornello 4 (final)	Full orchestra with an orchestral flourish at end	Cmin / Cmaj

Overall this concerto follows strict ritornello format. Beginning with an orchestral exposition of both themes (a) and (b), then a dramatic introduction of the solo piano and following exposition structurally identical to the orchestral exposition.

Both the orchestral and tutti expositions are in the ritornello form. The development section follows and consists of one complete ritornello where the full orchestra develops both the 1st and 2nd themes. Tonally, this development section is structured symmetrically beginning and ending in C minor. The development ritornello ends as the recapitulation of the 1st theme in C minor. This recapitulation section is structurally similar to the expositions (both of them).

This section leads into a piano cadenza where the soloist plays unaccompanied. The cadenza is non-traditional and eases into the final ritornello - the coda. Or perhaps 'coda' this final ritornello is a short orchestral flourish which brings the movement to a dramatic end. Overall in a ritornello format, yet this piece could also fit into the sonata "Sonata form" with an exposition, development, recapitulation and coda. This form was common in the period for the first movement of a concerto.

(a) 1st Theme



(b) 2nd Theme



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

Tonality (key relationships)

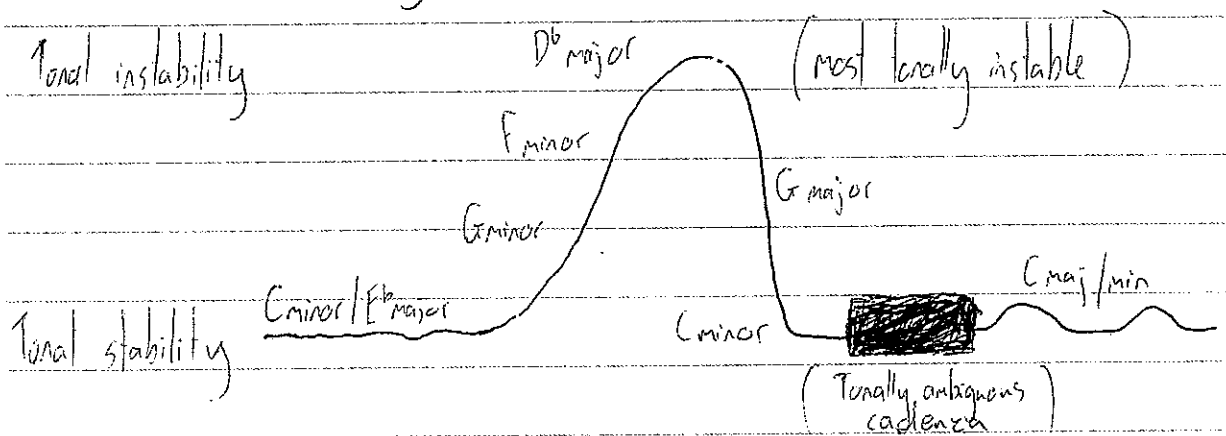
Harmony

Development of motifs

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

Support your response with specific musical evidence.

The first movement of Beethoven's 3rd piano concerto is similarly structured tonally for music of the composer's period. Overall it is quite tonally symmetrical where it remains most stable (tonally) at the start and end of the work yet strays from its key near the centre - or developing sections.



It was common in this style of music to begin tonally stable and then stray into distant key centres only to return (perhaps cadentially, $F \rightarrow D \rightarrow G \rightarrow C$) to tonal stability. Best described as tonal symmetry.

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

ASSESSOR'S
USE ONLY

Support your response with specific musical evidence.

Tonality is very stable in the first sections of the piece, this communicates a decisive quality in the music.

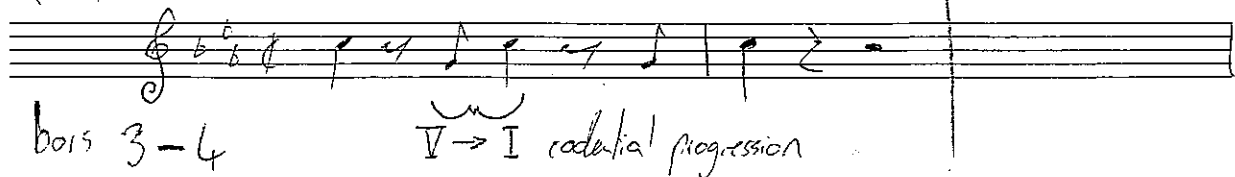
Perhaps this works well with the rhythmic feature (a) which consists of repeated perfect cadence - this amplifies the decisive nature of the melody. Tonality

is also important in the developed section where it stretches to distant keys and relationships. By modulating through to very tonally unstable keys such as D \flat major the music itself becomes unstable and even fragile. This fragility creates a tense atmosphere

and communicates this tension to the listener. Although Beethoven is 'hanging on by a thread' where tonality is of concern, he manages to return the work to C minor.

