

MUSIC

Higher 2 (2017)

(Syllabus 9753)

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INTRODUCTION

This syllabus is designed to engage students in music listening, performing and composing, and recognises that each is an individual with his/her own musical inclinations. This syllabus is also underpinned by the understanding that an appreciation of the social, cultural and historical contexts of music is vital in giving meaning to its study, and developing an open and informed mind towards the multiplicities of musical practices. It aims to nurture students' thinking skills and musical creativity by providing opportunities to discuss music-related issues, transfer learning and to make music. It provides a foundation for further study in music while endeavouring to develop a life-long interest in music.

AIMS

The aims of the syllabus are to:

- Develop critical thinking and musical creativity
- Develop advanced skills in communication, interpretation and perception in music
- Deepen understanding of different musical traditions in their social, cultural and historical contexts
- Provide the basis for an informed and life-long appreciation of music

FRAMEWORK

This syllabus approaches the study of Music through *Music Studies* and *Music Making*. It is designed for the music student who has a background in musical performance and theory. *Music Studies* cover a range of works from the Western Music tradition as well as prescribed topics from the Asian Music tradition. The various works and topics are designed to give opportunities for critical thinking through music analysis and to encourage active listening experiences. *Music Making* provides the necessary breadth of musical skills while allowing candidates the choice of a major in either performing or music writing, according to their interests and abilities.

WEIGHTING AND ASSESSMENT OF COMPONENTS

The following table provides a summary of the weighting and assessment of the examination:

Component	Title	Assessment Format	Duration	Weighting	Marks
Music Studies					
1	Music Studies	Written Examination	2 hours 30 minutes	40%	100
Music Making					
2	Performing				
21	Performing (major)	Recital	20–25 minutes	40%	100
22	Performing (minor)	Recital	10–15 minutes	20%	50
3	Music Writing				
31	Music Writing (major)	Coursework	N.A.	40%	100
32	Music Writing (minor)	Coursework	N.A.	20%	50

All candidates are required to take one of the following combinations:

Either

- Components 1, 21 and 32

Or

- Components 1, 22 and 31

GRADING

The subject grade awarded will be based on a candidate's performance in all three components.

ASSESSMENT OBJECTIVES

The examination will reward candidates for positive achievement in:

Component 1: Music Studies

- Aural awareness, perception and discrimination in relation to Asian and Western music
- Analysis of music in the context of the genre/tradition/style
- Discussion of the music in relation to appropriate musical issues

Component 21: Performing (major)

- Technical and musical competence on one instrument or voice
- Technical and musical competence **either** on a second instrument **or** in an ensemble setting (first/second instrument) **or** in accompaniment (first/second instrument)
- Interpretative understanding and stylistic awareness of the music performed

Component 22: Performing (minor)

- Technical and musical competence on one instrument or voice
- Interpretative understanding and stylistic awareness of the music performed

Component 31: Music Writing (major)

- Musical competence in Stylistic Imitation and Composition Techniques
- Musical competence in the development and organisation of musical ideas in Composition
- Imagination in creative work

Component 32: Music Writing (minor)

- Musical competence in Stylistic Imitation or Composition Techniques
- Musical competence in the development and organisation of musical ideas in Composition
- Imagination in creative work

DESCRIPTION OF COMPONENTS

COMPONENT 1

Weighting:

Assessment Format:

MUSIC STUDIES

40%

Written Examination (2 hours 30 minutes) (100 marks)

TOPICS

This component is based on the study of three Asian topics (from which candidates will answer questions on any two) and two Western topics (from which candidates will answer questions on one). A selection of Focus Recordings is given for each of the Asian topics, and a selection of Focus Works is given for each of the Western topics as a starting-point for this exploration.

The Asian topics are taken from each of the following traditions: Music from the Malay Archipelago, Chinese Music and Indian Music. The Western topics are drawn from Western 'art' or 'popular' music. One Western topic is based on the study of different musical genres and/or styles in a given period. The other Western topic requires the study of a musical concept or genre across the various historical periods of the Western music tradition. Further details of the topics are available below.

The study of all topics should include an exploration of relevant repertoire by composers contemporary with the composers of the Focus Works. In addition, all topics require candidates to understand the historical and/or social contexts of the music.

There are three parts to this component. Part 1 of this component will test candidates' aural perception skills and their general awareness of music and related issues in the chosen Asian topics. Part 2 will test candidates' ability to write a commentary on an unprepared extract, including a comparison of its musical features with the Focus Work(s) of the chosen Western topic. Candidates must also be able to follow a full or reduced score. Part 3 will assess candidates' knowledge and understanding of the Focus Works and their socio-cultural contexts.

OUTLINE

Part	Description	Question	Marks
1	Listening	Choose 2: Extracts 1, 2, 3 (2 out of 3 Asian topics)	40
2	Commentary	Choose 1: Extract 4 or 5 (1 out of 2 Western topics)	30
3	History and Musical Styles	Choose 1: Question 6 or 7 or 8 9 or 10 or 11 (1 out of 2 Western topics)	30
		TOTAL	100

Candidates will be permitted to use clean, unmarked scores in the examination room; all prefatory material must be effectively obscured.

An audio compact disc containing the extracts will be provided for each candidate. Centres must ensure that playback facilities with headphones are available for each candidate. There will be no restriction on the number of times a candidate may play the recording.

Part 1 Listening (40 marks)

Three Asian extracts will be recorded on the audio compact disc. Extracts 1–3 will be taken from Topics 1 to 3 respectively.

Candidates are required to choose two extracts and answer the corresponding structured questions. The extracts may or may not be accompanied by transcriptions (cipher/stave notation). The questions will require candidates to:

- Identify salient musical features and instrument(s) using the appropriate terminology of the tradition
- Describe music processes, making references to musical practices of the tradition where appropriate
- Briefly discuss music issues (e.g. musical changes and socio-cultural context)

Part 2 Commentary (30 marks)

Two Western extracts will be recorded on the audio compact disc. Extracts 4 and 5 will be taken from Topics 4 and 5 respectively, and will be accompanied by full or reduced scores. The extracts will be closely related in musical style and features to one or more Focus Works from the respective topics. A commentary question will be set on each extract. Candidates are required to write a commentary in response to **one** question only.

The question will require candidates to discuss the music and compare the musical features of the extract with any one or more of the Focus Works from the respective topic.

Part 3 History and Musical Styles (30 marks)

Six questions will be set, with three from each of the Western topics. Candidates are expected to answer **one** question only. Questions will address the following:

- Musical styles and features of the Focus Works and relevant repertoire by composers contemporary with the composers of the Focus Works in relation to the topic
- Musical practices, contexts and social-cultural issues revolving around the Focus Works

Topics and Focus Works for **2017** are as follows:

Asian Topics

Topic 1: Music of Malay Traditional Dance

Topic 2: Chinese Solo Instrumental Music

Topic 3: String Music from the Karnātak and Hindustāni traditions

Western Topics*

Topic 4: Music in France (c.1894 – c.1937)

Topic 5: The Keyboard Sonata in the Classical and Romantic Periods (c.1750–c.1860)

* One topic will be changed in the 2018 syllabus

Further details of the topics are available below.

COMPONENT 2	PERFORMING
COMPONENT 21	PERFORMING (MAJOR)
Weighting:	40%
Assessment Format:	Recital (20–25 minutes) (100 marks)

Candidates are required to present a **mixed recital programme** from the Western and/or Asian tradition of 20–25 minutes' duration.

The mixed recital programme should involve a combination of solo performance **and one** of the following options:

- Ensemble (the candidate's part should not be doubled by any other players)
- Accompaniment
- Second instrument (including voice)

The recital programme should demonstrate aural attentiveness, technical competence and interpretative understanding through the presentation of suitably contrasted music. Performances should show awareness, where appropriate, of relevant performance practices. Candidates will be required where necessary to provide their own accompanists.

For Western instruments (including voice), the music should be of different styles and/or periods, and at least one work by a 20th or 21st century composer **must** be included. Singers will be expected to perform at least **one** item in a language other than English or their Mother Tongue.

A panel of local examiners will assess the live recital. Copies of the works performed must be made available to the examiners. DVD recordings of all examinations will be made for the purposes of moderation.

Assessment Criteria

- Scope and level of music presented
- Fluency and accuracy of pitch and rhythm and (where appropriate) co-ordination with other members of an ensemble or with a soloist
- Technical control across a range of techniques
- Realisation of performance markings and/or performing conventions
- Aural and stylistic awareness

COMPONENT 22	PERFORMING (MINOR)
Weighting:	20%
Assessment Format:	Recital (10–15 minutes) (50 marks)

Candidates are required to present **either a solo or a mixed recital programme** from the Western and/or Asian tradition of 10–15 minutes' duration.

The mixed recital programme should involve a combination of solo performance **and one** of the following options:

- Ensemble (the candidate's part should not be doubled by any other players)
- Accompaniment
- Second instrument (including voice)

[The rest of the details as in Component 21]

COMPONENT 3 MUSIC WRITING

This component gives candidates the opportunity to examine music from the composer's perspective through music writing. It aims to provide a context in which they can acquire a technical vocabulary and apply their musical knowledge and control of language. It also requires candidates to explore larger structures and to develop their creative and critical responses.

COMPONENT 31 MUSIC WRITING (MAJOR)

Weighting: 40%
Assessment Format: Coursework (100 marks)

Candidates are required to submit a folio comprising four sets of work. Work in **Part 1** must add up to a total of three sets. **Part 2** comprises the fourth set of work, and is a composition accompanied by its drafts.

OUTLINE

Part	Description	Requirements	Marks
1	Styles and Techniques	Either <ul style="list-style-type: none"> 2 sets of Stylistic Imitation exercises (with drafts), and 1 set of Composition Techniques exercises (with drafts) or <ul style="list-style-type: none"> 1 set of Stylistic Imitation exercises (with drafts), and 2 sets of Composition Techniques exercises (with drafts) 	75
2	Composition	1 work (with drafts)	25
		TOTAL	100

Part 1 Styles and Techniques (75 marks)

Section A Stylistic Imitation

Stylistic Imitation aims to develop music writing and tonal vocabulary in a given stylistic context. Each set should comprise three to four exercises in one of the genres given below. Each exercise should require an average of 8 bars to complete.

- The completion of 2-part contrapuntal textures in Baroque keyboard style (e.g. by Bach, Purcell, Corelli)
- The completion of extracts from string quartets of the Classical period (e.g. by Haydn, Mozart)
- The completion of keyboard accompaniment to songs of the early Romantic period (e.g. by Schubert, Schumann)

Assessment Criteria:

- Harmonic recognition: awareness of the melodic, harmonic and rhythmic implications of the given material
- Vocabulary: the range of language appropriate to the style, and the effectiveness of its placement
- Technique: use of appropriate technique to connect language such as melody and bass line construction, voice-leading, counterpoint and imitation
- Fluency and stylistic coherence: fluency with which language and technique are combined to produce a stylistically accurate flow
- Technical knowledge of the chosen medium: understanding of the technical capabilities and limitations of the instruments

For each option, extracts or melodies should be taken from actual music by named composers. The names in the above list are given as examples to define the general style of music to be studied; extracts from works by other composers of the same period, who wrote in a similar style and used similar techniques, may also be used.

Candidates should complete exercises in their chosen options regularly throughout the course. At the end of the course (with advice from their teachers), they must select the exercises which they wish to submit for assessment. These exercises must be chosen as representative examples of their best work. In order to authenticate candidates' work, all drafts showing their teacher's annotations, suggestions and corrections for each of the submitted exercises must be included with the final version. In all cases, the candidate's work must be clearly distinguishable from any part or section of an exercise that was given, or from any teacher's markings, corrections or comments.

Section B Composition Techniques

The study of Composition Techniques aims to build a wider musical and technical vocabulary. The study is broadly classified into four areas of technique exercises. Each set of composition techniques should comprise three to four exercises in **one or more** of these areas. Each exercise should be at least 12 bars in length or equivalent. Candidates are not required to submit extensive or complete pieces.

The four areas of technique are:

- (a) Textures (e.g. counterpoint, polyphonic stratification of *Gamelan*, pointillistic techniques, micropolyphony)
- (b) Organisation of Tones (e.g. chromaticism, quartal harmonies, use of modes, synthetic scales, 12-tone techniques, non-Western scales)
- (c) Timbres (e.g. *Klangfarbenmelodie*, electro-acoustic timbres, multiphonics, extended vocal and instrumental techniques, percussion, Prepared Piano)
- (d) Rhythm and Metre (e.g. rhythmic counterpoint, metric modulation)

Each set should comprise the following:

- Notated scores
Scores must be as accurate and comprehensive as possible, and using appropriate notation (e.g. stave, cipher or graphic notation). Staff or cipher notation should be used whenever that is the most sensible means of communicating the candidate's intentions. Graphic notations may be used only if the music cannot be expressed in standard notation, and must be accurately designed to show the duration of the sounds and other musical details, represented by whatever symbols are used.
- Written commentary
The commentary should describe and explain the candidates' decisions in their music writing and relate these to their chosen area of technique.
- Recordings
The recordings of the exercises should be on audio compact disc or DVD. Midi recordings are permitted but must be converted into audio CD format.

Candidates should complete exercises appropriate to their chosen area(s) of technique regularly throughout the course. At the end of the course (with advice from their teachers), they must select the exercises which they wish to submit for assessment. These exercises must be chosen as representative examples of the quality of work achieved. In order to authenticate candidates' work, all drafts showing the teacher's annotations, suggestions and corrections for each of the submitted exercises must be included with the final version. In cases where any part or section of an exercise was given, the candidate's work must be clearly distinguishable from any part or section of an exercise that was given. Candidates' work must also be distinguishable from any teacher's markings, corrections or comments.

Assessment Criteria:

- Effectiveness of the application of compositional technique
- Coherent organisation of materials and musical ideas
- Communication of ideas through appropriate notation
- Range of techniques demonstrated
- Technical knowledge of the chosen medium

Part 2 Composition (25 marks)

This part aims to nurture the ability to develop and structure musical ideas.

Candidates must submit **one** composition, **either** (a) for solo instrument with or without accompaniment **or** (b) for a chamber ensemble of up to eight instruments. A set of parts is not required. The performing time of the composition should normally be of some 3 to 5 minutes, although the precise duration may be determined by the relative complexity of the music.

Compositions that involve the setting of words should express accurately the rhythm and stress of the words and show the verbal underlay clearly and unambiguously.

The submission should comprise the following:

- **Notated score**
Scores must be as accurate and comprehensive as possible, and using appropriate notation (e.g. staff, cipher or graphic notation). Staff or cipher notation should be used whenever that is the most sensible means of communicating the candidate's intentions. Graphic notations may be used only if the music cannot be expressed in standard notation, and must be accurately designed to show the duration of the sounds and other musical details, represented by whatever symbols are used.
- **Written commentary**
The commentary should briefly describe and explain the composition and the candidate's intentions that will highlight or clarify composition ideas.
- **Recordings**
The recording of the composition should be on audio compact disc or DVD. Midi recordings are permitted but must be converted into audio CD format.

In order to authenticate candidates' work, all drafts showing the teacher's annotations, suggestions and corrections must be included with the final version. Candidates' work must also be distinguishable from any teacher's markings, corrections or comments.

Assessment Criteria:

- **Materials:** the inventive and effective shaping of the basic musical ideas
- **Use of materials:** the effectiveness, inventiveness and variety of the means used to combine, extend and connect the musical materials
- **Awareness of structure:** the control of contrast, continuity and timing to build effective structures on the small and large scale
- **Texture and use of medium:** the effectiveness, inventiveness and variety of texture and arrangement within the chosen medium
- **Notation and presentation:** the comprehensiveness, accuracy and legibility of the notation

Other Instructions

Teachers will be asked to write a report on each candidate's work and progress, to be submitted with the folio. They will also be asked to provide a signed statement to the effect that the music writing is the individual work of the candidate concerned. Unattributed plagiarism in any part of the component can lead to disqualification from the examination. **Folios must be submitted to the Examining Authority by November in the year of the examination, and should show the name and number of the centre, the candidate's name and examination number, and the indication *Higher 2 Music: Component 31: Music Writing (Major)*.** The folio with the candidate's work for Parts 1 and 2 will be returned after results have been issued.

COMPONENT 32	MUSIC WRITING (MINOR)
Weighting:	20%
Assessment Format:	Coursework (50 marks)

Candidates are required to submit a folio comprising two sets of work, one from each part respectively.

OUTLINE

Part	Description	Requirements	Marks
1	Styles and Techniques	Either <ul style="list-style-type: none"> 1 set of Stylistic Imitation exercises (with drafts) or <ul style="list-style-type: none"> 1 set of Composition Techniques exercises (with drafts) 	25
2	Composition	1 work (with drafts)	25
		TOTAL	50

Part 1 Styles and Techniques (25 marks)

[The rest of the details as in Component 31]

Part 2 Composition (25 marks)

[The rest of the details as in Component 31]

Other Instructions

Teachers will be asked to write a report on each candidate's work and progress, to be submitted with the folio. They will also be asked to provide a signed statement to the effect that the music writing is the individual work of the candidate concerned. Unattributed plagiarism in any part of the component can lead to disqualification from the examination. **Folios must be submitted to the Examining Authority by November in the year of the examination, and should show the name and number of the centre, the candidate's name and examination number, and the indication *Higher 2 Music: Component 32: Music Writing (Minor)*.** The folio with the candidate's work for Parts 1 and 2 will be returned after results have been issued.

DETAILS OF TOPICS

Details of the topics (including Focus Recordings and Focus Works) **for examination in 2016** are found below.

Asian Topics

The Focus Recordings and suggested readings that accompany each topic are intended to assist teachers in planning courses of study. They are not intended as prescribed materials and are not indicative of the areas within the topics that will be tested in the examination questions.

Topic 1: Music of Traditional Malay Dance

This topic examines the music that accompanies the traditional dances of the Malay culture, specifically *asli*, *inang*, *joget* and *zapin*.

Candidates are expected to:

- Identify and describe the musical characteristics, including the tempo, rhythm and melody, of pieces accompanying the dances.
- Identify and briefly describe the common instruments (including gambus, accordion, violin, rebana, gong) and their functions in the ensemble accompanying the dances.
- Identify and describe musical structures (e.g. *taksim* and *wainab* of the *zapin* pieces) and show how the music supports the basic dance steps / gestures.

