

International General Certificate
of Secondary Education

Syllabus

MUSIC 0410

For examination in June 2009

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Music

Syllabus code: 0410

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1 INTRODUCTION

International General Certificate of Secondary Education (IGCSE) syllabuses are designed as two-year courses for examination at age 16-plus.

All IGCSE syllabuses follow a general pattern. The main sections are:

- Aims
- Assessment Objectives
- Assessment
- Curriculum Content.

The IGCSE subjects have been categorised into groups.

Music falls into Group V, Creative, Technical and Vocational, of the International Certificate of Education (ICE) subjects.

All components for this syllabus are available in the **June** session. Coursework for the June session should be submitted by 30 April 2009.

Only the coursework components 3 and 4 are available in the November session. Coursework for the November session should be submitted by 31 October 2009. Candidates wishing to enter for the November session must have already taken Components 1 and 2 in the previous June (2009) session. Results for the syllabus for candidates who take the examination in this way will only be issued after the November (2009) session.

Candidates who have taken all four components in June may not enter the following November examination session.

2 AIMS

The aims of the curriculum are the same for all students. These are set out below and describe the educational purposes of a course in Music for the IGCSE curriculum. They are not listed in order of priority.

The aims are to:

- 1 enable candidates to acquire and consolidate a range of basic musical skills, knowledge and understanding, through the activities of listening, performing and composing;
- 2 assist candidates to develop a perceptive, sensitive and critical response to the main historical periods and styles of Western music;
- 3 help candidates to recognise and understand the music of various non-Western traditions, and thus to form an appreciation of cultural similarities and differences;
- 4 provide a foundation for the development of an informed appreciation of music;
- 5 provide a foundation for further study in music for those candidates who wish to pursue their studies at a higher level.

3 ASSESSMENT OBJECTIVES

The three assessment objectives in Music are:

- A** Listening
- B** Performing
- C** Composing

The examination will reward candidates for positive achievement in:

A Listening

- Aural awareness, perception and discrimination in relation to Western music of the baroque, classical, romantic and 20th-century periods;
- Identifying and commenting on a range of music from cultures in different countries;
- Knowledge and understanding of one Western Prescribed Work and one Prescribed Focus from a non-Western culture.

B Performing

- Technical competence on one or more instruments;
- Interpretative understanding of the music performed.

C Composing

- Discrimination and imagination in free composition;
- Notation, using staff notation and, if appropriate, other suitable systems.

Assessment Objectives	Components 1 and 2	Component 3	Component 4
A Listening	√		
B Performing		√	
C Composing			√

4 ASSESSMENT

Scheme of assessment

Candidates must offer four compulsory components:

Component 1	Unprepared Listening	(24%)
Component 2	Prepared Listening	(16%)
Component 3	Performing*	(30%)
Component 4	Composing*	(30%)

*These are school-based assessments, which are only available to teachers who have received CIE's written approval. This will only be given to teachers who satisfy CIE's requirements. To meet these requirements, CIE offers schools in-service training in assessment at courses held at intervals in Cambridge and elsewhere and also via Coursework Training Handbooks. Teachers who have been accredited previously, based on the Distance Training Pack, need not re-apply.

Listening (1 h 40 + 20 minutes break)

This will be based on a recording supplied by CIE. It is assumed that Centres will have playing equipment of a reasonable standard, capable of reproducing the bass clearly.

The test will be in two parts: Component 1 Unprepared Listening (maximum 60 minutes) and Component 2 Prepared Listening (maximum 40 minutes). Candidates will have a break of up to 20 minutes between the parts.

Component 1 Unprepared Listening [60 marks]

The extracts or pieces played will be from a wide range of styles and traditions. The questions will test the candidates' understanding and perception of the music. Candidates will be expected to follow any complete/skeleton scores or diagrams provided. All questions will be compulsory and will require either short answers or be in a multiple-choice format. All extracts will be played *four* times.

In all sections, candidates may be asked questions relating to rudiments, melody and rhythm, harmony (including recognition of chords, keys and cadences), ensembles, instruments and instrumental effects, structure, compositional devices, texture, style or genre, as appropriate to the music.

The main focus of each section will be as follows:

Section A

Extracts from two works which may be instrumental and/or vocal selected from the *Baroque*, *Classical* and *Romantic* periods and Twentieth Century styles. In addition to questions on the areas listed above, candidates may also be required to identify the period and suggest a possible composer.

Section B

Extracts from three pieces of contrasting music selected from Latin American, African, Chinese, Indian and Far Eastern traditions. In addition to questions on the areas listed above, candidates will also be required to identify the possible continent/country of origin.

Section C

A single extract with skeleton score. In addition to questions on the areas listed above, candidates will be expected to undertake simple rhythmic and/or melodic dictation. They will also be required to identify the period of the music and/or to suggest the name of a likely composer.

Component 2 Prepared Listening [40 marks]**Section D: Music around the World – Prescribed Focus**

The purpose of setting a prescribed focus in World Music is to allow candidates to study the music of a non-Western culture in greater detail than is possible in the unprepared section. Candidates are required to answer questions on one or two extracts of music representative of one prescribed musical culture from a choice of two prescribed in any year. Extracts will be played four times, with further playings of specific passages as necessary. A source book of relevant information is prescribed and candidates will be expected to draw on their knowledge and understanding of this information in answering questions about the extract(s). Candidates will be expected to identify the principal instruments of each region, but will not be expected to distinguish between similar sounding instruments – the list below makes this clear. They will be expected to identify the textures and structure of the music, but will not need to identify specific scales or rhythmic cycles. The recordings used in the examination will be unprepared, but all questions will be based on the information given in the source text specifically detailed below.

Prescribed Focus for 2009:**EITHER****Chinese Music**

Candidates must be able to identify the following instruments: *pipa* (equal credit will be given for *ch'in*), *erh-hu*, *dizi* (equal credit will be given for *hsiao* and *ti-tzu*) *tou-kuan*, *sheng*, voice and drums.

Candidates should be aware of the use of heterophonic textures and the pentatonic scale.

The following text is prescribed as a source for the study of this topic:

Elizabeth Sharma: *Music Worldwide*

The music of China, pages 57–64

Book ISBN Number: 0-521-37622-X; Accompanying CD ISBN Number: 0-521-37481-2

Available from Cambridge University Press (e-mail address – glane@cup.cam.ac.uk)

Recordings used in the examination will not be taken from the accompanying CD.

OR**Indian Classical Music**

Candidates must be able to identify the following instruments: *Sitar* (equal credit will be given for *Sarod* and *Tamburā*), *Sārangī*, *Santūr*, *Harmonium*, *Tablā* (but no other drums), Flute and Voice.

Candidates should be aware of and be able to identify the texture and structure of the music – the use of melody, drone and rhythm, and sections called *alap*, *jhor* (also known as *jod*) and *jhala*. The term *gat*, which is widely used in Indian music, is not mentioned in the prescribed text and will not, therefore, be used in the examination.

Candidates should understand and be able to use the terms *raga* and *tala*, but will not be expected to identify specific types of each.

The following text is prescribed as a source for the study of this topic:

Elizabeth Sharma: *Music Worldwide* The Music of India, pages 34–43

(NB This excludes folk, bhangra, religious and film music.)

Book ISBN Number: 0-521-37622-X; Accompanying CD ISBN Number: 0-521-37481-2.

Available from Cambridge University Press (e-mail address – glane@cup.cam.ac.uk)

Recordings used in the examination will not be taken from the accompanying CD.

Suggested further reading for the Prescribed Focus:

Joep Bor (ed.): *The Raga Guide* (Nimbus Records NI 5536/9) [Book and 4 CDs]

Terence Rodbard: *Traditional World Music* (Mews Music publications) [Book and CD, ISBN 1-872799-01-9]

Jonathon Stock (ed.): *World Sound Matters* (Schott & Co.) [Teachers' Manual: ISBN 0-946-535-79-5;

Transcriptions: ISBN 0-946-535-81-7; 2 CDs: ED 12572]

Section E: Set works

Candidates are expected to have prepared one set work.

For their chosen work, candidates will hear one or two extracts (played twice). A skeleton score of the extract(s) will be provided in the question paper. Candidates will be expected to answer questions on any aspect of the music in the extract (whether or not it is shown in the skeleton score); there may also be questions on the music which comes before or after the extract itself.

Works for 2009

*Beethoven, *Symphony No. 6 in F*, opus 68 [*Pastoral*] (movements 1 and 2)

Kodály, *Háry János Suite* (movements 2 *Viennese Musical Clock*, 3 *Song*, and 5 *Intermezzo*)

Notes for Guidance on both these works are to be found in Section 6.

Component 3 Performing

This will consist of prepared performances of the candidate's own choice, all of which have to be recorded.

Candidates must offer (i) *and* (ii):

- (i) singing or playing individually (either one piece or two short contrasting pieces, which may be on the same or on different instruments);

and

- (ii) singing or playing in an ensemble (either one piece or two short contrasting pieces, which may be on the same or on different instruments).

For candidates offering fully notated music in Western styles, the total playing time of the two options should not normally exceed ten minutes, but is not expected to be less than four minutes. It is understood that where candidates are playing in instrumental styles where improvisation is the norm, the upper time limit may be inappropriate.

Candidates should perform music appropriate, in its technical and musical demands, to their stage of development at the time of the examination. They will be given positive credit for the following:

- (a) the range of technical and musical skills demonstrated;
- (b) accuracy of playing the notes and rhythm (in notated music) *OR* quality of improvisation (in music that is not notated);
- (c) choice and control of tempo (in an individual performance) *OR* ensemble co-ordination (in an ensemble performance);
- (d) sensitivity to phrasing and expression;
- (e) technical control of the instrument.

An individual performance may either be unaccompanied or accompanied. The accompaniment may be live or through a backing track. An ensemble should normally consist of three or more live performers, and the candidate's part may not be consistently doubled by any other performer.

*to be set again in 2010

Component 4 Composing

Candidates must submit two compositions. These compositions should be either contrasting in character or written for different forces and must be recorded on cassette tape or CD. One of them must be written in a Western, tonal style and must demonstrate familiarity with the basic principles of traditional harmonic language; this composition must be fully notated using staff notation and the score must be submitted with the recording. The other piece may be notated in whatever form of notation is appropriate to the music, provided that the intentions of the notation are clear to the examiner/moderator. Notation may be either handwritten or computer generated, but all scores must be accurately edited. If graphic notations are submitted, they must be accurately designed to show the duration of the sounds represented by whatever symbols are used. Graphic notation should not be used for any piece which is capable of being notated in a conventional manner: staff notation should be used whenever that is the most sensible means of communicating the candidate's intentions. Teachers will be required to certify that the compositions are the individual work of the candidate who claims authorship.

Candidates will be given positive credit for the following:

- (a) their ideas;
- (b) the structure of their compositions;
- (c) their use of the chosen medium;
- (d) their compositional technique;
- (e) the presentation and notation of their scores.

5 CONTENT OF PAPER 1

Candidates should be taught to recognise and describe (where appropriate) the musical features on the following list. This list is not exhaustive, but is intended to provide a clear indication of the range of knowledge expected in this paper. In particular, extracts may come from any genre, but candidates will only be expected to identify the genres shown.

