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# 3

91422



914220



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## 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.**

**Not Achieved**

**TOTAL**

**2**

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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.

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

Work title:	Symphony No 40, First Movement in G minor
Composer/performer:	Mozart
Genre/style/period:	Classical

## 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.

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Sonata Form:

- Exposition
  - First subject
  - Bridge
  - Second subject
  - Coda

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Development

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Recapitulation

- First subject
- Bridge
- Second subject
- Coda

Mozart's "Symphony No. 40, First Movement in G minor" has the structure of sonata form, which consists of three main sections. First off, the first main section, the 'exposition', begins with no introduction as the work launches itself right into the first subject of the ~~ex~~ exposition. Note that the exposition is in the tonic key of G minor. In these sub-sections of the exposition, the first subject ~~big~~ contains ~~the~~ a ~~main~~ theme, theme A, which is what makes the work well known from its catchy theme A. The bridge remains in the tonic, ~~the~~ followed <sup>by</sup> the second ~~subject~~ <sup>subject</sup> containing ~~the~~ theme B of the work, then the exposition finishes with the ~~end~~ coda. In the version my class and I studied, I found the bass of the work to be boring <sup>in the exposition</sup> due to ~~it~~ to the fact that it mainly plays only pedal notes. However ~~ever~~ this ~~was~~ intentional. Mozart manipulates the bass to playing a pedal note to define the harmonic structure of the ~~work~~ <sup>piece</sup>, this allowed the melody of theme A to be highlighted as in the first subject we hear only the light bass pedal note and the upper key instruments playing ~~theme~~ theme A. He did this to ~~it~~ ~~tell~~ ~~the~~ indirectly tell the audience that, "this is theme A of my piece." ~~The second subject~~ The next main section, the development, uses fragmentation of theme A as it play the first six notes of theme A in parts of the development. Lastly, the last ~~six~~ main section, ~~theme~~ the recapitulation, is essentially a "cut and paste" of the exposition, but refined to meet the climax that is the epic ending of this legendary work. ~~The reason~~ The reason why Mozart decided to use sonata form for his work is because of how it greatly portrays how much of a skilled musician he is. During the classical period, with the invention...

More at the back  
of the exam.

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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 work has a main motif throughout the piece, which the three note motif that you first hear as soon as the piece starts. work begins. ~~Mozart big class~~ In classical style, the melody is simple, not complex ~~as~~ like today's modern instrumental works. Mozart develops this motif through playing it in sequences throughout the piece, and also ~~uses~~ through repetition. He never made this motif played in different rhythms, therefore this way of developing the motif is effectively an excellent ~~an~~ example of solid classical style music as the ~~majority of the work~~ themes of the work ~~are~~ mainly revolves around a simple three note motif.

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

Support your response with specific musical evidence.

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due to The simplicity of the three note motif justifies how important it is at communicating the expressive qualities of the music, the way the ~~it develops~~ development of the motif fits into the style of classical music. We as an audience usually remember ~~past~~ what we have listened to by humming the catchy parts of the music. The fact that the simplicity of the three note motif meets the characteristics of melody in the classical period is why it is so important at communicating the expressive qualities of the music. The catchy, yet simple three note motif is how we remember the ~~piece~~ musical work, and this allows the work to be well known which was what Mozart's ~~was~~ ~~was~~ ambition<sup>is</sup> as this was another way for him to stand out as a free lancing musician in contrast to other free lancing musicians. The successfulness ~~ie~~ of communicating ~~an~~ ~~as~~ his theme of, a simple three note motif, ~~is~~ ~~how~~ explains <sup>importance</sup> ~~how~~ the development of the motif in communicating the expressive qualities of the music. If the composer fails to make their motifs / melody memorable, then the work itself will fail to become memorable.

(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 texture of the work has been used in the entire work. It is in homophonic texture and ~~within~~ within the orchestra, the ~~work~~ work has different textures through the amount of instruments playing which defines a thinner or thicker texture.

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

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Support your response with specific musical evidence.

Texture relates to classical style music as classical music is not ~~to~~ complex, ~~but~~ but simple. Classical music have the texture of homophonic, which is why essentially all classical music has two voices, the melody and the accompaniment. And in this case, yes the work is in homophonic which is precisely how it is related to classical styled music. We have the ~~high key~~ upper key instruments playing the melody, then we have the lower key playing ~~the~~ the accompaniment. ~~If the work were to have an additional voice, then it is~~

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

Support your response with specific musical evidence.

The texture is a significant way of identifying <sup>if</sup> the work fits into the classical period. Since we know both the work and the style of classical music is in homophonic texture, then therefore the texture communicates to us that the work does fit into the classical period. Tex

Texture is really important for communicating the expressive qualities of the music because if were to be polyphonic, then the melody of the work cannot be as justified in contrast to a homophonic work. Mozart wanted his notes to be clear, ~~to be sim and simple as that~~, simple, and interesting for the as that is what people wanted back in the classical period. Homophonic textures allowed his ideas to communicated clear and the successfulness of ~~him~~ <sup>him</sup> doing <sup>this</sup> is exponentially high as people ~~to~~ still do listen to ~~these~~ <sup>this</sup> work to this very day. In short, the texture is important in communicating the expressive qualities of the music as different texture will ~~the~~ ~~to~~ change the ~~to~~ work to the point that it may not fit into its period / style.



Extra space if required.

Write the question number(s) if applicable.

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QUESTION  
NUMBER

Q1. ... of the piano, musicians did not have to be apart of the church to access instruments. Rich people were able to buy a piano to have at home which encouraged more freelancing musicians, thus becoming competitive. Mozart needed a way to prove to the world that he is the composer to listen to out of all the free lancing musicians, and sonata form demonstrated this concept effectively, hence why he used it. On the side notes, sonata form was invented in the classical period.

<b>Not Achieved exemplar for 91422 2015</b>	<b>Total score</b>	<b>02</b>
<b>Annotation</b>		
<p>(a) (i) A general understanding of sonata form shown with some reference to the specific piece, but with much extraneous material.</p> <p>(a) (ii) An attempt but no specific evidence given.</p> <p>(a) (iii) Very wordy but repetitive with no real content.</p> <p>(b) (i) Refers to texture but unspecific and too general.</p> <p>(b) (ii) Only a general reference to classical style, nothing specific to the work.</p> <p>(b) (iii) Very wordy but repetitive with no real content.</p> <p>This candidate wrote a lot but was unable to relate it to their specific work, so did not reach the standard required to achieve.</p>		