This has an almost cathartic response, all the tension is resolved. The coda is also very interesting in how it alternates between C minor and the least major C major. This shows a conflict between major and minor, yet we sense no trace of tragedy, it is a tragic piece of music and the major key succumbs

to C minor - ending in a decisive and haunting unison (a)



bars 3-4

V \rightarrow I cadential progression

(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

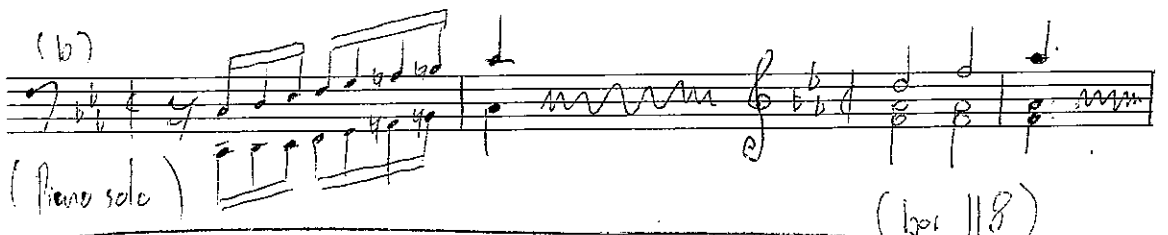
Texture

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

Support your response with specific musical evidence.

Overall this work is in homophony, with some sections of monophonic texture also. Beginning in a unison monophony (a), splitting into homophonic texture when it remains throughout the first half of the exposition. By bar 111, the piano solo is introduced in monophonic unison octaves. This, similarly to the first exposition, splits into homophony, (b), in bar 118.

Texture is also used throughout the work with respect to the thickness of sound. This however refers to the instrumentation for example the full orchestra (strings and piano solo) in unison C bar 111, and the huge contrast to the solo piano line (b).



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

ASSESSOR'S
USE ONLY

Support your response with specific musical evidence.

Classical music rarely contained gradual changes in any musical elements, especially not texture. Throughout this work as well as works of this style there are sudden changes in texture. This includes the transition between the two ritornellos in the exposition section (a). The orchestra ends in 3 loud and steady unison C's, this is monophonic, and the piano solo enters in monophonic melodic minor scales. This shows that although the monophonic texture remains the same, the contrast in instrumentation affects the texture of the music. This is how the contrast in texture affects other elements such as dynamics, (more instruments making it easier to gain dynamic intensity). Texture is also used in this style of music to characterise the music. This monophony creates a specific mood as does thick homophony which composers of this style (classical/romantic) can use to create interest in the music.

(a)

Vln 1, 2
Vln III, Viola
Bass, Woodwind etc...

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

ASSESS
USE 0

Support your response with specific musical evidence.

Beethoven would use texture and contrast in texture to create an atmospheric and evocative response in his music. One good example is in his 7 (a). In this question/answer couplet he starts in a thin texture and slowly play, only to be answered in a choral and strong thick texture by the woodwinds. In this example the thick texture (used as an answering device) communicates strength while the thin texture communicates shy, weakness. Another example is right at the beginning of the piece (b). Here the wison monophony is used because it is stately and powerful. Monophony is very self-contained which makes it choral and strong when it is used like this. From both of these examples we can see that Beethoven used texture to characterize his music. Certain textures and applications of textures can have a very specific response to him and this is used to create interest and dramatic force to his music.

(a) Strings Woodwinds

(b)

(monophony)

High Merit exemplar for 91422 2015	Total score	06
Annotation		
<p>(a) (i) A clear analysis of the structure, both diagram and descriptive.</p> <p>(a) (ii) A simple analysis of the tonality and how it relates to the style, with evidence of keys given.</p> <p>(a) (iii) A sound discussion of tonality communicating the expressive qualities.</p> <p>(b) (i) A sound analysis of the use of texture with specific examples.</p> <p>(b) (ii) Relates the use of texture clearly to the classical style with examples.</p> <p>(b) (iii) A sound discussion of how texture communicates expressive qualities with specific evidence.</p> <p>Overall some sound and clear answers with specific evidence offered, but the perceptive insight required for Excellence was not evident.</p>		