

# Music

## Singapore-Cambridge General Certificate of Education Advanced Level Higher 2 (2021) (Syllabus 9753)

### CONTENTS

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	<i>Page</i>
INTRODUCTION	2
AIMS	2
FRAMEWORK	2
WEIGHTING AND ASSESSMENT OF COMPONENTS	3
ASSESSMENT OBJECTIVES	3
DESCRIPTION OF COMPONENTS	4
DETAILS OF TOPICS	10
ASSESSMENT CRITERIA	14
NOTES FOR GUIDANCE	22

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## INTRODUCTION

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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

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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

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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
<b>Music Studies</b>					
1	Music Studies	Written Examination	2 hours 30 minutes	40%	100
<b>Music Making</b>					
<b>2</b>	<b>Performing</b>				
21	Performing (major)	Recital	20–25 minutes	40%	100
22	Performing (minor)	Recital	10–15 minutes	20%	50
<b>3</b>	<b>Music Writing</b>				
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

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**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 <b>or</b> 5 (1 out of 2 Western topics)	30
3	History and Musical Styles	Choose 1: Question 6 <b>or</b> 7 <b>or</b> 8 9 <b>or</b> 10 <b>or</b> 11 (1 out of 2 Western topics)	30
		<b>TOTAL</b>	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 **2021** are as follows:

#### **Asian Topics**

**Topic 1:** Music of Traditional Malay Dance

**Topic 2:** Chinese Solo Instrumental Music

**Topic 3:** String Music from the Karnātak and Hindustāni traditions

#### **Western Topics**

**Topic 4:** Music in America (c.1890–c.1960)

**Topic 5:** The Concerto (c.1770–c.1890)

Further details of the topics are available below.

<b>COMPONENT 2</b>	<b>PERFORMING</b>
<b>COMPONENT 21</b>	<b>PERFORMING (MAJOR)</b>
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

<b>COMPONENT 22</b>	<b>PERFORMING (MINOR)</b>
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	<b>Either</b> <ul style="list-style-type: none"> <li>2 sets of Stylistic Imitation exercises (with drafts), and 1 set of Composition Techniques exercises (with drafts)</li> </ul> <b>or</b> <ul style="list-style-type: none"> <li>1 set of Stylistic Imitation exercises (with drafts), and 2 sets of Composition Techniques exercises (with drafts)</li> </ul>	75
2	Composition	1 work (with drafts)	25
		<b>TOTAL</b>	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.

<b>COMPONENT 32</b>	<b>MUSIC WRITING (MINOR)</b>
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	<b>Either</b> <ul style="list-style-type: none"> <li>1 set of Stylistic Imitation exercises (with drafts)</li> </ul> <b>or</b> <ul style="list-style-type: none"> <li>1 set of Composition Techniques exercises (with drafts)</li> </ul>	25
2	Composition	1 work (with drafts)	25
		<b>TOTAL</b>	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 2021** 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 *paizil/qupai*, 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 vilāmbit (slow)/ vilāmbit-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 America (c.1890–c.1960)**

This topic explores the different strands of musical style which developed concurrently in the USA during the first half of the twentieth century. A common thread that links all this music concerns the quest for a distinctively American voice, independent of the European roots that were shared by most composers. Candidates should understand the ways in which European traditions, forms and techniques were integrated into American music, combining with significant influences from folk music, jazz, popular music and Broadway shows, against a background of busy, urban sound. They should study the ways in which American composers explored a range of modernist approaches, including aleatory, extended instrumental techniques, electronic music and the general expansion of timbres and sounds. They should be familiar with the main genres which flourished in the USA during this period, including both modernist and more traditional genres. They should understand the impact of external events on American composers, including the two World Wars, the Great Depression and the Cold War.

**Focus Works:**

- Edgard Varèse: *Amérique* (1922)  
ed. Chou Wen-Chung, Ricordi 138170
- Charles Ives: *Three Places in New England* (1929)  
Theodore Presser Company PR446410130
- Leonard Bernstein: *Prelude, Fugue and Riffs* (1955)  
Boosey & Hawkes: Bernstein Orchestral Anthology Vol. 2 M060107627

**Topic 5: The Concerto (c.1770–c.1890)**

This Topic traces the history of the solo concerto through the late Classical period and the nineteenth century.

