

International General Certificate
of Secondary Education

Syllabus

MUSIC 0410

For examination in June 2010

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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 2010.

Only the coursework components 3 and 4 are available in the November session. Coursework for the November session should be submitted by 31 October 2010. Candidates wishing to enter for the November session must have already taken Components 1 and 2 in the previous June (2010) session. Results for the syllabus for candidates who take the examination in this way will only be issued after the November (2010) 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 candidates. 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	40%		
B Performing		30%	
C Composing			30%

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 CDs 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 the Twentieth Century. 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 2010:**EITHER****Arab Music and the Music of Africa**

Although there are separate chapters on Arab Music and African Music in the source book *Music Worldwide* by Elizabeth Sharma, there is a geographical overlap of North Africa and hence these two chapters are combined in this topic.

Candidates must be able to identify the following instruments: *mbira* (equal credit will be given for *ubo*, *sansa* and *likembe*), *kora*, *rabāb*, *'ūd*, *qānūn*, *nāy*, drums, talking drums, un-tuned percussion, xylophone, voice.

Candidates should be aware of the texture and structure of the music – the importance of rhythm, and the use of song structures such as 'call-and-response'.

Candidates should understand and be able to use the terms *maqām*, *ajān*, *īqā*, 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 Africa, pages 5–11 and 13–15 (this excludes highlife music); and Arab music, pages 30–33.

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

Available from Cambridge University Press

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 *jhalā*. 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

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 2010:

EITHER

* **Bach, *Brandenburg concerto no. 2 in F major***, BWV1047, Eulenburg Audio and Score

OR

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

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

* to be set again in 2011

** to be set again in 2011 (movements 3, 4, 5)

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.

Component 4 Composing

Candidates must submit two compositions. These compositions must be either contrasting in character or written for different forces and must be recorded on cassette tape or CD. At least 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 2010 are:

Bach:	Brandenburg concerto no. 2 in F major, BWV1047 (movements 1 and 2)
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.

Johann Sebastian Bach (1685 – 1750)

Brandenburg concerto no. 2 in F major, BWV1047 (movements 1 and 2)

1 Background

During his long career, Bach worked in various posts as a court musician or a church organist. His first significant appointment was as organist of the *Neuekirche* at Arnstadt (1703 – 1707), after which he spent a year as organist of the *Blasiuskirche* in Mülhausen. In June 1708, he was appointed organist and chamber musician to Duke Wilhelm Ernst of Saxe-Weimar and in 1714 was promoted to the position of *Konzertmeister*. At Weimar Bach encountered the young Prince Johann Ernst, whose passion for Italian music led Bach to make arrangements for organ or harpsichord of concertos by Vivaldi, Alessandro Marcello and Benedetto Marcello, and of concertos composed in the Venetian style by Telemann and by Prince Johann Ernst himself.

In 1717 Bach accepted a new post as *Kapellmeister* to Prince Leopold of Anhalt-Cöthen. The court orchestra at Cöthen (which Prince Leopold called his 'collegium musicum') consisted of seventeen professional players: three violins, bass viol, cello, two flutes, oboe, bassoon, two trumpets, timpani, chamber organ and three who were described as *ripienista* – rank and file string players – and Bach himself played the violin, viola, harpsichord or organ. In addition, the Prince could play the violin, bass viol and harpsichord. Extra players (horns and strings in particular) were sometimes employed for particular occasions.

Bach remained at Cöthen until 1723, when he moved to Leipzig to take up a new post as *Kantor* of St Thomas's School. His duties included teaching music and other subjects, directing the choir, overseeing the other musicians and being responsible for the school's musical instruments. Later he became director of the Leipzig Collegium Musicum (the term in this case meant a music society, rather than a court orchestra). Bach lived and worked in Leipzig until his death.

Most of Bach's concertos were composed for the court orchestra at Cöthen. Those that survive in their original form include two violin concertos in A minor and E major, a concerto for two violins in D minor, a concerto for flute, violin and harpsichord in A minor and the six so-called *Brandenburg* concertos. This list is very small by comparison with most other composers of concertos, and it is likely that he wrote many more that have been lost. However, several concertos for one or more harpsichords that date from the years 1735 – 1742 are known to be arrangements of earlier works, which probably included some of the lost concertos, while the well-known concerto for violin and oboe in D minor is a conjectural reconstruction of the original version of the concerto in C minor for two harpsichords, BWV 1060.