- Discuss the performance contexts (e.g. weddings, social functions, religious events) of the dances and the influences of other cultures on the dances.

Focus Recordings:

- “*Gambus Mahligai*” from Zapin Cultural Dance Music of Malaysia (2007 Hup Hup Sdn. Bhd., Malaysia WCD 0157). Track 4.
- “*Serampang Laut (Joget)*” from Muzik Tarian Malaysia – Kumpulan Asli Kuala Lumpur (1978 Warner Music (Malaysia) Sdn Bhd). Track 10.
- “*Inang Pulau Kampai*” from Inang Cultural Dance Music of Malaysia. (2007 Hup Hup Sdn. Bhd., Malaysia WCD 0155). Track 2.
- “*Makan Sireh (Asli)*” from Muzik Tarian Malaysia – Kumpulan Asli Kuala Lumpur (1978 Warner Music (Malaysia) Sdn Bhd). Track 1.

Topic 2: Chinese Solo Instrumental Music

This topic examines the musical features and performance practice of Chinese solo instrumental music. In this syllabus, the listening is focused on solo *zheng*, *pipa*, *dizi* and *erhu* repertoires.

Candidates are expected to:

- Identify and describe the modal system and the organisation of time
- Identify the solo instruments (*zheng*, *pipa*, *dizi* and *erhu*) and briefly describe the instrumental techniques employed
- Discuss the use of *paiziqupai*, variation techniques and metrical structures (in the case of solo *erhu* repertoire which are relatively contemporary, candidates must know that in addition to adaptations from Chinese folk songs or traditional operas, melodies are often composed originally, with many composers frequently applying Western compositional techniques to their works)
- Identify, describe and discuss the musical structures (e.g. Chinese traditional musical structures such as *baban* and *taoqu*; others such as ABA, narrative structure)
- Follow a transcription of the main melody of an extract in cipher notation
- Discuss performance practice in the different genres

Focus Recordings:

- *Gaoshanliushui* from *The Treasury of Zheng Music, vol 4*. Hugo Productions (HK) Ltd (HRP 734-2, 2000). Track 1 [or any other recording of the same title from the Shandong *zheng* tradition].
- *Sunny Spring and White Snow* [also known as *Yangchunbaixue* or *Yangchunguqu*] from *The Soul of Pipa, vol. 1: Traditional and Classical Pipa Music*. Philmultic. (PMPCD001-1, 2001). Track 5 [or any other recording of the same title for solo *pipa*].
- *Hanyaxishui*
 - from *The Treasury of Zheng Music, vol 5*. Hugo Productions (HK) Ltd (HRP 735-2, 1990). Track 1 [or any other recording of the same title from the Chaozhou *zheng* tradition].
 - from *Pipa Masterpieces performed by Pipa Masters 1*. China Record Corporation, Shanghai (CCD-94/372, 1994). Track 6 [or any other recording of the same title from the Chaozhou *pipa* tradition].
- *Flying Partridges* from *The Art of the Dizi* by Lu Chunling (Naxos 8.225939). Track 1 [or any other *dizi* recording of the same title].
- *Three Variations of the Plum Blossom* from *Folk Classical Music, vol. 9 – Collection of Dizi Music*. Guangzhou Audio & Video (ISBN 7880060413). Track 1 [or any other *dizi* recording of the same title].
- *March of Brightness and Birds Singing in the Deserted Mountains* from *Erhu Pieces of Liu Tian Hua* performed by George Gao. ROI productions. Track 1 [or any other *erhu* recording of the same title].
- *Galloping Warhorses* by Chen Yaosing from *Erhu Classics: Chen Jun*. Naxos World Music (ASIN: B00004YYWB). Track 10 [or any other *erhu* recording of the same title].

Topic 3: String Music from the Karnātak and Hindustāni traditions

This topic examines contemporary classical string music of the Karnātak and Hindustāni traditions. For the Karnātak tradition, the listening is focused on the stringed instrumental kriti and ragam-tanam-pallavi. For the Hindustāni tradition, the listening is focused on the stringed instrumental vilambit (slow)/ vilambit-madhya (slow-medium) gat and madhya (medium)/ madhya-drut (medium-fast) gat.

Candidates are expected to:

- Identify and describe the rāga, tāla (metric cycle), drone and laya (tempo/rhythm) with respect to the Karnātak and Hindustāni styles
- Identify and briefly describe the instruments, their playing techniques and their role in the ensemble
- Identify and describe structural and improvisatory features of the Karnātak instrumental kriti and the ragam-tanam-pallavi

- Describe the musical development and improvisation in the Hindustāni ālāp and instrumental gats
- Follow a transcription of the melodic line in an extract in sargam notation
- Discuss the modern performance contexts and the effects of modernisation on the instrumental performance style

Focus Recordings:

- “Raga Kirvani: Ragam-Tanam-Pallavi” (Raga: Kirvani, Tala for Pallavi: khandachapu) in L.Subramaniam: *Le Violon De L’Inde Du Sud*. Ocora Radio France. (C 582029, 2001). Tracks 2–4.
- “Paraathpara” by Papanasam Sivam (Raga: Vachaspati, Tala: Aadi) in *Veena Virtuosa: Geetha Ramanathan Bennett*. Oriental Records Inc. (CD-236, 1996). Track 3.
- “Raga Jog: Alap – Gat Vilambit – Gat Drut” (Raga: Jog, Tala: Tintal) in *Together: Pandit Kartick Kumar and Niladri Kumar*. Magnasound Pvt. Ltd. (1989). Track 3.
- “Raga Madhuvanti: Alap – Gat” (Raga: Madhuvanti, Tala of Gat: Rupak) in Anoushka Shankar *Live at Carnegie Hall*. Angel Records. (2001). Tracks 2– 3.

Western Topics

Topic 4: Music in France (c.1894 – c.1937)

Focus Works:

- Debussy: *Estampes* (1903)
Henle Urtext edition (HN387)
- Satie: *Parade* (1917)
Full Score: Dover Music Scores (ISBN 978-0486413914)
- Poulenc: *Concert champêtre* (1927–28)
Salabert edition (SLB5056)

This topic focuses on the many different reactions against Germanic late Romanticism that characterise music written or performed in France in the late nineteenth and early twentieth centuries. The period covered by the Topic begins with Debussy’s *Prélude à l’après-midi d’un faune* (completed in 1894) and ends with the death of Maurice Ravel in 1937.

Candidates should understand the extent of Wagner’s influence on music written in France in the late nineteenth and early twentieth centuries. The work of older composers who were still active during the prescribed period (e.g. Saint-Saëns, d’Indy) should be taken into account only to provide the necessary background for an understanding of Debussy, Satie and their younger contemporaries. Debussy himself had an increasingly ambivalent attitude towards Wagner; the distinctively French style of his music was influenced as much by the work of the symbolist poets and the impressionist painters as by other composers. Candidates should be familiar with representative examples of his music from the *Prélude à l’après-midi d’un faune* until his death in 1918.

Candidates should know that the reaction against the influence of Wagner, which began with Debussy, continued in much of the music written during the 1910s and 1920s by composers who sometimes felt it necessary to turn against the aesthetic of Debussy’s impressionism as well. They should understand the importance, in encouraging such a reaction, of significant figures who were not themselves musicians, especially Sergei Diaghilev, impresario of the *Ballets russes* and Jean Cocteau, self-appointed mentor of the *Les Six*. Candidates should know that this loose grouping of supposedly like-minded young composers had been formed after the first performance of Satie’s *Parade* and that their aesthetic outlook and surrealist attitudes were influenced by Satie but guided and shaped by Cocteau, whose pamphlet *Le Coq et l’arlequin* embodied the modernist aims that he tried (with mixed success) to impose upon the group.

Candidates are expected to know that several foreign composers were drawn to Paris during this period, including Turina, Falla, Prokofiev, Copland, Villa-Lobos, Roy Harris and most notably Stravinsky, whose three scores for the *Ballets russes* lie at the heart of this topic. Candidates should be aware of Stravinsky’s style at the time of his studies with Rimsky-Korsakov (e.g. the *Symphony in E Flat*) in order to appreciate the full impact of *The Rite of Spring* and its effect on music written in the following years. They should also understand the subsequent course of Stravinsky’s career and the change of style embodied in works composed or first performed in France, such as *Les Noces*, *Pulcinella*, the *Symphonies of Wind Instruments*, *Mavra*, the *Octet* or *Oedipus Rex*.

The repertoire of this Topic is large and includes a number of long and complex works, many of which are mentioned in the Notes for Guidance and accompanying documentation. Candidates will **not** be expected to study more than a representative selection of works drawn from the wider repertoire of the Topic, nor will they be expected to study them in great detail. They should, however, know enough to be able to make meaningful comparisons with the Focus Works and to be able to answer the general Questions about the Topic. They will **not** be expected to study solo song, **except for** early pieces by members of the *Les Six*. The following specific works come within the scope of the Topic:

- Poulenc: *Rapsodie nègre* (1917), *Le Bestiaire* (1920), *Cocardes* (1920), *Quatre poèmes de Max Jacob* (1921)
- Milhaud: *Machines agricoles* (1919), *Catalogue des fleurs* (1920);
- Honegger: *Six poèmes d'Apollinaire* (1917), *Six poésies de Jean Cocteau* (1923);
- Auric: *Huit poèmes* (1919), *Alphabet* (1922);
- Durey: *Images à Crusoé* (1918), *Le Bestiaire* (1919), *Chansons basques* (1919), *Le Printemps au fond de la mer* (1920).

This list, although it is by no means exhaustive, illustrates the fact that, for members of *Les Six*, song was a very significant genre in the early years of their association with each other. In view of the fact that they often set words by Guillaume Apollinaire or Jean Cocteau, the significance of this genre in establishing the general direction of the surrealist phase in their careers is difficult to overlook. No knowledge of songs other than those listed above will be expected.

The Focus Works illustrate some of the most significant trends in the modernist music of the period. Debussy's *Estampes* is an example of Impressionist music, but its techniques draw on influences from Asian, Arabic and Spanish sources as well as French. Satie's ballet *Parade*, with a libretto by Cocteau and décor and costumes by Picasso, was a seminal work in the emerging Surrealist movement and led directly to the formation of the *Les Six*. Poulenc's *Concert champêtre* is a Neo-classical work by a member of *Les six*, composed after the group had effectively disbanded, which imitates the melody, harmony and structures of the Baroque period through a musical language clearly influenced by Stravinsky. Candidates should understand how these works exemplify trends within the period and how they relate to other music by the same composers and by their contemporaries.

Topic 5: The Keyboard Sonata in the Classical and Romantic Periods (c.1750 – c.1860)

This Topic traces the history and development of the sonata through approximately the second half of the eighteenth century and the first half of the nineteenth century.

Candidates should understand how the keyboard sonata in this period grew out of the single-movement sonatas of the Baroque period (e.g. by Scarlatti) into the multi-movement works of the Classical period and the nineteenth century. They should understand the principal formal structures found in the sonatas of the period, especially Sonata Form, abbreviated Sonata Form, Variation Form, Rondo Form and Sonata Rondo Form, and should know how these structures relate to any Baroque precedents. Candidates should note in particular that Sonata Form was not theoretically defined until the late 1820s; consequently there is a wide variety of approaches to its structure in sonatas dating from earlier, including all those by Haydn, Mozart, Beethoven and Schubert.

Candidates should understand the difference between the keyboard instruments which were in use during this period (harpsichord, clavichord and piano) and should be aware that sonatas written in the early part of the period might have been played on any of these instruments dependent upon where and by whom they were composed. Candidates should trace the gradual transition in style that resulted from the growing popularity of the piano as it eventually supplanted the harpsichord. They should know about the development of the piano throughout the period and should understand the impact of piano design on the music composed for it.

The exploration of repertoire should extend from the sonatas of C P E Bach, J C Bach and their contemporaries (taking account of works by C P E Bach written in the 1740s in order to understand the gradual development of early Classical style) up to the sonatas of composers such as Brahms and Liszt in the 1850s. Candidates should understand the factors which led to a change in emphasis in the piano repertoire during the nineteenth century (broadly, away from the sonata towards single-movement character pieces), although specific knowledge of works other than sonatas will not be expected.

Focus Works

- Haydn: Piano Sonata in F major, Hb XVI: 23 (1773)
- Mozart: Piano Sonata in D major K284 (1775)
- Beethoven: Piano Sonata in B flat major, Op. 106 (*Grosse Sonate für das Hammer-klavier*) (1818)

ASSESSMENT CRITERIA

COMPONENT 1

MUSIC STUDIES

Part 2 Commentary

Descriptors	Marks
An excellent, detailed commentary on the extract, demonstrating a thorough understanding of the style of the music and the ability to draw attention to significant details, illustrated by accurate and precise references to the score and making fully relevant points of similarity to or difference from the Focus Work(s).	25–30
A good, fairly detailed commentary on the extract, demonstrating a fairly thorough understanding of the style of the music and the ability to draw attention to mainly significant details, illustrated by mostly accurate and precise references to the score and making mainly relevant points of similarity to or difference from the Focus Work(s).	19–24
A moderately detailed commentary on the extract, demonstrating some understanding of the style of the music and the ability to draw attention to some significant details, illustrated by some accurate references to the score and making some relevant points of similarity to or difference from the Focus Work(s).	13–18
A general commentary on the extract, demonstrating an inconsistent understanding of the style of the music and some ability to draw attention to details, illustrated by a few references to the score and making points of similarity to or difference from the Focus Work(s) that may be only partially relevant.	7–12
A superficial commentary on the extract, demonstrating little understanding of the style of the music and an ability to draw attention to details that may not be entirely significant, illustrated by imprecise references to the score and making a few points of similarity to or difference from the Focus Work(s) that may be largely irrelevant.	1–6
No creditable stylistic points or comparisons made.	0

Part 3 History and Musical Styles

Descriptors	Marks
An excellent, detailed essay, demonstrating a thorough understanding of the repertoire of the topic and its historical/social context, illustrated by a wide range of accurate and precise references to composers and works that show a broad familiarity with relevant music.	25–30
A good, fairly detailed essay, demonstrating a fairly thorough understanding of the repertoire of the topic and its historical/social context, illustrated by a range of mainly accurate and precise references to composers and works that show a familiarity with relevant music.	19–24
A moderately detailed essay, demonstrating some understanding of the repertoire of the topic and its historical/social context, illustrated by a small range of accurate references to composers and works that show some familiarity with relevant music.	13–18
A general essay, demonstrating an inconsistent understanding of the repertoire of the topic and its historical/social context, illustrated by partially accurate references to composers and works that show familiarity with a little relevant music.	7–12
A superficial essay, demonstrating little understanding of the repertoire of the topic and its historical/social context, illustrated by mainly inaccurate references to composers and works that show little familiarity with relevant music.	1–6
No creditable points made, no references to relevant music.	0

COMPONENT 2**PERFORMING**

Marks will be given under each of the following headings, applied to the performance as a whole:

(a) Scope and level of music presented

Assessed under this heading:

- The observance of the requirements of the syllabus;
- The level of demand made by the music (from both technical and interpretative points of view).

Descriptors	Marks
The recital observes the full implications of the syllabus requirements through music which allows a wide range of advanced performing skills and understanding to be demonstrated.	17–20
The recital observes the syllabus requirements, without taking account of their full implications; the music allows a range of fairly advanced performing skills and understanding to be demonstrated.	13–16
The recital observes most of the syllabus requirements through music which allows a range of moderately advanced performing skills and understanding to be demonstrated.	9–12
The recital observes some of the syllabus requirements through music which allows a limited range of modest performing skills and understanding to be demonstrated.	5–8
The recital observes few of the syllabus requirements through music which allows a restricted range of very modest performing skills and understanding to be demonstrated.	1–4
The recital takes no account of the requirements of the syllabus and the music presented allows only very basic performing skills and understanding to be demonstrated.	0

(b) Fluency and accuracy of pitch and rhythm and (where appropriate) co-ordination with other members of an ensemble or with a soloist

Descriptors	Marks
Wholly accurate in notes and rhythm and completely fluent [this range may still be used if a few insignificant slips do not impede fluency, but to achieve a mark of 20 the performance must have no significant inaccuracies at all]. Excellent co-ordination with ensemble/soloist.	17–20
Almost wholly accurate and mainly secure; some mistakes, but not enough to disturb the basic fluency of the performance. Mainly good co-ordination with ensemble/soloist.	13–16
Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance. Moderate co-ordination with ensemble/soloist.	9–12
Basically accurate but hesitant, sometimes serious enough to impair the fluency of more than one item in the performance. Generally weak co-ordination with ensemble/soloist.	5–8
Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance. Poor co-ordination with ensemble/soloist.	1–4
All items marred by inaccuracies and significant rhythmical hesitancy, with no sense of the fluency required for a coherent performance. No sense of co-ordination with ensemble/soloist.	0

(c) Technical control across a range of techniques

Assessed under this heading:

- Quality, variety and evenness of tone;
- Specific factors as they apply to the instrument concerned (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; balance; diction; pedalling; registration);
- The range of technical skills displayed;
- Understanding of the status of the individual part within an ensemble (where appropriate);
- Understanding of the need for support to a soloist (where appropriate).

Descriptors	Marks
The candidate demonstrates very secure technical control in every respect, across a wide range of advanced techniques. Clear understanding of the status of the individual part within the ensemble, or excellent support to the soloist.	17–20
The candidate demonstrates mainly secure technical control in all significant respects, across a range of fairly advanced techniques. Good understanding of the status of the individual part within the ensemble, or good support to the soloist.	13–16
The candidate demonstrates moderate technical control, with problems in some areas, across a limited range of moderately advanced techniques. Moderate understanding of the status of the individual part within the ensemble, or moderate support to the soloist.	9–12
The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques. A less clear understanding of the status of the individual part within the ensemble, or a less clear support to the soloist.	5–8
The candidate demonstrates poor technical control, with significant problems in several areas, across a limited range of techniques. Little understanding of the status of the individual part within the ensemble, or of the need for support to the soloist.	1–4
The candidate is not in technical control of the instrument and the range of techniques displayed is very limited. Unaware of the status of the individual part within the ensemble, or of the need for support to the soloist.	0

(d) Realisation of performance markings and/or performing conventions

Assessed under this heading:

- The realisation of markings written into the score by the composer and/or the observance of appropriate performance conventions (e.g. ornamentation; *notes inégales* and other baroque rhythmic alterations; swung quavers and other jazz conventions);
- Blend in an ensemble or balance with a soloist (where appropriate).

