



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TĀEA

Exemplar for Internal Achievement Standard

Music Level 3

This exemplar supports assessment against:

Achievement Standard 91422

Analyse a substantial music work

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to perceptively analyse a substantial music work.</p> <p>This involves evaluating how musical elements and features, and compositional and structural devices, are combined to communicate the style and musical meaning of the work.</p> <p>This student has completed an essay on Beethoven’s 3rd Piano Concerto in C minor, 1st movement. The section included from the essay perceptively analyses the musical element of timbre (1) (2) (3), while also discussing aspects of the composition and the structural devices of the concerto form (4) and solo-tutti rivalry (5) (6).</p> <p>The student also evaluates how timbre, concerto form and solo-tutti rivalry combine to communicate Beethoven’s compositional style and musical meaning of the concerto (7). Specific musical examples from the work are woven throughout this extract to further demonstrate perceptive analysis.</p> <p>For a more secure Excellence, the student could fully evaluate how Beethoven has used the timbre of individual sections of the orchestra to communicate sonata/concerto form.</p>

Timbre/Instrumentation

An aspect of this movement that is particularly notable instrumentally is the solo-tutti rivalry between the piano and the orchestra (the piano, of course, being the solo instrument, and the orchestra the “*tutti*”). This is particularly observable starting at bar 172 onwards, where the orchestra plays the second theme, and the piano responds with powerful chords and scalic runs, as well as some heavily ornamented bars at around 184. ①

The excerpt below is from bars 179-183. Note that the piano part uses semi-quavers, creating the illusion of a faster tempo. This is one way that Beethoven ensures that the piano always wins the ‘rivalry’ and also engages the audience.

The piano always ‘wins’ as solo-tutti rivalry is all about showing off the musical virtuoso who is the soloist. It is a competition to see if the soloist can provide a more impressive and skilful performance than the entire orchestra – more or less an intellectual game of tag. ⑤

Bars 249-268 are an example of where the piano part is able to focus on precision and skill (arpeggios and semiquaver passages up and down the keyboard) while the orchestral part tries to interject with punchy thematic material.

The piano part in the rivalry will always be faster and more complex, as it does not have the benefit of a range of timbre that the whole orchestra has, seeing as it is only one instrument, and so it musically compensates for this by creating grandeur in speed and dexterity. By using extended, fast scalic passages in response to the orchestra’s simple phrases, Beethoven ensures that though only being a solo instrument, the piano always wins the solo-tutti rivalry. ②
⑥

The piano cadenza further emphasises the instrument's musical potential, playing quick and technically challenging runs in both hands – written to impress and energise the audience. For example, bars 466-468, where there are rapid chromatic passages. These bars sound dramatic and maintain the soloist's *virtuoso*. The use of embellishment is also an effective tool in the cadenza, used primarily to create rhythmic variation and dramatic tension, e.g. the long rising trills leading up to the recapitulation.

3

As Beethoven featured as soloist and conductor in the premier of the concerto, he would have improvised most of the cadenza. This would have had the effect of impressing the audience and helping to seal his reputation as one of the greatest pianists in Europe at the time.

The solo-tutti rivalry is well established in the concerto form by this time and although the work is absolute (i.e. not programmatic), it is hard to imagine that any of Beethoven's contemporaries could have put as much emotion and passion into the well-established sonata/concerto form. And alongside his musical passion he writes technically challenging music for the soloist while also exploring timbral interest from the orchestra.

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	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to critically analyse a substantial music work.</p> <p>This involves discussing how musical elements and features, and compositional and structural devices, contribute to the style and musical meaning of the work.</p> <p>This student has completed an essay on Beethoven's 3rd Piano Concerto in C minor, 1st movement. The section included from the essay critically analyses the musical element of form, in particular sonata form and the structure of this form (1) (2) (3) (4).</p> <p>Compositional devices within this form are discussed (5) (6), as is the style of the work (7). Musical examples are included to demonstrate a degree of perceptive analysis.</p> <p>To reach Excellence, and demonstrate sufficient perceptiveness in the analysis, the student could expand the final paragraph to include a more complete conclusion on Beethoven's distinctive style within the confines of Classical sonata form.</p>

Form – Sonata Form

The 1st movement of this concerto is in sonata form with an aspect of Baroque styled *ritornello*, recurring passage, in the exposition. The orchestral exposition is from bars 1-110, with the strings introducing the first theme which is in C minor, then imitated by woodwinds in the dominant. The orchestra then introduces the second theme in the relative major, Eb, in bar 50.