In March 1719 Bach travelled from Cöthen to Berlin to inspect a large new harpsichord which Prince Leopold had ordered from Michael Mietke, the court instrument maker at the palace of Charlottenburg. This palace belonged to Margrave Christian Ludwig of Brandenburg, uncle of the King of Prussia, a highly cultured man who maintained a court orchestra. Bach played before the Margrave while he was in Berlin, and the Margrave asked him to send copies of some of his instrumental works when he returned to Cöthen. Pressure of other work, together with the deaths of his son, his brother and his wife, meant that it took him two years to fulfil this commission, but in March 1721 he sent the Margrave a score containing six concertos, with a letter of dedication written in elaborate French. Because of this dedication, the concertos have become known as the *Brandenburg* Concertos, but in fact they were not newly composed for the Margrave. Instead, Bach assembled a collection of earlier works, making various alterations and adjustments in the process.

The exact dates of composition of the Brandenburg Concertos are unknown. Some of the music may date back to Bach's years in Weimar – three movements of the first concerto, for example, were possibly written as an introductory *sinfonia* for the 'Hunting' Cantata, BWV 208, of 1713. Others were probably written at Cöthen, including the fifth concerto with its solo harpsichord part, which may well have been designed to show off the capabilities of the new Mietke instrument. The court orchestra at Cöthen certainly had the instrumental resources to play almost all these concertos, the most significant omission being the horns required in the first concerto – but horn players are known to have been employed there on a number of occasions. It is therefore reasonable to assume that all six of these works were played by, and for the most part composed for, the Cöthen orchestra – although it is impossible to be completely certain.

Almost all of Bach's concertos follow the three movement form established by Vivaldi and other Italian composers (the one notable exception being the first Brandenburg Concerto, which has an additional sequence of dance movements at the end). Although their musical style owes a great deal to the Italian composers whose works Bach arranged for Prince Johann Ernst, they are generally more complex in harmonic language, **contrapuntal** texture and formal structures. The Brandenburg Concertos make use of a wide variety of solo instruments, including strings, woodwind and brass; in this way they are typical of Italianate concertos written in Germany by several composers, including Telemann, Stölzel, Heinichen and Pisendel. Nevertheless, it was Bach's study of Vivaldi in particular which formed the basis of his approach to the concerto.

2 Instruments

The second Brandenburg Concerto is scored for a **concertino** group of four instruments: violin, oboe, flute and trumpet. There is also a **ripieno** of strings and the normal **continuo** of bass instruments (cello, sometimes doubled by the double bass, and a bassoon when the concerto included wind or brass instruments) with one or more chord-playing instruments (the **harpsichord** would often have been the obvious choice, but a **chamber organ** was a legitimate alternative, sometimes combined with a lute). The concertino group is unusual and requires some explanation. The violin and oboe parts present no problem: they were intended for the normal 18th century equivalents of the modern instruments. The flute part, however, was not written for the relatively new **transverse flute**, but for the **treble recorder** – hence Bach's use of the specific term **Flauto dolce** to make it clear which instrument he intended. It is more difficult to account for the trumpet part, which is extremely unusual in being written for a trumpet in F. This is, in fact, the only time Bach ever wrote for a trumpet in this pitch: the trumpet parts in his other works follow normal 18th century practice and require trumpets in C or in D. Some scholars and performers have suggested that this part ought to be played on a horn, since 18th century horns were normally pitched in F. This has the effect of making the part sound an octave lower and goes a long way towards solving the problem of balance between the concertino instruments that is one of the biggest difficulties in performing this concerto. Nevertheless, Bach's autograph score shows the instrument as a **tromba**, which was the normal way of indicating a trumpet. To this day, no one has identified the specific instrument (or indeed the specific player) that Bach may have had in mind when he wrote this part; nor is it certain whether the transposition should be a perfect 4th higher or a perfect 5th lower. Most modern performances, whether they are given on period instruments or on their modern equivalents, normally allocate this part to a high trumpet, transposing a perfect 4th higher than the written pitches. The part is written in such a way that it can be played on a **natural trumpet**, using only the notes available in the **harmonic series** of F.

In the second movement the trumpet part is omitted. This was normal practice in **baroque** works which used a trumpet, since the slower middle movement of a concerto was often in the relative minor key and a natural trumpet cannot play all the notes necessary for music with this key centre. In the second Brandenburg Concerto the ripieno is also omitted from the second movement, which is scored for the solo violin, flute and oboe with continuo accompaniment.

