



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

## **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 analysing the music of John Williams' film score from 'Jaws'.</p> <p>The section included from the essay analyses the musical element of instrumentation/timbre in 'Jaws Suite'. The student evaluates how the shark leitmotif is developed through contrasting timbres within the orchestra (1), and how using the lower range of the orchestra creates a sense of depth (as in the ocean) and foreboding as the shark approaches (2).</p> <p>The perceptive analysis offers further examples of timbral contrasts, such as the use of the tuba's high register to unnerve the listener (3), the application of variation as a composition device (4), and the memorable effect of textural variety (5).</p> <p>For a more secure Excellence, the student could give more specific musical examples to demonstrate their perceptive analysis of the score.</p>

"Jaws Suite" by John Williams**Instrumentation/Timbre**

Regarding the instrumentation used in the piece, Williams uses contrast to develop the main melodic line, in which there are strong juxtapositions of orchestral dark and light tones that consistently carry forward the piece's driving rhythm.

①

The beginning of the piece, bars 1-11, very gradually builds on the introduction of the main 2-note leitmotif which is played by the low-end instrumental sections of the orchestra, namely double bass, cello, piano, bass clarinet and bassoons/contrabassoons. What the low-end delegation of this slow section does is to give it a drudging, lumbering feel that, as it starts to increase in speed, builds a sense of foreboding.

②

Another conceptual idea that can be linked to the use of these instruments is the idea of depth. The low-end instruments could be tonally representative of the deep sea in which the shark lurks. This representation also lends itself further to the leitmotif, wherein not only is the melody and bassy sound representative of the shark but the deeper tones of the instruments emphasise the accompanying emotion of intense foreboding and immense fear.

In a similar vein, the use of timbre to convey emotion in the piece can also be heard in Williams' employ of the tuba. One section played by the tuba is written above the average range, giving it a strained, scream-esque quality. What this does is give the listener a feeling of desperation or struggle as the notes sound as though they require an immense struggle to play, this adds another layer to the fear associated with the darker, brooding, low strings, and low brass.

③

There is also variation in timbre in Williams' use of different instruments sustaining the main motif of the piece and thinning out the instrumentation in sections to give the piece a lighter, dreamier feeling. Each individual instrument's timbre helps to emphasise the emotions conveyed by the music as well, outside of just the tuba's struggle to play the notes.

④

The piccolo and flute's timbre being as disembodied as they are due to how high-pitched they tend to sound with no body to them as they hold none of the lower sonic spectrum to them. An example of shifting the timbre of the leitmotif is evidenced in bar 30 when the alternating E-F line is moved from the aforementioned low-end to the singular trombone, playing somewhat high within its range, such as in previous bars 16-27. At this point the lower instruments also cut out and so the density of the piece is then reduced, and the section feels lighter. This part also seems to lend itself to the idea of being dreamlike in the use of different instruments playing glissandos at different rhythms (harp at bars 31, 33-34 and 36-37, flute/piccolo at bars 31-32, clarinets at bars 33-34 and 36-37) with repeated triplets in the piano, oboe and euphonium.

⑤

This is accompanied with the fast, fluttering ascending flurries of notes from other instruments that give the section a sense of arhythmic freeness and some level of uncertainty in where the metre of the piece is. The use of only light, high-end instruments makes the section

more tonally significant. With this contrast in timbre between light, airy and deep, booming it also provides the piece with a strong feeling of fullness during the climactic section from bars 67-71.

5

	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 analysing elements and features of 'Rhapsody in Blue' by George Gershwin.</p> <p>The section included from the essay analyses the melody as a music element, including the use of the blues scale to evoke the sonority of the 1920s jazz era (1). The student also discusses how compositional devices such as sequence (2), chromaticism (3) and call and response (4) feature in each of the five themes.</p> <p>The five themes are further analysed as representing different elements of American culture (5), and there is an evaluation of how Gershwin's inspiration for the work shaped its melodic, thematic and musical meaning (6).</p> <p>To reach Excellence, the student could evaluate in more depth how melody is used to highlight the different roles of the piano and orchestra. For example, how the melodies from the five themes are developed during the solo piano cadenza passages.</p>

## Analysis of Rhapsody in Blue

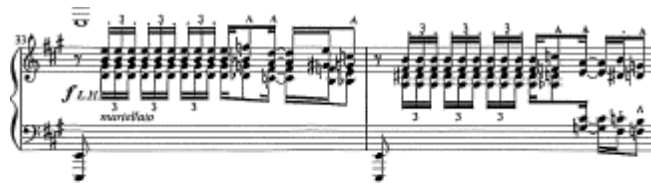
### Melody

Melody is very important in Rhapsody in Blue. Perhaps the most notable feature regarding melody is that there are five distinct themes throughout the piece. Naming the work a “rhapsody” allowed Gershwin to have many themes played in succession. **The themes are strongly influenced by the blues scale (flattened 3<sup>rd</sup> and 7<sup>th</sup> notes) found in jazz, giving the rhapsody a distinctive 1920's feel.**