The contrast of the two themes is typical in the Classical period. The first theme is bold and strong whereas the second theme is sweet and lyrical.

At bar 111, the piano plays the exposition in a virtuosic manner. Within the piano exposition we can hear the contrasting bodies of sound between the piano and the orchestra.

At bars 249-308, we enter the development phase where there is instability in tonality. This also creates contrast. Beethoven moves through several relative keys: D major, G minor, F minor, Db major and G major. The piece modulates in bar 249 to D major (the major dominant of the dominant of C minor) where the piano plays scales. Then it transitions into G minor, the dominant key, in bar 258 where the piano plays expressively. Around bar 270, it modulates to F minor, the subdominant key. After that the piece shifts to Db major (major subdominant of the submediant key of C minor). This occurs around bar 281. Bar 295 is G major, major dominant key. This leads back to C minor in the recapitulation.

The recapitulation is from bars 309-415 where the two themes are restated. The cadenza starts from bar 417 through to 480. The coda is from there to the end. This is standard first-movement concerto-sonata form as it allows for two expositions and a cadenza.

In both the cadenza and piano expositions, Beethoven has written passages that show the pianist's virtuosity. As Beethoven was the first to perform this concerto he would have improvised the cadenza. He then wrote it down later so it became standardised. The piece makes the most of piano techniques and characteristics through the use of scalic passages (bar 200), broken octaves (bar 205), staccato arpeggios and trills in bar 223. At the beginning of the cadenza, the pianist plays broken chords with the right hand and melody with the left. At bars 420-423, the theme is played in canon with use of sequence. Other techniques such as chromaticism (bars 465-469) are also used in the cadenza. The use of trills (ornamentation) is also used to signal the end of the cadenza. This is typical of a Classical period concerto.

The piece requires virtuosic skills from the pianist and there are signs of these skills increasing in demand in Beethoven's music, mainly because of his amazing talent, but also because he is beginning to lead the way into the Romantic period, when the virtuoso pianist would reign supreme.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to critically analyse a substantial music work.</p> <p>This involves discussing how musical elements and features, and compositional and structural devices, contribute to style and musical meaning of the work.</p> <p>This student has completed an essay on Beethoven's 3rd Piano Concerto in C minor, 1st movement. The section included from the essay generally provides critical analysis of the musical element of texture (1) (2) (3). Compositional devices are also discussed (4) (5) together with some aspects of Classical style (6).</p> <p>For a more secure Merit, the student could further critically analyse the musical meaning of the contrasting textures used in this work, particularly between the piano and orchestra.</p>

Texture

Compared to the Baroque period, Classical music generally has a lighter, clearer texture, and is less complex. Baroque music is often polyphonic, while Classical is mainly homophonic. Baroque music can sound complicated, and quite weighty, while Classical music is lighter and more clearly structured, and it emphasises light elegance while still being energetic and lively. Beethoven's music is certainly energetic and lively, but perhaps does not have the light elegance as other composers of the period, such as Mozart. 6

The texture varies throughout this movement, particularly with the addition and subtraction of instruments. This creates contrast within the orchestra (e.g. strings vs woodwinds) and also between the thick texture of the orchestra and thin texture of the solo piano. 1

When the piano plays on its own, the thinner texture emphasises the beauty of the piano, especially when the lyrical second theme is played. The piano also has the use of two hands so while it may not have the power of the orchestra; it has other avenues to explore texture. For example, the piano uses rhythmic ostinato to thicken the texture (bars 294-300). While the piano mainly uses homophonic texture, there are passages of polyphony and monophonic textures e.g. bar 309 where every instrument plays the same notes in unison. This emphasises the triadic theme with real power and strength - strong, triadic melodies were an important Classical compositional device. 2
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5

While Beethoven uses the more traditional homophonic texture expected from his audience, he also manages to use monophonic and polyphonic textures to create contrast, musical structure and interest to his work. 3

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to analyse a substantial music work.</p> <p>This involves explaining musical elements and features, compositional and structural devices in order to show understanding of the style and structure of the work.</p> <p>This student has completed an essay on Beethoven's 3rd Piano Concerto in C minor, 1st movement. The section included from the essay analyses the musical element of harmony/tonality (1) (2) (3), while also explaining aspects of the compositional and structural devices of concerto form (4).</p> <p>Understanding of the style and structure of the work has been demonstrated, and some critical discussion of concerto form has taken place (5).</p> <p>To reach Merit, the student could critically analyse the impact on the work of the exploration and instability of key/tonal centres during the development section.</p>