The only transposing instruments used in this concerto are the trumpet and the double bass (**Violone**), which is part of the **ripieno**. This part sounds an octave lower than the written notes, but candidates will not be expected to transpose any of this part. It is important, however, that candidates realise the significance of the term **violone**, and that they do not confuse it with the term **violino** (which is the Italian name for the violin).

The trumpet is pitched in F, so candidates need practice in transposing short fragments of this part **up a perfect 4th and** (because of the doubt about the intended transposition described above) **down a perfect 5th.**

Exceptionally, because there are so few transposing instruments in this work, candidates should also learn how to read the viola part (which is written in the Alto clef with middle C on the middle line) and should practise transcribing short fragments of this part into the standard treble clef (transcription into the bass clef will not be required).

3 Directions in the Score

In common with most baroque composers, Bach gives hardly any indications of how he intended the music to be played. There are few **dynamic** markings and in the first movement there is not even a **tempo** indication. Baroque composers did not normally expect their music to be played or listened to by future generations, and their contemporaries would have understood how to play it from the style of the music, in the context of the **performance practice** conventions of the time. Composers wrote directions into their music only when there might be any doubt about the interpretation, and such markings are often inconsistent. Modern editions usually distinguish between markings written by the composer and those added by an editor (which are usually placed in brackets). Sometimes an indication written by the composer in one passage is intended to apply to all similar passages in the movement (e.g. the **staccato** marks in the flute part in bar 25 of the first movement, which are presumed to apply to this figure every time it occurs, and to all instruments that play it).

4 Techniques

The musical language of the second Brandenburg Concerto is **tonal** and predominantly **diatonic** in character. The melodic writing frequently uses **passing-notes** and **accented passing-notes** and is lively in character, making extensive use of **quavers** and **semiquavers**, and **sequences** (both melodic and harmonic) are common. There are some **chromatic** harmonies, although in this work Bach uses **chromaticism** less frequently than in many others. The **texture** is typically **contrapuntal** and extensive use is made of **invertible counterpoint**, in which the different **voices** can work satisfactorily whether they appear above or below each other. The music **modulates** frequently from the **Tonic** key, into the **Dominant**, **Relative Minor** and **Sub-Dominant** keys, and into keys that are closely related to them. The scheme of modulation is a significant part of the structure of the music. Significant passages in both movements make use of harmonic progressions using the **circle of fifths**.

5 Structure and Form

The most common structure used in the fast movements of baroque concertos was **Ritornello Form**. This is a kind of Rondo structure, which differs from the classical Rondo principally in the fact that the main *Ritornello* theme is not always in the tonic key, but is sometimes presented in other, related keys. Sometimes the *Ritornello* theme is presented in its entirety, but sometimes it is shortened. There are two primary elements in the structure of movements in Ritornello Form:

- the **Ritornello** itself (presentations of the main Ritornello theme, usually played by the full orchestra, **tutti**);
- the **Episodes** which come between appearances of the Ritornello (which are usually different from each other and normally feature the **solo** instruments accompanied by the **continuo**).

The first movement of the second Brandenburg Concerto uses a structure that is derived from Ritornello Form, but Bach's version of it is somewhat different from the norm. For example, the Ritornello is not only used in shortened versions and in various keys, but also as the basis for passages in which it is extended and developed. Similarly, the Episodes are not consistently different from each other, but use the same material, extended and developed in different ways. The result is a closely argued and highly integrated movement, and this aspect of the music is emphasised by the logic of the modulatory scheme.

The second movement continues the sense of careful integration of musical materials. All the thematic material is contained in the first four bars of the violin part, and the modulatory scheme is equally logical. There is also a clear relationship between one of the thematic ideas in this movement and an apparently insignificant accompaniment figure in the first movement, which suggests that this concerto, unlike some of the others, was conceived as a single entity and was not compiled from music originally composed for other purposes.