Rudiments

Standard European staff notation including dynamic, tempo and expression markings, simple ornaments and articulation signs, treble, bass and alto clefs, key signatures up to 4 sharps and 4 flats in major and minor keys, time signatures, intervals.

Melody and Rhythm

Major, minor, chromatic and pentatonic scales. Melodic movement by step or leap. Phrasing. Duple, triple or irregular metre, syncopation, polyrhythm.

Harmony

Primary chords: I, IV, and V⁽⁷⁾; secondary chords: II and VI. Perfect, imperfect, plagal, and interrupted cadences. Modulations to related keys.

Ensembles and instruments/voices

Orchestras, wind and jazz bands, choirs and chamber ensembles. The main instruments and voices used in the above ensembles. Piano, harpsichord, organ. Gamelan, *rabāb*, *kora*, xylophone, *'ūd*, sitar, *sārangī*, *tablā*, *ch'in*, *erh-hu*, *shakuhachi*, *koto*, *bandoneon*, *quena*, pan-pipes, guitar, un-tuned percussion instruments.

Instrumental and/or vocal effects

Arco, pizzicato, glissando, tremolo, harmonics, double stopping, strumming, pitch bending, mute, roll, melisma, blue notes.

Structure

Binary, ternary, rondo, theme and variations, ground bass.

Compositional devices

Repetition, imitation, sequence, canon, inversion, ostinato, drone, Alberti bass, pedal, contrary motion.

Texture

Melody and accompaniment, homophonic, polyphonic, monophonic, heterophonic.

Style

Baroque, Classical, Romantic, Twentieth Century (including impressionism, serialism, neo-classical, jazz).

Genre

Opera, oratorio (including recitative, aria and chorus), musical, symphony, concerto, string quartet, sonata, march, waltz, minuet and trio.

6 NOTES FOR GUIDANCE FOR SECTION E: SET WORKS

The following notes may help teachers to ensure that their pupils approach the study of their Prescribed Works in a way that will allow them to answer the examination questions in as precise and focused a manner as possible. It must be stressed that the information given below is not intended to give a fully comprehensive statement of content, but to indicate some general principles that should be followed in teaching this part of the Syllabus.

The Prescribed Works for 2009 are:

Kodály:	<i>Háry János</i> Suite (movements 2 <i>Viennese Musical Clock</i> , 3 <i>Song</i> , and 5 <i>Intermezzo</i>)
Beethoven:	Symphony No. 6 in F, Op. 68 [<i>Pastoral</i>] (movements 1 and 2)

General Observations

It is most important that candidates should be able to hear their Prescribed Works as often as possible, so that they become thoroughly familiar with the music first and foremost through listening. Recordings should therefore always be available to them in school. Whenever possible, however, it would be highly desirable that they should have their own copy of a recording, so that they can listen at home as well as in school. With this in mind, every effort has been made to ensure that all the Prescribed Works are available on good quality, but inexpensive CD recordings (e.g. those issued on the Naxos label). The importance of experiencing the sound of the music at first hand cannot be stressed too much.

In the examination, candidates should expect to be tested on a range of knowledge and understanding of their chosen work. Although the precise nature of questions will depend upon the individual characteristics of the work concerned, candidates should be prepared to answer questions under the following main headings:

- Structure and terminology;
- Themes and their transformations;
- Key centres and modulations;
- Identification of chords;
- Instruments;
- Transposition;
- Score markings, performance directions, instrumental effects;
- General background information about the composer and about the genre of each work.

The following notes on each composer and work include suggestions for ways of approaching each of these headings. Essential vocabulary, which candidates will be expected to know, understand and use, is highlighted by the use of ***bold italic*** print, normally at the first point where the words are used.

Zoltán Kodály (1882 – 1967)

Háry János Suite (movements 2 Viennese Musical Clock, 3 Song and 5 Intermezzo)

Kodály was one of the most significant Hungarian musicians of the 20th century – second in importance only to Bartók, whose friend and colleague he was for many years. They first met through a shared interest in collecting and studying Hungarian folk music: Kodály began to travel around the country in 1905, recording and transcribing folk songs. From that time onwards, his composing style was dominated by the nature of Hungarian folk music; he was prominent above all as a nationalist composer. Nevertheless, in 1906 he went abroad to study in Paris, where he encountered the music of Debussy. The sophistication of his technique, and the richness of his harmonic language, came about largely through this experience.

Kodály's first international success as a composer came in 1923 with the first performance of his *Psalmus Hungaricus*, a large-scale cantata for tenor, chorus and orchestra. This was followed three years later with the composition of *Háry János*, a spoken play with substantial musical interludes (it is often described as an opera, but this is not strictly accurate). Shortly afterwards, Kodály assembled a six-movement Suite from the music of the play; its first performance took place in Barcelona on 24 March 1927.

In addition to his work as a composer, Kodály was important as an educator. Using folk songs as his starting-point, he devised a system of musical education that was adopted throughout Hungary and has become known internationally as the 'Kodály Method'.

The story of *Háry János* concerns an old soldier (the Háry János – i.e. John Háry – of the title) who likes to sit in the tavern, entertaining anyone who cares to listen with tales of his adventures. In Kodály's words, 'he does not tell lies, but he imagines stories: he is a poet. What he relates may never have happened, but he has experienced it in spirit, so it is more real than reality.' In his imagination, Háry went to Vienna, where the Emperor's daughter fell in love with him. He defeated Napoleon single-handedly, but eventually left his fame behind and returned to his village in Hungary.

The Suite is scored for a very large orchestra, consisting of 3 flutes (doubling piccolos), 2 oboes, 2 clarinets in B flat (the 1st doubling clarinet in E flat, the 2nd doubling alto saxophone), 2 bassoons, 4 horns, 3 trumpets, 3 cornets, 3 trombones, bass tuba, timpani, percussion (including, in the prescribed movements, tam-tam, snare drum, triangle, tubular bells, carillon, cymbals and bass drum), celesta, piano, cimbalom and strings. Some of these instruments are unusual:

- the tam-tam is a type of large gong.
- the carillon is a kind of glockenspiel, played with a keyboard. However, orchestral percussionists sometimes substitute a conventional glockenspiel played with hammers instead.
- the celesta is a keyboard instrument with steel bars that produce the sound. It has a more mellow sound than the glockenspiel, but the tone is equally bell-like.
- the cimbalom is a kind of dulcimer – a stringed instrument that is played with wooden hammers held in the hands. Like the piano, it has more than one string per note. It can play both melodies and chords, but its sound does not sustain very well, so long notes are normally played as tremolos, with a technique similar to a drum roll. The cimbalom is especially popular in Hungary and can often be heard in cafés and restaurants in Budapest. Modern cimbaloms have a range of about 5 octaves and are fully chromatic throughout their compass.

The transposing instruments used in the three prescribed movements are as follows:

- Piccolo: these parts are written an octave lower than they sound (but candidates will not be expected to transpose any of these parts);
- Clarinets in B flat: these parts are written a tone higher than they sound (so candidates need practice in transposing small fragments *down a tone*);
- Horns in F: these parts are written a perfect 5th higher than they sound (so candidates need practice in transposing short fragments *down a perfect 5th*).
- Double bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).

It should be noted that the trumpet parts are written in C (at their sounding pitch) throughout. The parts for tubular bells, celesta, carillon and cimbalom are also written at their sounding pitch (i.e. these are not transposing instruments). Unpitched percussion instruments (e.g. drums other than timpani) are written on single-line staves, with one staff per instrument.

Throughout the score, names of instruments are given in Italian, with transpositions shown in both Italian and German systems. Care needs to be taken to avoid confusion, especially with abbreviations (e.g. the abbreviation 'Cor.' means horns, not cornets). Italian names of percussion instruments are as follows:

- *Tamburo piccolo* means snare drum (also known as side drum);
- *Triangolo* means triangle;
- *Campane* means tubular bells;
- The abbreviation 'Ptto' (short for 'Piatto') means a single [suspended] cymbal; the abbreviation 'Ptti.' (short for 'Piatti') means a pair of [clash] cymbals;
- The abbreviation 'Gr. C.' (short for 'Gran Cassa') means bass drum.

The orchestration is different in each of the three prescribed movements. *Viennese Musical Clock* is scored for woodwind (without bassoons), horns, trumpets, carillon, celesta, tubular bells, percussion and piano. *Song* is scored for flute, oboe, clarinet, horns, strings and cimbalom. *Intermezzo* is scored more conventionally, for the complete woodwind section, horns, trumpets, timpani, strings and cimbalom.

There are many directions to players throughout the score. These include the normal 'a2' or 'a3' in wind and brass parts, when all instruments of a particular group play the same music. Sometimes the exact instruments are specified by numbers (e.g. in *Viennese Musical Clock*, at b19, horns 1, 2 and 3 play, but horn 4 is silent). Trumpets and strings are sometimes muted ('*con sord.*'), and this direction is then cancelled with '*senza sord.*'. The strings are also sometimes marked '*divisi*'. At b14 of *Viennese Musical Clock*, the cymbal is marked '*sospeso*' (suspended) to tell the player which type of cymbal to use; at b62 of the same movement, the cymbal player is instructed to play '*colle bache*' (with drumsticks). In the cimbalom part, tremolos are indicated in various ways: like string tremolos (e.g. at b12 of *Song*), or with a kind of trill sign (e.g. at bb 19 – 24 of *Intermezzo*). Expression markings are broadly conventional, but include a few unusual words or phrases, including *strepitoso* (noisily), *quasi niente* (dying away almost to nothing), *sempre ben tenuto* (literally, 'still well held') – this occurs frequently in string parts of *Intermezzo*, indicating that the *tenuto* marks of the previous beats should be continued, only more so – *poco rinf.* [short for *poco rinforzando*] (indicating a more sudden increase in volume than a *crescendo*), *pesante* (heavily) and *con delicatezza* (with delicacy).

Kodály's melodic style was heavily influenced by Hungarian folk music. It is sometimes **modal**, and sometimes uses scale forms that are unusual to ears accustomed to conventional western melody. Even so, the harmonic language is basically **tonal**, but with frequent **chromaticisms**; Kodály was fond of using 7th and 9th chords, and his harmony (especially in *Song*) is often reminiscent of Debussy. IGCSE candidates will not be expected to be able to analyse the passages of complex harmony, or to be able to work out the detail of chords in passages where the orchestration is particularly heavy (unless the chords are simple enough to assimilate easily).

The following outline gives further detail of each of the prescribed movements:

***Viennese Musical Clock* Tonic key: E flat major Rondo Form**

The Introduction (4 bars long) is balanced by a Coda of 4 bars. All other sections of this movement fall into 8-bar phrases except for the 2nd Episode, the central point in the movement, which is extended to 10 bars.

Introduction (bb 1 – 4)

An **ostinato** is played by the tubular bells, with a roll on the snare drum and tam-tam strokes on the 3rd beat of each bar.

Main Theme (bb 5 – 12)

The tune is played in octaves by woodwind and horns, with the triangle playing the same rhythm. The carillon plays an ostinato made up of the first 5 notes of the tune, beginning as though it is an imitation of the tune. The piano plays a 5-note ostinato in quavers. The tam-tam continues as in the Introduction and the snare drum has a free rhythm. The harmony consists, in effect, of chord I throughout.

