

## Assessment Schedule – 2013

### Music Studies: Analyse a substantial music work (91422)

#### Evidence Statement

##### Notes

- Evidence from or reference to the score of a work must be treated in light of the fact that the candidate is not permitted to bring the musical score into the examination; all musical evidence presented in the answer to each question must be assessed holistically.
- Sample responses to each question are provided in the Appendix.

Question	Evidence
<b>ONE</b>	<b>Compositional devices and thematic development</b>
(a)	Explains ONE way that each of TWO selected compositional devices is used as an important feature of the work.
(b)	(i) Identifies a significant theme or motif in the work, and explains ONE way that it has been developed by the composer.
	(ii) Evaluates the importance of development within the work as a whole.

N1	N2	A3	A4	M5	M6	E7	E8
Attempts to explain the use of ONE compositional device	<i>EITHER</i> Attempts to explain the use of ONE compositional device	<b>Briefly explains</b> the use of ONE compositional device, supported by <b>simple evidence</b>	<b>Briefly explains</b> the use of ONE compositional device, supported by <b>simple evidence</b>	<b>Discusses</b> the use of ONE compositional device, supported by <b>specific evidence</b>	<b>Discusses</b> the use of TWO compositional devices, supported by <b>specific evidence</b>	<b>Comprehensively explains</b> the use of TWO compositional devices, supported by <b>perceptive evidence</b>	<b>Comprehensively explains</b> the use of TWO compositional devices, supported by <b>perceptive evidence</b>
<i>OR</i> Attempts to explain how a theme / motif is developed.	<i>AND</i> Attempts to explain how a theme / motif is developed	<i>OR</i> <b>Briefly explains</b> ONE way a theme / motif is developed, supported by <b>simple evidence</b> .	<i>AND</i> <b>Briefly explains</b> ONE way a theme / motif is developed, supported by <b>simple evidence</b> .	<i>OR</i> <b>Explains</b> ONE way a theme / motif is developed, supported by <b>specific evidence</b> .	<i>AND</i> <b>Explains</b> ONE way a theme / motif is developed, supported by <b>specific evidence</b> .	<i>AND</i> <b>Comprehensively explains</b> ONE way a theme / motif is developed, supported by <b>perceptive evidence</b>	<i>AND</i> <b>Comprehensively explains</b> ONE way a theme / motif is developed, supported by <b>perceptive evidence</b>
	<i>OR</i> Attempts to explain the use of TWO compositional devices.					<i>AND</i> <b>Evaluates</b> the importance of development in the work supported by <b>perceptive evidence</b> .	<i>AND</i> <b>Insightfully evaluates</b> the importance of development in the work supported by <b>perceptive evidence</b> .

**N0** = No response; no relevant evidence.

Question	Evidence
<b>TWO</b>	<b>Form / structure, and the use of contrast</b>
(a)	Explains the form / structure of the work.
(b)	Discusses the composer's use of contrast in the form / structure of the work.

N1	N2	A3	A4	M5	M6	E7	E8
Identifies the form OR lists the main sections of the work.	Identifies the form AND lists the main sections of the work.	Identifies and <b>briefly explains</b> the form / structure of the work, supported by <b>simple evidence</b> , including: <ul style="list-style-type: none"> <li>• identification of the main sections</li> <li>• a brief explanation of ONE of the main sections.</li> </ul>	Identifies and <b>briefly explains</b> the form / structure of the work, supported by <b>simple evidence</b> , including: <ul style="list-style-type: none"> <li>• identification of the main sections</li> <li>• a brief explanation of TWO of the main sections.</li> </ul>	Identifies and <b>explains, in detail</b> , the form / structure of the work, supported by <b>specific evidence</b> , including: <ul style="list-style-type: none"> <li>• detailed explanation of the main sections AND sub-sections</li> <li>• details of the tonality of ONE section</li> </ul> <p>OR</p> <b>Discusses</b> how the composer has used contrast to structure the work, supported by <b>specific evidence</b> .	Identifies and <b>explains, in detail</b> , the form / structure of the work, supported by <b>specific evidence</b> , including: <ul style="list-style-type: none"> <li>• detailed explanation of the main sections AND sub-sections</li> <li>• details of the tonality of ONE section</li> </ul> <p>AND</p> <b>Discusses</b> how the composer has used contrast to structure the work, supported by <b>specific evidence</b> .	Identifies and <b>comprehensively explains, in detail</b> , the form / structure and tonality of each section of the work, supported by <b>precise evidence</b>	Identifies and <b>comprehensively explains, in detail</b> , the form / structure and tonality of each section of the work, supported by <b>precise evidence</b>
						AND <b>Comprehensively discusses</b> how the composer has used contrast to structure the work, supported by <b>perceptive evidence</b> .	AND <b>Comprehensively and insightfully discusses</b> how the composer has used contrast to structure the work, supported by <b>perceptive evidence</b> .

