

Syllabus

Cambridge IGCSE Music

Syllabus code 0410

For examination in June 2011



UNIVERSITY *of* CAMBRIDGE
International Examinations

Note for Exams Officers: Before making Final Entries, please check availability of the codes for the components and options in the E3 booklet (titled "Procedures for the Submission of Entries") relevant to the exam session. Please note that component and option codes are subject to change.

Contents

Cambridge IGCSE Music Syllabus code 0410

1. Introduction	2
1.1 Why choose Cambridge?	
1.2 Why choose Cambridge IGCSE Music?	
1.3 Cambridge International Certificate of Education (ICE)	
1.4 How can I find out more?	
2. Assessment at a glance	5
2.1 Assessment structure	
2.2 Examination timing – Important information	
3. Aims and assessment objectives	6
3.1 Aims	
3.2 Assessment objectives	
4. Assessment in detail	8
4.1 Scheme of assessment	
4.2 Components:	
4.2.1 Component 1: Listening	
4.2.2 Component 2: Performing	
4.2.3 Component 3: Composing	
5. Content of Component 1	14
6. Set works – guidance notes	16
7. Assessment criteria for coursework.....	44
7.1 Component 2: Performing	
7.2 Component 3: Composing	
8. Making and submitting recordings	58

Contents

9. Grade descriptions	59
10. Appendix	60
10.1 Forms	
Working marksheet: Performing – Component 2	
Working marksheet: Composing – Component 3	
Coursework assessment summary form: Performing – Component 2	
Coursework assessment summary form: Composing – Component 3	

1. Introduction

1.1 Why choose Cambridge?

University of Cambridge International Examinations (CIE) is the world's largest provider of international qualifications. Around 1.5 million students from 150 countries enter Cambridge examinations every year. What makes educators around the world choose Cambridge?

Recognition

Cambridge IGCSE is internationally recognised by schools, universities and employers as equivalent to UK GCSE. Cambridge IGCSE is excellent preparation for A/AS Level, the Advanced International Certificate of Education (AICE), US Advanced Placement Programme and the International Baccalaureate (IB) Diploma. Learn more at www.cie.org.uk/recognition.

Support

CIE provides a world-class support service for teachers and exams officers. We offer a wide range of teacher materials to Centres, plus teacher training (online and face-to-face) and student support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from CIE Customer Services. Learn more at www.cie.org.uk/teachers.

Excellence in education

Cambridge qualifications develop successful students. They not only build understanding and knowledge required for progression, but also learning and thinking skills that help students become independent learners and equip them for life.

Not-for-profit, part of the University of Cambridge

CIE is part of Cambridge Assessment, a not-for-profit organisation and part of the University of Cambridge. The needs of teachers and learners are at the core of what we do. CIE invests constantly in improving its qualifications and services. We draw upon education research in developing our qualifications.

1. Introduction

1.2 Why choose Cambridge IGCSE Music?

The Cambridge IGCSE Music Syllabus is designed as a two-year course for examination at age 16-plus.

The aims of the syllabus are to:

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

With grades C to A*, candidates are well prepared to follow courses leading to Level 3 qualifications such as GCE AS and A Level Music, IB Music or the Cambridge International AS and A Level Music.

1.3 Cambridge International Certificate of Education (ICE)

Cambridge ICE is the group award of the International General Certificate of Secondary Education (IGCSE). It requires the study of subjects drawn from the five different IGCSE subject groups. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of students who pass examinations in at least seven subjects, including two languages, and one subject from each of the other subject groups.

The Cambridge portfolio of IGCSE qualifications provides a solid foundation for higher level courses such as GCE A and AS Levels and the International Baccalaureate Diploma as well as excellent preparation for employment.

A wide range of IGCSE subjects is available and these are grouped into five curriculum areas. Music (0410) falls into Group V, Creative, Technical and Vocational Subjects.

Learn more about ICE at www.cie.org.uk/qualifications/academic/middlesec/ice.

1. Introduction

1.4 How can I find out more?

If you are already a Cambridge Centre

You can make entries for this qualification through your usual channels, e.g. CIE Direct. If you have any queries, please contact us at **international@cie.org.uk**.

If you are not a Cambridge Centre

You can find out how your organisation can become a Cambridge Centre. Email us at **international@cie.org.uk**. Learn more about the benefits of becoming a Cambridge Centre at **www.cie.org.uk**.

2. Assessment at a glance

Cambridge IGCSE Music Syllabus code 0410

2.1 Assessment structure

Cambridge International IGCSE Music candidates take three Components:

Component	Weighting	Duration
1 Listening	c 40%	c 1 hour 15 minutes
2 Performing	c 30%	Coursework
3 Composing	c 30%	Coursework

2.2 Examination timing – important information

- All components are available in the June 2011 session; coursework for the June session must be submitted by 30 April 2011.
- Only Components 2 and 3 are available in the November 2011 session; coursework for the November session should be submitted by 31 October 2011.
- Candidates wanting to enter for the November 2011 session must have already taken Component 1 in the June 2011 session. Final results for candidates taking the examination in this way will be issued after the November 2011 session.
- Candidates entering for all three Components in June 2011 may not enter for Components 2 and 3 again in the November 2011 session.

3. Aims and assessment objectives

3.1 Aims

The aims of the syllabus are to:

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

3.2 Assessment objectives

The three assessment objectives are:

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

The examination rewards candidates for positive achievement in the following areas:

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.

3. Aims and assessment objectives

The weighting of the assessment objectives in the assessment components

Assessment Objectives	Component 1	Component 2	Component 3
A Listening	c 40%		
B Performing		c 30%	
C Composing			c 30%

4. Assessment in detail

4.1 Scheme of assessment

Candidates complete three compulsory components:

Component 1	Listening	(c 40%)
Component 2	Performing*	(c 30%)
Component 3	Composing*	(c 30%)

NOTE: *Components 2 and 3 are school-based assessments. Accreditation from CIE is not compulsory for teachers wishing to offer this syllabus. However it is recommended and is available through completion of the Music Coursework Training Handbook. Please contact CIE for further information.

4.2 Components

4.2.1 Component 1: Listening – c 1 h 15 minutes – 70 marks

This Component is based on CD recordings supplied by CIE. It is assumed that Centres will have a CD player of reasonable quality, capable of reproducing the bass clearly.

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

Extracts in Sections A, B, C and D will be played *four* times, extracts in Section E will be played *twice*.

In Sections A, B and C, 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.