1st Episode (bb 13 – 20)

A new tune is played by the trumpets (13-16); the melody is given partly to the 1st trumpet and partly to the 2nd. The horns accompany, outlining chord I-V-I, in B flat major (the Dominant) in 13-14, then G major in 15-16. The tune is **doubled** by a piccolo in 14 and 16. At 17 the continuation of the tune is played by the 1st oboe above E flat major harmony in the trumpets; in the following bar the 1st clarinet repeats the oboe tune, but the harmony changes to D flat major. In 19 the tune begins for a third time, played by flutes, piccolo,

oboes and clarinets above a C major chord in trumpets and horns. The last 4 notes are used in 20 to form a link.

Main Theme (bb 21 – 28)

The tune is played by the 1st oboe and celeste, while the clarinets play an ostinato based on chord I and V in E flat major. The tubular bells and piano resume the same ostinatos as in 5-12, and the 2nd horn sustains a Tonic pedal. At 25 the tune is doubled by piccolo, the celeste plays an ostinato (before going back to the tune at 27³), the clarinets move down to suggest C minor harmony (in which they are joined by the flutes) and the horn pedal goes down to C. At 27 the harmony moves down again to A flat major, with 7ths and 9ths added in the flute parts; the horn pedal goes down again to A flat.

2nd Episode (bb 29 – 38)

Another new tune is played by the 1st horn, in F major (but the 2nd clarinet sustains a low E flat pedal for the first 3½ bars). At 32³ the tune ends on a D and the chord changes to D major. At 33 the continuation of the tune is played by flutes, oboes and clarinets in G minor, with horns and 3rd trumpet outlining the harmony. The phrase is extended by 2 bars and at 38 there is a **Perfect cadence** in G minor and a rising scale in the 1st flute as a link.

Main Theme (bb 39 – 46)

All the melodic, ostinato and accompanying elements in this have been heard before, with the exception of the little **counter-melody** played by the 1st trumpet, muted, in 43-46.

3rd Episode (bb 47 – 54)

The tune is played by oboes in 3rds, with a characteristic false relation (E flat and E natural). The basic harmony of 39-40 is B flat minor. In the following two bars the pitch goes down a tone (A flat minor) and the false relation is between D flat and D natural. In 43-44 the flutes have the melody, accompanied alternately by clarinets and horns. Although the notes of the chords are relatively easy to work out, the harmony is very rich here and candidates will not be expected to describe the chords in these bars. A 2-bar link is provided by the octave scale passage in the oboe and clarinet parts (the scale is the Aeolian Mode).

Main Theme (55 – 62)

The first 4 bars are in E flat major. The music is more fully orchestrated and the ostinatos in the celeste and piano parts are in semiquavers, but the other elements are as before. At 59 the music goes suddenly into C major and is marked *fortissimo*. The piano changes to playing chords. The chord on the last beat of 62 forms a link back to the Tonic key.

Coda (bb 63 – 66)

This is based on the last bar of the Main Theme melody, with rising scales at the end of each bar (glissandos in the piano) and a new triplet ostinato in the celeste and trumpet parts.

Song **Variation Form** **Tonal Centre: D**

This was originally a love duet for mezzo-soprano and baritone. The instrumentation of the principal theme in successive Variations reflects those origins. There are two distinct thematic elements in this movement, the Principal Theme and a kind of Cadenza, both of which are varied each time they reappear.

Principal Theme (bb 1 – 11)

This is played by a solo viola, without accompaniment. The rhythm, in particular the quaver - dotted crotchet pattern, is a common feature of Hungarian folk music. The first 6 bars are modal (using the Dorian Mode). Bars 7-10 suggest D major, but b11 returns to the modal character of the opening.

1st Cadenza (bb 12 – 15)

This features the clarinet and cimbalom above a muted string accompaniment (violins and tremolando violas), with a Tonic pedal in the horns. The clarinet melody is in the Dorian Mode but the accompanying chords go from D major (12) to B flat 7th (13) and G major 7th (14), ending with an unresolved 4th in 15 (the notes in the string parts are D, G and A).

1st Variation of Principal Theme (bb 16 – 28)

The theme is played by the oboe and is unchanged. There is a counter-melody in the violas and the violins and cellos accompany with **harmonics**. The harmony in 23-28 becomes increasingly chromatic.

2nd Cadenza (bb 29 – 34)

This involves the flute in addition to clarinet and cimbalom. The cimbalom part is more prominent and more melodic than in the 1st Cadenza. It makes extensive use of a melodic shape first heard in 15. The accompaniment is played by strings and horn.

2nd Variation of Principal Theme (bb 35 – 47)

The tempo is a little faster. There is a 1-bar introduction, establishing a distinctive accompanying figuration in the strings and cimbalom. The theme is played by the horn. At 42 a counter-melody appears in the violas and the flute plays an additional accompanying figure. At 46 the flute scales and the tremolandos in the violin and viola parts create a texture that dovetails into the following Cadenza.

3rd Cadenza (bb 47 – 51)

The entry of the cimbalom in 47 marks the beginning of this cadenza, overlapping with the last note of the melody from the 2nd Variation.

3rd Variation of Principal Theme (bb 52 – 63)

This combines elements of the Principal Theme and the earlier Cadenzas. In 52-56 the theme is played by oboe and a solo cello in octaves; in 52-53 the violins and violas shadow the theme heterophonically. In 57, over a pause in the oboe and string parts, the cimbalom plays a bar of cadenza. The theme continues in the oboe and cello parts in 58-63, accompanied by string tremolandos and sustained notes in horns and clarinet. Meanwhile the cimbalom plays cadenza-like interjections, and the flute has a part derived from what it played in 42-45. In 63 there is another overlap of the Cadenza with the last note of the theme.

4th Cadenza (64 – 71)

The cimbalom is again prominent. The flute plays the melodic shape from 15. Note the way in which the glissando in 66 is notated, demonstrating Kodály's detailed understanding of the instrument (but candidates will not be expected to be able to explain this notation in detail). The clarinet takes up the melodic shape from 15. In the last 4 bars the clarinet's note values gradually lengthen, provide a kind of written-out *rallentando*. The music dies away to a final D major chord, played *pianissimo* by cellos and violas.

Intermezzo Ternary Form Tonic Key: D minor

The general style of this movement is derived from a Hungarian dance called **Verbunkos**, which was also the basis of some of Liszt's *Hungarian Rhapsodies*.

Principal Section (bb 1 – 40)

Part 1 (1-16)

The main theme is introduced by an arresting rising figure of 3 demi-semiquavers followed by a pause. The theme itself is full of characteristic Hungarian rhythms and the tune is played by clarinets and strings, with an accompaniment provided by bassoons, horns and double basses. There is a prominent counter-melody in semiquavers played by the cimbalom. At the end of the 1st phrase (4) there is a cadence in A (the Dominant) before the second phrase of the tune, which is an octave higher in pitch and has a fuller orchestration. This time it ends with a Perfect cadence in the Dominant (8). Bars 9-16 are a repeat of 1-8.

Part 2 (17-40)

This begins with a sudden move to F major, and a marking of *poco pesante* (rather heavily), which is often treated as indicating a substantial *ritenuto* in this bar. Note the use of a Dominant 9th chord in the 2nd half of the bar. The melody then descends, reaching a Perfect cadence in F major (the Relative Major) at 20. The next phrase also descends (in two 2-bar segments), leading through the Dominant (A) to a return to D minor at the start of the 3rd phrase (25). This 3rd phrase ends at 28. There is a Perfect cadence in D minor (the Tonic), followed by a kind of Plagal extension (beats 2 & 3 of 28). Bars 29-40 are a repeat of 17-28, but the orchestration is much fuller and the melody is doubled at an octave higher.

Middle Section (bb 41 – 72)

Part 1 (41-56)

The key changes to D major. A new theme is played by a solo horn: it has several acciaccaturas (grace notes), and the descending quaver triplets in the 2nd half of 43 become increasingly important subsequently. The string accompaniment is rather like a piano left hand part. There is an Imperfect cadence at 44 and the flutes echo the descending quaver triplets. The theme is then repeated by 2 horns playing in 3rds, this time leading to a Perfect cadence. The 1st oboe decorates the resolution of this cadence. Bars 49-56 are a repeat of 41-48, but with a fuller orchestration.

Part 2 (57-72)

The melody becomes more impassioned and the music moves to E minor at 58 on its way to an Imperfect cadence in D at 60. Note the use of chromatic notes in the melody at 59 (sharpened 4th [G sharp] and flattened 3rd [F natural] in D major) – another feature derived from Hungarian folk music. A solo clarinet continues the melody more delicately (61-64), with mordents decorating the descending quavers. This phrase ends with a Perfect cadence in the Tonic (note the quaver triplets in the clarinet part). Bars 65-72 are a repeat of 57-64, with the melody played in 3rds for the first 2 bars. In 69-72 a solo flute plays instead of the earlier clarinet, and the rising arpeggio in 71 is faster and spans a wider range than its original form in 63.

Principal Section (bb 73 – 114)

This is an exact repeat. Three abrupt chords then make a brief Coda, forming a final Perfect cadence.

Ludwig van Beethoven (1770 – 1827)Symphony No. 6 in F Major, Op. 68 [*Pastoral*] (movements 1 and 2)

Beethoven was one of the most significant composers of the late 18th and early 19th centuries, his reputation resting on nine Symphonies, five Piano Concertos, one Violin Concerto, thirty-two Piano Sonatas, seventeen String Quartets, two Masses and several other orchestral, chamber and vocal works. In style and outlook his music stands at the very end of the **Classical Period**, though many commentators used to classify it as representing the first expression of **Romanticism** in music.

Beethoven's Symphonies were composed over a relatively long period of time, from 1799, when he began Symphony No. 1, to 1823, when he completed Symphony No. 9. He worked slowly and methodically, and the progress of each work can be observed through the many sketchbooks he used to work out his ideas as they developed. He transformed the entire nature of the Symphony, expanding its forms (especially **Sonata Form**), increasing its length and giving it a greater significance than it had previously held. In this context, the fact that he wrote far fewer Symphonies than either Haydn or Mozart is indicative of a different approach. For composers who wrote Symphonies later in the 19th century, Beethoven's influence meant that they came to see this genre as the vehicle for expressing their most important ideas.

While most of Beethoven's Symphonies are examples of what is often called **absolute music**, some of them refer to concepts and ideas that come from sources outside the world of music itself. Symphony No. 3 [*Eroica*], for example, grew out of Beethoven's political idealism and was originally to have been dedicated to Napoleon Bonaparte (the dedication was famously removed in a fit of anger when Napoleon crowned himself Emperor in 1804). By the time of Symphony No. 9, Beethoven's desire to make his philosophical intentions absolutely clear led him to include a choral finale, a setting of Schiller's *Ode to Joy* (with its references to the 'brotherhood of man'). Symphony No. 6 is also based on extra-musical ideas concerning the power and beauty of Nature – a theme that was to become an especially important aspect of Romanticism, but which was already well known in 18th-century Austria. Beethoven would have been familiar with the two Oratorios of his former teacher, Haydn (*The Creation* and *The Seasons*), and these works belong to a pastoral tradition in European art that goes back several hundred years. Beethoven loved the countryside and spent his summers in various villages around Vienna: his letters are full of references to his delight in long walks through the fields and woods. He often took paper and a pencil with him, so that he could jot down any musical ideas that occurred to him during his walks.