Descriptors	Marks
Markings of tempo, expression, phrasing and articulation are convincingly realised throughout the performance and/or appropriate performing conventions are effectively observed. Perfectly blended with other members of an ensemble, or balanced with a soloist.	17–20
Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance and/or some appropriate performing conventions are observed. Effectively blended with other members of an ensemble, or balanced with a soloist.	13–16
Markings of tempo, expression, articulation and phrasing are realised in some passages in the performance and/or some appropriate performing conventions are observed. Moderately well blended with other members of an ensemble, or balanced with a soloist.	9–12
Markings of tempo, expression, articulation and phrasing are inconsistently realised in few passages in the performance and/or some appropriate performing conventions are erratically observed. Less well blended with other members of an ensemble, or balanced with a soloist.	5–8
Markings of tempo, dynamics, articulation and phrasing are seldom realised throughout most of the performance and/or performing conventions are largely ignored. Little attempt to blend with other members of an ensemble, or to balance with a soloist.	1–4
Markings of tempo, expression, articulation and phrasing are ignored throughout the performance and/or no appropriate performing conventions are observed. No sense of the need to blend with other members of an ensemble, or to balance with a soloist.	0

(e) Aural and stylistic awareness

Descriptors	Marks
The candidate demonstrates acute aural awareness and a well-developed sense of style, throughout a performance which communicates a coherent understanding of all items presented.	17–20
The candidate demonstrates good aural awareness and a fairly well-developed sense of style, throughout a performance which communicates a mainly coherent understanding of all items presented.	13–16
The candidate demonstrates fairly good aural awareness and a moderate sense of style, through most of a performance which communicates a general understanding of most items presented.	9–12
The candidate demonstrates some aural awareness and some sense of style, through part of a performance which communicates a limited understanding of the items presented.	5–8
The candidate demonstrates little aural awareness or sense of style, throughout a performance which communicates very little understanding of the items presented.	1–4
The candidate demonstrates no aural awareness, sense of style or understanding in any of the items presented.	0

The total mark for the Recital is achieved by adding the marks given under each heading. In cases where one or more individual descriptors may not be relevant, examiners must signal and explain the basis of their judgement on the Final Mark Sheet.

The total mark for the Recital should be compatible with the following general mark bands and descriptors:

Descriptors	Marks
Performances which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding across all the styles represented in recitals which display a full range of highly developed performing skills.	90-100
Very good performances, impressive in musicianship and control of technique, communicating a high level of musical understanding across a range of styles represented in recitals which display well developed performing skills (but lacking the consistent excellence to be placed in the highest category).	80-89
Good performances in most respects, with good musicianship and a reasonably developed 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).	70-79
Good performances in some respects, though more limited in musicianship and/or technique, communicating a more restricted understanding of the styles represented in a selection of pieces which may not be altogether appropriate to the candidate (or which may be rather narrow in the range of styles or technical abilities displayed).	60-69
Performances in which limitations of technique or musicianship impede the communication of musical understanding in some important respects, in a selection of pieces which offer only limited opportunities to display technical and musical skills.	50-59
Performances which display a number of more significant weaknesses in musicianship or technique, and in which there may be relatively little evidence of musical understanding.	40-49
Performances which display serious limitations in both musicianship and technique.	30-39
Performances which display severe shortcomings in both musicianship and technique.	0-29

The total mark is the mark awarded for Component 21. This will be halved for Component 22.

COMPONENT 3 MUSIC WRITING

Part 1 Styles and Techniques

Section A Stylistic Imitation

Notes on each genre are given below listing the relevant aspects of vocabulary and technique to be assessed; these lists are not intended to be comprehensive and other elements of language and style can be added as appropriate.

(a) The completion of 2-part contrapuntal textures in Baroque keyboard style (e.g. by Bach, Purcell, Corelli)

This genre includes imitative and non-imitative two-part writing. For example, the lower part could be a continuo bass supporting a more active upper line. Extracts may be taken from a variety of composers within the broad period of the Baroque – Bach, Handel, Purcell, Telemann, etc. – including not only works originally for keyboard but also movements from sonatas for solo instrument and continuo (which are often presented on two staves in good modern editions).

Aspects of vocabulary and technique

- Melodic construction: arpeggiated and stepwise movement, idiomatic keyboard figuration, rhythmic and melodic imitation, sequential patterns, cadential rhythms, variety and flow;
- Voice leading: intervals on principal beats, cadential patterns, suspensions, etc.;
- Harmonic coherence: directional progressions, use of sequence, awareness of harmonic rhythm;
- Use of modulation;
- Contrapuntal movement between parts and rhythmic momentum;
- Stylistic fluency and invention.

(b) The completion of extracts from string quartets of the Classical period (e.g. by Haydn, Mozart) Extracts may provide the first violin part throughout or adopt a skeleton score approach. Clarity of harmony and texture is of primary importance here.

Aspects of vocabulary/technique

- Harmonic vocabulary and coherence: voice leading, voicing, cadences, etc.;
- Understanding of harmonic phrase and progression;
- Understanding of modulation and key relationships;
- Idiomatic instrumental writing: ranges, standard quartet textures;
- Stylistic fluency and invention.

(c) The completion of keyboard accompaniment to songs of the early Romantic period (e.g. by Schubert, Schumann)

This exercise requires candidates to compose accompaniments to given vocal or instrumental melodies of the early Romantic period. It does not require candidates to set texts in an appropriate pastiche style. The coherence of a candidate's own harmonisation of the given melody is important. It is not required of candidates to reproduce the original harmonisation. Further credit will be given to the candidate's ability to demonstrate appropriate variety and complexity of harmonic resources.

Aspects of vocabulary/technique

- Harmonic vocabulary and coherence: voice leading, voicing, cadences, etc.;
- Understanding of harmonic phrase and progression;
- Understanding of modulation and key relationships;
- Continuation of accompanimental figuration and sensitivity to shape of the vocal line;
- Awareness of structure;
- Creation of preludal/interludal/postludal passages;
- Stylistic fluency and invention.

The categories of assessment are:

Harmonic recognition: awareness of the melodic, harmonic and rhythmic implications of the given material	5 marks
Vocabulary: the range of language appropriate to the style, and the effectiveness of its placement	5 marks
Technique: use of appropriate technique to connect language such as melody and bass line construction, voice-leading, counterpoint and imitation	5 marks
Fluency and stylistic coherence: fluency with which language and technique are combined to produce a stylistically accurate flow	5 marks
Technical knowledge of the chosen medium: understanding of the technical capabilities and limitations of the instruments	5 marks

Section B Composition Techniques

Candidates are required to select one or more of the areas of techniques to build their exercises on.

In the written commentary, candidates should provide a brief discussion of the specific textures/ organisation of tones/timbres/rhythm and metre that has been explored in each of the exercises. The commentary, although not assessed separately, could guide the assessment of the exercises.

Each set of composition techniques exercises will be assessed as a whole. The categories of assessment are:

Effectiveness of the application of compositional technique	5 marks
Coherent organisation of materials and musical ideas	5 marks
Communication of ideas through appropriate notation	5 marks
Range of techniques demonstrated	5 marks
Technical knowledge of the chosen medium	5 marks

Effectiveness of the application of compositional technique assesses the integration of musical ideas that demonstrate understanding of chosen techniques.

Coherent organisation of materials and musical ideas refers to the effectiveness of the overall structure within each exercise.

Communication of ideas through appropriate notation refers to the accuracy, detail and legibility of the scores.

Range of techniques demonstrated assesses the extent of imaginative and creative exploration of the chosen area(s).

Technical knowledge of the chosen medium refers to the understanding of the technical capabilities and limitations of the instruments.

Part 2 Composition

The categories of assessment are:

Materials: the inventive and effective shaping of the basic musical ideas	5 marks
Use of materials: the effectiveness, inventiveness and variety of the means used to combine, extend and connect the musical materials	5 marks
Awareness of structure: the control of contrast, continuity and timing to build effective structures on the small and large scale	5 marks
Texture and use of medium: the effectiveness, inventiveness and variety of texture and arrangement within the chosen medium	5 marks
Notation and presentation: the comprehensiveness, accuracy and legibility of the notation	5 marks

Materials may be defined as the basic compositional units within a piece, which might be *melodic* – motifs, melody lines, themes; *harmonic* – progressions, turnarounds, types of chord or mode; or *rhythmic* – patterns, motifs, ostinati; or a mixture of the three elements. Accuracy in the shaping of materials may suggest close aural familiarity with a particular model or style.

Use of materials may be defined as the methods of (a) combining material, as in, for example, how melodic material and harmonic underlay/bass/accompanying texture might connect; (b) extending material, through perhaps simple methods of variation and derivation – repetition and transformation, transposition, reharmonisation, imitation, sequence; (c) connecting material, in the use of linking passages and sudden contrasts.

Awareness of structure refers not only to the effectiveness of overall structure (or of individual sections), but also to the awareness of structure made apparent through the timing of changes in texture, key, register, orchestration, or in material.

Texture and use of medium assesses the construction of effective textures to present the materials, the imagination and idiomatic understanding evident in the writing for the chosen medium, and the range of textures presented by the set of pieces as a whole.

Notation and presentation will assess the accuracy, detail and legibility of the scores.

NOTES FOR GUIDANCE

COMPONENT 1 MUSIC STUDIES

The following notes give a general indication of the broad areas which candidates should be able to draw on in their answers to questions in the examination. They do not give a fully comprehensive statement of content.

All topics, whether Asian or Western, require candidates to understand the historical and/or social contexts of the music. This understanding should flow from a consideration of the following:

- 1 The origins of the music:**
 - When was it created?
 - Where was it created?
 - Who created it? (an individual or a group?)
 - Why was it created (or what was the stimulus for its creation)?

- 2 The first performance of the music:**
 - When was it first performed?
 - Where was it first performed?
 - Who performed it?
 - Who was/were the audience?
 - How was it received?
 - Has its performance and reception changed since it was first heard?

- 3 The wider dissemination of the music:**
 - Was it printed?
 - Did MS copies circulate?
 - Did it circulate by aural/oral tradition?
 - Was it recorded or broadcast by radio?

- 4 The sources and influences of the music:**
 - Who and/or what influenced the creator(s) of the music?
 - What sources did the creator(s) draw on?
 - What influence did this music have on others, both contemporary and later?

- 5 Technological matters:**
 - What was the design of any instruments that were involved?
 - How did that design affect the creation of the music?
 - If the music was notated, what system of notation was used?
 - If it was printed, what system of printing was used?
 - Was it intended specifically for recording, radio broadcast, film/video?
 - In all cases, how did the available technology affect the creation or performance of the music?

In addition, the study of all Western topics should include a wider exploration of relevant repertoire by composers contemporary with the composers of the Focus Works. The study of all Asian topics should include a wider exploration of music that is comparable in tradition, genre and/or culture with the Focus Recordings.

ASIAN MUSIC TOPICS

Study of the Asian music topics should focus on the musical concepts and styles of the different cultural groups. The starting point should, in principle, be the contemporary musical situation, although it must be recognised that recorded extracts may represent both past and present performing practice. Knowledge of historical information and traditions is thus also very important.

Candidates should study the musical features, the musical processes and practices, and issues related to the socio-cultural contexts of the prescribed topics. They should understand that the music is an inseparable part of the culture to which it belongs, and this understanding should be based on a consideration of the points listed above.

In addition, the following points may be especially relevant to the Asian topics:

- What are the fundamental musical concepts of the particular tradition?
- How is the music conceptualised?
- What aesthetic ideas are characteristic of the particular tradition?
- How are these ideas expressed through the way the music is composed and performed?
- What is the nature of any interaction between performer(s) and listener(s)?
- What musical changes have occurred as a result of modernisation and globalisation?

Individual pieces of music from the prescribed traditions are often very long. For this reason it should be noted that extracts in the examination paper will be excerpts; on occasion these may consist of different excerpts from the same piece, separated by a short pause.

Candidates should be aware that the published literature contains subtle differences in perspectives, definitions and transliterations of terminology, especially in texts by authors within and outside the various traditions. For the purposes of the examination, candidates should normally use the transliterations that are given in the syllabus, in order to avoid any possible misunderstanding.

The following texts give a broad overview of the prescribed traditions:

- *The New Grove Dictionary of Music and Musicians*, Second Edition (2001). Grove, New York.
- *The Garland Encyclopedia of World Music* (1998–2002). Garland Publishing, New York.
- May, Elizabeth ed. (1980), *Musics of Many Cultures: An Introduction*. UCLA Press, California.
- Myers, Helen ed. (1993), *Ethnomusicology: Historical and Regional Studies*. Macmillan.
- Nettl, Bruno et al eds (1997), *Excursions in World Music*, Second Edition. Prentice Hall, Chicago.
- Wade, Bonnie C (2004), *Thinking Musically: Experiencing Music, Expressing Culture*. Oxford University Press.

TOPIC 1: Music of Traditional Malay Dance

Traditional Malay dance music includes music accompanying court and folk dances. For the scope of this study, the topic will only focus on the music of the four traditional (urban-based) Malay Dances namely *asli*, *inang*, *joget* and *zapin*. The music accompanying these dances is mainly syncretic having assimilated influences from other cultures.

1 Musical features

Candidates should be familiar with the musical features (particularly the rhythmic patterns and the improvisatory nature of the melody) of pieces accompanying the *asli*, *inang*, *joget* and *zapin* dances. They would be expected to identify the style and be able to describe the music accompanying the dances. Candidates should be familiar with the basic rhythmic patterns (including making reference to the basic drum beats) underlying the melodic textures. They should also be aware that it is a common practice for the drummers to improvise upon the rhythmic pattern during a performance. Candidates should be able to transcribe the rhythmic patterns of the dance styles.

The best way to distinguish these dances would be by their tempi, rhythmic patterns and the style of the music. *Asli* is characterised by its slow quadruple meter and highly improvised melodies while *inang* is a fast dance in quadruple meter. *Joget* is characterised by its fast pace, light-heartedness and characteristic duple- and triple-beat divisions, generating a two-against-three rhythmic feel. Most characteristic of the *zapin* would be its strong rhythmic beats and the use of *gambus* (plucked lute).

Due to the cultural influences from other countries, some of the melodies may highlight prominent intervals (e.g. augmented 2nd), chromatic tones and modal references. *Zapin*, with its Arabic influence, is often heard with a modal inflection, and one can sometimes find Chinese music influences from the pentatonic mode heard in *joget* music. Candidates should be able to discern these tonal features and comment on their qualities and effect on the music. They would be expected to describe the process of improvisation such as

identifying musical motifs, repeated phrases and embellishments (ornaments). For the *asli*, candidates would be expected to identify melodic patterns or cadences in the music. Candidates should be aware that chords heard in these dances often provide rhythmic and/or textural interest more than functional harmonic direction.

Similar instruments are used in the ensembles accompanying these dances. Common melodic instruments include violin, flute, harmonium (often replaced by accordion) and *gambus*. The melodic instruments often take turns to play the melody and when they play together, they provide a somewhat heterophonic texture, with each instrument playing a decorated version of the melody. The rhythmic patterns are usually played by the *rebana*, *gendang* and gong. Candidates should be familiar with the different timbres (higher-pitched *tak* and a lower-pitched *dung*) produced on the rebana. The rhythmic pattern is often repeated and it is a common practice to improvise upon the rhythmic patterns while the gong adds rhythmic structure to the music, emphasising the metrical unit. Candidates should be able to provide a brief description of the instruments and their instrumental techniques, and comment on their functions in the ensembles.

2 Musical processes and practices

While a number of instruments are listed as common instruments, candidates should be aware that there is no fixed instrumentation for the ensembles. For example, in some *zapin* music, one may find the accordion replacing the *gambus* and the *marwas* and *dok* replaced by *rebana* and/or *gendang*. However, the characteristic free-improvisatory introduction (*taksim*) of the *zapin* pieces remains even when the *gambus* is replaced by the accordion. Similarly, the loud, interlocking drumming pattern (*kopak*) traditionally played by the *marwas* and *dok* can be heard between sections and also at the end of the music in the coda (*tahtim* or *wainab*) even when played by the *rebana*. The ensembles may have additional instruments added, such as the flute, tambourine and mandolin.

Candidates should be aware that the style of the music is often dictated by the rhythmic patterns, which are closely related to the dance steps. For example, the *taksim* of the *zapin* accompanies the dancers in a salutation dance phrase. It is also possible to find the same melody being accompanied by different dance rhythms. Some recordings may have two dance styles within the same song and one should be able to discern the change of styles in such a piece of music.

3 Issues related to socio-cultural contexts

Candidates should have a general understanding of the influences on Malay dance and music. A broad understanding of the socio-historical influences on Malay culture would provide candidates with the context for learning about the development of Malay dance. For example, the music of *joget* reflects the Portuguese influences in its rhythm and instrumentation. The performing practice of the dances has also changed over the years. The earlier practice of having only male dancers in the *zapin* has been changed to include female dancers; the *inang* has also evolved from a court dance by ladies to a folk dance performed at social functions which is enjoyed by all.

The dance styles and music may vary slightly when performed in different geographical areas. For example, while *zapin* is popular in the state of Johor, its name and dance moves may differ according to the districts. While many of the recordings of *zapin* music may be purely instrumental, candidates should be aware that singing was very much part of the accompaniment in the earlier *zapin* music.

While *asli* is studied as a dance style, candidates should be aware that the term '*asli*' can have different references, including a particular song genre, a style of singing, or simply, traditional Malay music. *Joget*, in earlier years, was known by the name of *ronggeng* (a social dance, popular in Singapore and Malaysia around the mid-20th century) and the repertoire assimilated music influences from other countries, including Portugal, China and those in the Middle East.

Candidates should be aware that the dances can be performed at various occasions, including for entertainment, social functions and community festivities. Some are performed at concert settings and cultural festivals around the world. Among these dances, *zapin* is the only one which was previously associated with religious celebrations.