4. Assessment in detail

The main focus of each section is as follows:

Section A: Unprepared Western Repertoire [16 marks]

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: Unprepared World Music [12 marks]

Extracts from two pieces of contrasting music selected from Latin American, Chinese, Indian and Indonesian 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: Skeleton Score [12 marks]

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.

Section D: World Music – Prescribed Focus [12 marks]

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 are played four times, with further playings of specific passages as necessary. A source book of relevant information is prescribed and candidates are expected to draw on their knowledge and understanding of this information when answering questions about the extract(s). Candidates are expected to identify the principal instruments of each region, but will not need 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 2011:

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’.

4. Assessment in detail

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 CD accompanying the text.

OR

Japanese Instrumental Music

(to be set again in 2012)

Candidates must be able to identify the following instruments: *kokyū*, *shakuhachi* (equal credit will be given for *ryuteki* and *komabue*), *hichiriki*, *shō*, *shamisen* (equal credit will be given for *koto* and *biwa*), *taiko* and *kakko*.

Candidates should be aware of and be able to identify the texture and structure of the music – the use of heterophony, and sections called *jo*, *ha* and *kyū*.

Extracts can be taken from either *gagaku* (court music) or folk music, and candidates will be expected to differentiate between these types.

Candidates will not be expected to identify the scales used in the extracts.

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

Elizabeth Sharma: *Music Worldwide*

The music of Japan, pages 65–68 (NB this excludes theatre 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 CD accompanying the text.

4. Assessment in detail

Suggested further reading for the Prescribed Focus:

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: Western Set Work [18 marks]

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 2011:

EITHER

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

OR

Beethoven, *Symphony No. 6 in F*, opus 68 [*Pastoral*] (movements 3, 4 and 5)
(to be set again in 2012)

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

4. Assessment in detail

4.2.2 Component 2: Performing – 50 marks

Component 2 consists of prepared performances of the candidate's own choice, all of which must be recorded.

Candidates must:

(i) sing or play individually – either one piece or two short contrasting pieces, which may be on the same or on different instruments

and

(ii) sing or play 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 performances should be between four and ten minutes. If a candidate plays in an instrumental style where improvisation is the norm, the upper time limit may be inappropriate.

The music performed should be appropriate, in its technical and musical demands, to the candidate's stage of development at the time of the examination. Positive credit is given 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. Any 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. Candidates should ensure that they do not offer as an ensemble any piece that could be presented as their individual performance e.g. a flautist playing with piano accompaniment would count as an individual performance. Piano duets are allowed and pianists can offer accompaniment. The other musicians in an ensemble do not also have to be candidates for the examination.

4. Assessment in detail

4.2.3 Component 3: Composing – 100 marks scaled to 50 marks

Candidates submit two compositions, either contrasting in character or written for different forces, which must be recorded on cassette tape or CD.

At least one composition 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 in any style of the candidate's choice and 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 must certify that the compositions are the individual work of the candidate who claims authorship.

Candidates will be given positive credit for:

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

5. Content of Component 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.

5. Content of Component 1

The following notes are to help teachers to ensure that their candidates approach the study of the Prescribed Work in a way that allows 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 be 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 2011 are:

EITHER

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

OR

Beethoven, *Symphony No. 6 in F*, opus 68 [*Pastoral*] (movements 3, 4 and 5)

General Observations

It is most important that candidates are able to hear their Prescribed Work as often as possible, so that they become thoroughly familiar with the music primarily through listening. Recordings should therefore always be available to them in school. Wherever possible, it is also desirable for candidates to have their own copy of a recording, so that they can listen at home as well. 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 will 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 are 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.

6. Set works guidance notes

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.

6. Set works guidance notes

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.

6. Set works guidance notes

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

6. Set works guidance notes

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. Set works guidance notes

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

6. Set works guidance notes

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.

6. Set works guidance notes

(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).

6. Set works guidance notes

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.

6. Set works guidance notes

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.

6. Set works guidance notes

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.

6. Set works guidance notes

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.

6. Set works guidance notes

Ludwig van Beethoven (1770–1827)

Symphony No. 6 in F Major, Op. 68 [*Pastoral*] (movements 3, 4 and 5)

1 Background

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 [], 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. He may also have known a work for chorus and orchestra entitled *Hymne à l'agriculture* (Hymn to Agriculture) composed in 1796 by the French composer Jean-Xavier Lefèvre (1763–1829). The orchestral introduction to this work bears a striking similarity to the opening of the last movement of the *Pastoral Symphony*. 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

6. Set works guidance notes

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. He may have based them on similar titles used in a five-movement symphony entitled *Le portrait musical de la nature* (Musical Portrait of Nature), composed in 1784 by a now obscure composer called Justin Heinrich Knecht (1752–1817). After experimenting with various different versions, Beethoven 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 Philharmonia miniature scores, have followed this incorrect version.

6. Set works guidance notes

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

2 Instruments

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. In addition to the two Flutes, a Piccolo is used briefly in the 4th movement to suggest the whistling of the wind.

The transposing instruments used in the 3rd, 4th and 5th 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: 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 Trumpets: in the 3rd and 5th movements these parts are in C, involving no transposition. However, in the 4th movement they are in E flat and the parts are written a minor 3rd lower than they sound (so candidates need practice in transposing short fragments of these parts *up a minor 3rd*).
- Double Bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).
- Piccolo: this part is written an octave lower than it sounds (but candidates will not be expected to transpose any of this part).

Most of the instrumental parts are written in the familiar treble (G) and bass (F) clefs. The exceptions are the Violas and the Trombones, which use the *Alto clef* (with Middle C on the middle line). Candidates should also learn how to read these parts and should practise transcribing short fragments of them into the standard treble clef (transcription into the bass clef will not be required).

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, and the trumpet transposition in the 4th movement as '*Trombe in Es*', using the German name for E flat. 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; '*trombe*' are trumpets, not trombones). The abbreviations for these instruments, which are shown after the first page of each movement, are also easy to confuse: the horns are normally abbreviated to '*cor*', the trumpets to '*tr*' and the trombones to '*trb*'.

6. Set works guidance notes

3 Directions in the Score

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 abbreviations **zu 2** or **a 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 b95 of the third movement, where only the 2nd Bassoon 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.

4 Techniques

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 third 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, except in the 4th movement, where **chromatic harmony** (especially the **diminished 7th** chord) is used extensively. 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.