**N0** = No response; no relevant evidence.

Question	Evidence
<b>THREE</b>	<b>The use of instrumentation or timbre</b>
(a)	Identifies and explains ONE change in instrumentation or timbre that the composer has used in the work.
(b)	Discusses how instrumentation or timbre communicates the expressive qualities of the work.

N1	N2	A3	A4	M5	M6	E7	E8
Identifies ONE change in instrumentation or timbre used in the work.	Attempts to explain ONE change in instrumentation or timbre used in the work.	<b>Briefly explains</b> ONE change in instrumentation or timbre used in the work, supported by <b>simple evidence</b> .	<b>Explains</b> ONE change in instrumentation or timbre used in the work, supported by <b>simple evidence</b> .	<b>Explains in depth the importance</b> of ONE change in instrumentation or timbre used in the work, supported by <b>specific evidence</b>  <i>OR</i> <b>Discusses</b> how instrumentation or timbre communicates the expressive qualities of the work, supported by <b>specific evidence</b> .	<b>Explains in depth the importance</b> of ONE change in instrumentation or timbre used in the work, supported by <b>specific evidence</b>  <i>AND</i> <b>Discusses</b> how instrumentation or timbre communicates the expressive qualities of the work, supported by <b>specific evidence</b> .	<b>Comprehensively explains the importance</b> of ONE change in instrumentation or timbre used in the work, supported by <b>perceptive evidence</b>  <i>AND</i> <b>Comprehensively discusses</b> how instrumentation or timbre communicates the expressive qualities of the work, supported by <b>perceptive evidence</b> .	<b>Comprehensively and insightfully explains the importance</b> of ONE change in instrumentation or timbre used in the work, supported by <b>perceptive evidence</b>  <i>AND</i> <b>Comprehensively and insightfully discusses</b> how instrumentation or timbre communicates the expressive qualities of the work, supported by <b>perceptive evidence</b> .

**N0** = No response; no relevant evidence.

### Judgement Statement

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 2	3 – 4	5 – 6	7 – 8




## Appendix – Sample Evidence

Work: First movement from Symphony No. 41, “Jupiter”





Composer: W. A. Mozart

Genre / Style / Period: Classical




### Question One

Q	Achievement	Achievement with Merit	Achievement with Excellence
(a)	<p><i>Brief explanation of the use of compositional devices, supported by simple evidence.</i></p> <p><u>Sequence</u> A sequence is when the same melodic material is repeated but at a different pitch.</p> <p>There is much use of sequence in movement one. One example of this is from bar 39–44 in the strings where the pitch continues to rise with each repetition of the sequence.</p> <p><u>Imitation</u> Imitation is the repetition by another instrument of a phrase or motif stated by another at a different pitch.</p> <p>There is an example of this in the strings in the development section (bars 133–134).</p>	<p><i>Discussion of the use of compositional devices, supported by specific evidence.</i></p> <p><u>Sequence</u> A sequence is the repetition of a motif or melodic idea at a higher or lower pitch.</p> <p>There is much use of sequence in movement one. One example of this is from bar 39–44 in the upper strings (Ex 1) where with each use of sequence the pitch is higher by an interval of a second. The two-bar motif is stated and then repeated as a sequence twice more.</p> <p><u>Imitation</u> Imitation is the repetition by another instrument of a phrase or motif stated by another at a different pitch.</p> <p>There is an example of this in the strings in the development section (bars 133–134). The lower strings imitate the motif the upper strings have stated. The imitation is at a different pitch as well as being in a lower register.</p>	<p><i>Comprehensive explanation of the use of compositional devices, supported by perceptive evidence.</i></p> <p><u>Sequence</u> A sequence is the immediate restatement of a motif or melodic idea at a higher or lower pitch in the same instrument. It was a common means of thematic development in the classical period.</p> <p>There is much use of sequence in the first movement. One example of this is from bar 39–44 in Violins 1 and 2. With each restatement the pitch rises a 2nd, first a major 2nd, then a minor 2nd. The two-bar motif (bars 39–40) is repeated sequentially twice more (bars 41–42 and 43–44) under an inverted pedal note in the flute. It is then answered by another sequence as bar 45 is a sequence of bar 44 but a major second lower.</p> <p>The motif on which the sequence is based comes from the opening statement of the first subject (bars 3–4) (Ex 2).</p> <p><u>Imitation</u> Imitation is the repetition by another instrument of a phrase or motif stated by another at a different pitch.</p> <p>There is an example of this in the strings in the development section (bars 133–34). The lower strings imitate the motif the upper strings have stated (Ex 3).</p> <p>The imitation is not exact. Although the shape of the motif is the same, the upward leap at the beginning is different each time.</p> <p>This is also an example of <i>stretto</i> (overlapping) imitation. The imitation enters before the statement has finished.</p> <p>The imitation continues, but from bar 140 the <i>stretto</i> entries come in halfway through each bar.</p>
<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;"> <p>Ex. 1</p>  </div> <div style="text-align: center;"> <p>Ex. 2</p>  </div> <div style="text-align: center;"> <p>Ex. 3</p>  </div> </div>			