Suggested Reading:

- Matusky, Patricia and Tan, Sooi Beng (2004). *The Music of Malaysia: The Classical, Folk and Syncretic Traditions (SOAS Musicology Series)*. England: Ashgate.
- Miller, T and Williams, S (ed.) (1998). *Garland Encyclopedia of World Music (Vol 4, pp 432–439)*. USA: Garland.
- Chopyak, J (1986). Music in Modern Malaysia: A Survey of the Music Affecting the Development of Malaysian Popular Music. *Asian Music*, 18(1), 111–138.
- Hilarian, L (2004). *The gambus (lutes) of the Malay world: its origins and significance in zapin Music*. Paper presented at the UNESCO Regional Expert Symposium on Arts Education in Asia, Hong Kong. Retrieved from <http://portal.unesco.org/culture/en/files/40513/12668617653Gambus.pdf/Gambus.pdf>.
- Dobbs, J et al “Malaysia.” *Grove Music Online. Oxford Music Online*. 22 May, 2012
- Mohd, A M N (1993). *Zapin: Folk Dance of the Malay World*. Singapore; New York: Oxford University Press.

TOPIC 2: Chinese Solo Instrumental Music**1 Musical features**

Candidates should focus on contemporary practice in the instrumental traditions, avoiding complex ancient theories and discussions of scale systems that relate to court traditions. They should know that, although the Chinese scale system is heptatonic, the melodies are generally anhemitonic pentatonic, where the fourth and seventh degrees are less intrinsic to the melody (e.g. acting as leading or passing notes). They should be aware that the fourth and seventh degrees may also result in temporary modal shifts, but they are not expected to describe particular processes of modulation. They should be able briefly to discuss modes and keys (e.g. the type of mode and key used in the focus recordings). Candidates are not expected to use classical names to denote the degrees of the scales; it will suffice for them to state the sol-fa syllables or to use cipher notation in describing pitch.

Candidates should understand that the key concept in the organisation of time is the use of *ban*. They should understand that the *ban* refers both to the tempo (e.g. *sanban* [loose beat], *kuaiban* [fast beat] or *manban* [slow beat]) and to the metre (e.g. *touban*, *erban*, *sanban*). Candidates are expected to identify the changes of tempo and metre, especially when describing structure.

Candidates should be able to provide a brief description of the common instrumental techniques in *zheng*, *pipa*, *dizi* and *erhu*. These include portamento, glissando, vibrato, tremolo and harmonics. However, they are not required to give details of the finer variations of these techniques (e.g. different types of portamento). Candidates should be able to describe that solo *erhu* music from the second half of the twentieth century show a significant increase in aspects of virtuosity and technical display with experimentation of new playing techniques. They need to be able to discuss and describe the use of these instrumental techniques with respect to the tradition and the context of the piece.

2 Musical processes and practices

Candidates should know that *paizi* ('labels') or *qupai* (melodic 'labels' or titles) are pre-existent melodies, generally consisting of some 20–70 measures of duple time in their skeletal version (these are widely used in traditional Chinese music, whether instrumental or vocal). They should understand the concept of *qupai* as the basic unit of variation. They should be familiar with the *qupai* used in the focus recordings (e.g. *liuban*, *baban* and *lao baban*).

Candidates should understand that one common form of realising *qupai* is by metrical variation. In metrical variation, the realisation of a *qupai* may take the form of a series of variations, beginning with the slowest and most ornate variation, progressing into variations that reduce the density of decoration, and culminating with the fastest version. The density of melodic decoration applied to the skeletal notes may vary considerably in each realisation. Candidates are expected to describe these variation techniques.

Candidates should also appreciate the impact of the rise of Chinese professional composition from the 1920s on solo *erhu* music. The practice of directly adopting traditional or folk melodies underwent change with many composers exploring ways to recreate them using Western classical and contemporary compositional techniques (e.g. in terms of harmony, tonality, counterpoint and musical form). In applying these techniques however, balance between the characteristics of Chinese melodies and Western methods is usually kept.

Candidates should be able to describe musical structures of both the notated and performed versions of solo *zheng*, *pipa*, *dizi* and *erhu* pieces. They should be able to use appropriate terminology to describe the musical features and techniques that delineate these structures.

Candidates are expected to read cipher and/or staff notation and understand the symbols used in *zheng*, *pipa*, *dizi* and *erhu* scores. They will also need to follow a transcription of a *paizi* or *qupai* in cipher notation. They are not expected to write down melodies by dictation from an aural extract.

3 Issues related to socio-cultural contexts

Candidates should be aware of the broader social background of the evolving musical practices and performance traditions of instrumental music in contemporary China. They should be aware that solo repertoires may also be closely related to regional ensembles, as illustrated by some of the Focus Recordings, and that some of these solo instrumental pieces may also be accompanied by an instrumental ensemble in modern performances. Repertoire of the *dizi* could also be borrowed from elsewhere, for example from the *qin* repertoire. They should be aware of the impact of socio-political changes in Chinese society on solo instrumental repertoire (especially since 1920), as well as the influence of conservatory teaching on the development of instrumental techniques. They should be aware of variations in regional traditions (e.g. northern and southern schools of playing) and that modern performances may present features from different performance traditions.

Suggested Reading:

- Jones, Stephen (1995), *Folk Music of China: Living Instrumental Traditions*. Oxford University Press.
- Thrasher, Alan R (2001), *Chinese Musical Instruments (Images of Asia)*. Oxford University Press.
- Myers, John (1992), *The Way of the Pipa: Structure and Imagery in Chinese Lute Music*. Kent State University Press.
- Stock, Jonathan (1992), 'Contemporary Recital Solos for the Chinese Two-Stringed Fiddle Erhu', *British Journal of Ethnomusicology*, Vol. 1, pp. 55–88. British Forum of Ethnomusicology.
- Wong, Samuel (2005), *Qi: An Instrumental Guide to the Chinese Orchestra*. Teng.

TOPIC 3: String Music from the Karnātak and Hindustāni traditions

1 Musical features

In general, the concept of *rāga* is similar in both Karnātak and Hindustāni music, although the classifications and terminologies differ. Candidates are not expected to identify the *rāga* by name.

However, they are expected to identify the *svara*, where it is distinct, using the sol-fa syllables that represent Sanskrit words: Sa, Ri (or Re), Ga, Ma, Pa, Dha and Ni. Candidates should also be aware that each *raga* is distinguished not only by the *svaras* in the ascending and descending format. Other qualities such as the moods associated with the *raga*, and the strong tonal centres inherent of each *raga* contribute to what defines the *raga*.

Candidates should also understand the difference in the principles of organisation of rhythmic cycles between a Karnātak and Hindustāni *tāla*. In Hindustāni *tāla*, candidates should be aware of the significance of the *sam* (first beat of the *tāla* cycle). They should be aware that each Hindustāni *tāla* has a *thekā* characterised by *tālī* and *khālī* beats, whereas Karnātak rhythmic thinking distinguishes each *tāla* cycle by its different rhythmic groupings rather than by the presence of *tālī* and *khālī*. Candidates are expected to identify the Karnātak *ādi* and *khandā chapu tāla*, as well as the Hindustāni *tintāl* and *rupak tāl*.

Candidates should be able to distinguish the Hindustāni and Karnātak *laya* (tempo/rhythm). They should know that the speed of a Hindustāni *tāla* can be gradually increased in the course of the performance, whereas the *laya* in Karnātak music is held constant throughout a composition. They should also understand the practice of increasing the rhythmic density in the course of a piece to create a sense of speed, which is common to both traditions.

Candidates will be expected to identify the melody instruments (sitar and sarod in the Hindustāni tradition; *vinā* and violin in the Karnātak tradition) as well as the accompanying instruments, and they will be expected to refer to these instruments in describing the musical features of an extract.

2 *Musical processes and practices*

Vocal music has traditionally been given a primary position in India. The instrumental kriti is adapted from the vocal kriti, which is a major genre in Karnātak classical music. Another major genre is the rāgam-tānam-pallavi which is performed vocally or instrumentally. Unlike the Karnātak tradition, classical instrumental music in Hindustāni tradition has greater autonomy and independence from the vocal tradition.

Candidates should be familiar with the structure of the Karnātak kriti (pallavi, anupallavi and caranam), which is preceded by the introductory ālāpana, as well as the improvisation forms niraval and svara kalpana. Candidates should also be familiar with the compositional sequence of the rāgam-tānam-pallavi. Candidates will be expected to identify repetitions of the melodies by the use of sangati and the three major types of gamaka (ornaments), namely the kampita (shake), jāru (slide) and janta (stress). They are expected to be familiar with the broad structure of a typical tani āvarttanam (drum solo) and the two basic modes of rhythmic thinking sarva laghu (time flow) and kanakku (calculation). However, candidates are not required to know the details of the various segments of the tani āvarttanam.

With regard to music from the Hindustāni tradition, candidates should be familiar with the ālāp-jor-jhālā-gat sequence of an instrumental performance. The instrumental ālāp is unmetered and slow in its exploration of the raga. The speed picks up in the jor with noticeable pulsation. As the unmetered performance progresses to the jhālā, the drone pitch is constantly referred to with the rapid, constant pulsation maintained. The melody of the gat to follow is often foreshadowed in this jhālā. The jhālā comes to a climatic close to conclude this unmetered portion. What follows next, often with a short break after the jhālā is the composition called the gat. The speed accelerates throughout the gat improvisation, arriving at a virtuosic jhālā section for the conclusion. This jhālā is metered but the same driving rhythm heard in unmetered jhālā is obtained by the constant articulation of the pitch Sa. The unmetered portion may not always develop fully through jor-jhālā.

There are two basic types of instrumental gats: Masit Khani gats and Reza Khani gats. Masit Khani gats are in vilambit (slow) or madhya (medium) speed; Reza Khani gats are in madhya (medium) or drut (fast) speed. In performances they are often linked as a slow-fast pair. Candidates should be aware that after the initial playing of the gat melody that begins the gat portion, the artists proceed to improvisation. The gat returns in part or in full at cadences.

Candidates should be able to describe an excerpt using the terms mukhrā (refrain or point of return to the fixed composition), tihāt (improvised motive repeated three times, often returning to the downbeat of the rhythmic cycle), vistār (a way of developing the rāga with longer notes and phrases) and tān (rapid bravura passages). They should be familiar with different ornaments, namely: meend (a slow, continuous slide from one tone to another), gamak (a shake on a single tone), tan (improvisatory melodic phrase usually in fast tempo), āndolan (heavily oscillating tone), murki (a fast and delicate ornament similar to a mordent, involving two or more tones), and kan-swar (a single grace note or inflection before or after an articulated tone).

Candidates should be able to identify a jugalbandi performance in which the solo role is shared equally between two performers.

Candidates should understand that classical musicians in both North and South India employ contrast of tessitura to delineate the musical phrases of a composition. They should also be aware of the extent of fixed composition and improvisation in describing structural features and musical development. They should be able to distinguish the music of the Karnātak and Hindustāni traditions.

3 *Issues related to socio-cultural contexts*

Candidates should be aware that the kriti is now mainly played in Karnātak concerts rather than in courts and temples (which was the practice a century ago). They should be aware that the influence of the recording industry and the evolving preferences of audiences have contributed to increasingly shorter concerts in modern performances, and that this has also given greater emphasis to new compositions and improvisation. The change in socio-cultural contexts also resulted in the increasing use of amplification and the rise of women musicians in modern public performances.

Concert programmes became more formalised in the twentieth century and typical concert programmes were modified to suit western expectations in modern international concert-hall venues. Experiments with the concert programme may include the integration of Indian and non-Indian sounds such as the performance of a duet between a sitar and a guitar. Candidates should be aware of the artists' increasing sense of identity

as individuals within a particular tradition, and of the practice of tracing the lineage of musicians. They should also know about influential contemporary instrumental styles.

Candidates should understand that in the Hindustani tradition, the gharāna is a School of Teaching that transfers distinctive traditional stylistic features from the gurus to the students over at least three generations.

While the focus for Hindustani tradition is on the instrumental vilambit/ vilambit-madhya and madhya-drut/drut gats, candidates should be aware of the fact that there are different styles of gats, some of which are in imitation of vocal styles.

Suggested Reading:

- Ruckert, George E. (2004), *Music in North India: Experiencing Music, Expressing Culture*. Oxford University Press. [Includes one compact disc]
- Farrell, Gerry (1990), *Indian Music in Education*. Cambridge University Press.
- Pesch, Ludwig (1999), *The Illustrated Companion to South Indian Classical Music*. Oxford University Press.
- Sorrell, Neil & Ram Narayan, (1980), *Indian Music in Performance: a Practical Introduction*. Manchester University Press.
- T Viswanathan and Matthew Harp Allen (2004), *Music in South India: Experiencing Music, Expressing Culture*. Oxford University Press. [Includes one compact disc]
- Wade, Bonnie C (2004), *Music in India: The Classical Traditions*. Manohar

Other Useful Resources:

- Bor, Joep (1999), *The Raga Guide*. Nimbus: UK (4 CD w/ 184 p. book, NI 5536/9)
- P. Sambamurthy (2002), *South Indian Music*. The Indian Music Publishing House
- Shivkumar Kalyanaraman (n.d.), *Carnatic Music Krithi Audio Archive*, <http://www.ecse.rpi.edu/Homepages/shivkuma/personal/music/index.html> Retrieved 29 April 2004. [Notation and audio extracts available.]

WESTERN MUSIC TOPICS

[Teachers and candidates are reminded that the basis of an understanding of the socio-cultural contexts of music for the Western topics should be based on a consideration of the points listed on page 21 above.]

Part 2: Commentary Comparisons with the Focus Works

In this part of the examination it is particularly important that candidates should attempt to write about significant features of the unprepared extract from their chosen Topic, and make valid comparisons with appropriate Focus Works. In some instances it may be possible to find points of comparison with more than one of the Focus Works, but this will not always be the case. Extracts set in the examination will be chosen to ensure that direct comparisons can be made with at least one of the Focus Works. If there are no valid comparisons to be made with the other works, candidates should not try to find spurious reasons to make such comparisons. It is especially important that they should not exaggerate the significance of some tiny detail in the extract in order to make a comparison that does not stand up to scrutiny.

TOPIC 4: Music in France (c.1894 – c.1937)**Notes for Guidance****Historical Notes**

The following notes are not intended to be taken as a complete history of the period covered by this Topic. They draw attention to the most significant threads running through the period and go into detail only when dealing with subjects where accurate information is difficult to come by.

Influence of Wagner in France**Late Romantic French Composers****Debussy, Symbolism and Impressionism****Debussy's *Estampes***

The composition and first performance of Debussy's *Prélude à l'après-midi d'un faune* in 1894 may be taken as the beginning of an almost unprecedented period of conscious modernism in music composed in France. For the previous twenty or more years, despite the anti-German feeling that resulted from the Franco-Prussian War of 1870/71, French music had been dominated by the influence of German composers, in particular Richard Wagner. Several French composers made a pilgrimage to Wagner's Festival Theatre at Bayreuth in Bavaria, beginning with Camille Saint-Saëns and Vincent d'Indy in 1876 (the year of the first Bayreuth Festival). Gabriel Fauré and Ernest Chausson visited Munich in 1879 to see Wagner's *Ring*; Chausson and d'Indy saw the first performance of *Parsifal* at Bayreuth in 1882. Debussy himself first went to Bayreuth five years after Wagner's death. He saw *Parsifal* and *Die Meistersinger* there in 1888 and *Tristan* in 1889.

Works that illustrate how deeply French composers were influenced by Wagner include operas by composers such as Chabrier (*Gwendoline*, 1885), Massenet (*Werther*, 1892) or d'Indy (*Fervaal*, 1895 – nicknamed 'the French *Parsifal*'); and symphonic works by such as César Franck (Symphony in D minor, 1888) or Chausson (Symphony in B flat and *Poème de l'amour et de la mer*, both 1890). French composers emulated Wagner's chromatic harmony, his so-called 'endless melody' and his techniques of thematic transformation. In his early works Debussy quite naturally followed this trend (e.g. *L'Enfant prodigue*, 1884; *Printemps*, 1887; *La Damoiselle élue*, 1888).

The beginnings of a reaction against the pervasive influence of Wagner were found in some very tiny, miniature pieces which attracted little or no attention at the time. Erik Satie's *Trois Gymnopédies* were composed in 1888, followed two years later by the *Gnossiennes* and then by the extraordinary *Vexations* in 1893. These pieces were as different from a Wagner Music Drama as it was possible to conceive: their harmony was simple, they were short and self-contained, there was virtually no development. Even *Vexations* achieved its great length by repeating the same fragment no fewer than 840 times without any kind of variation.

Just as much of a departure from the Wagnerian approach, though in a very different way, was Debussy's *Prélude à l'après-midi d'un faune* of 1894. This was the first part of a projected work in three movements, consisting of a Prelude, Interlude and Final Paraphrase based on the poem *L'Après-midi d'un faune* by the Symbolist poet Stéphane Mallarmé (1842–1898). Only the Prelude was ever completed. Debussy made no attempt at a literal representation of Mallarmé's poem. Instead he sought to illustrate it freely and to capture through music some of the eroticism of the poem, capturing both the desires and dreams of the faun and the sultry heat of the afternoon. Its opening unaccompanied flute solo, spanning the interval of a tritone, its conspicuous avoidance of functional harmony and its highly individual approach to structure (relying on complex motivic relationships and an almost tangible emphasis on tone quality) mark it out as a piece that 'brought new breath to the art of music' (Pierre Boulez).

Symbolist poetry had a profound influence on musical developments in France at the end of the nineteenth century. The Symbolist movement developed from the poetry of Charles Baudelaire (1821–1867), who was himself influenced by the work of the American Edgar Allan Poe (1809–1849). Baudelaire translated Poe into French and borrowed imagery from him, especially in *Les Fleurs du mal* (The Flowers of Evil), published in 1857, which marked the beginning of Symbolism in French poetry. Symbolist poetry attempted to represent truths that can only be portrayed indirectly, by suggestion and allusion; it evoked, but did not describe. It often relied on the pure sound of words, which were to be appreciated as much for their sound as for their meaning. Among the most significant Symbolist poets (from the point of view of their influence

on music) were, in addition to Baudelaire and Mallarmé, Paul Verlaine (1844–1896), Arthur Rimbaud (1854–1891) and the Belgian Maurice Maeterlinck (1862–1949).