Although the earliest sketches for the *Pastoral Symphony* date from 1803, most of the work on the Symphony was done between March and December 1808. By this time, the progressive deafness which had been troubling Beethoven since at least 1801 had become a permanent handicap, preventing him from earning a satisfactory living as a performer. He came to depend on payments from wealthy patrons (to whom many of his works were dedicated), on receipts from public performances of his works (though these were very unreliable) and on selling them to publishers. The *Pastoral Symphony* was dedicated to two of his most important supporters, Prince Joseph Lobkowitz and Count Andrey Razumovsky. It was first performed at a concert held in the *Theater an der Wien* in Vienna on 22 December 1808 (the programme also included first performances of the Fifth Symphony and the Choral Fantasia, Op. 80). The orchestral parts were published by the Leipzig firm of Breitkopf und Härtel in May 1809; the score was not issued until 1825.

The *Pastoral Symphony* is an example of **programme music** – music that tells a story or describes a scene. The term was first used by Liszt, but it has since been found extremely useful as a way of categorising music written much earlier, including such works as Vivaldi's *Four Seasons*. It is normally expected that a piece of programme music will have some kind of verbal annotation attached to it, to explain the story that it portrays or to define what is being described. In the case of the *Pastoral Symphony*, the verbal annotations took the form of descriptive titles for each movement, which Beethoven intended to be printed not only in the score but also in the programme of a performance, so that they could be understood by performers and listeners alike. He was anxious, however, that the descriptive elements in the work were not to be over-emphasised: his original subtitle was *Mehr Ausdruck der Empfindung als Malerei* ('More the expression of feeling than painting'). This implies that the purely musical, symphonic aspects of the *Pastoral Symphony* are at least as significant as the descriptive, if not more so. This is not musical story-telling, but a symphony whose emotional world is defined as a response to the feelings suggested by the titles of its movements. Nevertheless, several commentators have suggested that it portrays a single day in the country, from morning to evening: seen in this way, the connection with other pastoral works is only strengthened – one characteristic many of them share is their sense of time, whether it be the progression of the seasons (Vivaldi's *Four Seasons* or Haydn's *The Seasons*), or of a week (Haydn's *The Creation*).

Beethoven's titles for the five movements of the *Pastoral Symphony* evolved quite slowly. After experimenting with various different versions, he finally chose the following:

- I *Erwachen heitere Empfindungen bei der Ankunft auf dem Lande* [Awakening of happy feelings on arrival in the countryside]
- II *Szene am Bach* [Scene by the brook]
- III *Lustiges Zusammensein der Landleute* [Merry gathering of country people – sometimes known as ‘The peasants’ merrymaking’]
- IV *Gewitter, Sturm* [Thunder, Storm]
- V *Hirtengesang. Frohe, dankbare Gefühle nach dem Sturm* [Shepherds’ Song. Joyful, grateful feelings after the storm]

Beethoven’s title for the first movement was altered when the work was reprinted as part of the Complete Edition published by Breitkopf und Härtel in 1862. Most later editions, including the Eulenburg and Phiharmonia miniature scores, have followed this incorrect version.

The 3rd, 4th and 5th movements are written in such a way that they lead into each other with no breaks between the movements.

The Pastoral Symphony is scored for a typical classical orchestra, with two each of Flutes, Oboes, Clarinets and Bassoons (i.e. **double wind**), two Horns, two Trumpets, two Trombones, Timpani and Strings. The Trumpets are used only in the 3rd, 4th and 5th movements, the Trombones only in the 4th and 5th and the Timpani only in the 4th.

The transposing instruments used in the first two movements are as follows:

- 2 Clarinets in B flat: these parts are written a tone higher than they sound (so candidates need practice in transposing short fragments of this part *down a tone*);
- 2 Horns in F (1st, 3rd, 4th, 5th movements): these parts are written a perfect 5th higher than they sound (so candidates need practice in transposing short fragments of these parts *down a perfect 5th*);
- 2 Horns in B flat [i.e. B flat *basso*] (2nd movement): these parts are written a major 9th (an octave + a tone) higher than they sound (so candidates need practice in transposing short fragments of these parts *down a major 9th*);
- Double Bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).

It should be noted that several editions of the score (e.g. Eulenburg) show the clarinet transposition as ‘*Clarinetti in B*’, using the German name for B flat. Similarly, the horns in the 2nd movement are often shown as ‘*Corni in B*’. Care needs to be taken to ensure that candidates understand this so that they are not confused. Most scores will list the instruments using their Italian names, so candidates need to be taught to avoid obvious confusions (e.g. ‘*corni*’ are horns, not cornets!)

Candidates need to understand the main abbreviations found in the score, which relate to some of the conventions used in notating an orchestral score. These include:

- The abbreviation **zu 2** in the woodwind parts, meaning that both instruments written on a single staff play the same notes;
- The abbreviation **1.** in the woodwind parts, meaning that only the 1st player should play the phrase that has this marking (sometimes this principle applies to players other than the 1st, as at b281 of the first movement, where only the 2nd Horn plays);
- The abbreviation **pizz.** (short for ‘*pizzicato*’) in the string parts, meaning that the strings should be plucked with the finger until this marking is cancelled by the term *arco*, meaning that the players should resume using the bow;
- The abbreviation **con Sord.** (short for ‘*con Sordino*’) in the solo Cello parts in the 2nd movement, meaning that these instruments should be played with a mute. In fact Beethoven’s autograph score and the set of parts used for the first performance show that the violins should also be muted, a detail that is sometimes observed in modern performances and recordings.

Beethoven’s music is predominantly **diatonic** in character, though he makes frequent use of **chromatic** notes in his melodies, often using them as **passing-notes**. In the first movement there are several **pedal points**, recalling the characteristic **drone** played by many folk instruments. There are several **ostinato** patterns (quite unusual in Beethoven’s music), which also recall a typical image of the traditional music of the countryside. The thematic material relies heavily on short, fragmentary melodies which involve a great deal

of repetition; the underlying harmony is simpler than in any other Symphony by Beethoven, with few minor chords and hardly any chromatic harmonies. The **harmonic rhythm** (i.e. the pace of harmonic change) tends to be slow, with single chords lasting often for several bars. Contrast is made when the harmonic rhythm changes, and by the use of lengthy **crescendos** and **diminuendos**. Above the slow-moving harmony, the melodies are often lively and agile, with frequent **quaver** and **semiquaver** movement. The **interval** of a **3rd** (often **major**, but sometimes **minor**) is an important feature of both the melodic writing and the harmonic organisation (a typically Beethovenian characteristic), but the **Tonic**, **Dominant** and **Sub-Dominant** chords and keys are used extensively, underlining Beethoven's emphasis on some of the most essential components of **tonal** music. Several passages in the Symphony suggest that Beethoven may have been trying to encapsulate some of the features of folk music in this music, but without adopting any of its actual forms or instruments. The first two movements both use the full structure of **Sonata Form**. Although the main principles of this form were not firmly established until c.1830, Beethoven's use of it fits the pattern very closely. Candidates need to know that the main outlines of Sonata Form are as follows:

- **EXPOSITION** (which introduces the main themes in a particular order)

First Subject in the Tonic key;

Transition (also called the *Bridge Passage*), which modulates to the Dominant key if the main key of the symphony is major (or to the Relative Major if the main key is minor);

Second Subject in the Dominant (or Relative Major) key;

Codetta (which finishes this section in the key of the Second Subject)

The Exposition is marked to be repeated – although the repeat is often missed out in modern performances. However, this changes the proportions of the structure very significantly.

DEVELOPMENT (during which themes may be extended, fragmented or combined, and the music modulates frequently and extensively. Classical composers used the Development to explore the latent possibilities of their themes)

RECAPITULATION (returning to the music of the Exposition, but with significant modifications)

First Subject in the Tonic key;

Transition adjusted so that it does not modulate except in passing;

Second Subject in the Tonic key.

CODA (which finishes the whole movement in the Tonic key). The Coda often uses similar music to the Codetta, but it is normally longer.

In the first two movements of the *Pastoral Symphony*, the structural principles of this form are very clear. However, the Developments in both movements are significantly different from those in his other Symphonies, with much less emphasis on combination and fragmentation of themes, and with much more use of repetition. This is one of the most telling ways in which the content of the Symphony was determined by the emotional effect of its descriptive elements, creating a feeling of peaceful contentment with none of the turbulence and aggression that can be found in many of Beethoven's other works.

First movement: Allegro ma non troppo

Tonic key F major

Awakening of happy feelings on arrival in the countryside

EXPOSITION (bb 1-138)

First subject (bb 1-53¹)

The movement, unusually, begins quietly. Bare 5th between Violas & Cellos, First Subject melody in 1st Violin, joined in 3 by 2nd Violin, playing in **3rds** with the 1sts. NB the first 4 notes (**fragment x**) and the second bar (**fragment y**) which become prominent features later in the movement. The first chord change comes at 4, moving from Tonic to Dominant; there is a **pause** at 4, emphasising the Dominant chord and making the first 4 bars seem like an introduction to the movement. After this the 2nd Violin repeat **fragment x** while the 1st Violin add a phrase derived from **fragment y**. The harmonic rhythm speeds up in 9-11, with a crescendo leading to a **forte** at 11, emphasising the first appearance of the Sub-Dominant chord. NB bars 9-10 (**fragment z**), with **3rds** between bass and treble. NB also that the rhythm of these bars is derived from the Viola rhythm in 5-6 and 7-8. This passage is repeated (13-15), this time with a sudden **piano** when the Sub-Dominant chord occurs. In 16 – 25¹ the music settles onto the Dominant chord, with *Dominant Pedal, crescendo*

followed by *diminuendo*, and a rising *ostinato* figure in the 1st Violins, derived again from *fragment y*. At 25 this *ostinato* rises sequentially, forming a link to the return of First Subject on solo Flute, with bare 5th played on Horns and Cello semiquavers (notated in abbreviated form). This is followed at 33 by the addition of other wind and string instruments in a *crescendo* leading to the first **Tutti** of the movement, a *forte* restatement of First Subject over Tonic and Dominant harmonies.

Transition (bb 53-66)

This is very short and makes the move to the Dominant key in an astonishingly economical way. Clarinets and Bassoons introduce a triplet rhythm in 53 (triplet rhythms become extremely significant later on in the movement). 1st Violins play a rising version of *fragment x*. In 57 the harmony is D minor – the only minor chord to appear in the Exposition. This moves, via a **2nd Inversion** of F major at 61, to the **Dominant 7th** of C major at 63. Chromatic F sharps in 1st Violins in 64-66 make a brief, tentative suggestion of the Dominant of the Dominant (i.e. G major), allowing the return of the Dominant 7th at 67 to sound as if the music is settling back into its new key centre of C major.