Question One (cont'd)

Q	Achievement	Achievement with Merit	Achievement with Excellence
(b) (i)	<p><i>Brief explanation of how a theme / motif is developed, supported by simple evidence.</i></p> <p><u>Opening motif of first subject</u> This is first heard in bars 1–2. When it first appears, the whole orchestra plays it in unison.</p> <p>In the bridge passage the motif is played again but this time only by the strings. The woodwinds play a countermelody above it.</p>	<p><i>Explanation of how a theme / motif is developed, supported by specific evidence.</i></p> <p><u>Opening motif of first subject</u> This is first heard in bars 1–2. When it first appears, the whole orchestra plays it in unison / octaves (Ex 4).</p> <p>In the bridge passage the motif is played again but this time only by the strings. The flutes and oboes play a countermelody consisting of a descending scale above it.</p>	<p><i>Comprehensive explanation of how a theme / motif is developed, supported by perceptive evidence.</i></p> <p><u>Opening motif of first subject</u> This is first heard in bars 1–2. When it first appears, the whole orchestra plays it in unison / octaves (Ex 4).</p> <p>In the bridge passage the motif is played again but this time only by the strings. The flutes and oboes play a countermelody consisting of a descending C scale above it (Ex 5).</p> <p>When the motif first occurs the effect of the <i>tutti</i> statement combined with <i>f</i> dynamics is very dramatic. In the bridge passage, although the dynamic level is the same, it is less dramatic both because of the instrumentation (strings only) and because the <i>staccato</i> articulation of the countermelody is more delicate.</p>
(ii)			<p><i>Evaluation of the importance of development in the work, supported by perceptive evidence.</i></p> <p>In the classical period, development of thematic material typically occurred in the development section of a work in sonata form. In this symphony, Mozart breaks new ground by also using the bridge passage as an opportunity to develop material from the first subject. Motifs from each of the main themes are developed throughout the introduction. For example, the answering motif of the first subject is first heard in bars 3–4, stated by the upper strings (Ex 6). In the third section of the second subject, the motif is developed by using diminution (notes of shorter value) – the notes are have the duration of those in the original statement (Ex. 7). As well as diminution, Mozart changes the feel of the motif by changing to the dominant key (G major), stating the motif sequentially, and combining it with a syncopated pedal note.</p>
<p>Ex. 4  Ex. 5  Ex. 6  Ex. 7 </p>			