5 Structure and Form

The 3rd movement is based on the structure of a **Scherzo and Trio**, but with a number of departures from the normal expectations of this form. Candidates need to know that Beethoven's Scherzo movements developed out of the Minuet and Trio movements that had become established as a convention in symphonies by Haydn and Mozart. The Minuet was originally a dance movement; in a symphony it was normally the third movement and it was always in 3/4 time. Its tempo indication was normally '*Tempo di menuetto*', implying that it should be played at a moderate speed with a clear feeling of three beats to the bar. In Beethoven's First Symphony there is a movement entitled *Menuetto*, with a central Trio section, but it is marked to be played at a much faster tempo than any of the corresponding movements by Haydn or Mozart, with a feeling of one beat to the bar. In Beethoven's Second Symphony the title *Menuetto* was

6. Set works guidance notes

abandoned in favour of *Scherzo* (the Italian word literally means a joke, or a trick); the same title was used in the Third Symphony. In his later symphonies Beethoven did not give the equivalent movement a title, but simply a tempo indication – usually *Allegro*, *Allegro vivace* or even *Presto*, though in the Eighth Symphony he reverted to the more conventional *Tempo di Menuetto*.

Classical Minuet movements were normally in **Ternary Form** (often described briefly as **ABA**). The Principal Section (the Minuet) followed the usual structure of a dance in **Binary Form**, with a repeat of both its main parts. The central Subsidiary Section (the Trio) was also in Binary Form, with repeats of both its main parts; originally this section would have been played by just three instruments – hence the name – but this practice had been abandoned long before such movements began to appear in Classical symphonies. At the end of the Trio composers would write the words '*Menuetto da capo*' or the equivalent, and the Principal Section would be played again, but possibly without the repeats. It is important that candidates distinguish between the structure of each of the three sections (which is Binary), and the structure of the entire movement (which is Ternary). This is a very significant distinction, which can often be a source of confusion.

In the *Pastoral Symphony* the third movement has a descriptive title (see above), but is not identified as a Scherzo: it is simply marked *Allegro*. It follows the conventional Ternary Form structure up to a point, but there are no internal repeats in either the Scherzo or Trio sections. The return to the beginning occurs in its expected place, but the repeat applies to both the Scherzo and the Trio sections. The Trio is most unusual, because it is written in duple time (2/4 instead of the normal 3/4). This idea came from some of the Austrian dance music of the time, so this is another good example of the ways in which Beethoven included features of folk music in this symphony. After the repeat of the Scherzo and Trio the movement continues with a Coda, which seems at first to be a third appearance of the Scherzo section; this, however, turns out to be the link between the 3rd and 4th movements that is needed because the movements follow without a break.

The 4th movement is in a free structure which does not correspond to any of the Classical forms that would normally be found in a symphony. That does not imply that the movement has no structure at all, but simply that the structure is less conventional than any of the other movements. This movement is an addition to the conventional four movement structure of the Classical symphony, and it contains the most overtly programmatic music in the whole work.

The form of the 5th movement is not altogether straightforward. Some analyses describe it in terms of a **Rondo**, but this is not wholly satisfactory. Others describe it as a Sonata-Rondo (a term that originated in the 19th century as an attempt to account for movements that contained elements of both Rondo and Sonata Form), but this is equally problematic. In many ways this movement follows the main outlines of **Sonata Form** fairly closely, but with a number of features that are unconventional. The principles of this form were not firmly established until c.1830, but it is a useful basis for understanding the structure of several movements in Beethoven's symphonies, including the first and second movements of the *Pastoral Symphony*, both of which follow the pattern very closely. The 5th movement is less clear in some respects, but the essential principles of the form are all present.

6. Set works guidance notes

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 5th movement of the *Pastoral Symphony*, the Transition, Second Subject and Codetta are treated almost as a single unit; the Second Subject, in particular, is much less well defined than in most Sonata Form movements. The Development begins with a substantial re-statement of the First Subject in the Tonic (this is the main reason for the movement sometimes being described as a Rondo), but thereafter is largely based on new material. The Recapitulation is exactly as expected. The Coda is extremely long – almost as long as the Exposition and Development combined, and taking up more than a third of the total duration of the movement.

Beethoven's approach to the principle of development in this movement (as in the first and second movements as well) is significantly different from his other Symphonies. There is much less emphasis on combination and fragmentation of themes, and much more use of repetition. This is one of the most telling ways in which the content of the *Pastoral Symphony* was determined by the emotional effect of its descriptive elements, creating a feeling of peaceful contentment, interrupted by the turbulence and aggression of the storm, but finally returning to a mood of joyful calm which is quite unlike many of Beethoven's other works.

6. Set works guidance notes

6 Analysis

Third movement: Allegro

Tonic key: F major

Merry gathering of country people ('The peasants' merrymaking')

SCHERZO (bb 1–164)

Although this section is continuous and does not have the repeat markings that would be found in a conventional movement of this type, the outline of a Binary structure is clear. The tempo marking, Allegro, is defined with a **metronome mark** of dotted minim = 108. The music mainly falls into regular phrases of four bars; two phrases, however, are extended to six bars.

First part (bb 1–84)

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

Four main thematic ideas are presented in this part of the movement:

- (i) **Opening statement** (Theme S1), played by the strings, **staccato** and in unison, in the **Tonic** key (1–8). The theme ends on an A, which is used as a Pivot Note to lead in to:
- (ii) **Second idea** (Theme S2), played by strings and woodwind, legato, in D major, with a tonic pedal point on D (9–16). (Note that the change of key has no modulation as such, and that the contrast of F major and D major, which are a 3rd apart, is highly characteristic of Beethoven's harmonic procedures in this symphony).

The first 16 bars are then repeated, exactly as before (17–32). S1 then reappears, starting in D major (33), and going through G major (37) in preparation for the return of S2 in the **Dominant** key of C major (41), over a tonic pedal point on C. This merges into S1 (47) with a **modulation** back to F and a crescendo leading to a re-statement of S1, **fortissimo**, played **tutti** (53). This is the first of the 6-bar phrases (53–58), drawing attention to:

- (iii) **Third idea** (Theme S3), played **tutti** and with characteristic **sforzando** (*sf*) markings (59–66); this is repeated with various changes in orchestration (67–74) and leads to:
- (iv) **Fourth idea** (Cadential phrase S4), a distinctive pattern in 3rds played by horns and bassoons above rising **arpeggios** in the strings (75–78), making an emphatic **perfect cadence** in the Tonic (78–79). This is repeated (79–82), and the Tonic chord is then emphasised in a further 4-bar phrase (83–86).