Second Subject (bb 67-115¹)

This is characterised by sustained *legato* playing. The first thematic ingredient is a broken chord figuration, predominantly descending, in the 1st violins (67-70), passed to the 2nd Violins (71-74) and Cellos (75-78); Cellos and Basses repeat it at 79, Clarinet and Bassoon from 83. The Cello part in 67-74 becomes the 1st Violin part in 75-82, the 1st Flute part in 79-86 and the Cello/Bass part again in 83-92. However simple the thematic ideas may be, the resulting imitative texture is highly sophisticated. From 83 the upper strings play quaver triplets, then semiquavers from 87, creating a sense of speeding up towards 93, where a second thematic idea is introduced, *forte*, a rising and falling motif in 3rds (derived from *fragment z*) with a rhythm derived from *fragment y*. NB the emphasis on the Sub-Dominant chord at the end of this motif (96). This is followed by an answering motif, descending, also in 3rds, marked *p dolce*, as if attempting to re-establish the gentle mood. These two motifs are repeated in 100-106, followed by a *crescendo* and a gradual increase in the harmonic rhythm, based on the answering motif. At 111 the rhythm goes into triplets, suggesting 6/8 time for a few bars, with a more agitated version of the answering motif, reaching a **Perfect Cadence** in C at 114-115.

Codetta (bb 115-138)

The Codetta is built entirely over a chord of C major, with a Pedal C that lasts for no less than 21 bars. The Violins play a rustic tune 4 bars long, with rhythm derived from *fragment y*: this imitates folk music with its prominent sharpened 4th. From 123 this reduces to an *ostinato* based on the last bar of the tune, with a *diminuendo*. The *ostinato* passes to the 2nd Violins at 127, where the wind instruments drop out, then (slightly altered) to the Cellos at 131. At 135 the 1st Violins return to *fragment x*, linking back to the opening (for the repeat) or forward to the start of the Development.

DEVELOPMENT (bb 139-279¹)

This is entirely based on material from the First Subject and Transition. 139-142 use the first 2 bars of the First Subject, over the Dominant 7th chord of F major. A rising sequence based on *fragment x* introduces an E flat, turning the F major harmony into the Dominant 7th of B flat major (the Sub-Dominant), and the first two bars of the First Subject are repeated over this harmony. At 151-152 there is a Perfect Cadence in B flat major. What follows is most unusual in a Symphony by Beethoven or any other late Classical composer. A descending *ostinato* in the 1st Violins, briefly passed to 2nd Violins and Flute at 155, is derived rhythmically from *fragment y*. This is accompanied by sustained harmony in the Clarinet and Bassoon parts, a Pedal Point in the Double Bass part and a triplet figuration in the remaining string parts, and a long *crescendo* begins. The harmony does not change for 12 bars. Then at 163, with no preparation, the chord changes to D major, moving up a major 3rd – with the effect of brightening the entire atmosphere of the music. The same texture continues over this new harmony for a further 12 bars, and the *crescendo* also continues. In the climax at 175 the Violin *ostinato* passes to the Cello/Bass parts and the D major chord is played in a dotted rhythm (wind) and as semiquavers with abbreviated notation (upper strings). The *ostinato* is then isolated (from 179) and after a short *diminuendo* only its last 2 notes remain, played by 1st Bassoon and 1st Violins. At 191 the First Subject reappears and the music moves into G major. Then at 197 another long *crescendo* begins, the *ostinato*/triplet texture returns over a chord of G major which again is held for 12 bars. At 209 the harmony changes, moving down a minor 3rd this time, onto a chord of E major – but the brightening effect is just as strong. The E major chord is again held for 12 bars, and the *crescendo* again continues. The climax at 221 and the move away from it are treated exactly as before (cf 175 etc), except that the harmony is now still E major. The First Subject returns as expected at 237 and the music moves into A major.

At 243, however, Beethoven does not repeat this process a third time, but instead begins a long preparation for the Recapitulation, with *fragment z* as its basis. From A major at 243 the music passes through D major (252) and G minor (257); this is the only time in the movement that a minor key occurs, and its appearance is emphasised by the marking of *sfp* to highlight the Dominant and Tonic chords of G minor (255, 257, 259). In Beethoven's music, *sforzando* markings are usually very common, often throwing the rhythmic emphasis onto an off-beat. Here, by contrast, they are used very sparingly, and always on the main beat of the bar: the effect is a subtle underlining of the harmonic direction of the music. At 261 the B flat is changed to B natural (*sfp* again here), thus establishing C major at 263. *Fragment z* is then extended in a *tutti*, played *fortissimo*, with further *sf* markings emphasising the main beats of the 2-bar phrases. The melodic B flats (277, 279) take the key back into the Tonic (F major), and the music comes to rest on the Sub-Dominant chord at 275. A rising motif, which grows out of the tutti, is played over this chord by 2nd Violins, Violas and Cellos, with a *diminuendo*, forming a brief link into the Recapitulation, which begins where a **Plagal Cadence** resolves onto F major at 279. The 1st Violins sustain a high D above this, moving down to a C at the cadence point.

RECAPITULATION (bb 279-417)

First Subject (bb 279-328¹)

The Recapitulation begins almost imperceptibly, with the First Subject stated by 2nd Violins and Violas. A tiny decorative detail in the 1st Violins leads to a trill on G and a descending broken chord figuration that takes the place of the pause at the beginning of the movement. At 289 the 2nd Violins conflate the two original violin parts while the 1st Violins play a triplet figuration (thus combining the First Subject with a feature derived from the Transition). Clarinets and Bassoons take over the original string parts at 291, *fragment z* returning to the strings at 297. The rising *ostinato* derived from *fragment y* is now played by the 2nd Violins (300). Throughout this, the 1st Violins continue their triplet figuration, taking over the *ostinato* at 304, when the triplets move into the Viola part. The *ostinato* rises sequentially as in the Exposition, but does not lead to a return of the First Subject on solo Flute; instead, the *crescendo* occurs as the *ostinato* rises, leading straight into the *tutti* statement of the First Subject. 312-327 are the same as 37-52.

Transition (bb 328 – 345)

The triplet rhythm is more fully orchestrated than it was in the Exposition, with Horns and Violas added to the original Clarinets and Bassoons, and the spacing of the chords is also changed. The harmony remains as it was until 339; at 340 a new chord is inserted (the Dominant 7th of F major, in its 3rd Inversion with the B flat in the bass), preventing the music from moving into the Dominant key. The next few bars are rewritten and extended (341-345 are equivalent to 64-66), again to ensure that the Tonic key is preserved.

Second Subject (bb 346-394¹)

Apart from the key, which is now F major (the Tonic), this follows the Exposition exactly. There are various changes in orchestration, which need to be noted, but the music is to all intents and purposes identical to 67-115¹ in the Exposition.

CODA (bb 394-512)

At 119 bars, this is very long – almost as long as the whole Exposition and occupying almost a quarter of the total length of the movement. It begins exactly as the Codetta (but again with changes in orchestration) for the first 24 bars (up to and including 417), and 418-422 are equivalent to the first 5 bars of the Development (cf 139-143), but with an added reference to *fragment x* in the 1st Violin part. This takes the music into the Sub-Dominant (B flat major) again. At 422 the First Subject is re-stated, *forte* and *staccato*, but harmonised with as many as 4 chords to the bar – a very sudden increase in harmonic rhythm (this is the fastest harmonic rhythm in the whole movement). The last two bars of the First Subject are repeated in the wind section (426-427) over Tonic and Dominant chords (still in B flat major); then the rustic tune from the Codetta reappears in the Clarinet and Bassoon parts, over a B flat Pedal, the prominent triplet rhythm again suggesting 6/8 time. A 4-bar extension (436-439) takes the music back into F major at 440. The rustic tune is repeated, *tutti*, and the 4-bar extension is then further extended in a typically Classical cadential progression using chords I – VI – Ic –V – I (448-459), with *sf* markings on every 1st beat in the wind parts and a *fortissimo* climax at 458 on chord Ic. Then the excitement that has been generated subsides, first by dropping out the wind instruments and by the use of a descending sequence in the upper strings over a Dominant Pedal, then by a *diminuendo* (460-467). The effect of 6/8 time is preserved throughout the whole of this passage. At 468 the string parts bring back the descending *ostinato* first heard at 151 in the Development, interrupted by a forthright Imperfect Cadence progression, *tutti* (471); this is repeated in 472-475. A duet for Clarinet and Bassoon follows, the Bassoon part outlining Tonic and Dominant harmonies while the Clarinet melody has a rhythm derived from

fragment y. At 479-480¹ the duet is interrupted by an emphatic Perfect Cadence progression, *tutti*, before it resumes, but now the clarinet part is rewritten in triplets (480-482). Three further Perfect Cadences follow, with a *diminuendo*, while the Clarinet triplets continue (483-488). The Tonic chord is extended for a total of 4 bars (488-491), still with the Clarinet triplets going on. At 492 the 1st Violins return to the First Subject, which then passes to the 1st Flute at 498. The rising scale at the end of the 1st Violin theme (497) also ends the Flute melody (501) and is then repeated by Oboe and Bassoon (503-504) and again by all wind and string instruments (505-506) before the final Perfect Cadence of the movement (507-508). The Tonic chord is repeated three times *forte*, and then twice *piano* at the very end, returning in these last two bars to the predominant dynamic level of the movement.

Second Movement : Andante molto moto

Tonic key B flat major

Scene by the brook

The tempo indication given in several scores, including the Eulenburg and Philharmonia miniature scores, is *Allegro molto mosso*. This incorrect indication originated with the Complete Edition published by Breitkopf und Härtel in 1862; Beethoven's tempo indication was *Allegro molto moto*.

The compound metre (12/8) of this movement has a precedent in the triplet rhythms of the first movement, in particular the extended passage in the Coda (bb 428-467). By the use of subtle techniques of this kind Beethoven is able to make each movement appear to be a logical part of an organic whole, without compromising the individual character of the individual movements.

An important feature of the orchestration of this movement is the use of two solo muted Cellos throughout, sometimes playing *divisi* but often in unison, on their own part, separate from the rest of the Cellos, which play with the Double Basses. This gives the movement much of its richness of sonority. In the orchestral parts used for the first performance, as noted above, the Violin parts are also marked to be muted.

EXPOSITION (bb 1-58¹)

First Subject (bb 1-18³)

There is a long melody (1-7¹), played at the outset by the 1st Violins. It is accompanied by flowing quavers in the 2nd Violin, Viola and solo Cello parts, and sustained Horn notes in octaves; 2nd Violins and Violas play in 3rds, as do the 2 solo Cellos (the texture of 3rds continues a significant feature from the first movement, and 3rds remain an important part of the substance of the music throughout this 2nd movement). The Cello/Bass part, *pizzicato*, underpins the harmony – chords I – I – V – V⁽⁷⁾ – Ib – II⁷b – Ic – V – I. The melody at first appears rather fragmented. The 4 semiquavers at the end of 1, 2 and 3 (*fragment a*) become important later. There are prominent *appoggiaturas* at the beginning of 2, 3 & 4. When the melody becomes more continuous at 5, the accompaniment changes to equally flowing semiquavers. At 7, the semiquaver accompaniment continues, the melody is taken over by 1st Clarinet and 1st Bassoon, while the 1st Violins decorate with high trills and the Horns play a gently *syncopated* figure (7-13¹). The melody is then extended to form a *cadential theme* in the 1st Violin part (13 – 18³), with added counterpoints and/or doublings in the Clarinet, Bassoon, solo Cello and Flute parts, over a Tonic Pedal.