Debussy's *Prélude à l'après-midi d'un faune*, together with many of his later works, provide an exact musical equivalent of Symbolist poetry. The ideas of suggesting a subject through an evocation of the atmosphere that it creates, or choosing chords for the sake of their pure sound (rather than because of their function), or emphasising the sonority of particular instruments, correspond directly with the techniques used by the Symbolist poets. In this sense, Debussy perhaps had more in common with literary Symbolism than with the Impressionist movement in the visual arts, with which his name is usually associated.

Impressionism is the name given to the work of a group of artists, based in Paris, who objected to the traditional style, content and technique of French painting as promoted by the *Académie des beaux-arts* (Academy of Fine Art). The Academy held an exhibition each year, the *Salon de Paris*, showcasing the work of approved artists. In 1863 a painting by Édouard Manet (1832–1883) was rejected for exhibition at the *Salon*. This was *Le Déjeuner sur l'herbe* (The Lunch on the Grass), one of the paintings that was most influential on the newly-emerging Impressionist artists. In total more than 4000 paintings were rejected that year, causing something of a scandal. The Emperor Napoleon III therefore decreed that a separate exhibition of the rejected paintings (the *Salon des refusés*) should be held later that year, so that the public could see these works for themselves and make their own judgements about them. This was the first opportunity for the painters who were exploring a new approach to have their work seen and appreciated. Requests for further exhibitions of rejected paintings were, however, refused by the Academy in 1867 and 1872. As a result, in 1873 a group of artists whose work had routinely been rejected from the *Salon* formed an independent society (the *Société anonyme cooperative des artistes peintres, sculpteurs, graveurs* – the Anonymous Cooperative Association of Painters, Sculptors and Engravers). They held their first exhibition in 1874. The artists concerned included Claude Monet (1840–1926), Pierre-Auguste Renoir (1841–1919), Alfred Sisley (1839–1899), Camille Pissarro (1830–1903), Paul Cézanne (1839–1906), Berthe Morisot (1841–1895) and Edgar Degas (1834–1917).

The term 'Impressionist' derived from a hostile review of this first exhibition by the critic Louis Leroy. In it he played with the title of a painting by Monet entitled *Impression, soleil levant* (Impression, sunrise) and said that, far from being a finished painting, it was little more than a sketch. The name 'Impressionists' as a description of the group of artists began to be widely used. Eventually it was accepted by the artists themselves and from their third exhibition onwards they used it as a convenient way of describing what they were trying to do. There were eight Impressionist exhibitions in all, between 1874 and 1886.

The characteristics of Impressionist painting concern the use of free brush strokes in preference to lines and contours, the use of pure, unmixed colours and synthetic pigments and a vibrant use of colour that took into account new theories about the eye and colour perception. The artists often painted in the open air rather than in a studio and attempted to capture the spontaneous effects of light on their subjects. They painted landscapes and scenes from contemporary life rather than historical or mythological subjects. Their paintings (like Monet's *Impression, soleil levant*) gave a fleeting impression of a momentary glimpse, rather than a carefully studied, finely polished scene.

There are obvious parallels between Impressionist painting and Debussy's music. Debussy's orchestration is colourful, just as the paintings make use of clear, bright colours. His piano writing often depends on the performer's ability to draw a range of colours from the instrument in a similar way. Even the simple act of placing titles at the end of pieces (as in the piano *Préludes*) is a gesture towards the fleeting glimpse which is defined only after it has been perceived. It is easy, however, to overstate the correspondences between the music and the paintings. Debussy himself disliked being described as an Impressionist. In reality his music is probably closer in technique and intention to the work of the Symbolist poets. But the description persists and therefore needs to be taken into account.

Another important influence on Debussy's music was the Javanese gamelan that he heard during the 1889 *Exposition universelle* (Universal Exhibition) in Paris. The scale forms of this music, so conspicuously different from conventional Western European scales, led him to experiment with alternative scales (especially pentatonic and whole-tone) in his own music.

Gradually Debussy found himself moving further and further away from the Wagnerian aesthetic that had dominated his youth. He began to see that Wagner's art, far from representing a new beginning (as Wagner himself had believed), marked the end of an era in European music. He once described it as 'a beautiful sunset that was mistaken for a dawn'. During the composition of his opera *Pelléas et Mélisande*, Debussy complained of having to revise whole pages because he could still hear 'the ghost of old Klingsor' (i.e. Wagner: the reference is to the wicked magician in *Parsifal*) in the music. His style developed into something

quintessentially French, through orchestral works such as the *Nocturnes* (1899), *La mer* (1905) and the *Images* (1912), the ballet *Jeux* (1913) and piano works such as *Pour le piano* (1901), *Estampes* (1903), *Images* (2 sets, 1905, 1907) and the two books of *Préludes* (1910, 1913). Towards the end of his life he became increasingly interested in 'absolute' music, resulting in a different style again. This is evident in works such as the piano *Études* (1915), the Cello Sonata (1915), the Sonata for Flute, Viola and Harp (1915), the Violin Sonata (1917) and the unfinished *La Chute de la maison Usher* (The Fall of the House of Usher, 1917), based on a story by Edgar Allan Poe.

Among the Focus Works, Debussy's *Estampes* (1903) has been chosen to illustrate the symbolist/impressionist phase of his career. Its three movements explore very different subjects through the use of very different techniques, though all portray a specific image (hence the title of the work, which means 'Prints' or 'Engravings'). In *Pagodes* (Pagodas) the direct musical impetus was the Javanese gamelan music Debussy had heard at the 1889 *Exposition universelle*. The extensive use of the pentatonic scale, even though it is not wholly consistent, is designed to create an image (or perhaps a 'symbol', or even an 'impression') of Asian music, albeit one that is imagined through French ears. The title of the piece suggests something quintessentially Chinese, although again this is filtered through European taste, not very far from the *chinoiserie* that was fashionable in interior design during the eighteenth and nineteenth centuries. In *La Soirée dans Grenade*, Debussy attempts to depict a place he had never visited: the Alhambra palace at Granada in southern Spain. It was not his first piece inspired by the atmosphere and music of Spain. In 1901 he had written his first piece for piano duet, *Lindaraja*, which also drew on the characteristic rhythm of the habañera to evoke the gardens of the Alhambra (although this was not published in Debussy's lifetime). He would return to the same subject again in the second book of *Préludes* (1913), in *La Puerta del vino* (The Wine Gate – a Moorish gateway in one of the oldest parts of the Alhambra, dating from the thirteenth century). The characteristic dotted rhythm of the habañera pervades the music, with references to the typical augmented second of the Arabic scale (imagined here, however, through the filter of flamenco guitars and castanets, both of which Debussy imitates). The final piece, *Jardins sous la pluie* (Gardens in the Rain), owes its existence to an incident that took place in 1895 in the small town of Orbec in Normandy. At the time Debussy was living with Gabrielle Dupont (his lover for some ten years, until he married Rosalie Texier in 1899). Gaby Dupont's sister lived in Orbec and they used to visit her there from time to time. One afternoon, walking past a large seventeenth-century house in the *Rue Grande*, Debussy noticed its garden through the open gateway. It was raining and the sight of the garden pleased him so much that he asked permission to go in. A gardener was pruning a large yew arch, while in the distance a carillon was playing. The smell of the yew clippings and the sound of the bells made such an impression on Debussy that he noted down some tunes, which were later worked into the music. First was *Dodo, l'enfant do* (Sleep, sleep, baby, sleep – a traditional French lullaby, which was the tune the bells were playing) and second was *Nous n'irons plus au bois, les lauriers sont coupés* (We won't go to the woods any more, the laurel trees have been cut down – another traditional song, alluding in Debussy's mind to the yew clippings). These two tunes, together with an aural image of the rain, captured for ever the precise atmosphere of this incident, which makes *Jardins sous la pluie* one of the pieces that arguably comes closer to the aims of impressionist painting than any other work in the whole of Debussy's output.

In the years following the *Prélude à l'après-midi d'un faune*, Debussy was probably the most forward-looking composer working in France, but he was by no means the only one to write significant music. Among the other composers working at this time were Ernest Chausson (*Poème*, 1896; Piano Quartet, 1897; *Chanson perpétuelle*, 1898) and Paul Dukas (Symphony in C, 1896; *L'Apprenti sorcier*, 1897, *Ariane et Barbe-bleue*, 1906). More specialised, perhaps, but also very significant in their own field, were the works of two organists, Louis Vierne and Charles Tournemire. Several of Satie's eccentric piano pieces date from the late 1890s and early 1900s, as do the early works of Maurice Ravel. The emphasis placed on Debussy's music from these years sometimes suggests that he was alone in producing significant music, but this is absolutely not the case.

Diaghilev

The *Ballets russes*

Stravinsky's Russian Ballets

In 1906 an exhibition of Russian art was presented at the *Petit Palais* in Paris. This was the first time that a large collection of Russian art had been seen in the West and it was a huge success. It was organised by an impresario called Sergei Diaghilev (1872–1929), who had been born into a wealthy Russian family. Such was the interest in everything Russian that the exhibition had created, that in 1907 Diaghilev organised a series of concerts of Russian music in Paris, followed by a production of Mussorgsky's Boris Godunov at the *Opéra* in 1908. This resulted in an invitation to Diaghilev to return in 1909 with a mixed programme of opera and ballet. The operas he produced included works by Mussorgsky, Rimsky-Korsakov, Borodin and Glinka. It

was the ballet, however, that captured the public imagination. Diaghilev put together a company that included some of the best dancers from Moscow and St Petersburg, who worked under the brilliant choreographer Mikhail Fokine (better known, in the French transliteration of his name, as Michel Fokine). From their second season onwards, the company was known as the *Ballets russes*.

If the 1909 ballet season had been relatively conventional, everything changed in 1910. Fokine's exotic choreography for a ballet based on Rimsky-Korsakov's *Scheherazade* was the subject of a series of hostile letters in the press from the composer's widow. Diaghilev also began that year to commission new ballet scores from various young, up-and-coming composers. The first such commission was *L'Oiseau de feu* (The Firebird) by Stravinsky, which proved an overnight success. It was followed in 1911 by *Petrouchka*, also by Stravinsky. In 1912 came *Le Dieu bleu* (The Blue God) with music by Reynaldo Hahn; a ballet version of *L'Après-midi d'un faune*, choreographed by Vaslav Nijinsky, one of the leading male dancers, which caused a scandal because of the eroticism of the choreography; and *Daphnis et Chloé* with music by Ravel.

There were three commissions for the 1913 season: Debussy's *Jeux* and Florent Schmitt's *La Tragédie de Salomé* were almost completely eclipsed by the notorious riot that occurred at the first performance of Stravinsky's *Le Sacre du printemps* (The Rite of Spring). The overtly modernist style of the music, with its emphasis on rhythm rather than melody or harmony, was as far removed as possible from the conventional expectations of ballet. Nijinsky's angular, ritualistic choreography also shocked, as did the story, which culminated in a human sacrifice. For Diaghilev this was a triumph. He had brought together a group of people who had achieved exactly what he had been aiming for: a work so shockingly modern that it was the talk of all Paris, giving him the kind of publicity and notoriety that could never be bought.

The three ballets composed for Diaghilev by Stravinsky form a group known collectively as his 'Russian' ballets, partly because they are all based on themes from Russian folklore and partly because their music draws on Russian folk melodies. While the influence of Stravinsky's teacher, Rimsky-Korsakov, is still clearly evident in *The Firebird*, in its melodic and harmonic style as well as in its orchestration, *Petrouchka* moved decisively away from these precedents towards an altogether more modern language. The famous bitonal 'Petrouchka' chord, which superimposes C major and F sharp major triads, not only characterises much of the music but also points the way towards the far more substantial innovations found in *The Rite of Spring*. Here Stravinsky broadened his technique to an unprecedented extent, using octatonic and pentatonic scale forms, acutely dissonant bitonal and polytonal harmony, irregular metre, ostinatos and a revolutionary approach to orchestration to create his vision of primitive rituals in pagan Russia. The music '...had the effect of an explosion that so scattered the elements of musical language that they could never again be put together as before' (Donald Jay Grout). The première of *The Rite* was possibly the most important event in twentieth-century musical history, the repercussions of which have reverberated ever since.

The Ballets russes

Satie: Parade

Surrealism

Diaghilev's 1914 season was relatively conventional: the political situation in Europe shortly before the outbreak of the First World War made it inappropriate to be seeking further scandals. In 1915 and 1916 the *Ballets russes* went on tour to neutral Switzerland, then to Spain and New York. In 1917 the company returned to Paris, where that year's new ballet was *Parade*, with music by Erik Satie, a story (if such it can be called) by Jean Cocteau, sets and costumes designed by Pablo Picasso and choreography by Léonide Massine. There was another riot at the first performance. A critic, Jean Poueigh, wrote an unfavourable review, so Satie sent him a very rude postcard; Poueigh sued Satie, who was sentenced to eight days in prison (a punishment that was overturned on appeal), and Cocteau was arrested during the trial for repeatedly shouting out the rudest word from Satie's postcard in the courtroom. Such scandal was again exactly what Diaghilev needed to maintain the reputation of his company for presenting challenging, modern ballet.

Parade is an extraordinary work in all sorts of ways. It has a nonsensical story in which three circus acts try, without success, to attract an audience to the main performance, while three Managers attempt to direct the parade. The three circus acts (a Chinese Magician, a Young American Girl, incorporating a Ragtime for the ocean liner, and a group of Acrobats) gave Satie the opportunity to compose music drawn from popular sources such as Music Hall, American silent films and Ragtime. He also included one allusion to a recent event, composing music for a 'great wave' that was supposed to have sunk the Titanic (this, of course, had nothing to do with the real story of the Titanic, but was put there simply for effect). At Cocteau's insistence, and very much against his own wishes, Satie included parts for various noise-making instruments, among them a foghorn, a typewriter, a gun, a lottery wheel and a *bouteillophone* (a kind of xylophone made of

bottles partly filled with water to tune them). The music has an almost mechanical feel, entirely appropriate for the machine age, with every change of time signature given the identical metronome mark (minim, crotchet, dotted crotchet, whichever note value was appropriate was marked at 76 to the minute – a feature of the score that is all too often overlooked in performance).

Picasso's designs were in a cubist style. The costumes were vast constructions, some made largely of cardboard, which restricted the dancers' ability to move or, in some cases, to see where they were. The French Manager wore a kind of supersized human costume, wearing evening dress; its face sported a huge moustache and an enormous artificial left arm held a long white pipe. On its head was a tall hat and on its back was a house and some trees. The New York Manager wore an elaborate Wild West costume complete with cowboy boots and a stovepipe hat; above its head loomed a group of skyscrapers and a flag. In its left hand it held a megaphone and in its right a sign painted with the single word *Parade*. The third Manager was a mannequin mounted on the back of a yellow pantomime horse propelled by two dancers inside the costume. During the rehearsals the horse's back gave way, leaving the mannequin hanging at a crazy angle, to everyone's amusement. It was decided that the damaged costume was funny enough to be left as it was, but at the dress rehearsal it finally fell off the horse's back altogether and the Third Manager disappeared from the scenario once and for all. Picasso also designed the set, with a backdrop of a jumble of skyscrapers surrounding a lopsided, arched entrance into the circus tent. There was also a curtain, referenced in the music by the *Prélude du Rideau rouge* (Prelude of the Red Curtain), on which a winged fairy dances on the back of a winged horse, watched by two Harlequins, a sleeping Columbine, a Neapolitan sailor, a bullfighter playing a guitar and a girl wearing a pointed hat. These six characters are seated around a table at the end of a meal. The fairy is stretching out her hand towards a monkey at the top of a ladder. A dog sleeps in the foreground, while a landscape of hills and ruins can be seen in the background. The whole scene is surrounded by waves of luxurious red curtains. The curtain itself survives in storage at the Pompidou Centre in Paris: it is Picasso's largest painting and too big to be permanently displayed.

The subtitle of *Parade* was *Ballet réaliste* (Realist Ballet). In a programme note written at Diaghilev's request, the poet Guillaume Apollinaire wrote that it would be better to describe it as 'sur-realist' (meaning 'beyond realism'). This was the first use of a word which would become the name of a new movement in the arts within a few years. Surrealism followed on from a number of earlier precursors, such as Cubism, Dada and Futurism. *Parade* has many of the characteristics of Surrealism: it is frivolous, yet has an underlying serious purpose; it raises questions about the point of art and its function in society; it is dream-like yet connects with the real world and real experience. Most importantly, especially in a year when the carnage of the First World War was at its height (almost one-tenth of the French adult male population was killed or wounded during the War), its absurdity mirrored the prevalent view that life itself had become absurd. Despite its brevity (it lasts barely fifteen minutes in performance), it was very influential, combining as it did the separate arts of music, dance, painting and stagecraft into a kind of *Gesamtkunstwerk* for the modern age.

The Ballets russes

Further Commissions by Diaghilev

Diaghilev continued to seek out new talent and to commission new works. They included Falla's *The Three-cornered Hat* (1919), Stravinsky's *Song of the Nightingale* and *Pulcinella* (1920), Prokofiev's *Chout* (1921), Stravinsky's *Le Renard* (1922) and *Les Noces* (1923), Poulenc's *Les Biches*, Auric's *Les Fâcheux* and Milhaud's *Le Train bleu* (1924), Auric's *Les Matelots* (1925), Auric's *La Pastorale* and Satie's *Jack-in-the-Box* (1926), Sauguet's *La Chatte*, Satie's *Mercure* and Prokofiev's *Le Pas d'acier* (1927), Stravinsky's *Apollon Musagète* (1928) and Prokofiev's *Le Fils prodigue* (1929). Not all the composers were French, but all lived and worked in Paris during the years when the *Ballets russes* were such an important part of musical and artistic life in the city. Significant artists continued to design sets and costumes, including Picasso, André Derain, Henri Matisse, Georges Braque, Maurice Utrillo, Max Ernst, Joan Miró and Giorgio de Chirico. These lists include almost every composer and artist of note who was working in Paris at the time and whose work could be described as modernist in some way. Diaghilev acted as the catalyst for twenty years of astonishing achievements: without his genius for bringing such people together and setting up a context for them to work together, it is difficult to see how such frenetic activity could have been sustained for such a long time. In particular, he ensured the interdependence of the contributing art forms and the cross-fertilisation of ideas that were such a conspicuous feature of the works produced under his watchful eye. Diaghilev died in 1929, leaving his company with substantial debts. Creditors took what assets there were and the dancers dispersed. Two years later a new ballet company was formed in Monte Carlo, called the *Ballet russe de Monte Carlo*, including some of Diaghilev's dancers and choreographers. But without Diaghilev this was little more than a shadow of the glory years of the *Ballets russes* in Paris.