Second Part (bb 85–164)

S4 continues in the 1st and 2nd violins, after 4 bars turning into an accompaniment to the new idea (Theme S5), played by a solo oboe (91). In keeping with the notion that a Scherzo means a joke, Beethoven makes the oboe entry 2 beats late (if the phrase was in its 'correct' place, it would form an anacrusis on the 3rd beat of b90). The resulting **syncopations** make it sound as if the oboe is hurrying to catch up. This theme is punctuated by a descending pattern in the bassoon part (95). S5 is repeated (99) but adjusted to form

6. Set works guidance notes

a clear perfect cadence in the Tonic (105–106). Bars 107–122 are a repeat of 91–106, but with the addition of a little interjection by the clarinet at the end of each half of S5 (114 and 122), which prepares the listener for the clarinet to take over the tune (123), accompanied now by the bassoons playing S4. In another joke, Beethoven extends the second half of the clarinet version of S5 into another 6-bar phrase, with a cadenza-like flourish (131–132), as if the clarinet were trying to show it was better than the oboe. S5 then passes to the horn (133), with S4 in the violin and viola parts. Note that S5 is altered in b135 because the quavers which should be on the second beat would have required notes that were not available on the horn in Beethoven's time. The horn solo is extended by imitative entries from the oboe (141) and clarinet (143) before its final phrase (145). This is then repeated by the horn, oboe and clarinet in unison above a tonic pedal point (149). A cadential phrase is then developed (154), with its main melody in the violas and cellos (joined by the 2nd bassoon in 158) and fragmentary entries in the oboe and clarinet which are an inversion of the last complete bar of S5 (compare the oboe part in 152 and 154 to see how this derivation is achieved). At 161 the music is marked *sempre più stretto* (i.e. the tempo increases). The cellos and double basses play a **sequential** link based on the cadential phrase, which leads without a break into the Trio.

TRIO (bb 165–204)

Most unusually, this is in duple time rather than the normal triple time (imitating some of the Austrian dance music that could be heard at the time in villages near Vienna). The tempo marking is ***In tempo d'Allegro***, with a metronome mark of crotchet = 132 (i.e. substantially faster than the Scherzo). This section also lacks conventional internal repeats, but the outline of a Binary structure remains clear.

First part (bb 165–180)

The 4-bar main theme (T1) is played in unison by the 1st and 2nd violins, *ff*, with heavy *sf* accents and a 'Scotch Snap' rhythm (167 and 168), accompanied by minim chords in woodwind, horns and lower strings. Its predominant rhythmic pattern (quaver and two semiquavers) derives from a detail in the Coda of the first movement (bb 476–478 in the clarinet). The phrase makes a rather crude modulation to the **Subdominant** (B flat major). This is played again (169–172). There is then a repeat of what has gone before (173–180), but with the addition of a rising triplet motif in the 1st flute.

Second part (181–204)

T1 is played by the violas and bassoons (181–184), in an altered version that starts in the Dominant (C major) and modulates back to F. A counter-melody in crotchets (T2) appears in the violins, horns and upper woodwind are added to emphasise the cadence and the trumpets make their first entry in the symphony, playing a strident repeated C. The descending pattern in the cellos and double basses is derived from the bassoon part in bb 95–97 of the Scherzo. This is played again (185–188).

A repeat follows, but the music is substantially altered and extended. T1 is played by the lower strings, while T2 appears in the 1st violins, woodwind, horns and trumpets (189–190). The second half of the phrase (191–192) is now changed so that it remains in the Dominant. The melody in the lower strings forms a rising approach to the cadence, while the 1st violins and woodwind play a descending phrase that is decorated by **turns** in the 1st violins. This is played again (193–196) and the perfect cadence

6. Set works guidance notes

in C is finally resolved at 197. The remaining 8 bars of the Trio consist of a repeated chord of C major (woodwind, horns, trumpets, violins and violas) above a rising phrase (cellos and double basses) that is based on T1 and outlines the chord on the 1st beat of each bar. A minim E in the 1st trumpet and 1st violins is held, with a **pause** (203), descending to a crotchet C, also with a pause (204).

The entire Scherzo and Trio are then repeated.

CODA, forming a LINK to the 5th movement (bb 205–264)

This begins exactly as if it were a further repeat of the Scherzo (205–215). S2, however, is developed into a 6-bar phrase (213–218), modulating back to the Tonic, which is re-established with a perfect cadence (219–222) which resolves at the start of the next phrase. S2 now appears in the Tonic (223–230), with its pedal point played by horns (with a syncopation) and **pizzicato** strings. S1 then reappears in the strings, **legato** for the first time, while the horns and clarinets continue the syncopated version of the pedal point (231–234).

S1 is then repeated, *tutti*, with a sudden tempo marking of **Presto**, the phrase extended to 6 bars (235–240). S3 then reappears, played twice as before (241–256), leading again to S4 with its strong cadential emphasis on F major (257–260). This is played a second time (261–264) and it seems as if there will be a final resolution of the cadence onto the tonic chord in a final bar 265 – but this does not happen. Instead, the music leads straight into the 4th movement.

Fourth Movement : Allegro

Tonic key: F minor

Storm

The free structure of this movement is best understood in terms of a series of continuous sections, each defined by (a) melodic/thematic content and (b) tonal centre and harmonic direction. The themes tend to be brief, motivic cells rather than developed melodies, and the tonal centres cover a wide range of contrasting keys – most of which are closely related to the Tonic, except for an extended passage in A major and D major, which are very remote indeed from the Tonic. Very little of the music is actually in F minor; the sense of this key as the home key of the movement is achieved as much by implication as by explicit musical statements. Beethoven himself described the Storm as being ‘in two parts’, but it is not clear exactly what he meant by this. The most obvious explanation is that the movement has two main climaxes, each of which builds up from a passage that is relatively calm. The first climax (Sections B, C and D in the analysis below) follows on from its anticipation in Section A. The second (Sections G, H and I) is prepared by Section E and F. The climaxes themselves are quite long, sustained passages of aggressive *fortissimo* music, which underline the turbulent nature of the movement and the immense power of this cataclysmic storm, providing the most complete contrast with the other movements that it is possible to imagine.