Transition (bb 18⁴ – 29)

The motif of repeated semiquavers in the 2nd Violin, Viola and solo Cello parts is remarkably similar in effect to the triplets at the beginning of the Transition in the first movement. After a further 2 bars the First Subject melody seems to begin again, with the flowing semiquaver and *pizzicato* bass accompaniment and the syncopated figure in the Horns which is passed to the Bassoons 2 bars later and then taken up by more wind instruments (21-26). Meanwhile the 1st Violin melody develops, following the harmony, which introduces an E natural in 23 (making the Dominant 7th chord of F major) and a B natural in 26 (making the Dominant 7th chord of C major). When the music resolves onto a C major chord at 27, the B flat is restored in the 1st Violin melody to establish the Dominant key (F major) as a new tonal centre. 27 and 28 are based on chords V⁷ and Ic in F, then 29 is entirely built on chord V⁷ to make a Perfect Cadence in F at the start of the Second Subject.

Second Subject (bb 30-46)

This is introduced by the 1st Flute, with the semiquaver accompaniment (now *staccato*) in the 1st Violins, supported by chords played by wind and *pizzicato* lower strings. A further

bar of Dominant, then Dominant 7th harmony (31) leads to a repeat of the Second Subject in the 1st Bassoon part, which then continues it to form another long melody. The 1st Violin semiquavers continue and harmonic support is given at first by wind and pizzicato strings (32). At 33 the texture changes and the 1st violins decorate with further trills which underline the close relationship between the First and Second Subjects. The unexpected A major chord on 33¹ recalls the similar brightening of the atmosphere at 163 and 209 in the first movement, and is achieved here by the same means (a harmonic change to a chord a 3rd away from the preceding C major chord). This is so beautiful that it is repeated in the following bar, this time with the Bassoon melody doubled by Violas and solo Cellos. From the 2nd half of 35 to the 3rd beat of 37 the 1st Violin trills occur on every beat and there is a *crescendo* leading to a *tutti* from 37³ to 39¹; then the flowing accompaniment ceases and is replaced by a bar of duplet quavers (39), drawing deliberate attention to the cadential 6/4 chord that occurs here. The interruption of the continuous forward movement of the music is even more pronounced in 40, which almost stands still – only the trill in the 1st violins continues throughout this bar. Beethoven's intention seems to be to make the listener expect a **full close** in F major at this point, but he does not provide it; instead he returns to a variation of the Bassoon melody from 33, played now by 1st Flute and 1st Violins, with a decoration in semiquavers (derived from *fragment a*) in the Viola and 2nd Violin parts and continuous *pizzicato* quavers in the solo Cellos. A *crescendo* in 43 leads to another *tutti* (equivalent to 38 but differently orchestrated) over the same cadential 6/4 chord (44 into 45), and the semiquaver accompaniment is restored at the beginning of the *tutti*. The cadence is again delayed, not this time by duplet quavers but by an arpeggio figure of *staccato* quavers in the 1st Violin and Bassoon parts, joined in the following bar by a Flute. In 47 (which is equivalent to 40) the 1st Violin trills reappear, but in this bar the cadential theme from the end of the First Subject is brought back in the Viola and solo Cello parts, leading to a Perfect Cadence in F at 50¹.

Codetta (bb 50-54¹)

50 returns to the music of the beginning of the movement, but the original quaver accompaniment is now in semiquavers; the emphasis on 3rds is nevertheless maintained. *Fragment a* is expanded to span a wider pitch range, but the appoggiaturas are retained. The turns in the 1st Violin part at 52 and 53 suggest the decorative trills that have occurred at various points, rewritten to be suitable for the end of a main section of the movement.

DEVELOPMENT (bb 54-91¹)

54-56 use the *staccato* 1st Violin figuration and the *pizzicato* bass from the start of the Second Subject, over chords I – V⁷ – I in F major. Then in 57 the harmony changes by a 3rd, from F major to D major (yet another instance of this effect), leading into G major at 58. Here the First Subject reappears on a solo Oboe, with the flowing semiquaver accompaniment and the syncopated horn figure again (cf 7) and a descending broken chord figure in the 1st Violins. An important new feature is also added – a rising arpeggio in *staccato* semiquavers in the Flute part. This grows into a decoration of the melody at 62 and is taken up by the Oboe in 63. 64 uses a sequence based on secondary Dominant chords (Ib in G – V⁷ of D – V⁷ of G – I in G) with the Flute and Oboe imitating each other in semiquavers. 65 prepares for a Perfect Cadence in G, and then 66 (which is equivalent to 47 at the start of the Codetta) brings back the cadential theme as before, but this time in G major.

In 68 the music makes a sudden turn towards G minor (an unexpectedly turbulent *forte* occurs here), before leading onto the Dominant 7th of E flat major during the *diminuendo* in the second half of the bar – another shift down a 3rd in the harmony, but without any of the brightening of the atmosphere that has come about previously. The next part of the Development uses the same material as in 58-68, but substantially rewritten. The First Subject melody is now played by a solo Clarinet, with the rising arpeggios in the Viola part and the descending broken chord figure in the Bassoons; the semiquaver accompaniment and the syncopated Horns are much as before. The 1st Violins have a rising figure, clearly related to the Bassoon parts and answering them bar by bar (69-73). The Clarinet introduces semiquavers into its melody at 74; 75 is equivalent to 64 with the same secondary Dominant chords transposed to fit the E flat major key centre; and 76 is equivalent to 65, preparing again for a Perfect Cadence. In 77 the cadential theme is brought back yet again, and in 78 another rapid **modulation** occurs.

This time the shift of the harmony is up a 3rd to G flat major (which itself lies a 3rd below the Tonic key of this movement). The First Subject melody returns again, now restored to the 1st Violins, while the Clarinet and Bassoon recall the original quaver accompaniment from 1-4. The descending broken chord figure appears in the Flute part, but there is no

answering figure. In 81 and 82 the notation appears suddenly very complex: the chord in 81 is C flat major, but the 2nd Bassoon and 1st Violins are notated in B major (the *enharmonic* equivalent); this continues in 82, where the chord is the Dominant 7th of C flat (i.e. G flat major with an added F flat), but the 2nd Bassoon and 1st Violins are notated as though the chord is F sharp major (again, the enharmonic equivalent). What this means is that Beethoven arrives at the C flat chord from the key of G flat major, but then redefines it as B major in 83 in order to begin a modulation back, through F major, to B flat major; the contradictory notation in the Bassoon and Violin parts demonstrates that this is how he was thinking. The first half of 83 is based on the chord of B major; the second half on a second inversion of E minor; the first half of 84 is based on the dominant 7th of C major, which is briefly established on the 3rd beat; then the bass descends to B flat, forming a dominant 7th in F major. 85 appears to be leading to a firm Perfect Cadence in F, but the addition of an E flat on the first beat of 86 takes the key firmly towards B flat major. This passage makes a complex and rapid modulation which takes time to explain but is smooth and highly logical to the ear. From 86 to 90 the music is built over a Dominant Pedal in B flat major, in preparation for the Recapitulation. There is no clear thematic content in these 5 bars: the semiquaver accompaniment pattern continues in the 2nd Violins, Violas and solo Cellos, with its melodic outline highlighted in the Clarinets and Bassoons and with additional harmonic and melodic highlighting in the Flute and Oboe parts. The Dominant Pedal is played by *pizzicato* Cellos/Basses and, in longer notes, by the Horns, while the 1st Violins decorate it with octave leaps and trills.

RECAPITULATION (bb 91-118)

First Subject (bb 91-)

The First Subject is now given to the 1st Flute. The accompaniment is in semiquavers in the 2nd Violins, Violas and solo Cellos. 1st Bassoon, 1st Clarinet and 1st Violins have the rising *staccato* semiquaver arpeggio that first appeared in the Flute part at 58 in the Development; 2nd Clarinet and Horns play the descending broken chord figure from the 1st Violin part at the same point in the Development, while the 2nd Flute has the rising broken chord answer to this, taken from the 1st Violins at 69. Meanwhile the 2nd Bassoon has the syncopated figure from 7 in the Exposition. Thus several ingredients drawn from various points in the movement are brought together, making this Recapitulation a genuine summing-up of what has gone before. Bars 94⁴-96 are equivalent to 10⁴-12, but re-orchestrated. The woodwind repeat of the First Subject and the cadential theme that followed it in the Exposition are omitted now; because the Development focused so heavily on the First Subject, any further repetition at this point would be superfluous.

Transition (bb 97-101)

The opening bars of the original Transition are also omitted, so that the Transition now begins very differently and is significantly shorter – less than half its original length. It begins (97) at the resolution of an **Interrupted Cadence**. *Fragment a* from the First Subject forms the melodic basis of 97-98 and it is not until 99 that the music regains its equivalence to the Exposition (99 is equivalent to 27).

Second Subject (102-122¹)

Apart from the key, which is now B flat major (the Tonic), this follows the Exposition exactly. There are various changes in orchestration, which need to be noted, but the music is to all intents and purposes identical to 30-50¹ in the Exposition.

CODA (bb 122-139)

This begins in the same way as the Codetta, but from 124 it changes substantially. The 1st Violins play a sustained melody high above the semiquaver accompaniment; this melody is shadowed heterophonically (i.e. virtually doubled, but without the ornamental turns) in the upper wind parts, creating a distinctive clash between the G in Oboe, Clarinet and Bassoon parts at 126¹ and the simultaneous A flat appoggiatura in the 1st Violins – the A flat also appears in the semiquaver accompaniment. This is typical of Beethoven's sometimes adventurous approach to melodic dissonance. This passage is repeated in 127-128, complete with the G/A flat clash, with Clarinets and Bassoons now highlighting the melodic outline of the semiquaver accompaniment.

Up to this point the music has suggested its subject without attempting any literal, pictorial imitation of Nature. At 129, however, four woodwind instruments play snatches of birdsong: *Nachtigall* (solo Flute) is the Nightingale, *Wachtel* (solo Oboe) is the Quail, and *Kuckuck* (two Clarinets in unison) is the more raucous call of the Cuckoo. Beethoven intended that the names of the birds should be printed in the orchestral parts, so that the players were certain which birds they were imitating, but he was happy to leave the listeners to work it out for themselves – though scores of the Symphony invariably reproduce the players' instructions. There is a brief reference to the cadential theme in

131-132, then the birdsong is repeated. Its position in the movement suggests that it is equivalent to a **Cadenza** in a Concerto or operatic Aria, even though it is based on Chord I in root position, rather than the 6/4 chord that would occur at the start of a true Cadenza. At 136³ the cadential theme returns for one last time, starting in the 1st violin part and then imitated by Bassoon, Clarinet and Flute. A crescendo in 138 leads to a marking of *sf* at the final cadence point; there is a *diminuendo* through the sustained Tonic chord, followed by two further Tonic chords, *pianissimo*, and a pause on the final rest.

7 ASSESSMENT CRITERIA FOR COURSEWORK

PERFORMING

The total for this paper will be 50 marks. Each performance will be marked out of 25: 5 marks being awarded for each of 5 criteria:

(a) The range of technical and musical skills demonstrated

When assessing candidates' performing skills under this heading, two factors must be taken into account:

- the technical difficulty of the music;
- the candidate's ability to perform it successfully.