6 Analysis

First movement: no tempo indication (but by convention **Allegro**)

Tonic key: F major

It is impossible to give a completely satisfactory description of this movement in terms of the conventional ritornello form used by Vivaldi and many other baroque composers. At the outset, Bach demonstrates that the movement has its roots in this form. The first part of the movement contains the expected opening Ritornello, First Episode and repeat of the Ritornello, but thereafter the structure becomes rather less conventional. There are some clear entries of both the Ritornello and Episode themes later in the movement, but the usual landmarks of ritornello form are concealed beneath a process of development that is highly unusual in a baroque concerto. However, Bach allows the listener to follow his structure by placing explicit perfect cadences (each one preceded by a Cadential phrase from the Ritornello) at significant points, underlining the key structure of the movement. These cadences occur at the following points:

(i) F major (the Tonic)	Bar 8
(ii) C major (the Dominant)	Bar 28
(iii) D minor (the Relative Minor)	Bar 39
(iv) B flat major (the Subdominant)	Bar 59
(v) G minor (the Relative Minor of the Subdominant)	Bar 83
(vi) A minor (the Relative Minor of the Dominant)	Bar 102
(vii) F major (the Tonic)	Bar 118

Having identified these cadence points, it is possible to divide the movement into seven sections in a way that corresponds to the harmonic organisation of the movement. In terms of the main content and the key structure, these sections are:

Section I	bb 1-8	Opening Ritornello	F major
Section II	bb 9-28	First Episode and Second Ritornello	F → C major
Section III	bb 29-39	Episode theme and 1st Development of Ritornello	via F & circle of 5ths → D min
Section IV	bb 40-59	2nd Development of Ritornello	D min, via F → B flat
Section V	bb 60-83	Development of Episode and 3rd Development of Ritornello	B flat, via several keys & circle of 5ths → G minor
Section VI	bb 84-102	4th Development of Ritornello	G min, via several keys & circle of 5ths → A min
Section VII	bb 85-118	Recapitulation (restatement of Ritornello theme)	F major directly follows the A min cadence without any preparation by modulation

The first two of these Sections follow the normal expectations of ritornello form and contain three structural elements:

SECTION I

(a) The *RITORNELLO* (bb 1-8)

[NB all phrases begin with an *anacrusis*, but the bar numbering in this analysis ignores the *upbeats* for the sake of simplicity]

The Ritornello theme falls into three parts, introducing several thematic ideas:

- (i) **Opening statement** (1-2), in which b2 is a repeat of b1.
This consists of a melody (R1) played by the flute, oboe violin and *ripieno* 1st violins; a bass part (R1a) in semiquavers, played by the continuo and the violone. The quaver movement in the trumpet and viola parts helps to fill in the harmony, as does the 2nd violin part which shadows the 1st violins at a lower pitch, but these parts are not thematically significant.
- (ii) **Continuation** (3-6)
This begins with a semiquaver melody (R2) above a quaver bass (3-4), followed by a second idea (R3) which starts with an inversion of the opening motif of R1 (5-6). The trumpet introduces another important counter-melody (R3a), while the *ripieno* 2nd violin part has a further motif (R3b) which reappears later in the movement.
- (iii) **Cadential phrase** (7-8)
This consists of a distinctive and easily remembered melody (R4), largely in semiquavers, which assumes a very important role as the movement continues. The *syncopated* rhythm in the *ripieno* 2nd violin and viola parts in b7 (R4a) also becomes significant later.

Much of the subsequent music in this movement draws on the thematic ideas presented in the Ritornello. Consequently, this is much more than a simple opening statement (as it often is in a concerto by Vivaldi), and this is one of the most important differences between Bach's handling of the ritornello structure and that of his Italian models.

SECTION II

(b) The *FIRST EPISODE* (bb 9-22)

The Episode theme (E1) is introduced by the violin (9-10) and consists of a melody predominantly in semiquavers, with a distinctive *trill* above a quaver bass. E1 is repeated by the oboe (13-14) while the violin plays an accompanying motif (E1a). The flute then takes up E1, beginning a modulation to the Dominant key of C major (17-18), while the oboe plays E1a (it is worth noting how much more suitable this motif is for the violin than for the other instruments). Finally the trumpet plays E1 (21-22) in the Dominant, with E1a in the flute part.

This Episode is punctuated by three *tutti* statements of R1, first on the Tonic chord in its original form (11-12); then on the Dominant chord (15-16) with the original bass part (R1a) played in the treble by the trumpet. The next statement (19-20) confirms the modulation into C major, again with R1a in the trumpet part.

(c) *SECOND RITORNELLO* (bb 23-28)

Because R1 was so prominent in the first Episode, it is omitted from this Ritornello, which therefore begins with R2, followed by R3 and R4 as before. The most significant point to note is that this statement is in the Dominant key (C major). R3a is played by the flute (25-26) while the trumpet plays a motif derived from R3b. The Cadential phrase (R4) ends with an emphatic *perfect cadence* in C.