6. Set works guidance notes

Section A (bb 1–20) D flat major, modulating chromatically towards F minor
Motifs M1, M2

The expected perfect cadence at the end of the Scherzo does not happen. Instead there is a very dramatic **interrupted cadence**, with a stark change of dynamic from *ff* to *pp*. Cellos and double basses play a unison D flat, **tremolando**, suggesting the rumble of distant thunder (1–2). The 2nd violins then enter with Motif M1, a pattern of quavers played staccato and representing the first drops of rain (3 onwards). The 1st violins play Motif M2 above this in legato crotchets, a rising diminished 5th followed by a falling semitone. The scale in contrary motion that occurs in b7 outlines a **diminished 7th** chord on D natural, and the cellos and double basses then repeat their *tremolando* note, this time a semitone higher than before, on the D natural, while the contrary motion scale is repeated by the 2nd violins and violas with the chord reinforced by the woodwind. There is a crescendo and the dynamic rises to *p*. The bass note moves up by another semitone to E flat (11), M1 comes in again (13) followed by M2 (15). The bass note moves up another semitone to E natural (17) with the contrary motion scale above it. The chord is now a diminished 7th on E. The double basses separate from the cellos to play a pattern of rising quaver triplets (19–20), and there is a further crescendo. This section is defined harmonically by the rising chromatic notes in the bass and by the use of diminished 7th chords.

Section B (bb 21–32) F minor
Motif M3

The full fury of the storm is unleashed in b21 with a chord of F minor, played *tutti* and *ff*. Cellos and double basses play a pattern of rising semiquaver quintuplets (more thunder). After 2 bars of the sustained F minor chord, Motif M3 – a descending arpeggio of F minor – is played by 1st violins and violas (23–24), while the quintuplet pattern continues in the bass and the woodwind, horns, trumpets and timpani (with a **roll** – the first time in this symphony that this effect has been used) sustain the chord. The harmony moves onto a diminished 7th on G (25–28) and M3 is repeated (27–28). A further diminished 7th chord follows (29–32) on A natural, and M3 is repeated again (31–32). This chord makes a modulation towards B flat minor.

Section C (bb 33–40) B flat minor, moving through C, A flat and F towards D flat major
Motifs M4, M5

Motif M4, a rising arpeggio in the 1st violins (33) with detached chords in the woodwind, horns and trumpets, suggests a flash of lightning. The *tremolando* bass moves up by a semitone to B natural (34) with a diminished 7th chord above it, and M4 is repeated. The chord of C major occurs in b35 and Motif M5 is played by the strings and bassoons in unison (35–36), and is then repeated, leading to A flat (37), F (39) and D flat (41): these chords all lie a 3rd apart from each other.

Section D (bb 41–55) D flat – C minor
Motifs M6, M4

The dynamic changes abruptly to *pp* and the cellos and double basses play Motif M6, a semiquaver pattern which is based on an inversion of the first four notes of M1. The 2nd violins and violas play a *tremolando* chord. M4 reappears (43) with a sudden *f* in the 1st violins, a marking of *fp* in the 2nd

6. Set works guidance notes

violins and violas and a single chord, marked *sf*, in the woodwind and horns. The harmony changes onto a diminished 7th chord on B natural (45), with M4 again (47) presented as it was in b43. The diminished 7th chord takes the music towards C minor; the *tremolando* 2nd violin and violas play the **dominant 7th** chord (48), resolving onto C minor in b49. The next phrase begins as before (49–50 are equivalent to 41–42, but with the addition of a second timpani roll). M4 reappears (51) over a diminished 7th chord on F sharp, and is then repeated through the next four bars (52–55). The harmony presents two perfect cadences, in B flat major (52–53) and C minor (54–55¹); M4 appears twice (55), increasing the perceived pace of the music as the chord changes from C minor to a 3rd inversion of a dominant 7th (55²) that appears to be leading to the key of F. However, Beethoven does not allow the expected resolution to occur.

Section E (bb 56–61) A major, moving towards D major
Motif M1

Instead of the anticipated chord (the 1st inversion of F major), Beethoven instead resolves the dominant 7th onto a most unexpected chord of A major. The brightness of this key after so much dark and threatening music suggests a temporary lull in the storm. A variant of M1 is played by the 1st violins (it is still raining, but less heavily), with more *tremolando* chords in the 2nd violins and violas (indicating that the storm has not yet run its course), and sustained chords in the woodwind and horns. The predominant dynamic is *p*. The music moves towards D major with a dominant 7th chord (57) and a diminished 7th on G (58–61).

Section F (bb 62–77) D major, moving towards C minor
Motifs M6 (abbreviated), M1, M2

The two bars of *tremolando* 2nd violins and violas, *pp* (62–63), represent the dominant 7th of D with just the two notes A and G. When the chord resolves onto D major (64) the double bass semiquavers (an abbreviated version of M6) suggest yet more distant thunder. M1 reappears in the 1st violins (66–67), with a variant of M2 in the clarinet and a surprisingly cheerful accompaniment figure in the oboes and bassoons. The chord changes to yet another diminished 7th, this time on F sharp (68), with the rising semiquaver quintuplet pattern (first heard at 21) – more distant thunder – in the cellos and double basses (68–69). M1 reappears (70–71) with the addition of the 1st flute in 71, and the cheerful oboe and bassoon accompaniment figure comes again. The chord changes to a dominant 7th on F natural (72–73), with M1 now extended in the 1st violins (72–77), joined by the 1st flute in 73. The rising figure in the bassoon, clarinet and oboes (72–77) is a variant of M2. The dominant 7th resolves onto a chord of B flat minor (74–75), and the chord then changes to the dominant 7th of C (76–77). There is a long crescendo throughout this passage.

Section G (bb 78–88) C minor – D flat major
Motif M7

The crescendo reaches its climax with a marking of *ff* (78) as the storm returns in its full fury. A new Motif M7, a descending scale 4 bars in length, is heard in the cellos and double basses throughout this section (three appearances in all). The upper strings accompany with swirling arpeggios, descending in

6. Set works guidance notes

semiquavers, with the lowest note of each arpeggio emphasised by a *sf* marking, while the woodwind play sustained notes with syncopations underlined by further *sf* markings. The piccolo is heard for the first time (82), its piercing notes suggesting the whistling of the wind. The chords change from G major (78) to A flat major (81), then by way of an augmented 6th (84⁴) to B flat major (85). The third appearance of M7 leads towards a perfect cadence in D flat major.

Section H (bb 89–94) D flat major, moving through B flat minor and G flat major
Motif M5

M5 is played by unison strings as before (see bb 35–40), but the woodwind accompaniment is now different, throwing still more emphasis onto the 2nd beat of the bar, which is further underlined by *sf* markings throughout the orchestra. The harmonic progression, as before, moves rapidly through chords which lie a 3rd apart from each other.