Harmony/tonality

Classical era expositions state their key centres strongly so the listener can clearly 'hang their ear' on this key for the rest of the piece. In Beethoven's 3rd Piano Concerto, the first three notes of the piece are the C minor triad. A lot of Beethoven's pieces give off a dark vibe, possibly reflecting his harsh upbringing and moody temperament and C minor is definitely a dark key. ④



The tonic key is very important in Classical music because it gives the piece structure and stability. In the first 2 bars (above), the triadic motif A is played by the strings. These first 2 bars are played softly (*p*) and are followed by the *urmotif* in bars 3 and 4 (tonic/dominant). This gives a short but strong and memorable beginning that returns many times in the movement. ①

While the exposition (beginning of the piece) starts strongly in the tonic key of C minor, it soon modulates at bar 24, into Eb major, the relative major, to announce the second, contrasting theme. When the piece reaches bar 50, the key of Eb major continues into the second subject. ②

Throughout the development Beethoven modulates through several keys, all related somehow to the original tonal centre of C minor, for example bar 269 the development begins in F minor, which is the subdominant of the tonic. At bar 340 the second theme is in C major, the tonic major. ③

These changes and modulations create a level of dramatisation and tension, but we always know that the music will end up back in the tonic key of C minor eventually. And although there is a level of dramatic effect, the sonata-form structure of the concerto still remains. This lets Beethoven keep the attention of the listener, while also keeping them on the edge of their seat. ⑤

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to analyse a substantial music work.</p> <p>This involves explaining musical elements and features, compositional and structural devices in order to show understanding of the style and structure of the work.</p> <p>This student has completed an essay on Beethoven's 3rd Piano Concerto in C minor, 1st movement. The section included from the essay analyses one aspect of the compositional structure of the concerto form, the cadenza (1). The virtuoso style is also discussed (2) (3), and it is explained where the cadenza fits within the structure of the work (4).</p> <p>For a more secure Achieved, the student could explain how the cadenza fits within the structure of concerto solo-tutti rivalry.</p>

Musical structure - Cadenza

The cadenza is introduced at the end of the 1st movement as would have been expected by Beethoven's audience. The cadenza was used to show off the virtuosity of the soloist. The cadenza is from bars 417-480. It was often improvised by the soloist and in this case, Beethoven did improvise during the first performance of the concerto as he did not write down the cadenza until after he played it. Originally, the beginning of the cadenza would have appeared as a fermata above a dominant chord (G major) in the score (see below). The orchestra would then have waited to hear the rising trills from the soloist, and an indication from the conductor to know when to start playing again.

①

④



The cadenza has a stormy sound, and the pianist goes up and down the keyboard in scales and arpeggios to show off their skills. The two themes from the exposition are also played within the cadenza but with additions. For example, a lot of ornamentation is incorporated in the cadenza and compositional devices, such as both ascending and descending sequence, and trills (bars 469-480), turns and scalar flourishes are used to show that the pianist is proficient at their instrument. The cadenza would also have shown how much musical knowledge the pianist had to improvise using these techniques and compositional devices.

②

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	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to analyse a substantial music work.</p> <p>This involves explaining musical elements and features, compositional and structural devices, in order to show understanding of the style and structure of the work.</p> <p>This student has completed an essay on Beethoven's 3rd Piano Concerto in C minor, 1st movement. The section included from the essay analyses the musical element of timbre, focussing on the piano (1). There is some explanation and understanding demonstrated on the structure of the work (2) and general analysis on the musical features of contrast and dramatic tension (3).</p> <p>To reach Achieved, the student could explain in more detail how Beethoven explores the timbral possibilities of the piano, particularly during the cadenza.</p>

Student 6: High Not Achieved

NZQA Intended for teacher use only

Timbre – the piano

In this concerto, the piano contrasts a lot from the orchestra. This gives the pianist a chance to show off their skills of how well they can play the piano. In the exposition, we wait 110 bars until the piano is first heard, so as the listener, we expect the piano solo to be an exciting highlight.

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Once the piano does come in, we hear fast scales leading up to motif A which is played in double octaves, making the piano part interesting and giving a jumpy effect to the music.

1

In bars 222-224, the pianist holds us on a trill, keeping the listener in suspense and on the edge of their seat. Then in bars 225 and 226, the pianist releases the tension, using the full range of the piano, this is something the piano will do quite a lot throughout the piece, giving it a more dramatic effect.

3

When we reach the cadenza, in bars 417-476, we again see the full range of the piano being used and a lot more contrast from the rest of the piece.