Candidates should perform music that is appropriate, in its technical and musical demands, to their stage of development at the time of the examination. There is nothing to be gained by attempting music that is too difficult for them to perform successfully. That is why the emphasis of this assessment criterion is placed on the range of candidates' technical and musical skills, rather than simply giving credit for the difficulty of the music they perform.

The following lists give guidance, for selected instruments, about the difficulty of music that should attract certain levels of marks under this heading, provided that candidates are able to perform it successfully. Reference to graded examinations must be taken to mean music of the typical average level at the given grade in the syllabuses of the standard graded examining boards (e.g. the Associated Board, Trinity College, Guildhall School, etc.).

<i>Instrument</i>	<i>Mark Level</i>	<i>Examples of technical demand</i>
Piano	1	Single notes in each hand, long notes only in LH. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Mostly single notes in each hand, but with a little rhythmic independence. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Generally two notes in each hand or greater rhythmic independence or RH melody with LH Alberti bass. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard of the graded examining boards. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard of the graded examining boards; easier Bach Two-part Invention, easier Sonatina or Sonata movement, requiring some interpretative insight.
Electronic Keyboard	1	Single notes in one hand only, slow-moving auto chords. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Single notes in RH with fingered auto chords in LH. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Played parts in RH and LH involving up to 2/3 notes in one hand. Moderate tempo, with some varied use of auto facilities. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV (electronic organ) standard, or involving difficulties equivalent to those required for piano.
	5	Approximately Grade IV or V (electronic organ) standard, or involving difficulties equivalent to those required for piano, requiring some interpretative insight.
Recorder	1	Middle-range notes only, mostly stepwise movement. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Wider in range, with a few of the easier pinched notes. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Ranging from the lowest note to some of the harder pinched notes, and with some more awkward leaps. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier Baroque sonata movement or simple 20th-century piece, requiring some interpretative insight.

Guitar	1	Simple chords, slow-moving and strummed. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Simple chords, changing faster, strummed. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Introducing some harder chords, and with some RH technique. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation, in classical, jazz or popular styles.
	5	Approximately Grade IV or V standard, in classical, jazz or popular styles, requiring some interpretative insight.
Woodwind	1	Easy register and key, avoiding any 'break', single-note tonguing. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Easy register and key, with some legato tonguing. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	A few notes in a more difficult register, and with more complex tonguing/phrasing. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier sonata movement or simple 20th-century piece, requiring some interpretative insight.
Brass	1	Easy register and key, mostly 'fanfare' (1st harmonic) movements. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Easy register and key, some easy stepwise movement. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	In a rather less easy register, and with a little semitone movement. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard. Music requiring some interpretative insight.
Orchestral Strings	1	All in first position, with no extensions. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	All in first position, but with some easy extensions. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Not all in first position, and with some leaps across strings. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier Baroque or Classical sonata movement, or simple 20th-century piece, requiring some interpretative insight.
Glockenspiel, etc	1	Single notes, with no wide leaps. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Requiring two beaters, with some two-note chords and wider leaps. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Requiring two beaters, and with some rhythmically independent movement. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV (Tuned Percussion) standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V (Tuned Percussion) standard. Music requiring some interpretative insight.

Drum Kit	1	Very simple rhythms, usually repetitive, using bass drums, snare drum and cymbal. Minimal scope for interpretation.
	2	More complex rhythms, generally repetitive, using bass drum and cymbal. Little scope for interpretation.
	3	More complex rhythms, with less reliance on repetition. Use of the hi-hat pedal in addition to other instruments. Music requiring sensitivity to dynamics, and using standard conventions such as fills where appropriate.
	4	Approximately Grade III or IV (Drum Kit) standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V (Drum Kit) standard. Music requiring some interpretative insight.
Voice	1	A simple song or hymn, mostly stepwise in an easy register. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	A simple song or hymn, with no awkward intervals. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	A more complex song with some more awkward intervals or a rather more testing tessitura. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier Schubert song, or easier song from a Musical, requiring some interpretative insight.

When electronic keyboards and other electronic equipment are used, the criteria should be taken to include the musical use made of the available facilities and the skills required. It is the candidate's input that must always be the prime concern. Multi-tracking is not permitted for the submitted performances. Details of all such equipment, together with the facilities used must be given on the Working Mark Sheet.

(b)(i) Accuracy of playing the notes and rhythm (in notated music)

Do candidates know the music well enough to play fluently, without undue hesitancy? Even if there are technical shortcomings, is there evidence that candidates understand how the music is meant to go?

OR

(b)(ii) Quality of improvisation (in music that is not notated)

Are candidates able to improvise fluently on the basis of the given materials? Is there a sense of direction and purpose in the improvisation, or does it repeat itself too much, producing an effect of aimless meandering?

(c) Choice and control of tempo / ensemble co-ordination

Are candidates able to set a suitable tempo for the music and maintain it throughout the performance, allowing for any *rubato* that may be essential to the style of the music? Are there fluctuations of tempo that are not required by the style of the music, but which may reveal technical problems?

(d) Sensitivity to phrasing and expression

How well do candidates realise any markings written into the score by the composer (e.g. dynamics, ornaments)? How sensitive is their phrasing? To what extent are they able to bring the music to life in their performances?

(e) Technical control of the instrument

Are candidates able to perform with suitable quality, variety & evenness of tone? How well do they handle the specific factors which apply to the instruments on which they perform (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; balance; diction; pedalling; registration)?

A mark out of 5 must be awarded under each of the following headings:

(a) The range of technical and musical skills demonstrated

DESCRIPTOR	MARK
A wide range of well-developed skills, allowing the candidate to perform music which makes substantial demands.	5
	4
A range of moderately developed skills, allowing the candidate to perform music of moderate difficulty.	3
	2
A narrow range of modest skills, allowing the candidate to perform music which makes very simple demands.	1
An inadequate range of very basic skills, allowing the candidate to perform at an elementary level.	0

Individual Performing	Ensemble Performing

(b) Accuracy of notes and rhythm OR Quality of improvisation

DESCRIPTOR	MARK
Entirely accurate and consistently maintained throughout OR a high quality of fluent improvising.	5
	4
Moderately accurate, but with several passages spoilt by hesitation OR a moderate quality of fairly fluent improvising.	3
	2
Very inaccurate and hesitant throughout the performance OR a poor quality of aimless improvising.	1
Hardly any accurate notes or rhythms OR hardly any evidence of an ability to improvise.	0

Individual Performing	Ensemble Performing

(c) Choice and control of tempo (in individual performing) OR ensemble co-ordination (in ensemble performing)

DESCRIPTOR	MARK
An entirely appropriate choice of tempo, consistently maintained throughout the performance OR excellent ensemble co-ordination.	5
	4
Choice of tempo not wholly appropriate and with some fluctuations OR moderate ensemble co-ordination.	3
	2
An inappropriate choice of tempo, with many fluctuations throughout the performance OR poor ensemble co-ordination.	1
No sense of a consistent tempo OR no sense of ensemble.	0

Individual Performing	Ensemble Performing

(d) Sensitivity to phrasing and expression

DESCRIPTOR	MARK
Suitably phrased and fully effective in expression.	5
	4
Moderately well phrased and fairly effective in expression.	3
	2
Little account taken of phrasing and expression.	1
No phrasing or expression evident.	0

Individual Performing	Ensemble Performing

(e) Technical control of the instrument

DESCRIPTOR	MARK
Very good technical control.	5
	4
Moderately good technical control.	3
	2
Generally weak technical control.	1
Not in control of the instrument.	0

Individual Performing	Ensemble Performing

Add together the marks under each heading to give the **TOTAL MARK out of 25 for Individual Performing**

Add together the marks under each heading to give the **TOTAL MARK out of 25 for Ensemble Performing**

Add the two total marks together to give the **GRAND TOTAL MARK out of 50 for PERFORMING**

The total mark for Performing should be compatible with the following general mark bands and descriptors.

Overall Descriptors	
Performances which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding of the music in programmes made up of pieces demanding the most highly developed skills expected at this level.	43-50
Performances which are very good in musicianship and control of technique, communicating a high level of musical understanding of the music in programmes made up of pieces demanding well developed skills for a performance at this level (but lacking the consistent excellence to be placed in the highest category).	35-42
Performances which are fairly good in most respects, demonstrating a developing level of musicianship and technique, communicating a good general understanding of the styles represented in an appropriate combination of pieces (but less even in quality than the higher categories or with some limitations of technique or musicianship).	27-34
Performances which are good in some respects, though more limited in musicianship and/or technique, communicating a restricted understanding of the music in programmes which may not be altogether appropriate to the candidate (or which may be rather narrow in the range of musical or technical skills demonstrated).	19-26
Performances in which limitations of technique or musicianship are significant enough to impede the communication of musical understanding in some important respects, in pieces which offer only limited opportunities to display technical and musical skills.	11-18
Performances which display significant weaknesses in musicianship or technique, and in which there may be relatively little evidence of musical understanding.	1-10

COMPOSING

The syllabus requires candidates to submit two compositions at the end of the course. These are assessed by Centres and submitted to CIE for moderation.

In assessing compositions Centres should concentrate on candidates' responses to specific key areas of the composing process, summarised in the following assessment criteria. Each composition must be assessed out of a maximum of 50 marks, 10 marks being awarded for each criterion.

(a) Ideas

This criterion is concerned with basic elements of composing: the quality of melodic writing, the effectiveness of rhythm, and (when appropriate) the nature of accompanying chords/harmony. In basic terms this area deals with the "raw materials" of a composition rather than the use made of them by the candidate.

Handling of ideas (referred to in the following descriptors) concerns the way in which candidates use the ideas within a composition: Is there sufficient variety and contrast between ideas? Is the quality of invention consistent throughout the composition? Is the accompanying chord base (explicit or implied) appropriate to the nature of the melodic line? These are questions that should be asked when considering candidates' "presentation" of ideas.

(b) Structure

This criterion concerns candidates' abilities to use the ideas they have produced to fashion a coherent and organised composition. Credit should be given for clear evidence that important features of structure have been understood in terms of sectional contrasts, links between sections and the conception of a broad overview of each composition. In this area, all aspects of structure should be considered: the small-scale aspects (relationships between phrase lengths, for example) and the broader view (the overall structures and coherence of the composition).

(c) Use of medium

This criterion concerns the ways in which candidates make use of instrumental resources – candidates' selection of sounds and their handling of different textures within the composition. Aspects to be assessed include candidates' choice of resources; writing for specific instrumental combinations; selection of sounds and evidence of aural awareness revealed in the composition.

Candidates are expected to have some sense of the appropriateness of what they write for the resources they have chosen to use. Hearing what they have written down is vital, for it provides candidates with opportunities to translate written notation into sound.

Compositions that maintain a single musical texture without variety will often display a lack of compositional understanding, and it is expected that most candidates should be able to appreciate the need to vary the texture within the pieces of music that they compose.

(d) Compositional technique

This criterion assesses the ways in which candidates make use of the basic "raw material" of music in their compositions. Aspects to be assessed include candidates' understanding of the ways in which basic ideas can be extended, developed and combined; the exploration and utilisation of standard composing devices such as sequence, inversion, drones, and the manipulation of techniques on a broader scale to produce an aesthetically pleasing composition.