Section I (bb 95–118) Chromatic harmony, leading eventually towards B flat minor
Motif M8

The harmony in this section is the most unstable of any section in the movement. It begins with a diminished 7th chord on E natural, above which appears Motif M8 – a rising semitone followed by a chromatic scale in the 1st violins, joined a bar later by cellos (95–98). This is another way of representing the howling of the wind, the strength of which is shown by the crescendo that begins as the scale descends and continues as it rises at the end; the rise outlines the interval of an augmented 4th from B flat to E natural. These four bars are repeated (99–102). The rising semitone from the beginning of M8 is then developed (103–106), and the crescendo continues, shown by the marking of *sempre più f* (always getting louder) in b103. The bass part descends chromatically through these four bars, reaching a diminished 7th on F sharp which begins as a syncopation, marked *ff*, on the 4th crotchet of b106. This is the ultimate climax of the storm, and it is further defined as such by the first entry of the trombones and yet another timpani roll. Cellos and double basses return to the pattern of rising semiquaver quintuplets. The F sharp diminished 7th is held for four bars (107–110), moving onto a dominant minor 9th chord on F natural (111–112), which resolves onto a **second inversion** chord (Ic) in B flat minor (113). The texture gradually reduces (113–118); the rising pattern in the cellos and double basses (now in groups of four semiquavers) occurs in every other bar, alternating with a *sf* semibreve, forming a dominant pedal point. The uppermost note over this pedal point (1st violins and 1st flute) descends from F (113) to E natural (114), E flat (115–116) and D flat (117–118).

Section J (bb 119–136) B flat minor
Motif M7

This section begins as Section G, but starting from an F major chord (the Dominant of B flat minor). M7 is again played by the cellos and double basses (three appearances again), and the 1st violins have the descending arpeggios. The sustained, syncopated notes are in the bassoons at first, then in the clarinets and finally in the clarinets and oboes. All the *sf* markings are now omitted and the music makes a diminuendo. The chords change from F major (119), through an augmented 6th chord (121⁴) to G major (122) and A flat major (126). The last six bars (130–135) begin with a diminished 7th chord on B natural (130–131), resolving onto a dominant 7th in C (132–135), which resolves in b136. Now, however, it is

6. Set works guidance notes

C major rather than C minor (C major being the Dominant of F major), to begin the preparation for the Tonic key of the fifth and final movement. The diminuendo continues, indicating that the storm is finally moving away into the distance.

Section K (bb 137–155) C major as the Dominant of F
Motifs M4, M6 (abbreviated), M1 (variant)

A few more rumbles of thunder (137, 139, 141 and 142) are represented by the double bass semiquavers and timpani rolls, with a final flash of lightning depicted by M4 in the 1st violins (140). This passage (137–143) establishes the C major tonality, finally resolving onto the C chord (144–145), marked *pp*, with ever more distant thunder represented by the abbreviated version of M6 (previously heard in 64) in the double basses. M1 reappears in a variant form, in the major and in augmentation (146–150¹); this has often been likened to the sun coming out again after the storm clouds have disappeared. The very last sounds of distant thunder are heard (149, 150 and 153) as the variant of M1 is repeated. An ascending scale over the dominant 7th of C is played by the 1st flute, beginning the link that leads into the fifth movement.

Fifth movement: Allegretto

Tonic key F: major

Shepherds' Song. Joyful, grateful feelings after the storm

INTRODUCTION (bb 1–8)

The link between the 4th and 5th movements is completed by this 8-bar introduction. A solo clarinet plays a repetitive melodic figure (1–4) that some commentators have claimed to be derived from the Swiss *Ranz des vaches* (an alphorn tune used for herding cattle). This effectively establishes the lilting 6/8 metre of the movement. It is played over a bare 5th in the violas (C and G, played on **open strings** giving the effect of a **drone**), which continues the dominant pedal from the end of the Storm. The melody passes to the horn (5–8) and the cellos add another bare 5th (F and C), which, because these are stopped notes, produces a warmer sound. The harmony is unusual because the viola notes continue, so that there are two superimposed 5ths in these bars (F, C and G), delaying the clear statement on the tonic chord until the G rises to an A in b8.

EXPOSITION (bb 9–55)

First Subject (bb 9–31)

The First Subject theme (A1) is played by the 1st violins (9–16), accompanied by sustained harmonies in clarinets, bassoons and violas, with a pizzicato bass played by the cellos. The melody is exactly 8 bars long; it moves to the subdominant chord at its mid-point (12) and ends with a perfect cadence. A1 is then repeated in the 2nd violins (17–24), decorated by a pattern of rising 3rds (A2) in the 1st violins (sometimes adjusted to 4ths to fit the harmony) and repeated quaver chords in clarinets, bassoons and horns. There is a crescendo throughout this second statement of the theme. A1 is repeated a third time (25–31), with A1 in the violas, cellos, clarinets and horns. The violins play the accompanying chords in semiquaver triplets (32). The dynamic has risen to *ff*.

6. Set works guidance notes

Transition (bb 32–41)

The last two notes of the A1 theme provide the starting-point for the Transition. They generate a new theme (T1) in the violas and cellos (32–33), which is taken up by the 1st violins (34–35). The accompaniment features an arpeggiated figure in the 2nd violins (32–33), passing to violas and cellos (34–35) at the point where woodwind, horns and trumpets join in the harmonisation of the theme. T1 is decorated (36–37) in the violas and cellos, passing again to the 1st violins (38–39). The accompaniment follows the same pattern as before. The last 4 notes of T1 then form the beginning of a new idea (T2) (40–41), which is again passed from violas and cellos to 1st violins. At this point the expected modulation to the dominant occurs.

Second Subject (bb 42–50¹)

The Second Subject theme (B1) is little more than an extension of the Transition. It is a descending figure, outlining the new tonic chord (C major) and is played by the 1st violins (42), joined by the 2nd violins in the second half of the bar. It then (43) passes to the cellos (with the violas in the first half of the bar), back to the 1st violins (44), outlining the dominant 7th chord, and again to the cellos (45). A decorated version (B2) is then developed out of this music (46–49).

Codetta (bb 50²–55)

A brief cadential phrase in the violins (C1) is played twice (50²–52¹). The second time, it is extended by 2 bars, *tutti*, recalling the melody from the Introduction.

It is clear that the whole passage from b32 to b55 really forms a single musical paragraph in which ideas grow organically from one to another in an entirely logical way. Nevertheless, Beethoven keeps to the familiar principles of Sonata Form, with the modulation to the dominant in its expected position, followed by a substantial passage of music in the dominant. The proportions of this Exposition, however, are not those of a conventional Sonata Form movement, in which the Transition, Second Subject and Codetta would be considerably longer than the First Subject. Here, by contrast, the First Subject is 23 bars long, and the Transition, Second Subject and Codetta together are just one bar longer (24 bars).