From this point onward Bach abandons the expected alternation of distinct *Ritornelli* and Episodes, although he refers to the thematic material of both at various points. The subsequent Sections of the movement are organised as follows:

SECTION III

At first this appears to be the start of a second Episode, with E1 in the trumpet part in F major (29-30) above a semiquaver counter-melody in the violin and detached chords in flute & oboe. From 31, however, the *ripieno* violins return to theme R1 over the chord of D minor, with R1a in the bass and a variant of R1a in the flute (31-32). This is the beginning of the 1st Development of the Ritornello. From b32³ to bar b36¹ the harmony follows the circle of 5ths, with one chord every two beats. The essential bass notes in this passage are D, G, C, F, B flat, E, A and D, though the progression is decorated sequentially in the bass in a semiquaver pattern derived from R1a. The violin plays a figuration using **double-stops** that is similar to E1a, while the trumpet and oboe introduce a new sequential motif in imitation (R1b). At b36 the key of D minor is established. R3 returns briefly, with R3a in the trumpet (36-38) and the Cadential phrase (R4) follows, leading to the D minor perfect cadence in 39.

SECTION IV

At first this appears to be a third Ritornello, with a statement of R1 in the trumpet over a D minor chord (40-41), though the presence of R3b in the *ripieno* violins and viola indicates that it is not a simple repeat but the beginning of the 2nd Development of the Ritornello. The semiquavers in the flute, violin and oboe parts are derived from R1a. After 2 bars theme R1 passes to the flute (42-43) and the chord changes to G major. 2 bars later (44-45) theme R1 passes to the oboe and the chord changes to C major. At b45⁴ the B flat in the bass signals a return to F major, and an apparent repeat of the original Ritornello in the tonic key (46-49), with R1 in the flute; combined with R1a in the bass, R3a in the oboe and R3b in the *ripieno* violins and viola. R2 returns (48-49) and the Ritornello seems to be progressing as before. At b50, however, Bach inserts a passage of 6 bars that is harmonically unlike anything that has been heard before. There is a **chromatic** progression of **dominant 7th** chords, one chord per bar, the harmonies being: F7 (50) with the 7th in the bass, D7 (51), G7 (52) with the 7th in the bass, E7 (53), A7 (54) and F7 again (55). [The bass notes in 50-53 (E flat, D, F, E natural) spell out the famous melodic motif of B-A-C-H (in German nomenclature the note B flat is called B and B natural is called H), with the motif transposed down a perfect 5th. It is impossible to know whether Bach intended to make this reference to his name, or whether it is simply a coincidence]. Above the bass part theme R3 is passed from violin to oboe to flute, then back to violin and to oboe again, and is finally passed to the trumpet in 55 (but the trumpet version is altered to make it playable on a natural trumpet). The *ripieno* 1st violins play a syncopated rhythm derived from b7 (R4a). At b56 the Ritornello resumes from the point it had reached before the 6-bar insertion, culminating in a return to the Cadential phrase (R4) which leads to the B flat major perfect cadence in 59. [Bar 59 is the exact centre of the movement (the total length is 118 bars), which has led some scholars to attach more significance to this cadence than to the others; however, an analysis that seeks to divide the movement into two equal halves is ultimately unsatisfactory because it cannot give adequate prominence to the definite recapitulation that occurs at bar 85. Nevertheless there is a close correspondence between bars 46-59 and bars 85-118 which may suggest that Bach was conscious of ending both halves of the movement in the same way].

SECTION V

The Episode material is briefly developed (60-67), beginning with E1 in the flute and E1a in the violin. At b62 the parts change places (E1 in the violin, E1a in the flute), then the oboe takes up E1 while the violin continues with E1a (64). The flute introduces a new descending figure in quavers (E1b), which at this point (64-66) sounds insignificant but which becomes prominent in the second movement. At b66 the trumpet takes up E1, the oboe has E1a and E1b is in both flute and violin in 6ths. During this passage the key of the music goes from B flat through G minor (63) and E flat major (65) to C minor (67). There is a brief return to the Ritornello (68-71), with R1 in the oboe and *ripieno* violins and viola and R1a in the bass (68-69); R2 follows, this time over a dominant pedal in the *ripieno* (70-71). The next three bars (72-74) are based on the chromatic progression of