Centres must also consider the element of harmony, whether explicit (as in the piano accompaniment to an instrumental melody) or implicit (as in the case of an unaccompanied song or solo instrumental line). Aspects of harmonic appropriateness in relation to the melodic line and the progression of chords can provide evidence of candidates' aural awareness of the relationship between linear (melodic) and vertical (harmonic) aspects of their compositions.

(e) Score Presentation/Notation

Candidates are required to submit compositions in the form of notated scores and an audio recording. In cases where the score is not submitted in standard staff notation the recording must be accompanied by a detailed commentary outlining the composition process and explaining the system of notation used. In all scores performance indications should be clear and precise. Assessors should credit work that displays evidence of a careful and intelligent attempt to notate musical ideas and which pays close attention to details of performance, regardless of the notation medium; they should assess how effectively pupils are able to record their aural imagination in terms of written signs and symbols.

A mark out of 10 must be awarded under each of the following headings:

(a) Ideas

DESCRIPTOR	MARK
Strong and inventive ideas that suggest a keen sense of aural awareness and are handled in a convincing and intelligent manner.	9–10
Good musical ideas, showing a secure sense of musical inventiveness, but lacking imagination or range. Handling of materials may display some weakness and/or inconsistency.	7–8
Reasonable musical ideas displaying some aspects of inventiveness, but not always securely or consistently handled.	4–6
Only a small range of simple ideas displayed and showing awkwardness in the handling of material.	1–3
Little attempt to produce any musical ideas.	0

1st Piece	2nd Piece

(b) Structure

DESCRIPTOR	MARK
Clear and appropriate structure, with inventive use of elements creating contrast and continuity in the composition as a whole.	9–10
Effective in overall structure, with good attention to aspects of contrast and continuity, although showing some imbalance between sections.	7–8
Reasonable attention to structure, although perhaps over-reliant on repetition and limited in its sense of the overall concept.	4–6
Structure evident in some clear sections, but with obvious imbalances, and a limited use of contrast and continuity.	1–3
Weak structure, with little sense of contrast and continuity.	0

1st Piece	2nd Piece

(c) Use of medium

DESCRIPTOR	MARK
Idiomatic use of resources throughout, displaying strong aural awareness and revealing a broad range of inventive and varied textures.	9–10
Effective use of resources overall, and displaying a good range of textures, although lacking elements of imagination and/or invention in places.	7–8
Reasonable use of resources; a fair range of workable textures, with some consideration of detail, but with notable impracticalities in balance or occasional passages of awkward writing.	4–6
Some evidence of awkwardness in the use of resources, and keeping to very simple textures and narrow registers, with restricted use of textural variety.	1–3
Poor use of resources and weak understanding of the medium, with little evidence that musical texture has been understood.	0

1st Piece	2nd Piece

(d) Compositional technique

DESCRIPTOR	MARK		
Inventive and confident use of techniques to extend, develop and connect ideas, showing consistent aural familiarity across a wide range of techniques.	9–10		
Effective use of techniques to develop and connect ideas, showing good aural familiarity across a range of relevant techniques.	7–8		
Reasonable and generally secure use of techniques to extend and/or develop ideas, although perhaps using stock devices across a limited range.	4–6		
Some attempt to use techniques to develop or extend ideas, but revealing only a limited aural imagination across a relatively narrow range of techniques.	1–3	1st Piece	2nd Piece
Weak and uninventive use of techniques across a poor range.	0		

(e) Score Presentation/Notation

DESCRIPTOR	MARK		
Clear, articulate and well-presented scores with few mistakes or omissions, showing consistent attention to musical detail.	9–10		
Coherent and clear scores, but missing some detail, and perhaps with occasional ambiguities, inaccuracies or omissions.	7–8		
Mostly accurate scores, but lacking attention to detail (e.g. omitted dynamics) and to clear presentation (poor clarity, clumsy arrangement of details).	4–6		
Mostly accurate notation indications, but with frequent ambiguities in rhythm, pitch and layout. Poor attention paid to performance instructions.	1–3	1st Piece	2nd Piece
Poor presentation and/or incomplete notation.	0		

Add the marks under each heading to give the **TOTAL MARK** out of 50 for each individual composition.

1st Piece	2nd Piece

Add the marks for each individual composition to give the **GRAND TOTAL MARK** out of 100 for both compositions.

The Total Mark for each composition and the Grand Total Mark out of 100 must be checked against the Overall Descriptors and Mark Bands in the table on page 33. If the marks achieved by a consideration of the Individual Marking Criteria are correct, they will be compatible with the Overall Descriptors. If they are not, the individual marks should be revisited.

Holistic adjustments to the total marks may no longer be made.

8 OVERALL DESCRIPTORS AND MARK BANDS FOR COMPOSITIONS

DESCRIPTOR	MARK	EQUATES TO TOTAL MARK IN RANGE
Musical and imaginative compositions that display a high level of creative ability and a keen sense of aural perception. There will be evidence of structural understanding and the selection of instrument/sounds and their manipulation will be idiomatic, with keen attention to timbre and balance. Scores will be accurate, well-presented and show attention to detail throughout.	43–50	85–100
Compositions that are imaginative and display mainly secure and confident handling of materials, together with an organised approach to overall structure. The compositions will reveal some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores will be well-presented overall, displaying reasonable attention to performing details.	35–42	69–84
Compositions that display evidence of sensible instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may lack imagination and the quality of invention may not be consistent. Scores may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear.	27–34	53–68
Compositions that display some elements of musical understanding and a degree of aural perception, but are uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Scores may be rather imprecise in their notation of performance instructions and lack attention to detail in several places.	19–26	37–52
Compositions that display relatively little security and limited musical imagination. There will be little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure of the composition has not been thought through carefully. Scores may contain many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	11–18	21–36
Compositions that display little evidence of consistent application or musical understanding. All assessment areas will exhibit consistent evidence of weakness and low levels of achievement. Scores will be imprecise throughout and/or incomplete.	1–10	1–20

9 RECORDING (AND SUBMISSION OF RECORDINGS)

Teachers are responsible for the organisation and conduct of coursework components. Individual Candidate Record Cards and Assessment Summary Forms are provided by CIE in this syllabus to record the marks given to each candidate. For the purposes of moderation, teachers are required to record all performances and compositions and to send the recordings and all relevant mark sheets and other materials by 30 April for the June session and by 31 October for the November session. Where appropriate, scores for both performances and compositions should be included. Please note that material for Performing and for Composing should be submitted in separate packages. The definitive recording of the performances may be made at any time between 1 March and 15 April (1 September and 15 October for the November session) – it need not be the only one made, but it must be the only one marked.

If it is impractical to record a composition using the forces for which it is intended, the recording may be made using different forces that are more readily available (e.g. a piano reduction of a piece for string quartet). It is essential that candidates hear their compositions in performance, even if it cannot be done with the exact forces intended.

For the purpose of moderation, Centres are asked to organise the presentation of recordings as follows:

- Place all performances of each candidate consecutively on the tape/CD submitted. Most Centres will probably prefer to include the work of many candidates on one tape/CD rather than to use a separate tape/CD for each candidate. The work of each candidate must be preceded by a spoken introduction giving the candidate's name, number and the titles of the pieces. Each tape/CD must be labelled with the Centre Number and Name, together with the names and numbers of the candidates in the order of the recordings.
- Record **the compositions on a separate tape/CD** from the performances. Place both compositions of each candidate consecutively on the tape/CD and ensure that the order corresponds to the numbering (i.e. 1st Piece and 2nd Piece) on the Working Mark Sheet. Each composition must be preceded by a spoken introduction giving the title of the piece and the details of the candidate. Each tape/CD must be labelled with the Centre Number and Name, together with the names and numbers of the candidates in the order of the recordings.

Internal Moderation

Where several teachers in a Centre are involved in internal assessments, arrangements must be made within the Centre for all candidates to be assessed to a common standard.

Centre No.						Centre Name	
Candidate No.						Candidate Name	
Individual Instrument						Ensemble Instrument	

A mark of 5 must be awarded under each of the following headings:

(a) Technical control of the instrument

Individual Performing	Ensemble Performing

(b) The range of technical and musical skills demonstrated

Individual Performing	Ensemble Performing

(c) Accuracy of notes and rhythm OR Quality of improvisation

Individual Performing	Ensemble Performing

(d) Choice and control of tempo (in individual performing) OR ensemble co-ordination (in ensemble performing)

Individual Performing	Ensemble Performing

(e) Sensitivity to phrasing and expression

Individual Performing	Ensemble Performing

COMMENTS on aspects of the performance which support the marks awarded:

Add together the marks under each heading to give the
TOTAL MARK out of 25 for Individual Performing

Add together the marks under each heading to give the
TOTAL MARK out of 25 for Ensemble Performing

Add the two total marks together to give the
GRAND TOTAL MARK out of 50 for PERFORMING

Transfer the TOTAL mark to the Computer Mark Sheet

Signature of Assessor

Date

Assessor's name (please PRINT)



Centre No.						Centre Name	
Candidate No.						Candidate Name	

1st Piece: Title _____

2nd Piece: Title _____

A mark out of 10 must be awarded under each of the following headings:

(a) Ideas

1st Piece	
2nd Piece	

(b) Structure

1st Piece	
2nd Piece	

(c) Use of medium

1st Piece	
2nd Piece	

(d) Compositional technique

1st Piece	
2nd Piece	

(e) Score Presentation/Notation

1st Piece	
2nd Piece	

Add the marks under each heading to give the **TOTAL MARK** out of 50 for each individual composition

1st Piece	2nd Piece

Add the marks for each individual composition to give the **GRAND TOTAL MARK** out of 100 for both compositions

--

Transfer the **TOTAL** mark to the Computer Mark Sheet

Signature of Assessor _____ Date _____

Assessor's name (please PRINT) _____

A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the head of the form.
2. List the candidates in an order which will allow ease of transfer of information to a computer-printed Coursework mark sheet MS1 at a later stage (i.e. in candidate index number order, where this is known; see item B.1 below). Show the teaching group or set for each candidate. The initials of the teacher may be used to indicate group or set.
3. Transfer each candidate's marks from his or her Individual Candidate Record Cards to this form as follows:
 - (a) Where there are columns for individual skills or assignments, enter the marks initially awarded (i.e. before internal moderation took place).
 - (b) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.
 - (c) In the column headed 'Internally Moderated Mark', enter the total mark awarded after internal moderation took place.
4. Both the teacher completing the form and the internal moderator (or moderators) should check the form and complete and sign the bottom portion.

B. PROCEDURES FOR EXTERNAL MODERATION

1. University of Cambridge International Examinations (CIE) sends a computer-printed Coursework mark sheet MS1 to each Centre showing the names and index numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.
2. The top copy of the computer-printed Coursework mark sheet MS1 must be despatched in the specially provided envelope to arrive as soon as possible at CIE but no later than 30 April for the June session and 31 October for the November session.
3. Send samples of the candidates' work covering the full ability range with the corresponding Individual Candidate Record Cards, this summary form and the second copy of MS1, to reach CIE by 30 April for the June session and 31 October for the November session.
4. Indicate the candidates who are in the sample by means of an asterisk (*) against the candidates' names overleaf. The size of the coursework sample should be as follows:

number of candidates entered	number of candidates in sample
0-10	all candidates
11-50	10
51-100	15
above 100	20

5. CIE reserves the right to ask for further samples of Coursework.

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