**Question Two**

Q	Achievement	Achievement with Merit	Achievement with Excellence
(a)	<p><i>Explanation of the form / structure of the work, supported by simple evidence.</i></p> <p>Sonata form</p> <p>[Includes the information in <b>BOLD CAPITALS</b> in the table below]</p> <p>The opening theme of the first subject (bars 1–4) is very rhythmical and dramatic as the full orchestra plays it in unison.</p> <p>The opening of second subject is more lyrical and only the strings play it.</p>	<p><i>Detailed explanation of the form / structure of the work, supported by specific evidence.</i></p> <p>Sonata form</p> <p>[Includes the information in <b>BOLD CAPITALS</b> and <i>italics</i> in the table below]</p> <p>The first subject contains three main themes. The first phrase of the opening theme creates a rhythmical and dramatic opening to the symphony. In contrast, its answering phrase is played by strings alone and is more delicate.</p> <p>The second subject begins (as is common in sonata form) with a smoother and more lyrical theme played by strings. It consists mainly of stepwise movement, and the melody is decorated with chromatic passing notes.</p>	<p><i>Comprehensive and detailed explanation of the form / structure of the work, supported by precise evidence.</i></p> <p>Sonata form</p> <p>[Includes the information in the table below]</p> <p>The opening theme of the first subject consists of two motifs (Ex 1) and is bold and dramatic through contrast of:</p> <ul style="list-style-type: none"> <li>• unison motif followed by a harmonised second motif</li> <li>• dynamics – <i>p</i> followed by <i>f</i>.</li> <li>• orchestration – full orchestra (<i>tutti</i>) followed by just the string section.</li> </ul> <p>The dramatic mood continues in the second theme of the first subject with brass and percussion having a dotted figure with a military feel (Ex 2).</p> <p>As is common in classical symphonies, the second subject is more smooth and lyrical and the opening is played by strings alone. It consists mainly of stepwise movement and the melody is decorated with chromatic passing notes (Ex 3).</p>
<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;"> <p>Ex. 1</p>  </div> <div style="text-align: center;"> <p>Ex. 2</p>  </div> <div style="text-align: center;"> <p>Ex. 3</p>  </div> </div>			

EXPOSITION	DEVELOPMENT	RECAPITULATION
<p><b>FIRST SUBJECT</b> <i>Tonic: C major</i></p> <p>Three main themes (may include bar numbers).</p> <p><b>BRIDGE PASSAGE / TRANSITION</b> <i>Modulating section from tonic to dominant</i></p> <p>Unusually long; contains three themes.</p> <p><b>SECOND SUBJECT</b> <i>Dominant: G major</i></p> <p>Contains four main themes.</p> <p>Only the first and last themes are in the dominant (G major). The second is in C minor, and the third in C major.</p> <p><b>CODETTA</b> <i>Dominant: G major</i></p> <p>Rounds off the exposition with a perfect cadence in the dominant. Uses a “borrowed” theme.</p>	<p><b>DEVELOPMENT OF THE THEMES FROM THE EXPOSITION</b></p> <p><i>Begins in E♭ major and modulates through various keys, eventually returning to C major ready for the recapitulation</i></p> <p>After a 3-bar link, the following themes are developed:</p> <ul style="list-style-type: none"> <li>• the fourth theme of the second subject</li> <li>• part of the codetta</li> <li>• the opening theme of the first subject</li> <li>• part of the bridge passage theme.</li> </ul> <p>The codetta ends with a dominant pedal (G) in C major.</p>	<p><b>FIRST SUBJECT</b> <i>Tonic: C major</i></p> <p>Same as in exposition</p> <p><b>BRIDGE PASSAGE / TRANSITION</b> <i>Tonic: C major</i></p> <p>Same themes, but amended to remain in tonic.</p> <p><b>SECOND SUBJECT</b> <i>Tonic: C major</i></p> <p>Starts the same as in the exposition, except for key. Second section is different, and last two sections have different orchestration.</p> <p><b>CODETTA</b> <i>Tonic: C major</i></p> <p>Same material as in the exposition.</p> <p><b>CODA</b> <i>Tonic: C major</i></p> <p>Entirely based on tonic chord.</p>