dominant 7ths from b50, the chords this time being C7, F7 and D7. R3 appears in the oboe, then the flute, then the violin; the *ripieno* 1st violins again have the syncopated rhythm derived from b7. From b75 to b79 the music repeats the passage from b31 to b35, this time beginning in G minor. R1 is in the trumpet and *ripieno* 1st violin parts, R1a in the bass and R3b in the *ripieno* 2nd violin and viola. The circle of 5ths returns, the significant bass notes this time being G, C, F, B flat, E flat, A, D and G (76³-80¹). The flute has the violin figuration (but without the double-stops for obvious reasons), while the trumpet and oboe repeat their imitative motif (R1b). R3 returns briefly (80-81) and the Cadential phrase (R4) leads to the perfect cadence in G minor at b83.

SECTION VI

At 84 theme R1 appears in the oboe, with R1a above it in the flute and a variant of R1a (almost an exact inversion) in the trumpet. For the only time in the movement the bass instruments (*violone* and continuo) are silent for almost two bars. In bb 86 and 87 a decorated version of R1 appears in the violin and oboe in 6ths, while the flute continues the variant of R1a. At b88 theme R1 appears in the bass, imitated at the half bar by the trumpet; flute, oboe and violin continue with R1a and its variant, which turns into an imitative figure in 90 and 91. The chords in this passage are G minor (84-85), A7 (86-87), D minor (88-89); then another brief reference to the circle of 5ths (90-91) leads to a dominant pedal on E (92-93). R1a appears in the violin part in 92-93 (note the way this is written, indicating that the violin plays 'across the strings' – the direction of the stems showing which notes should be played on which string), above the dominant pedal. This prepares for another repeat of bars 31-35, beginning in A minor: R1 is in the flute and violin in 6ths, but now it is imitated at the half bar by trumpet and oboe, also in 6ths. R1a is in the bass and R3b in the *ripieno* violins and viola. The cycle of 5ths begins at 95³, the significant bass notes now being A, D, G, C, F, B natural, E and A. R1b is in the flute and violin parts, but the violin figuration is omitted. R3 returns at b99, followed by the Cadential phrase (R4) which leads to the perfect cadence in A minor at 102.

SECTION VII

Up to this point, the end of each section has been neatly linked to the start of the next section, usually by a little descending scale. Now, however, Bach places a quaver rest in all parts to draw attention to the beginning of the final section, which returns to the Tonic key without a modulation. Theme R1 is played in unison with octave doublings, *tutti*, to make it absolutely clear that this is a highly significant return to the opening Ritornello – a **Recapitulation**. In Italian concertos of this period the final statement of the Ritornello would normally be an exact repeat of the opening Ritornello; Bach, however, does not follow this precedent. R1 is followed by R2 as before, but then the 6-bar chromatic passage from b50 is again inserted into the Ritornello, over the chords of B flat7 (with the 7th in the bass), G7, C7 (with the 7th in the bass), A7, D7 (with the 7th in the bass) and then another change, because the chord in 112 is now a **diminished 7th** with B natural as the bass note. This increases the prominence of the dominant harmony in 113-114, preparing for a final return to the Tonic chord in 115, with a return to R3, followed by a final statement of the Cadential phrase (R4) which brings the movement to an end.

Second movement: Andante**Tonic key: D minor**

This movement is extremely economical in its use of a small amount of thematic material, and the almost constant quaver movement in the bass underlines the impression of continuous motivic development. The structure is perhaps best understood (as in the first movement) by identifying the cadence points that reveal its underlying harmonic scheme, and which again allow a division of the movement into sections. These perfect cadences are the only points where the bass moves in longer note values than quavers, so the listener's attention is inevitably drawn towards them.

The start of the movement establishes the Tonic key of D minor by the alternation of Tonic and Dominant chords in bb 1-4. Thereafter the main cadences are as follows:

(i) A minor (the Dominant)	Bar 14/15
(ii) C major (the Relative Major of the Dominant)	Bar 22/23
(iii) B flat major (the Submediant – Relative Major of the Subdominant)	Bar 32/33
(iv) G minor (the Subdominant)	Bar 42/43
(v) D minor (the Tonic)	Bar 64/65

There is a remarkable symmetry about this scheme. In the first part of the movement the music moves from Tonic to Dominant and then to the Relative Major of the Dominant. It returns to the Tonic by a reversal of this process – going first to the Relative Major of the Subdominant, then to the Subdominant itself and finally back to the Tonic. This has the effect of balancing the prominence of Dominant and Subdominant key centres, strengthening the sense of the Tonic as the central tonality of the whole.