DEVELOPMENT (bb 56–116)

The harmony settles onto chord Ic of C major and the 1st violins recall the melody of the Introduction, joined by a succession of solo woodwind instruments. The horn then takes up the melody. In the string parts the open 5ths from the Introduction can also be heard. A rising scale in the 1st violins confirms a modulation back to the tonic (F major): This recalls the flute scale in the last bar of the Storm, and it leads into a complete re-statement of A1 (64–79). There are various differences from the Exposition statement, however. The added arpeggiated figure in the 2nd violins (64–71) is related to the similar accompaniment detail in the Transition (32–35). The repeat of A1, complete with its crescendo, follows as before (72 onwards), with A2 again in the 1st violins, and the arpeggiated figure continues in the violas. A1 is altered (75), with a C instead of the normal B flat, and the harmony remains on the tonic chord instead of the usual subdominant. The introduction of an E flat in the melody (76) begins a modulation to the subdominant key: the chord is now the dominant 7th

6. Set works guidance notes

of B flat major (76–79), and A3 returns when the climax is reached at the *ff* marking. There is a perfect cadence in B flat (79–80¹).

An entirely new theme (D1) is now introduced in clarinets and bassoons, moving in 6ths (80–81) and then predominantly in 3rds (82 onwards). The arpeggiated accompaniment returns in the violas. The B naturals in the melody (82–84) are chromatic notes: the key remains B flat major. The harmony refers briefly to E flat major (87 & 91), then modulates via an augmented 6th chord (93) into D flat major (94–95). The expected perfect cadence is not fully resolved, and the harmony moves on, through B flat minor (97) into C major, with a perfect cadence (98–99). The bass rises chromatically (95–98) through this passage. A developed version of A1 is introduced in the cellos (99–109), above a pedal point on C and with a new accompaniment, a counterpoint of scalic semiquavers, in the violins. The woodwind join in the statement of this version of A1, and the music reaches another *ff* climax (107). When the climax subsides (109–116) the flute and oboe demonstrate that what appears to be another entry of the developed version of A1 is in fact a reprise of the Introduction: this reprise is therefore achieved with great subtlety. The scalic counterpoint continues throughout this passage, eventually reduced to just the descending group of 6 semiquavers that had originally appeared quite insignificant when it was first heard in b99. The C pedal point has continued ever since b99: this forms the dominant preparation for the modulation back to the tonic (F major) that is finally confirmed at the start of the Recapitulation.

RECAPITULATION (bb 117–163)

First Subject (bb 117–139)

In another example of great subtlety, Beethoven does not provide an exact re-statement of A1. Instead, he continues the scalic semiquaver writing in the 1st violins so that the Recapitulation seems to grow logically out of the closing passage of the Development. The first group of six semiquavers in b117 is in fact a retrograde of the first six notes of the counterpoint (compare 117¹ with 99¹ to see exactly how this works). The semiquaver melody (A3) allows the First Subject theme to be heard quite distinctly, however (117–124): the notes of A1 occur in almost exactly their original positions within A3, so the relationship between the two versions of the theme is never in doubt. Another new accompanying figure is in the 2nd violins: this is derived from the Introduction melody. A3 passes to the 2nd violins (125–132) and the repeated quavers reappear in the woodwind, but A2 is omitted. In its place, the 1st violins play the new accompanying figure, echoed by pizzicato violas. The crescendo occurs, as in the Exposition, leading to the climax at 133. A3 is now played by violas and cellos, with the semiquaver triplets as before in the violins. The horns now play the new accompanying figure. Although this passage is played by the full orchestra, *tutti*, with a dynamic marking of *ff*, the sound of the music is not aggressive (as it was in the Storm), but warm and radiant.

Transition (bb 140–149)

T1 reappears in violas and cellos (140–141) with the same semiquaver accompaniment as before. The semiquavers, however, now sound like a continuation of the constant running

6. Set works guidance notes

semiquavers that have been present ever since b99 (in fact there has been semiquaver movement of one kind or another in the string parts almost continuously since b70). T1 passes to the 1st violins as before (142–43), then back to violas and cellos in its decorated form (144–145). Instead of taking this up in 146 as they did in the Exposition, the 1st violins begin T2, which is now extended to a full 4 bars (146–149) and adjusted so that it remains in the tonic (the B natural at the end of 149 suggests that the modulation may be about to happen, but is actually a chromatic note).

Second Subject (bb 150–158¹)

B1 and B2 follow as in the Exposition, but now in the tonic.

Codetta (bb 158²–163)

C1 is played twice, as before, complete with its 2-bar extension, but in the tonic.

CODA (bb 164–264)

The long Coda has a dual function, acting both as a second Development and as the emotional conclusion of this movement in particular, and of the symphony as a whole. It begins, as did the Development, with a chord of I_c (but now in F major), and the 1st violins again recall the melody of the Introduction (164–168). The music modulates towards C major (from 167). The melody from the Introduction passes to the 2nd violins (169) with a version in **diminution** in the 1st violins, outlining the dominant 7th of C major. A crescendo begins (171) and the Introduction melody passes to the violas (173) and cellos & double basses (175), with the semiquaver triplets from b25 in 2nd violins and violas. The chord changes to the dominant 7th of F major (173) and the dynamic rises to *ff* (177). A1 returns in the bassoons and cellos, in unison and without harmonisation (177), dropping to a sudden *p* after two bars. A1 is taken up imitatively by the 2nd violins (183), referring briefly to G minor before returning to F (186). A further imitative entry in the 1st violins (187) refers again to G minor, but again returns immediately to F. Another crescendo (186–190) leads to a brief climax, *ff*, with the semiquaver triplets in the upper strings and A1 in cellos & double basses. The music modulates towards C (195), with a diminuendo to *pp*, and A1 enters in the 1st violins with A2 in 2nd violins and violas (196). A1 is extended as another crescendo begins (198) and the harmony reaches a perfect cadence in C (199–200). A B flat is added to the melodic line (202), turning the C major chord into the dominant 7th of F. A perfect cadence in F (205–206) comes at the point where the crescendo culminates with another brief *ff*. A3 now returns in bassoons and cellos (206), starting *ff*, with another sudden *p* after almost 2 bars. Imitative entries of A3 follow (violas 210, 2nd violins 211, 1st violins 215) and the music again refers twice to G minor (212 and 216). Woodwind entries of A1 make the relationship between A3 and A1 even more explicit. The passage from 206 to 218 has followed the same procedures that were used in 177 to 189, though based on both A3 and A1 rather than A1 alone. Up to this point (218), each of the crescendos has led only to a relatively short *ff*, but now a sustained climax of 12 bars follows (219–230), with rising arpeggios based on A1 in the cellos and double basses, and the semiquaver triplets in the upper strings (notated in a standard abbreviated form). From 227 the lowest note of the bass arpeggios is F, forming a tonic pedal point that continues through the diminuendo (231 onwards). The strings then play a serene, simplified version of A1 (237), marked *sotto voce* (meaning as quietly as possible,