**Question Two (cont'd)**

Question	Achievement	Achievement with Merit	Achievement with Excellence
(b)		<p><i>Discussion of the use of contrast to structure the work, supported by specific evidence.</i></p> <p>Balance was important in the classical period, and this was achieved by contrast in tonality.</p> <p>The first movement of the “Jupiter” Symphony is in sonata form. In sonata form, contrast occurs between the first and second subjects. The first is more rhythmical and the second more lyrical.</p>	<p><i>Comprehensive discussion of the use of contrast to structure the work, supported by perceptive evidence.</i></p> <p>Classical period compositions relied on balance and contrast in their structure. Typically, there were two ways a classical composer would achieve contrast in a symphony:</p> <p><u>Contrast between movements</u></p> <p>A classical symphony had four movements, each of which contrasted (particularly in tempo) with the other three:</p> <ul style="list-style-type: none"> <li>• the first was quick and in sonata form</li> <li>• the second movement was slow movement</li> <li>• the third was a dance (Minuetto and Trio)</li> <li>• the fourth was again quick and often in Rondo form.</li> </ul> <p><u>Contrast within movements</u></p> <p>In the first movement (sonata form) the first subject is rhythmical whereas the second is more lyrical.</p> <p>In the Minuet and Trio, the contrast was in instrumentation – the Trio is more lightly scored (originally for three instruments only).</p> <p>In the “Jupiter” Symphony, Mozart also uses contrast within themes (eg the two motifs that make up the opening theme).</p>

**Question Three**

Q	Achievement	Achievement with Merit	Achievement with Excellence
(a)	<p><i>Brief explanation of a change in instrumentation or timbre used in the work, supported by simple evidence.</i></p> <p>The “Jupiter” Symphony is scored for a string orchestra with double woodwind, two trumpets, two horns and a pair of timpani.</p> <p>The opening motif of the first movement is scored for full orchestra in unison, whereas strings alone play the answering motif.</p>	<p><i>In-depth explanation of the importance of a change in instrumentation or timbre used in the work, supported by specific evidence.</i></p> <p>The “Jupiter” Symphony is scored for a string orchestra with double woodwind (two each of flutes, oboes, and bassoons), two trumpets, two horns and a pair of timpani.</p> <p>The opening motif of the first movement is scored for full orchestra in unison, whereas strings alone play the answering motif.</p> <p>The first subject is repeated in the opening of the bridge passage, but this time only violins play the opening motif while the flutes and oboes play a countermelody.</p>	<p><i>Comprehensive explanation of the importance of a change in instrumentation or timbre used in the work, supported by perceptive evidence.</i></p> <p>The “Jupiter” Symphony is scored for a string orchestra with double woodwind (two each of flutes, oboes, and bassoons), two trumpets, two horns and a pair of timpani.</p> <p>Although Mozart had used clarinets in previous symphonies, he did not use them in this work.</p> <p>The opening motif of the first movement is scored for full orchestra in unison, whereas strings alone play the answering motif.</p> <p>The first subject is repeated in the opening of the bridge passage, but this time only violins play the opening motif (Q1, Ex. 4) while the flutes and oboes play a countermelody (Q1, Ex. 5).</p> <p>Although the violins frequently play the theme, they are sometimes doubled by the woodwind (eg the opening of the second subject).</p>
(b)		<p><i>Discussion of how instrumentation or timbre communicates the expressive qualities of the work, supported by specific evidence.</i></p> <p>The classical orchestra was standardised by the time Mozart wrote the “Jupiter” Symphony, but Mozart used contrasting instrumentation to add expressiveness to the music, eg:</p> <ul style="list-style-type: none"> <li>• the contrast of the full orchestra followed by strings alone in the first four bars</li> <li>• a woodwind countermelody contrasts with a string melody in the bridge passage</li> <li>• the change of timbre when first the flutes, then the oboes double the string melody in the second subject.</li> </ul>	<p><i>Comprehensive and insightful discussion of how instrumentation or timbre communicates the expressive qualities of the work, supported by specific evidence.</i></p> <p>Expressiveness in the classical period was achieved largely through balance and contrast. The orchestra was standardised and consisted of strings (the basis of the instrumentation) with double woodwind, two each of horns and trumpets, and a pair of timpani.</p> <p>It is Mozart’s skill in manipulating these forces that gives so much expressiveness to the work. The opening four bars are the most obvious example (a forceful unison <i>tutti</i> followed by more delicate strings alone).</p> <p>He uses instrumentation to provide textural contrast (eg the orchestra plays the final seven bars of the first subject, immediately followed by the opening of the bridge passage where flutes and oboes play a contrasting countermelody over the violins’ restatement of the opening motif. The rest of the orchestra does not play.</p> <p>Mozart often doubles a theme in the violins with a single woodwind instrument (eg the opening of the second subject, where the violin theme is doubled first by flutes, then oboes.</p> <p>Only occasionally do the woodwinds play alone (eg the beginning of the development section), but the sparse use of this instrumentation adds to the expressive quality of the music.</p>