①

Some of these themes are used throughout the piece while some are only played once or twice. Each theme has a distinct programmatic feel. For example, Theme 3 has the feel of a train chugging along, which is where Gershwin found his inspiration for the piece, while Theme 5 has a romantic feel to it. Each different theme also appears to be played within the piano solo as well as played by the orchestra. **Gershwin uses sequence frequently to extend the melodies within themes.** Sequence is the repetition of musical ideas played either or lower. This serves as a technique of creating suspense and tension. (Below is an example from the solo piano)

②



**Chromaticism is also a main feature of the music in Rhapsody in Blue.** The use of chromatic notes is when the notes slide up and down by semitone. **This is also a feature of jazz music from the 1920's.** (Clarinet part above)

③

**Call and response is also a main feature of the melodies in Rhapsody in Blue, it is also a distinctive feature of early jazz and blues.** This originates from the time of slavery when a lead voice sings/'calls' a phrase and others would sing back, as if they were responding. It is the same in instrumental music. This is heard throughout the piece but is most notable in the opening section where bars 4-5 of the musical statement by the clarinet are answered in bars 6-7 by the horns and trombones.

④

The many themes perhaps can be said to represent the many different aspects of 1920's America together with the emergence and blend of international cultures, particularly in Gershwin's own New York City.

5

The themes of the rhapsody can change relatively drastically and with much surprise to the listener. In the beginning of the music, theme one begins on the clarinet with a grand glissando crescendo. Also found are features of tied notes, staccato and chromatic notes, all jazz features, and which add a sense of excitement to begin the music. The blues scale is also used, creating a semi laid back feel. Chromatic notes are again heard in the second theme. Theme 3 is extended once again using sequence. In Theme 4, Gershwin extends his melody using expansion which is the expanding of intervals. Each time it is played, the intervals become wider, creating the effect of reaching higher, creating excitement, and leading to the reappearance of Theme 2.

The 3rd theme can be known as the 'Train' theme. Muted trumpets announced the theme and depict a train whistle. The 4th theme uses many blues notes and features of jazz which contrasts with the previous theme. And lastly, the 5th theme known as the Romantic theme, demonstrates Gershwin's mastery in creating unforgettable melodies as he did many times in his popular songs and opera 'Porgy and Bess'. The 5<sup>th</sup> theme also uses syncopation and chromaticism; however, it is far more classical in nature with reference to Rachmaninov (2<sup>nd</sup> piano concerto) and Kreisler in the featured violin solo.

Gershwin uses melody to create feelings of surprise and the unexpected. The melodies and themes of Rhapsody in Blue are very diverse, as was the American Society in the 1920's which was the initial inspiration for the piece. I believe the diverse and rhapsodic use of melody throughout the work is an exact representation of what the piece was meant to reflect.

6

	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 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 generally provides critical analysis of the musical element of texture (1) (2) (3). A compositional device is also discussed (4), together with some aspects of how Beethoven's compositional style bridged the Classical and Romantic periods (5).</p> <p>For a more secure Merit, the student could elaborate on the comment, "<i>the effect that Beethoven's use of the texture has on listeners is unique</i>" in order to strengthen their discussion on how texture contributes to the early-Romantic style of the work.</p>



Student 3: Low Merit

Intended for teacher use only

## Beethoven: Piano Concerto No 3 in C minor

## Texture

As for texture, Beethoven's first movement is not quite typical of the Classical era, in which music was mostly homophonic. **On the contrary - apart from the featuring the typical homophonic texture, this movement also delves into monophony and, arguably, polyphony.** Notably, however, Beethoven uses monophonic textures against thick, heavy textures in this movement with a "punch" that is solely and dramatically "Beethovenesque". Although other Classical composers make use of monophony, the effect that Beethoven's use of the texture has on listeners is unique.

**Monophony is first introduced in bar 1, where the entire string section (Violins, / Violas, Violincellos and Basses) plays the same theme in parallel octaves.**

Monophony is used here so the first theme can be firmly stated. The presentation of the theme in bar 1 (example below), through using a monophonic texture, creates a clear musical idea that can be referred back to and elaborated on (as is, for example bars 5 - 8; bars 104 - 110, **where theme 1 is varied through using a round between the woodwind and strings**), as well as amplifying the dramatic effect of the homophonic sections of the movement.