Taking the cadences as a starting-point, the movement can be divided into sections:

Section I	bb 1-14	Imitative entries of Principal Theme accompanied by Subsidiary Motif	D min → A min
Section II	bb 15-22	Development of Principal Theme	A min → C maj
Section III	bb 23-32	Further development	C maj, via G min & D min → B flat maj
Section IV	bb 33-42	Development of Subsidiary Motif and further imitative entries of Principal Theme	B flat maj → G min
Section V	bb 43-65	Further development of Subsidiary Motif	G min → D min

The Principal Theme (A) is introduced by the violin and consists of a 2-bar phrase (b1³-3²). The Subsidiary Motif (B) is also 2 bars long and acts as a counterpoint to A. It is also first heard in the violin part (b3³-5¹) and is characterised by a *suspension* (6¹) and an *appoggiatura* (7¹). All other thematic ideas in the movement are variants of one or other of these themes. The first three notes of B are identical to the quaver figure (E1b) from b64 of the first movement.

SECTION I

The Principal Theme (A) is introduced by the violin above tonic and dominant harmonies (1-3). It is imitated at the unison by the oboe (3-5) and at the octave by the flute (5-7). Violin and oboe play the Subsidiary Motif (B) as a counterpoint to A. The flute introduces a first variant of A (7³-9²) and there are further entries of A in the oboe (9³) and violin (11³). In b13 the flute inverts the suspension from B to make an upward resolution. The harmony moves onto a chord of E major in b8, then the bass part moves sequentially (10-12) preparing for the cadence in A minor at 14/15.

SECTION II

The first variant of A is played by the oboe, with B in the flute (16). Further entries of the first variant of A occur in the violin (18) and flute (20), each one accompanied by B. The harmony touches on F major (17-19) and D minor (21) before leading to the cadence in C major at 22/23.

SECTION III

The violin plays an extended version of A (24-25) which leads into a repeat of B. The flute imitates the extended version of A (26-27), also leading into B; then the oboe plays A in its original form (28-29). A second variant of A is heard in the violin (30-31). Each of these entries is accompanied by B, with the upward resolution in the violin at b29. The harmony moves from C major, through G minor (25-27¹) and D minor (27-29) before settling into B flat major at the cadence in 32/33.

SECTION IV

The Subsidiary Motif (B) forms the basis of the next passage (33 onwards), with a series of imitative entries in all three solo instruments. A returns in the flute (38) and oboe (40) and the upward resolution of the B suspension occurs in the violin at 41. By this point the key has moved into G minor, approached by the same sequential movement in the bass (38-40) that came at 10-12. G minor is confirmed by the cadence at 42/43.

SECTION V

There is a single entry of the first variant of A (its intervals slightly adjusted) in the oboe (44), but most of this section is taken up with further development of B, which is used in various ways. It sometimes occurs in a single part, or in different pairings (which are either in 3rds or in 6ths). It is also presented in imitation (49 onwards) and the upward resolution becomes increasingly prominent. A returns in the violin (58) and in the oboe (60), with a further entry in the flute at 62 (with the intervals adjusted). From b44, where a chord of A major occurs, the harmony begins to move back towards D minor, with an alternation of Dominant and Tonic chords in bb 45-50. From b51 onwards the bass outlines the circle of 5ths (a further link with the first movement), the significant bass notes being G (51), then C, F, B flat, E, A and D (57). A further appearance of the sequential movement in the bass occurs in 58-60, leading towards the cadence in D minor. This final cadence could have been made at 62/63, but this time (because it is the end of the movement) Bach extends it with an *interrupted cadence* at 62/63. The chord at b63¹ is a diminished 7th on B flat; this moves up to a further diminished 7th on B natural (63³) before a concluding cadential 6/4 (the progression Ic – V – I) at the end. The use of diminished 7th chords before the final cadence makes a further link with the first movement, where a diminished 7th chord was placed just before the final return to the Tonic. The rhythm in the bass in bb 63-64 forms a hemiola (2 bars of 3/4 with a tie across the barline, equating to a single bar of 3/2). The final chord is D major, a *Tierce de Picardie*, with the sharpened 3rd decorated by a trill in the violin part.

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 Piharmonia 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 Violins, joined in 3 by 2nd Violins, 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 Violins repeat *fragment x* while the 1st Violins 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 91-96)

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 point 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.).