**The Aftermath of *Parade*
Les Nouveaux Jeunes (Les Six)
 Poulenc's *Concert champêtre***

In the months following the première of *Parade*, various concerts took place in Paris at which new pieces by several young composers were given. The composers in question were known either to Satie himself or to each other; some were students at the Paris Conservatoire, others pursuing less formal studies. They were Louis Durey (1888–1979), Arthur Honegger (1892–1955), Darius Milhaud (1892–1974), Germaine Tailleferre (1892–1983), Georges Auric (1899–1983) and Francis Poulenc (1899–1963). They came from different backgrounds and had very different temperaments and interests, yet they seemed to form a more or less cohesive group with Satie as a guiding presence. They came to be known as *Les Nouveaux Jeunes* (literally, 'the new young people'). The pieces that they performed during 1918 brought them a lot of publicity (and in some cases notoriety), because they seemed to embrace all that was newest and most daring in the art of the time. Before long, Satie began to lose interest and Jean Cocteau effectively became their spokesman. In 1918 he published a pamphlet entitled *Le Coq et l'arlequin* (The Cock and the Harlequin), which, in a series of provocative statements and aphorisms, put into words the supposed artistic aims of the group. Some of Cocteau's statements are almost nonsensical ('The nightingale *sings badly*') while others reflect the mood of the time ('If a work seems ahead of its time, it is simply because its time is behind it' or 'The public uses the past as a weapon to attack the present'). He voices his suspicion of the influence of both Wagner and Debussy, and even suggests that *The Rite of Spring* had fallen into the Wagnerian trap of encouraging almost religious devotion among its supporters. In effect, he argued that French music should be true to itself, avoiding foreign influence, but also looking to everyday experiences rather than elevated subjects. In this sense, Satie was held up as the perfect example, for he had avoided the influence of Wagner, Debussy and Stravinsky and had dared to be simple. Cocteau, it seems, wrote *Le Coq et l'arlequin* with no reference to the composers whose philosophy it was meant to summarise. Nevertheless, it contributed substantially to the appearance that the group had common aims.

Most of *Les Nouveaux Jeunes* were based in Paris throughout this time, apart from time taken up by military service for some of them, Milhaud was on the other side of the world, having been declared unfit to join the army. He was engaged as secretary to Paul Claudel (1868–1955), a poet and dramatist who had a parallel career in the diplomatic service and was sent to Brazil as French Ambassador. While there, they collaborated on a ballet entitled *L'Homme et son désir* (Man and his Desire). Milhaud was fascinated by the sounds and rhythms of Brazilian popular music. On his return from Brazil in 1919 he worked on a piece entitled *Le Boeuf sur le toit* (literally, The Ox on the Roof), which contained an assortment of quotations from Brazilian songs, one of which provided him with the title. Originally this was conceived as an accompaniment to one of Charlie Chaplin's silent films, but Cocteau decided that it should become a ballet and quickly wrote a typically nonsensical scenario. *Le Boeuf sur le toit* is a rondo for large orchestra, which explores all twelve keys according to a strict sequence, but also contains several bitonal or polytonal passages. Bitonality is also a prominent feature of another piece, *Saudades do Brasil* (best translated, perhaps, as Nostalgia for Brazil), a suite of twelve dances for piano, each named after a district in Rio de Janeiro.

In April 1919 all six of *Les Nouveaux Jeunes* took part in a concert which happened to be attended by the music critic Henri Collet. His review of the concert was entitled *Les Cinq Russes, les Six Français et Satie* ('The Russian Five, the French Six and Satie'). Overnight, *Les Nouveaux Jeunes* had become *Les Six*.

Even in their early works the differences between members of *Les Six* are more striking than their similarities. These differences are clear in their first published collaboration, the *Album des Six* of 1920, a collection of six piano pieces (one by each of them). This was the only time they would all contribute in this way, for very soon the group began to disintegrate.

Something of the spirit of *Les Six* remained in the music that some of them composed in the following years, however. This was especially true of Milhaud, Auric and Poulenc; in the case of Poulenc there are traces of the mischievous character of his early pieces even in much later and altogether more serious works. An early example is the *Concert champêtre* (Pastoral Concerto), composed in 1927/8 for the harpsichordist Wanda Landowska (1879 – 1959).

Landowska was born in Warsaw and began to learn the piano at the age of four. She later studied at the Warsaw Conservatory and then in Berlin and Paris. She taught the piano at the Schola Cantorum between 1900 and 1912. An interest in Baroque music, especially by the French composers Couperin and Rameau, led her to develop an interest in the harpsichord, and she began to play on instruments designed by the piano manufacturer Pleyel. These were nothing like the historic harpsichords that had survived from the eighteenth century. They were constructed like a piano, with thick, heavy strings, a thick and somewhat rigid sound board and a metal frame to withstand the tension; consequently the instrument produced a rather tight

sound, though it was capable of producing a considerable volume. At Landowska's request, Pleyel added a course of strings at 16-foot pitch (i.e. an octave lower than normal), in an effort to produce even greater volume. With two manuals (keyboards), a course of strings at 16-foot pitch, two at 8-foot pitch and one at 4-foot pitch, a coupler to link the two manuals, a 'lute' effect and a 'buff', all controlled by foot pedals, the Pleyel *Grand modèle de concert* (Grand Concert Model) was quite unlike an eighteenth-century harpsichord. Nevertheless, it marked the beginning of a revival of interest in performing early music on something approaching a historically accurate instrument. Landowska was, for example, the first to record Bach's Goldberg Variations on the harpsichord. A number of contemporary composers also wrote works involving the harpsichord, including Manuel de Falla, whose *El retablo de maese Pedro* (Master Peter's Puppet Show) was the first modern piece to include a harpsichord in the orchestra. It was given its first staged performance in the salon of Princesse Edmond de Polignac (its dedicatee), with Landowska playing the harpsichord part. Poulenc was present at the performance and met Landowska for the first time; it was then that she suggested that he might compose a concerto for her. Falla also wrote one: his concerto for harpsichord and chamber ensemble was first performed in 1926.

The title of the *Concert champêtre* comes from a painting of c.1509 that hangs in the Louvre (the museum and art gallery in the former royal palace in Paris). The painting was attributed to Giorgione, but is now believed to be an early work by Titian. It depicts two men: one is dressed in a red coat and is playing a lute; the other is less elaborately dressed and is leaning towards the lute player. In the background a shepherd leads his flock while playing the bagpipes; a distant villa appears bathed in late afternoon sun. To the left of the two men a nude woman pours water from a glass jug into a well; on the right a second nude woman holds a flute. The painting is clearly allegorical and is normally interpreted as referring to Poetry: the nude figures depict the Muses of tragic poetry (with the glass jug) and of comic or pastoral poetry (with the flute). The two men are poets: the lute player writes verse of exalted lyricism, while the other writes less elevated verse. The Muses, through their inspiration, create harmony between the figures and the landscape and between poetry and music. It may also be true that the two Muses are simply figments of the poets' imagination, and that the painting depicts simultaneously the visible and the invisible. It is an elusive subject, more subtle by far than the outwardly simple music of Poulenc's concerto. The likelihood is that he borrowed the title for its own sake, without necessarily implying that the concerto sought to give audible form to the characters or the setting contained in the painting.

Given that the harpsichord (even the massive instrument favoured by Landowska) is not as powerful as a grand piano, Poulenc scored the *Concert champêtre* for a surprisingly large orchestra, with double wind (including piccolo and cor anglais), four horns, two trumpets, trombone, tuba, timpani, a large percussion section and strings. His only concession was to limit the strings to eight each of 1st and 2nd violins and four each of violas, cellos and double basses.

The music of the *Concert champêtre* is thoroughly Neo-classical in style, and in this sense it was typical of so much of the fashionable Parisian music of its time. The style owes its main characteristics to the ballet *Pulcinella* of 1920, with music by Stravinsky, choreography by Massine and a scenario constructed from *Commedia dell'arte* stories as a collaboration between Stravinsky, Massine and Diaghilev. The original idea had been Diaghilev's. In his personal music library he had a collection of transcriptions from music by Pergolesi that he had found in libraries in Paris, London and Naples. He suggested that Stravinsky should orchestrate some of these pieces to form a ballet and despite initial misgivings Stravinsky had agreed. In the end he went much further than simply orchestrating the pieces that Diaghilev had shown him, adding several other pieces from published editions, all of which were at the time attributed to Pergolesi (though their real composers – Gallo, Wassenauer, Monza and Parisotti in addition to Pergolesi himself – have since been identified). The arrangements were very free: Stravinsky did not hesitate to modernise the harmony, adding extra notes to the chords (often to produce unexpected, sometimes deliberately ridiculous dissonances) and using instruments and instrumental effects that would have been unknown to any eighteenth-century composer.

The *Concert champêtre* does not use pre-existing themes borrowed from the eighteenth century, but in other respects it is clearly influenced by the style of *Pulcinella*. Wanda Landowska introduced Poulenc to the sonorities of Bach, Handel and even Mozart played on the harpsichord, as well as to a great deal of French Baroque harpsichord music, including pieces by both Couperin and Rameau. It was the general atmosphere of such pieces that Poulenc tried to capture in his concerto, but expressed in thoroughly modern terms. In this sense it shares some of the intentions of Ravel in works such as *Le Tombeau de Couperin*. But in Poulenc's case the music is more kaleidoscopic, with its sudden contrasts of style and mood, and there is an air of melancholy about the slow movement that was to become a frequent characteristic of Poulenc's music. This may not be a major Neo-classical work in the same sense as Stravinsky's *Mavra* or *Oedipus Rex*, although it shares a number of features with them, but it points the way towards some of the important characteristics of Poulenc's more mature style.

The *Concert champêtre* was first performed in private, with Poulenc playing the orchestral parts on the piano. The first public performance took place on 3 May 1929 in the Salle Pleyel in Paris, when the *Orchestre symphonique de Paris* was conducted by Pierre Monteux.

The Ballets suédois

In 1920 a new ballet company arrived in Paris, made up mainly of dancers from Sweden (hence its name, *Ballets suédois*). The impresario in charge of the company was Rolf de Maré (1888–1964) and the choreographer and principal dancer for all its productions was Jean Börlin, who had been a pupil of Michel Fokine. The *Ballets suédois* were in existence for only six seasons (1920–1925 inclusive), but during that time their productions were even more innovative than those of the *Ballets russes*. Rolf de Maré commissioned new works with scenarios by Paul Claudel, Luigi Pirandello, Balise Cendrars, Francis Picabia and Jean Cocteau and with music by Honegger, Milhaud, Tailleferre, Poulenc, Auric, Satie and even Cole Porter. Börlin's choreography deliberately challenged every conventional idea about dance, to the confusion of critics and public alike. As well as appearing regularly in Paris, the *Ballets suédois* toured extensively in France, Spain, Belgium, Germany, Austria, Hungary, Sweden, Denmark, Switzerland, Britain, Italy and the USA.

Among the new works produced in Paris by the *Ballets suédois* were *Sculpture nègre* (1920) to the music of Poulenc's *Rapsodie nègre*; *L'Homme et son désir* (1921), Milhaud's collaboration with Claudel; *Skating Rink* (1922) with music by Honegger; *Marchand d'oiseaux* (1923) with music by Germaine Tailleferre; *La Création du monde* (1923) with music by Milhaud, imitating the sounds of Harlem jazz; *Within the Quota* (1923), probably the first ever genuine jazz ballet, with music by Cole Porter, orchestrated by Charles Koechlin; and *Relâche* by Satie, during the interval of which the *Entr'acte cinématographique* was played, complete with its silent film shot by René Clair.

The 1921 season of the *Ballets suédois* also saw the production of another collaboration by *Les Six*. This was *Les Mariés de la Tour Eiffel* (The Wedding on the Eiffel Tower), another of Cocteau's pet projects, originally to be called *La Noce massacrée* (The Massacred Wedding). It was a kind of mime play, with two narrators telling the story through megaphones erected on each side of the stage. A newly-wed couple, together with their families and an old friend, the General, arrive for the wedding breakfast on one of the platforms of the Eiffel Tower. The General makes a speech. Then a photographer sets up his apparatus, but each time he tells them to 'Watch the birdie!' something strange and illogical happens. A bathing beauty from Trouville jumps out of the camera; telegrams dance a waltz; a lion jumps out and eats the General; an overgrown baby ('a child of the future') appears and knocks everyone down as if they were in a coconut-shy. Meanwhile an ostrich is pursued across the stage by a huntsman. The scenario, in short, is typically nonsensical and surreal. Durey in the end refused to take part; the other five composers contributed two pieces each, except for Milhaud (three pieces) and Honegger (one). For a short time the ballet was fashionably notorious but it soon disappeared from the repertoire and was not revived until many years later. *Les Mariés de la Tour Eiffel* marked, in effect, the end of *Les Six* as a coherent group. Thereafter they all increasingly went their own ways.

Ravel

Pursuing a completely different path during the years when Satie, Cocteau and their associates were trying hard to shock with their outrageous productions was Maurice Ravel (1875–1937). He was born at Ciboure, near the Spanish border; his mother was Basque and his father a Swiss engineer and inventor. His mother's Basque heritage came out later in Ravel's interest in Spain and Spanish subjects; the precision of his music and the pride he took in its craftsmanship reflects his father's work (Ravel was once disparagingly described by Stravinsky as 'a most perfect Swiss watchmaker' among composers). He studied at the Paris Conservatoire, where Fauré was one of his teachers. Among his earliest published works the *Menuet antique* and the *Pavane pour une Infante défunte* (Pavane for a dead Infanta) showed an interest in the past (or rather, the past of his imagination) that was to remain a prominent characteristic of his music. His solo piano music, especially *Jeux d'eau* (1901), *Miroirs* (1905), *Gaspard de la nuit* (1908), *Valses nobles et sentimentales* (1911) and *Le Tombeau de Couperin* (1917) demanded great virtuosity, a feature that was also true of the pieces he later orchestrated. He also wrote operas (*L'Heure espagnole*, 1909; *L'Enfant et les sortilèges*, 1925), a String Quartet (1903) and piano concertos (Concerto for Piano Left Hand, 1930; Piano Concerto in G, 1931). His orchestration of Moussorgsky's *Pictures at an Exhibition* (1922) was as popular during his lifetime as it remains to this day.

Ravel's most extended work was a ballet, composed for Diaghliev and first performed by the *Ballets russes* in 1912. This was *Daphnis et Chloé*, based loosely on an ancient Greek source but reimagined in terms of eighteenth-century French paintings of Greek subjects. It was the closest Ravel ever came to emulating

Debussy's impressionist style. This was followed by two more ballet scores: the 'choreographic poem' *La Valse* (1920) was famously described by Diaghilev, who had commissioned it, as '...not a ballet, but a portrait of a ballet'; *Boléro* (1928) was more speculative and more experimental, consisting of a tune that is repeated several times with no development, but with different orchestration at each repeat.

Ravel's music is often modal rather than tonal, but its harmonic vocabulary includes frequent uses of 9th and 11th chords and instantly recognisable dissonances. There is a markedly nostalgic feeling in much of his music and he often tried to capture the essence of eighteenth-century French music through modern techniques. Some of his late works, especially the two Piano Concertos, show the influence of jazz, which he had heard in Harlem during a concert tour of America in 1928.

Stravinsky after *The Rite of Spring*

Between 1914 and 1920 Stravinsky lived in Switzerland. The war years brought about a substantial change in his style and approach, partly forced upon him by financial constraints. The work that most clearly indicates the new direction he began to take is *L'Histoire du soldat* (The Soldier's Tale, 1918), composed and first performed in Switzerland (and therefore outside the scope of this Topic except in terms of understanding the development of Stravinsky's style). *L'Histoire du soldat* was, however, fully staged by Diaghilev in Paris in 1924.

Works by Stravinsky that were composed in full or in part in Switzerland, but which were first performed in France, should be regarded as coming within the scope of this Topic, together with works that were composed and first performed in France and works composed in France but performed elsewhere. These include:

- *Renard* (The Fox, 1916) first performed in Paris 1922 in a double bill with *Mavra*;
- Symphonies of wind instruments, 1920 (composed in Brittany, 1st performed in London);
- *Pulcinella* (1920);
- *Mavra* (1922);
- *Les Noces* (1923);
- *Octet* (1923);
- *Oedipus Rex* (1927);
- *Apollon musagète* (1928), first performed Washington DC, then in Paris by Diaghilev;
- *Perséphone* (1933), first performed Paris 1934

The most important stylistic development of these years was Stravinsky's foray into Neo-classicism with *Pulcinella*, based on music then thought – wrongly – to be all by Pergolesi. Stravinsky's arrangement and re-composition of this music set a trend that was taken up by other composers, notably members of *Les Six*.

Later music by *Les Six*

After *Les Mariés de la Tour Eiffel*, members of *Les Six* went their own ways and developed into composers with very different characters. Durey lived for a time in Saint-Tropez, pursuing an interest in left-wing politics that put him into a kind of artistic isolation for the rest of his life.

Tailleferre married an American in 1925 and moved to Manhattan. They returned to Paris in 1927. Tailleferre composed a ballet *La Nouvelle Cythère* for the 1929 season of the *Ballets russes*, but the performance was cancelled because of Diaghilev's sudden death. During the 1930s she devoted herself mainly to absolute music, some of it in a Neo-classical style.

Auric composed little during the 1930s, but started to compose film music, a genre in which he became especially skilful in his later life.