**Piano Concerto No.3**  
Op.37

Ludwig van Beethoven  
1770–1827

Allegro con brio

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Monophony is used particularly effectively in bar 309 with the entire orchestra playing in unison. The reason that a monophonic texture there is so effective is because of the contrast with the bars directly before it. Bars 303 - 308 are busy, to say the least. Although some would argue that these bars are of a thick homophonic texture, I remain convinced that they are polyphonic. This is due to the separate melodic lines, such as that of the piano, alternating between both hands and that of the strings, playing the ur-motif against the woodwind (which play chords).

3

Regardless of the texture, these bars are complex, heavy on the ear and a little bit frantic. This busyness then lends itself to the suddenness of the bold fortissimo recapitulation to theme 1 in bar 309- 312. Beethoven's use of a bold monophonic texture after the debatably polyphonic, heavy texture is atypical of the Classical period, which mainly stuck to simpler homophonic textures and a less dramatic emphasis than what Beethoven explored as an early Romantic composer.

5

	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 and 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 analysing elements and features of 'Te Tangi a Wairaka' (The Cry of Wairaka) by Jack Bewley. The work was composed for brass band and taonga pūoro.</p> <p>The section included from the essay analyses the structure of the work (1). Programmatic features (2) are listed as a compositional device. The student also explains how traditional waiata (3) and taonga pūoro (4) are used to represent Māori culture within the narrative structure of the work, and the intent of the composer to depict how Whakatāne was named (5).</p> <p>For Merit, the student could critically analyse how the composer's referencing of 'Hoea Hoea Ra' contributes to the style and musical meaning, as the waiata uses imagery of the migration from Polynesia (Hawaiiiki) to Aotearoa.</p>

### 3.7 AS 91422 - Analyse a substantial musical work

#### Te Tangi a Wairaka (The Cry of Wairaka) - Jack Bewley

#### Structure/Form

This work was written in three sections, each subtitled with the sections individually telling a different part of the story. It is noted that each section begins with a solo conch signal which helps distinguish when each section starts and ends.

①

Section 1 subtitled 'From Hawaiiki' runs for approximately 2 minutes. It goes from bars 1-82. This section describes the voyage of the Mataatua waka from Hawaiiki, and the perilous storm they had to travel through to get to Aotearoa. It introduces themes, melodies and programmatic features repeated throughout the piece, such as the melody of the waiata, 'Hoea Hoea Ra', and the upturned cymbal on the timpani for a wind effect.

②

③

Section 2 subtitled 'Ōhinemataroa', runs for approximately 2 minutes, starting at bar 83 and finishing at bar 118. This section details the arrival of the waka in Whakatane, and it is slow and calm, giving a tranquil effect before the return of the storm. This section introduces the use of the Koauau and the Purerehua to create an authentic Māori sound.

④

Section 3 subtitled 'Wairaka's Decision', runs for approximately 3 minutes, going from bars 119-194 (the end of the work). This section is the climax of the work, with it detailing the waka beginning to float away while the tribesmen are away, and how Wairaka breaks the tapu and goes against her culture but, as a woman, saving the waka, in which she cries "Kia Whakatāne au I ahau", translating to "let me act as a man" which is how Whakatāne got its name. This section introduces the Wairaka theme and chant, performed by the flugelhorn, as it is sweet but also strong in tone.

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 and 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 analysing elements and features of the musical 'Sweeney Todd' by Stephen Sondheim. The section included from the essay explains the compositional device of ostinato used to create suspense and to denote the lead character (1).</p> <p>The student has included musical extracts to exemplify of the use of ostinato in Sweeney Todd (2), (3), (4) and (5). There is some discussion on instrumentation (2) to show understanding of Sondheim's use of timbre.</p> <p>For a secure Achieved, the student could analyse the shifts in keys and pulse of the ostinato passages to strengthen their explanation of compositional and structural devices. They could also provide a short conclusion on how the quoted ostinato passages demonstrate the style of the musical.</p>

## Analysis of Sweeney Todd

I believe that Sweeney Todd by Stephen Sondheim is the hallmark for the musical genre, due to his clever use of musical elements, lyrics, and the messages he induces through his music throughout the entirety of the work.

Before we get started, Sondheim liked the Sweeney character, because it reminded him of some features of himself. Sweeney is a social recluse, subject to depression and exhibits ill faith in humanity. The whole of the story is based around a passion for forbidden love, and how this is a downfall for all of the cast, most especially Sweeney.