Instrument	Mark Level	Examples of technical demand
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 <i>OR</i> a high quality of fluent improvising.	5
	4
Moderately accurate, but with several passages spoilt by hesitation <i>OR</i> a moderate quality of fairly fluent improvising.	3
	2
Very inaccurate and hesitant throughout the performance <i>OR</i> a poor quality of aimless improvising.	1
Hardly any accurate notes or rhythms <i>OR</i> 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 <i>OR</i> excellent ensemble co-ordination.	5
	4
Choice of tempo not wholly appropriate and with some fluctuations <i>OR</i> moderate ensemble co-ordination.	3
	2
An inappropriate choice of tempo, with many fluctuations throughout the performance <i>OR</i> poor ensemble co-ordination.	1
No sense of a consistent tempo <i>OR</i> 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
Weak and uninventive use of techniques across a poor range.	0

1st Piece	2nd Piece

(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
Poor presentation and/or incomplete notation.	0

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.

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 37. 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.

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

Overall Descriptors	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

8 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, mark sheets and other materials by 30 April for the June session and by 31 October for the November session. 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.

As a general rule, recordings of live performances (even if they are not completely note-perfect) provide the Moderators with a much better impression of the music than performances generated from music technology (e.g. music notation programs or sequencers). However, if it is impossible to record a live performance, sequenced versions may be submitted. In all cases, recordings on CD must be saved as Audio files and not in formats such as Midi or .WAV. CD-RW discs should not be used. All CDs must be capable of being reproduced on a standard audio CD player.

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 CD/cassette submitted. Most Centres will probably prefer to include the work of many candidates on one CD/cassette rather than to use a separate CD/cassette 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 CD/cassette 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 CD/cassette** from the performances. Place both compositions of each candidate consecutively on the CD/cassette 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 CD/cassette 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.

9 GRADE DESCRIPTIONS

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by the candidates awarded particular grades. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of a candidate's performance in the examination may be balanced by a better performance in others.

Grade A

Candidates show an awareness of a wide range of styles and traditions through answering questions on specific points of understanding and perception of music. They will be able to follow scores or diagrams. They show their study of a prescribed world music focus and a set work in detail. They sing and/or play music with excellent musicianship and technical control. Their compositions are musical and imaginative and display a high level of creative ability and a keen sense of aural perception, with scores that are clear and accurate.

Grade C

Candidates answer questions on music in a wide range of styles and traditions but may not have a full understanding of all genres. Performances will be fairly good in most respects but may be less even in quality than the higher grades or have some limitations of technique or musicianship. Compositions will show evidence of sensible instrumental writing and a creative effort. Scores will be generally clear but may contain aspects that are ambiguous or contradictory.

Grade F

Candidates will show limited understanding of music in a wide range of styles and traditions. In simple repertoire, performances will show limitations of technique or musicianship. Compositions will display little security and limited imagination, with imprecise scores.

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

Enclosed with this mark sheet:

Sheet music
Recording
MS1

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

Enclosed with this mark sheet:

Sheet music

Recording

MS1

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 all candidates' work 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.



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) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.
 - (b) 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.

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3. Send all candidates' work 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.

APPENDIX E: ADDITIONAL INFORMATION

Spiritual, Ethical, Social, Legislative, Economic and Cultural Issues

This syllabus enables candidates to extend their understanding of the diversity of musical traditions. Through the study of Western repertoire (Baroque, Classical, Romantic and 20th century) and a wide range of non-Western traditions (World Music: Latin American, African, Chinese, Indian and Far Eastern), they learn to recognise and appreciate similarities and differences in techniques and practices (Paper 1). In Paper 2 more detailed study of a Western set Work and a Prescribed World Music Focus extends this understanding further and may include relevant aspects of their cultural and social contexts. Candidates' own performing and composition (Papers 3 and 4) allow for the development of cultural and social awareness.

Sustainable Development, Health and Safety Considerations and International Developments

This syllabus offers opportunities to study a wide range of music from both European and World traditions; candidates perform and compose in styles appropriate to their instruments and areas of interest. Health and safety issues arise from equipment used in performing and composing.

Avoidance of Bias

CIE has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind.

Language

This syllabus and the associated assessment materials are available in English only.

Resources

You can find this syllabus, examiners' reports and information on teachers' training meetings on the website www.cie.org.uk.