Honegger, though Swiss by nationality, continued to live in Paris. Notable works include:

- *Le Roi David* (King David) 1923
- Symphonic Movement No.1 (*Pacific 231*), 1923
- Symphonic Movement No.2 (*Rugby*), 1928
- Symphonic Movement No.3, 1933

- Cello concerto, 1929
- *Jeanne d'Arc au bûcher* (Joan of Arc at the Stake), 1935
- Opera: *Judith*, 1925
- Opera: *Antigone*, 1927

Milhaud was immensely prolific, composing large numbers of works in all genres. Significant compositions between 1921 and 1937 include:

- Opera: *Le Pauvre Matelot* (The Poor Sailor), 1926 (libretto by Jean Cocteau);
- Opera: *Christophe Colomb* (Christopher Columbus), 1928;
- Ballet: *La Création du monde* (The Creation of the World), 1923;
- Ballet: *Le Train bleu* (The Blue Train), 1924;
- Suite Provençale, 1936, based on music by Campra

Poulenc studied for a few years with Charles Koechlin during the early 1920s (his only formal training). Significant compositions between 1921 and 1937 include:

- Ballet: *Les Biches*, 1923;
- *Concert champêtre*, 1928, for harpsichord and orchestra
- *Aubade*, 1930, 'Concerto choréographique' for piano and 18 instruments;
- Concerto for Two Pianos and Orchestra, 1932;
- *Litanies à la Vierge noire* (Litanies to the Black Virgin of Rocamadour), 1936

In common with Auric and Milhaud, Poulenc continued to use techniques derived from the years of Les Six. His *Concert champêtre* is one of a number of Neo-classical works. The *Litanies à la Vierge noire*, his first religious work, marked a decisive change in his outlook following the death of a friend in a motoring accident.

Milhaud, Auric and Poulenc also contributed to yet another collaboration, *L'Éventail de Jeanne* (Jeanne's Fan), 1927. This was the idea of Jeanne Dubost, a Parisian patron of the arts who also ran a children's ballet school. She presented ten of her composer friends with a feather from her fan, inviting them to compose a dance for her pupils. The resulting work contains the following movements:

Fanfare (Ravel) – *Marche* (Pierre-Octave Ferroud) – *Valse* (Jacques Ibert) – *Canarie* (Alexis Roland-Manuel) – *Bourrée* (Marcel Delannoy) – *Sarabande* (Roussel) – *Polka* (Milhaud) – *Pastourelle* (Poulenc) – *Rondeau* (Auric) – *Finale: Kermesse-Valse* (Florent Schmitt)

TOPIC 5: The Keyboard Sonata in the Classical and Romantic Periods (c.1750 – c.1860)

Meaning of the word Sonata

The word 'sonata' derives from the Latin verb *sonare*, meaning 'to sound'. It has been in use since as early as the thirteenth century, but in particular since the sixteenth, to describe a piece of instrumental music, as opposed to a vocal piece (*Cantata*). At different times throughout history the word was used in the titles of pieces for various combinations of instruments, before crystallising in the Baroque period to denote works for two melodic instruments and continuo ('Trio Sonata'), for one solo instrument and continuo ('Solo Sonata'), or, much less commonly, for a solo keyboard instrument. A keyboard sonata could refer to a single movement (e.g. Scarlatti), or a more extended work in two or more movements. In the Classical period the norm became a three-movement work (usually fast – slow – fast), although there are some examples with fewer movements and some with more.

Some works that are now known as sonatas were given different titles by their composers. Haydn, for example, did not use the title 'sonata' until 1771 (Hob.XVI:20); he described his earlier works in this genre as 'divertimento' or 'partita'. This does not imply that such works belong to a different genre: it merely serves as a convenient illustration of the fact that it took some considerable time for the title 'sonata' to become firmly established as a name for what, in the mid-eighteenth century, was a relatively new genre. For the purposes of this Topic, the current, generally accepted use of the word should be taken to define works which fall within the repertoire.

It is important to distinguish carefully between two different usages of the word 'sonata'. It can denote the genre, but is also used to describe the form commonly (but not exclusively) employed in first movements ('Sonata Form'). The potential confusion between these usages has led some analysts to prefer the term

'First Movement Form' to 'Sonata Form', although this can also be confusing because Sonata Form was never restricted exclusively to first movements.

Sonata Form

None of the composers of the Classical period knew anything about a structure called 'Sonata Form'. The term itself was not used until the mid-nineteenth century and there was no satisfactory theoretical explanation of the form (in the sense in which it is now understood and taught) until 1824 at the earliest. Classical composers followed certain conventions for the organisation of their Sonata Form movements: most of these conventions derived from the Binary Form that was commonly used during the Baroque period, and the origins of Sonata Form are therefore best understood in terms of binary form. The widely-held belief that Sonata Form is an extended version of Ternary Form dates from as late as 1824 and is misleading in terms of understanding the origins of Sonata Form.

During the late Baroque period a single movement normally explored a single *Affekt* (i.e. a single emotion, feeling or mood). Contrasts of mood were achieved by a succession of movements, each with a different *Affekt* (e.g. in the dance Suite). Binary form movements had a structure that fell into two complementary sections, sometimes equal in length but often unequal, with the second section longer than the first. Both sections were normally marked to be repeated, with a double-bar and repeat mark in the middle. The structure depends primarily on its modulatory scheme. The first 'half' begins in the tonic and modulates to the dominant (if the tonic is major) or to the relative major (if the tonic is minor). The second 'half' begins in this key and modulates through a succession of related keys before returning to the tonic at the end. In some cases the cadential passage at the end of the second 'half' is a transposition of the cadential passage just before the central double bar: this could be as brief as a few chords, but was often considerably longer. It was from this practice that the idea of a 'recapitulation' at the end of the movement originated.

The essential difference between a binary movement of this kind and a fully-fledged Sonata Form movement concerns (a) the gradual abandonment of the single *Affekt* and (b) the marking of the point where the modulation to the dominant (or relative major) occurs. The introduction of distinct and contrasting thematic material ('Second Subject') once the subsidiary key has been established not only undermines the notion of unity of *Affekt* but also singles out the change of tonal centre as a moment of special significance. Then, in the second 'half' of the movement, the return of the contrasting material (its 'tonicisation') needs only to be preceded by a return of the opening material to form the complete recapitulation that is an indispensable feature of Sonata Form movements.

Early theorists of this approach to form were not concerned with describing its thematic content, but with defining the movement's plan of keys, modulations and cadences. One of the first detailed descriptions of such a movement was given by Heinrich Christoph Koch (1749–1816) in the second volume of his *Versuch einer Anleitung zur Composition* (Introductory Essay on Composition, 3 volumes, 1782–1793). Koch's theory maintained the view of the form as essentially binary, but he was the first to define the second 'half' of the movement in terms of two different processes, development and recapitulation.

A rather different model of the form was put forward by Anton Reicha in his *Traité de haute composition musicale* (Treatise on Higher Musical Composition, 2 volumes, 1824–1826). Reicha placed his main emphasis on the thematic content of the music and identified three main stages: 'exposition', 'intrigue' and 'dénouement'. Taking the outline of the plot of a novel as a comparison, the 'exposition' introduces the characters (themes) and sets up the possibility of conflict; during the 'intrigue' the conflict happens, before being resolved in the final 'dénouement'. Here for the first time the idea of a ternary, rather than binary, structure was introduced. It was not until 1845 that the term 'Sonata Form' was first used, by Adolph Bernhard Marx (1795–1866), in *Die Lehre von der musikalischen Komposition* (Lessons in Musical Composition).

The text-book definition of Sonata Form that is now so widely taught was therefore unknown to composers such as Haydn, Mozart, Beethoven and Schubert. None of these composers, nor any of their contemporaries, followed any such set pattern. The idea that is commonly held, that Haydn and Mozart composed using 'established forms', whereas Beethoven 'broke the rules', is simply wrong. The principal motivation behind nineteenth-century attempts to reach a theoretical understanding of this form was to find some way of explaining the processes involved in the music of the great Classical composers. Only after that did it become the basis of teaching about formal structure. This helps to understand why there is so much variety in the treatment of 'Sonata Form' in the music of Classical composers. Often (but not always) the repeat marks found in binary movements can be seen in movements by Haydn, Mozart and Beethoven. Sometimes there is no definable second subject, but the music still makes the main modulation required by binary form (such movements are often described as 'monothematic'). Sometimes there are more than two

main themes. Sometimes the recapitulation occurs in a 'wrong' key (i.e. not in the tonic). Classical composers were just as likely to flout the conventions they understood as to keep within them.

Other Forms

Sonata Form is typically used in first movements, but may also be used in subsequent movements. In a three-movement sonata, the central movement is often marked *Andante* and may be an abbreviated version of Sonata Form, or binary, or variations, or sometimes a Minuet and Trio. Third movements are often Rondos, but may also be in Sonata Form or Sonata Rondo Form; variations are also found. There was no restriction within the conventions of the Classical period that governed the form of any movement: composers employed whatever structures suited their purposes. Just as there is variety in their treatment of Sonata Form, so also there is variety in the forms used in other movements. This constant difference of approach is one of the factors that make Classical sonatas so rewarding to study.

Baroque Keyboard Sonatas

Sonatas for keyboard alone were written by composers such as Johann Kuhnau (1660–1722), but such works are rarities in the early and mid-Baroque period. The first composer to write a significant number of keyboard sonatas was Domenico Scarlatti (1685–1757). From 1719 until his death, Scarlatti worked in Portugal and Spain. Among other duties, he was the teacher of Maria Barbara, the daughter of King John V of Portugal, who married King Ferdinand VI of Spain. Scarlatti's professional relationship with Maria Barbara led to the creation of more than 500 single-movement pieces, which he called 'sonatas'. They are nearly all in binary form, used with great subtlety and inventiveness; they explore a very wide range of virtuoso keyboard technique and draw on a variety of musical sources including Spanish folk music.

Transition of Style

Scarlatti belongs to a group of late Baroque composers who died in the mid-eighteenth century (Bach died in 1750, Scarlatti in 1757, Handel in 1759, Telemann as late as 1767). By this time many younger composers had begun to explore new approaches to the style, form and content of their music, in a gradual transition from what we now describe as the Baroque to the Classical. It must be stressed that this was a process that took many years: there are clear examples of early Classical style in the late works of Telemann, for example, and Baroque approaches to counterpoint (fugue in particular) survived throughout the Classical period, with many examples in the music of Haydn, Mozart and Beethoven. In terms of keyboard music, this transition of style coincided with the growing popularity of the piano, rather than the harpsichord, as the instrument of choice.

Among the many composers active at this time was Domenico Alberti (1710–1740), an Italian singer and harpsichordist who probably wrote some 36 works called Sonatas, although only fourteen survive. They are all in two movements, both of which are in binary form; some of the first movements are early examples of a rudimentary Sonata Form, while the second movements are dance-like, in a so-called *Galant* style. Alberti is famous not so much for his music as for a left-hand figuration of broken chords which (whether or not he invented it) he was the first composer to use extensively and which is now known as the 'Alberti Bass'.

Galant and *Empfindsamer* Style: C P E Bach

The *Galant* style characterises much early Classical music. The term *galant* was used in the eighteenth century to describe music which abandoned the formal, contrapuntal basis of Baroque style in favour of brief, periodic melodies that were lightly accompanied; it also described a manner of performance suitable for music of this kind. Both the music and the manner of performance were viewed as graceful, civilised and in good taste. In due course, in north Germany, and especially in the music of C P E Bach, a second style evolved, known as the *Empfindsamer Stil*. This was characterised by a direct appeal to the emotions, intended to elicit feelings of melancholy. In some ways it was a musical equivalent of the literary *Sturm und Drang* movement, though altogether more personal and intimate. In C P E Bach's music it often results in sudden changes of mood, harmonic surprises, distant modulations and very precise, sometimes extreme, dynamic markings.

C P E Bach is a seminal figure in the early development of the keyboard sonata, not only because of the large quantity and high quality of his music, but also because of his influence on later composers. Haydn, for example, admired his music and studied his *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of playing Keyboard Instruments, 1753) at some time around 1766. Haydn also knew Bach's *Sonaten mit veränderten Reprisen*, which were available in Vienna in 1767.

Instruments

Candidates will not be expected to know about all the minute details of the evolving design of pianos in this period, but they should understand the main features of the three families of instrument (harpsichord, clavichord and piano) on which keyboard music might have been played. An understanding of the capabilities of these instruments should be directed primarily towards appreciating the changing nature of the music written for them. The following notes explain in simple terms the differences between the instruments and in the case of the piano draw attention to some of the composers associated with instruments of different types and makes.

(a) *The Harpsichord*

The Harpsichord was the most common keyboard instrument of the early eighteenth century. Harpsichords are long, wing-shaped instruments: the keyboard is at one end and the strings run horizontally, directly away from the player, at right-angles to the keyboard. The fact that the strings in the bass need to be longer than those in the treble is the reason for the winged shape (not dissimilar to that of a modern grand piano). The sound of each note is produced by a 'plectrum' made of leather or quill, which plucks the string when a key is depressed. The plectrum is fixed to a 'jack' which rests on the inner end of the key. A weight at the bottom of the jack allows it to descend by gravity when the key is released; a small piece of felt fixed to the top of the jack then 'damps' the string so that it can no longer vibrate. Harpsichords come in various sizes. The simplest have a single keyboard and a single row of strings, producing sounds at what is known as '8-foot' pitch. This term is borrowed from the organ and indicates that the pitch produced is the natural pitch of the note played. [In an organ, the length of the pipe which sounds the lowest note of the range – two octaves below middle C – is approximately 8 feet (244 cm) long. This way of expressing pitch has remained in use even after the introduction of the metric system.] Larger harpsichords might have more than one row of strings at 8-foot pitch, producing slightly different tone depending on the exact point along their length where the plectrum contacts them. They might have a row of strings at 4-foot pitch (an octave higher than the natural pitch of the note played). Very large instruments had two keyboards, each controlling slightly different sounds, with as many as four rows of strings. The keyboards could be 'coupled' together, as on the organ, allowing the sounds from both keyboards to be played simultaneously from the lower keyboard (this was often achieved by a series of 'pull-downs' which could be engaged by a lever, and meant that when a key was depressed on the lower keyboard, the equivalent key on the upper keyboard went down at the same time). There are a very few surviving eighteenth-century instruments, all made in Germany, with 16-foot strings (an octave lower than natural pitch) and even 2-foot strings (two octaves higher), in addition to two sets of 8-foot and one of 4-foot strings. Even when they were built, such instruments were exceptionally rare.

A player could control which rows of strings were in use by means of 'stops' (another term borrowed from the organ): small knobs could be pulled out or slid sideways to engage the plectra for each row of strings, or pushed in (slid the opposite way) to disengage them. The player's touch made very little difference to the sound produced. Theoretically it is possible to make the plectra strike the strings more gently or more fiercely, but in practice this makes hardly any difference. Too light a touch could mean that a note would not speak at all. Variety of sound is achieved as on the organ, by the use of the stops to add or remove one or more rows of strings in use at any moment.

Harpsichords built in the 1760s or later, especially in England, were sometimes equipped with additional devices in an attempt to make them more expressive so that they could compete with the increasingly popular piano. A 'Machine Stop', operated by a pedal, could progressively engage or disengage the stops. A set of wooden louvres, placed above the strings, could be opened or closed by a lever operated by the player's knee: this device, known as the 'swell', would allow more or less sound to come out of the instrument, permitting a genuine, graduated crescendo or diminuendo. At no stage in its history did the harpsichord have any kind of sustaining mechanism. As on the organ, a *legato* could be achieved only by ingenious and sometimes intricate fingering by the player.

Harpsichord manufacture continued in England until the first decade of the nineteenth century. The last Broadwood harpsichords were built in 1793 (almost thirty years after John Broadwood had begun to make pianos) and the last Kirckman harpsichord was made in 1809 (this instrument does not survive: the last extant Kirckman dates from 1800). There is thus an overlap of several decades between the harpsichord and the piano and much of the music written for the piano up to at least 1800 would almost certainly have been played on whichever instrument was available.

(b) The Clavichord

An alternative to the harpsichord was the Clavichord. Clavichords are rectangular in shape, with the keyboard on one of the long sides, and the strings run across the instrument parallel to the keyboard. The sound is produced by a metal 'tangent' fixed to the inside end of the key. When the key is depressed, the tangent comes into contact with the string and produces a sound. The volume is extremely quiet, but can be controlled directly by the player's touch. Because the tangent remains in contact with the string until the key is released, it is even possible to make a vibrato by a series of rapid increases and decreases of finger pressure. Crescendo and diminuendo effects are also possible, though within a very small range.

The clavichord, because of its quiet sound, was often used as a practice instrument. Several musicians, especially at this time in Germany, valued it highly because it was so much more expressive than the harpsichord. C P E Bach, in particular, originally wrote much of his keyboard music for the clavichord, which remained his favourite instrument long after it had fallen out of favour with other musicians. That is not to say that his music cannot be played successfully on the piano (indeed, he wrote specifically for the piano to an increasing extent later in life). The clavichord, however, was the intimate instrument *par excellence*, capable of a wide range of expression and of graduated dynamic contrasts, albeit on a very small scale. In this sense it was ideally suited for the mercurial style of his music. One of the motivations for the development of early pianos may, in fact, have been to achieve the expressive potential of the clavichord on an instrument that also possessed the volume and power of a harpsichord (where graduated dynamic contrasts are virtually impossible).

(c) The Piano

In 1700 an inventory of instruments in the possession of the Medici family in Florence lists a *Gravicembalo con piano e forte* ('Harpsichord with loud and soft'), made by Bartolomeo Cristofori (1655–1731). In the following years he made several more instruments of this kind, of which three, all built in the 1720s, survive. They all have the same basic shape as the harpsichord.

The great innovation in Cristofori's instruments concerns the method of sound production. Instead of the plectrum of the harpsichord or the tangent of the clavichord, Cristofori invented a mechanism in which, when a key is depressed, a hammer rises, flies freely for a small distance, strikes the string, bounces off and falls back. Several problems had to be overcome before this system could work satisfactorily and the really astonishing part of Cristofori's design is that it contains all the elements found even in modern pianos, albeit in a rudimentary form. He realised that for the hammers to bounce cleanly off the strings, the instrument needs to be strung at a higher tension than in the harpsichord, so the frame needs to be much stronger. The hammer needs to be thrown towards the strings at a high speed, so it has to be released from the mechanism that throws it (the 'escapement') until it touches the strings and bounces back; but it has to travel further on the rebound, to prevent it from bouncing up again and touching the string a second time. Some kind of device is necessary to catch the hammer as it rebounds, even while the player's finger is still on the key (the 'check') and finally it has to be put back into the 'ready' position (the 'escapement' needs to be re-engaged). A further mechanism (the 'damper') stops the vibration of the string when the player's finger releases the key.

Cristofori provided his instruments with two strings per note, tuned to the same pitch. The keyboard could slide sideways a small distance, so that the hammers could strike only one of the strings: this *una corda* ('one string') effect allowed for a quieter sound to be produced; in addition to that, the player's touch had an effect on the volume. All these characteristics have remained an essential part of piano design to the present day. In effect, all subsequent developments of piano actions have been concerned with improving Cristofori's basic design.