6. Set works guidance notes

or barely audible). There is a gentle cadential phrase (241–244). This is repeated (245–248), starting *f* but ending *p dolce* with oboes, bassoons and horns (the woodwind making a nicely judged contrast with the previous string sonorities). A simple cadence follows, repeated three times in all (249–253), but the third time the dominant 7th chord does not resolve immediately, but is extended to five bars (253–257), with a crescendo to *f* and more arpeggios based on A1 in the cellos and double basses. The cadence resolves onto two tonic chords (258–259) and the tonic harmony lasts now for the final 7 bars of the movement. A3 makes a final appearance, *pp*, taken down through each part of the string section in turn, while the Introduction melody is recalled by a solo horn. The movement ends with two tonic chords, *ff*, the woodwind, horn and 1st violins making a final reference to a two-note fragment of A1.

7. Assessment criteria for coursework

7.1 Component 2: Performing

The total for this paper will be 50 marks. Each performance will be marked out of 25, a maximum of 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 Guildhall etc.).

<i>Instrument</i>	<i>Mark level</i>	<i>Examples of technical demand</i>
Piano	1	Single notes in each hand, long notes only in LH. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Mostly single notes in each hand, but with a little rhythmic independence. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Generally two notes in each hand or greater rhythmic independence or RH melody with LH Alberti bass. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard of the graded examining boards. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard of the graded examining boards; easier Bach Two-part Invention, easier Sonatina or Sonata movement, requiring some interpretative insight.

7. Assessment criteria for coursework

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.

7. Assessment criteria for coursework

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.

7. Assessment criteria for coursework

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, a copy of which can be found at the end of this Syllabus.

7. Assessment criteria for coursework

(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)?

7. Assessment criteria for coursework

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

7. Assessment criteria for coursework

(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

7. Assessment criteria for coursework

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 Grand Total Mark must be checked against the Overall Descriptors and Mark Bands below. 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.

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
No work presented.	0

7. Assessment criteria for coursework

7.2 Component 3: Composing

Candidates must 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 is assessed out of a maximum of 50 marks, a maximum of 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.

7. Assessment criteria for coursework

(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.

7. Assessment criteria for coursework

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

(a) Ideas

Descriptor	Mark
Musical and imaginative ideas that suggest a keen sense of aural awareness and are handled in a convincing and intelligent manner.	9–10
Some imaginative musical ideas, showing a secure sense of musical inventiveness, but perhaps lacking in 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, 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

7. Assessment criteria for coursework

(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

7. Assessment criteria for coursework

(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

1st Piece	2nd Piece

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

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 the following page. 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.

7. Assessment criteria for coursework

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
No work presented.	0	0

8. Making and submitting recordings

Teachers are responsible for the organisation and conduct of coursework components. Individual Candidate Working Mark Sheets and Assessment Summary Forms are provided (found at the end of this Syllabus) to record the marks given to each candidate. For the purposes of moderation, teachers must record all performances and compositions and send the recordings, mark sheets and other materials to CIE by **30 April** for the June session and **31 October** for the November session.

Scores for both performances and compositions should be included. **Please note that material for Performing and for Composing must be submitted in separate packages.** The definitive recording of performances may be made at any time between:

- 1 March and 15 April for the June session
- 1 September and 15 October for the November session

This recording 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) give Moderators 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 prefer to include the work of many candidates on one CD/cassette rather than use separate CD/cassettes 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 their 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 give a general indication of the standards of achievement likely to have been shown by the candidates awarded particular grades. In practice, the grade awarded depends upon the extent to which the candidate has met the assessment objectives overall. This can mean that shortcomings in some aspects of a candidate's performance in the examination may be balanced by a better performance in others.

Candidates achieving a Grade A

- show an awareness of a wide range of styles and traditions through answering questions on specific points of understanding and perception of music
- can follow scores or diagrams
- show their study of a prescribed world music focus and a set work in detail
- sing and/or play music with excellent musicianship and technical control
- produce compositions which 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.

Candidates achieving a Grade C

- can answer questions on music in a wide range of styles and traditions but may not have a full understanding of all genres
- give performances which are fairly good in most respects but may be less even in quality than the higher grades or have some limitations of technique or musicianship
- produce compositions which show evidence of sensible instrumental writing and a creative effort; scores are generally clear but may contain aspects that are ambiguous or contradictory.

Candidates achieving a Grade F

- show limited understanding of music in a wide range of styles and traditions
- give performances. in simple repertoire, which show limitations of technique or musicianship
- produce compositions which display little security and limited imagination, with imprecise scores.

10. Appendix

10.1 Forms

The following forms are included:

Working marksheet: Performing – Component 2

Working marksheet: Composing – Component 3

Coursework assessment summary form: Performing – Component 2

Coursework assessment summary form: Composing – Component 3

MUSIC (0410/02)
PERFORMING WORKING MARKSHEET
JUNE/NOVEMBER 2011
IGCSE

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) The range of technical and musical skills demonstrated

Individual Performing	Ensemble Performing

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

Individual Performing	Ensemble Performing

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

Individual Performing	Ensemble Performing

(d) Sensitivity to phrasing and expression

Individual Performing	Ensemble Performing

(e) Technical control of the instrument

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) _____

MUSIC (0410/03)
 COMPOSING WORKING MARKSHEET
 JUNE/NOVEMBER 2011
 IGCSE

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	<input type="checkbox"/>
Recording	<input type="checkbox"/>
MS1	<input type="checkbox"/>

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 Working Mark Sheet 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 Working Mark Sheets, 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.

WMS333



UNIVERSITY *of* CAMBRIDGE
International Examinations

0410/02/CW/S/11

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 Working Mark Sheet 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.

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 Working Mark Sheets, 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.

WMS335

0410/03/CW/S/11

University of Cambridge International Examinations
1 Hills Road, Cambridge, CB1 2EU, United Kingdom
Tel: +44 (0)1223 553554 Fax: +44 (0)1223 553558
Email: international@cie.org.uk Website: www.cie.org.uk

© University of Cambridge International Examinations 2008