1st of all: Hermann chord for harmony diminished 7th. Leitmotifs for melody. **Ostinato for suspense.**

Instrumentation: The brass is used for proclamatory and important statements. While the string and woodwind section is often used to create tension.

Leit Motif

Misterioso, con moto

1st.MAN (Bass or Baritone),•

1

no

pp sempre legato

TODD

You there my friend Come, let me hold you,

p

a tempo

This is the Sweeney Todd Motif used in the Prologue. Here, it is an underlying ostinato of undulating quavers. This motif is used whenever Todd is about to do something evil, and it reflects how his mind is 'bubbling away' with the thoughts of revenge. The instrumentation is one of woodwind and strings, in order to create underlying suspense. (1<sup>st</sup> extract 6 / 8)

The theme comes back again in song 6: 'My Friends'. This motif is building suspense as Sweeney is reunited with his razor. (2<sup>nd</sup> extract in 3 / 4)

## Let's wait Cont.



Exemplar for internal assessment resource Music for Achievement Standard 91422

A variation of the motif is used later in the musical in song 15: 'Wait'. It is still 'wavering', this time in 6 / 8. Here, the motif is used to show how his anger is bubbling inside of him as he is waiting for the Judge Turpin who has taken Sweeney's wife. (3<sup>rd</sup> extract)

4

The final extract, in 4 / 4, is taken from "Epiphany", where Sweeney now vows to kill not only the judge, but other people too. This underlying ostinato motif builds up the suspense to when Sweeney ultimately goes out into the streets to confront and threaten his enemies.

5

	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 and compositional and structural devices in order to show understanding of the style and structure of the work.</p> <p>This student has completed a PowerPoint presentation on Vivaldi's violin concerto 'Spring 1<sup>st</sup> movement' from The Four Seasons. Three slides have been included here.</p> <p>The student has analysed and explained the episodic form of the movement and given an overview to several elements, including instrumentation, harmony, texture and dynamics (1). Compositional devices are also listed (2), but need further explanation.</p> <p>To gain Achieved, the student could explain the contrast between <i>ritornello</i> and episodes as a structural element, and the use of compositional devices to achieve the programmatic, word-painting characteristics of Spring. This would strengthen the evidence and allow the student to show their understanding of Baroque style.</p>



## Vivaldi 'Spring' from The Four Seasons

**PowerPoint #1: Construction of Vivaldi Spring 1<sup>st</sup> movement****Ritornello 1 (bars 1-13)** "little return".

The form of the movement is ritornello-episode-ritornello etc. There are 5 ritornello, i.e., the theme returns 5 times, and 4 episodes.

①

Lines from a poem about Spring are quoted in the music, "Spring has arrived and happily the birds welcome it in joyful song".

This is programme music as the strings sound like birds and other sounds of Spring.

The **instrumentation** used in the first ritornello is a solo violin, violin 1, violin 2, viola and a violoncello + basso continuo - plays the bass notes and improvises harmony above them (usually from a harpsichord/piano/organ/cello). Reads the bass clef.

①

The piece is in the key of E major.

**PowerPoint #2:** The structure of the ritornello starts at bars 1-3 with repeated bars 4-6 (slight variation at the end) bars 7-10 new theme but very related to fast pace, repeated showing halfway through bar 10 to beat 2 of bar 13.

**Texture** - homophonic (violoncello does a pedal note through the first 2 bars of each phrase).

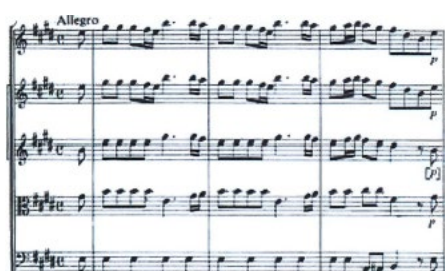
①

**Compositional devices** - repetition in the first 2 bars in each phase (pedal note is also a compositional device).

②

**Dynamics** - from bars 1-3 is loud (f) and bars 4-6 is soft (p) creating an echoing effect. Bars 7-10 is a new theme and bars 10-13 repeats that theme softer still having that echo.

①



Ritornello bars 1-3

**PowerPoint #3: Episode 1 (bars 13-27)**

The instrumentation changes as the basso continuo drops out in bar 14.

Polyphonic texture with imitation.

Mordents and trills - (ornamentation) to depict birds singing.

**Compositional devices** – rapid scales - scale fragments - repeated notes.

②

The pitch is high enough to imitate a bird's chirp.

One of Vivaldi's favourite compositional devices is used, diminution (bar 19-21) for violin II.

2

Uses one chord all the way through.