Cristofori's pianos were not instantly successful. Their tone was less brilliant and rather quieter than contemporary Italian harpsichords, so few other Italian instrument makers took up the new invention. In Germany, however, Gottfried Silbermann (1683–1753) was experimenting with similar designs in the 1730s and one of his instruments was shown to J S Bach at about this time (Bach appears not to have been impressed). In 1747, when Bach visited the court of King Frederick the Great at Potsdam, he played some newer Silbermann pianos with improved designs and it is said that he gave them his complete approval, although he did not pursue an interest in the piano any further than this.

Further developments also took place in Germany. Some makers experimented with a different shape (similar to that of the clavichord): such instruments are known as 'square' pianos, even though they are in fact rectangular. Some of these early German actions did not have an escapement, but they seem not to have been very effective. More significant, however, was Johann Andreas Stein (1728–1792), who worked in

Augsburg, where Mozart visited him in 1777. In a letter to his father, Mozart praised the Stein pianos he had seen, because they had satisfactory escapements, dampers that worked cleanly and accurately and an even tone throughout the compass. The dampers could be lifted completely away from the strings by means of a lever operated by the player's knee (the equivalent of a modern sustaining pedal), while a second knee lever operated the *una corda* mechanism. Stein's pianos were significantly different from Cristofori's in that the hammers faced towards the player: this type of action is often known as 'Viennese' and it is very light to the touch. The hammers themselves were small and covered in soft leather. They produced a clear, gentle tone, much thinner than on a modern piano and in many ways rather similar to the sound of a harpsichord.

Stein's daughter Nanette married the Viennese piano maker Andreas Streicher (1761–1833), who further developed Stein's designs. Another famous Viennese maker whose pianos were much admired by Mozart was Anton Walter (1752–1826); the Mozarteum in Salzburg houses a Walter piano which once belonged to Mozart.

As a result of the conflict in Europe caused by the Seven Years' War, a number of German instrument makers fled to England. Foremost among them was Johannes Zumpe (dates of birth and death unknown, at work 1735–1783). He arrived in London in about 1760 and first worked for a Swiss émigré, Burkat Shudi (1702–1773), who had settled in London in 1718 and established himself as a harpsichord maker. In 1761 Zumpe set up his own business, specialising in the manufacture of square pianos. J C Bach owned one of these instruments and used it when he gave the first ever public solo performance on a piano in 1768. Much of his keyboard music written around this time was designated 'for the harpsichord or the piano forte'.

Another member of Shudi's harpsichord workshop was John Broadwood (1732–1812). Broadwood married Shudi's daughter and became a partner in the business. Shudi and Broadwood primarily made harpsichords, but during the 1760s Broadwood collaborated with Robert Stodart and Americus Backers in the development of a piano in a harpsichord case, with an action known as the 'English Grand Piano Action'. After Shudi's death Broadwood took over the firm and continued to improve his pianos. He took advice from physicists and acousticians, as well as from his friend, the composer Clementi, and by the 1780s was producing pianos with three strings per note and with a louder and more even tone than had been achieved before. Haydn visited the Broadwood workshop in 1791 and was impressed by the superiority of these instruments over the Viennese pianos of the same time. Another composer, Jan Ladislav Dussek (1760–1812), who lived in London from 1789 until 1799, encouraged Broadwood to increase the range, from 5 octaves to 5½ in 1791, and to 6 octaves in 1794. Compositions for 'piano with additional keys' then followed, sometimes with two versions of the right-hand part so that they could be played on instruments with or without the extended range.

Broadwood's two sons joined the firm in 1795 and 1808 respectively, after which it became known as Broadwood & Sons. In 1817 Thomas Broadwood visited Beethoven in Vienna and then sent him a 6 octave, triple-strung grand piano. This instrument later belonged to Liszt and is now in the National Museum of Hungary in Budapest. Its robust design meant that it was better suited to withstand the heavy use that Beethoven gave his pianos than the much lighter construction of the Viennese instruments he had previously owned (contemporary reports mention that Beethoven often broke the strings of his Stein, Walter and Streicher pianos).

Muzio Clementi (1752–1832), mentioned above as a friend of John Broadwood, had lived in England since 1767 and moved to London in 1774. He invested in the publishing and instrument-making firm of Longman and Broderip, then, after this firm went bankrupt in 1798, he formed a new partnership known as Clementi and Co., which continued to operate both as publishers and instrument manufacturers. The main instrument maker was Frederick William Collard (1772–1860). Clementi travelled widely to promote the firm's pianos; the composers John Baptist Cramer (1771–1858) and John Field (1782–1837) were also employed to give demonstrations on them and Field made a considerable reputation, both for himself and for Clementi's pianos, in St Petersburg in the early 1800s. On the publishing side, Clementi gained the English rights to several works by Beethoven and brought out the first editions of the 'Emperor' Concerto, Op. 73, the string quartets, Op. 74 and the Choral Fantasy, Op. 80.

In France, two piano-making firms were significant. Sébastien Erard (1752–1831) began in 1777 to make square pianos modelled on those of Zumpe. In 1780 he went into partnership with his brother, Jean-Baptiste Erard (d.1826) and the firm became known as *Erard frères*. They opened a second workshop in London soon after the outbreak of the French Revolution and built their first grand piano, in the English style, in 1796. In 1803 they presented a piano to Beethoven, who especially valued the quality of its *una corda* mechanism. *Erard frères* were claimed as the first makers to use metal bracing for the frames of their pianos, though this was disputed by Broadwood & Sons. Erard's most important innovation was the 'double escapement' action, patented in England in 1821. This allowed a note to be repeated without the key

returning to its point of rest (i.e. without the key being completely released). This permitted a much more rapid repetition of notes than earlier single-escapement actions; it was the prototype of all modern piano actions.

The firm of Pleyel was founded in Paris in 1807 by the composer Ignace Joseph Pleyel (1757–1831). He had been a pupil of Haydn at Eisenstadt in the 1770s and in 1791/2 had directed a rival series of concerts to Haydn's in London. His son, Camille Pleyel (1788–1855) became a partner in the piano business in 1815 and gradually assumed responsibility. He was a friend of Chopin, who made his Paris début in the Salle Pleyel (a concert room opened by the firm in 1830). Chopin later owned a Pleyel grand piano made in 1839.

Meanwhile, in Vienna, Conrad Graf (1782–1851) established a piano workshop in 1804. In contrast with the innovations of English and French manufacturers, Viennese pianos at this time were conservatively designed. Graf's pianos were constructed entirely of wood (with no metal bracing) and used a slightly more robust version of the action developed by Stein and Walter. Graf made pianos for some of the most eminent pianists of his time. He presented one to Beethoven in 1823, with four strings per note rather than the usual three and with a compass of 6½ octaves; Schubert and Mendelssohn both played on Graf pianos; in 1829 Chopin played one for his concerts in Vienna; an 1840 painting by Joseph Danhauser shows Liszt playing a Graf piano; also in 1840 Graf presented a piano to Robert and Clara Schumann on the occasion of their marriage (almost certainly the same piano that was played by Brahms when he visited the Schumanns in 1853).

Three further innovations made during the period covered by this Topic should be mentioned, since they were significant in the development of the modern piano. In 1826 a French maker, Henri Pape, who had worked for a few years with Pleyel, obtained a patent for hammers covered in felt, which was later extended to include a method for preparing the felt. In 1828 Pape patented his 'pianino', a small upright piano in which the bass strings are arranged at an angle, crossing over the vertical treble strings. This was the first use of the 'cross-stringing' or 'over-stringing' that is now found in almost all pianos. The patent for an overstrung grand piano was granted to Henry Steinway in America in 1859. Finally the patent for a complete cast-iron frame, placed between the wooden soundboard and the strings and supporting the tension of the strings, was granted, also in America, to Alpheus Babcock in 1825, for a square piano. The first patent for a one-piece cast iron frame for a grand piano was granted to another American, Jonas Chickering, in 1843.

(d) Names of Instruments

Instrument names in contemporary sources appear in different languages and are often confusing: it is not always possible to tell which instrument was meant by the name that appeared on the title pages of published music. The German word *Clavier* (or *Klavier*) is perhaps the least helpful of all, since it referred simply to the keyboard, rather than to a specific type of instrument. The French word *clavecin* and the Italian words *cembalo* or *gravicembalo* mean specifically the harpsichord, but these names were sometimes misapplied by composers of other nationalities (e.g. C P E Bach's *Six Sonates pour le clavecin à l'usage des Dames* of 1770 are unlikely to have been intended for the harpsichord, though it is quite possible that they might have been played on one).

The term *fortepiano*, referring to an early form of piano, is a modern usage that was not found in the eighteenth or nineteenth centuries. The most usual name was *piano forte* (written as two words), colloquially shortened to *piano* at a fairly early stage. The correct German names were either *Hammer-klavier* or *Hammer-flügel* (literally, 'keyboard with hammers' or 'hammers with a wing', after the shape of the instrument). Beethoven's use of the name *Hammer-klavier* in the title of his Sonata in B flat, Op. 106 did not, however, indicate that the work was written for any particular kind of piano: in 1818, when the work was published, he simply preferred to use German names rather than Italian ones.

Repertoire

In addition to studying the Focus Works as significant examples of keyboard sonatas during the set period of the Topic, candidates are expected to be familiar with representative works from the wider repertoire. They will be expected to explore a range of sonatas by Haydn and Mozart, from different stages in their careers, and to make direct comparisons between them in terms of style, technique and handling of form. They will also be expected to understand the characteristics of the early, middle and late periods of Beethoven's career, as reflected in his piano sonatas.

Exploration of the wider repertoire should not be restricted to other sonatas by the composers of the Focus Works, but should include a selection of sonatas covering the whole span of the period. This will inevitably be highly selective: it is not expected that candidates will have a detailed knowledge of the entire repertoire

of sonatas composed during the period, but they should encounter enough music to give them an adequate overview of the development of the genre across the full 110 years covered by the Topic. They should also understand some of the artistic and social pressures which led to a significant reduction in the number of sonatas written by individual composers after about 1820 (i.e. in the generation following Beethoven).

Among the other composers whose sonatas fall within the scope of this Topic are the following:

- **Carl Philipp Emmanuel Bach (1714–1788)**

Eldest surviving son and pupil of J S Bach; direct influence on Haydn; seminal figure in the development of the Classical keyboard sonata.

Relevant works include the following (numbering follows the Wotquenne (Wq) catalogue; dates normally refer to publication rather than date of composition):

Sei Sonate per Cembalo, Wq 48 (Six 'Prussian' Sonatas) (1742)

Sei Sonate per Cembalo, Wq 49 (Six 'Württemberg' Sonatas) (1744)

Sechs Sonaten fürs Clavier mit veränderten Reprisen, Wq 50 (Six Sonatas with Varied Repeats) (1760)

Fortsetzung von sechs Sonaten fürs Clavier, Wq 51 (Continuation of Six Sonatas for the Keyboard) (various dates)

Zweite Fortsetzung von sechs Sonaten fürs Clavier, Wq 52 (Second Continuation of Six Sonatas for the Keyboard) (various dates)

Sechs leichte Clavier Sonaten, Wq 53 (Six Easy Keyboard Sonatas) (1766)

Six Sonates pour le Clavecin à l'usage des Dames, Wq 54 (Six Keyboard Sonatas for Ladies) (1770)

Six Sonatas 'für Kenner und Liebhaber', Wq 55 (Six Sonatas 'for Connoisseurs and Amateurs') (1779)

Five further sets with the same or similar titles to the above:

Wq 56 (1780), Wq 57 (1781), Wq 58 (1783), Wq 59 (1785), Wq 61 (1787)

- **Johann Christian Bach (1735–1782)**

Youngest son of J S Bach; pupil first of his father, then of C P E Bach; moved to Italy and studied with Padre Martini in Bologna; moved to London where he first met Mozart; direct influence on Mozart; one of the most accomplished composers of music in the *galant* style.

Six Sonatas Op. 5 (1766)

Sonata in F (1768)

Six Sonatas, Op. 17(c.1779)

Sonata in C (*The Feast of Apollo*) (c.1789)

Sonata in B flat (undated)

- **Muzio Clementi (1752–1832)**

Travelling virtuoso pianist; known to Haydn, Mozart and Beethoven; prolific composer; publisher and piano maker; teacher of Field, Moscheles, Kalkbrenner, Cramer.

His keyboard music ranges from simple, *galant* style pieces resembling those of Alberti to passionate romantic works that foreshadow Beethoven or even Chopin.

Sonatas published in sets of up to six: Opus numbers 1, 1*bis*, 2, 4, 5, 7, 8, 9, 10, 12, 13, 15, 21, 22, 23, 24, 25, 27, 28, 29, 32, 33, 34, 35, 37, 40, 50 (93 sonatas in all, c.1771 – 1821)

Sonatas published as individual works:

Sonata in E flat, Op. 11 (1784)

Sonata in C, Op. 20 (1787)

Sonata in F, Op. 26 (1791)

Sonata in C, Op. 30 (1794: revision of Op. 2 No. 2)

Sonata in A, Op. 31 (1794: revision of Op. 2 No. 4)

Sonata in E flat, Op. 41 (1804)

Sonata in B flat, Op. 46 (1820)

- **Jan Ladislav Dussek (1760–1812)**

Pupil of C P E Bach; friend of Broadwood, associate of Haydn in London, influenced Beethoven.

Composed some 30 Sonatas (some arranged from accompanied sonatas)

- **Johann Nepomuk Hummel (1778–1837)**

Pupil of Mozart and Clementi; successor of Haydn as Kapellmeister to Esterhazy family; known to Beethoven; original dedicatee of Chopin's last three piano sonatas.

Sonata in C, Op. 2a (London 1792)
 Sonata in E flat, Op. 13 (c.1805)
 Sonata in F minor, Op. 20 (c.1807)
 Sonata in C, Op. 38 (c.1808)
 Sonata in F sharp minor, Op. 81 (1819)
 Sonata in C, Op.106 (1824)

- **John Field (1782–1837)**

Pupil and associate of Clementi; originator of the style and name of the piano *Nocturne*; influenced Chopin; admired by Schumann, Liszt; one of the earliest 19th-century composers to write more character pieces than sonatas.

3 Sonatas, Op. 1 (1801)
 Sonata in B (1813)

- **Carl Maria von Weber (1786–1826)**

Pupil of Michael Haydn and Abbé Vogler; composer of operas, including *Der Freischütz* (1821); admired by Berlioz, Chopin, Liszt, Wagner.

Sonata No. 1 in C (1812)
 Sonata No. 2 in A flat (1816)
 Sonata No. 3 in D minor (1816)
 Sonata No. 4 in E minor (1822)

- **Carl Czerny (1791–1857)**

Pupil and friend of Beethoven; early teacher of Liszt;

Sonatas published with Opus numbers 7 (c. 1822), 13, 57, 65, 76, 124, 143, 144, 145, 268, 730 (1843)

- **Franz Schubert (1797–1828)**

Composer of symphonies, songs, church music, chamber music.

Up to 20 or 21 Piano Sonatas (depending on which works are counted as sonatas), dating from 1815 to the last three of 1828

- **Felix Mendelssohn-Bartholdy (1809–1847)**

Friend of Berlioz, Schumann; child prodigy; composer of symphonies, concertos, oratorios, chamber music, songs; character pieces for piano (e.g. *Lieder ohne Worte*) widely regarded as more significant than his sonatas.

3 early Sonatas from 1820
 Sonata in G minor, Op. 105 (1821)
 Sonata in E, Op. 6 (1826)
 Sonata in B flat, Op. 106 (1827)
 Sonata Ecosseise, Op. 28 (1833), re-titled *Phantasie* before publication

- **Robert Schumann (1810–1856)**

Pupil of Friedrich Wieck, whose daughter he married; composer of piano suites, songs, symphonies, chamber music, choral works; composition teacher at Leipzig Conservatoire; friend of Mendelssohn; early supporter of Chopin, Brahms. Suites of character pieces (*Abegg Variations*, *Papillons*, *Carnaval*, etc.) more important part of his output than his sonatas.

Sonata No. 1 in F sharp minor, Op. 11 (1833/5)
 Sonata No. 4 in F minor (1836/7) unfinished
 Sonata No. 2 in G minor, Op. 22 (1833/8)
 Sonata No. 3 in F minor, Op. 14 (*Concert sans orchestre* 1836), 2nd revised edition published as Sonata No. 3 (1853), 3rd edition 1862
Drei Clavier-Sonaten für die Jugend (Three Keyboard Sonatas for the Young), Op. 118 (1853)

- **Frédéric (Fryderyk) Chopin (1810–1849)**

One of the great travelling virtuoso pianists of the 19th century; influenced by Field (at least in respect of the Nocturnes); character pieces (Nocturnes, Preludes, Polonaises, Mazurkas, Ballades, etc.) form the majority of his piano output, although the sonatas are large-scale and significant works in their own right.

Sonata in C minor, Op. 4 (1828)

Sonata in B flat minor, Op. 35 (1839)

Sonata in B minor, Op. 58 (1845)

- **Franz (Ferencz) Liszt (1811–1886)**

Another great travelling virtuoso pianist; pupil of Czerny; friend of Berlioz, Chopin, Wagner among many others; character pieces account for the majority of his piano output; in addition to his single work entitled Piano Sonata, there is one other piece that might legitimately fall within the scope of this Topic.

Années de pèlerinage, deuxième année, Italie: No. 7 Après une lecture de Dante: Fantasia quasi sonata (1837, rewritten 1849)

Sonata in B minor (1852/3)

- **Johannes Brahms (1833–1897)**

Represented the 'conservative' tendencies within 19th-century music, in contrast to Liszt and Wagner, who represented the 'progressive' Romantic trends; composer of symphonies, concertos, chamber music, songs; piano music represents a fairly small part of his total output and the three sonatas were all written at an early stage in his career.

Sonata in C, Op. 1 (1852/3)

Sonata in F sharp minor, Op. 2 (1852)

Sonata in F minor, Op. 5 (1853)

Other composers, arguably less significant, include Johann (John) Baptist Cramer (1771–1858), Ignaz Moscheles (1794–1870), Norbert Burgmüller (1810–1836), Stephen Heller (1813–1888)