Candidates should know how the Classical concerto grew out of the concertos of the Baroque period and should understand the line of development that went from Bach, through his sons (especially C P E Bach and J C Bach) to Mozart. They should understand the principal formal structures used in Classical concertos and how Mozart developed his approach to first movement form. In particular they should be aware of the two principal ways of understanding first movement form in Classical concertos, as either a modification of Baroque Ritornello Form or as a modification of symphonic Sonata Form. They should also understand the design of movements in modified Sonata Form, Ternary Form, Variations, Rondo and Sonata Rondo Forms. Candidates should study a representative selection of concertos by Mozart; only two of Haydn's concertos fall within the scope of this Topic.

Candidates should understand the ways in which Beethoven modified and expanded the genre in his six solo concertos and should consider the extent to which these works influenced the composition of concertos in the early nineteenth century. They should understand the impact of the Romantic Movement on the concerto genre and should consider the extent to which nineteenth-century concertos might or might not be considered Romantic works. They should know about the different approaches to the writing of concertos taken by nineteenth-century composers and about the innovations in form that came about during this period. They should understand the concept of virtuosity and consider the extent to which virtuosity is an essential ingredient in a concerto, whenever it was composed.

Candidates should study a representative selection of concertos by Beethoven and nineteenth-century composers, chosen with a view to understanding the main issues in the development of the genre up to c.1890. A few works written after this date come within the scope of the Topic: attention is drawn to these in the Notes for Guidance. Composers whose concertos were written mainly after 1890 are specifically excluded: these include figures such as Rachmaninov and Elgar, despite the fact that their concertos belong, in style if not in date, to the nineteenth century.

**Focus Works**

- |           |  |
|-----------|--|
| Mozart    | <i>Clarinet Concerto in A major, K 622 (1791)</i><br>(Suggested score: edited by Franz Giegling, study score: Baerenreiter TP254)            |
| Beethoven | <i>Piano Concerto No. 4 in G major, Op. 58 (1805–1806)</i><br>(Suggested score: edited by Jonathan Del Mar, study score: Baerenreiter TP924) |
| Brahms    | <i>Violin Concerto in D major, Op. 77 (1878)</i><br>(Suggested score: edited by Clive Brown, study score: Baerenreiter TP949)                |

## ASSESSMENT CRITERIA

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### 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

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### 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 23 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 America (c.1890–c.1960)****Notes for Guidance****Background**

Until the early twentieth century most American composers began their musical education in the USA but needed to travel to Europe for further advanced study. Significant composers who followed this path included Louis Moreau Gottschalk (1829–1889), John Knowles Paine (1839–1906), George Chadwick (1854–1931), Edward MacDowell (1860–1908) and Horatio Parker (1863–1919). Gottschalk studied in Paris, but the others all went to Germany: Paine went to Berlin, Chadwick to Leipzig, MacDowell to Frankfurt after completing a course at the Paris Conservatoire, and Parker to Munich. European influences were thus extremely strong in American music, and this was seen in many quarters as a problem that urgently needed to be solved.

In New York City Mrs Jeanette Thurber (1850–1946) founded the National Conservatory of Music of America in 1885, loosely modelled on the Paris Conservatoire, where she had studied during the 1860s. In 1892 Mrs Thurber succeeded in engaging the Czech nationalist composer, Antonin Dvořák, as director of her Conservatory. Dvořák worked there for three years, under a contract that involved both teaching and giving concerts. He got to know the music of African–American spirituals, which he believed would form the basis of music with a genuinely American character. Some of the tunes he heard found their way into the music he composed during his time in America, notably the *New World* Symphony and the *American* String Quartet. The Conservatory was surprisingly enlightened for its time, admitting students from groups who would not normally have been permitted entry, including women, African–Americans and the physically disabled. Yet it was a competing college, the Institute of Musical Art of the City of New York, founded by Frank Damrosch in 1905, that ultimately had more success. In 1926 it merged with the recently-formed Juilliard Graduate School to become the Juilliard School of Music, which has continued to the present day as one of the most highly respected colleges of music in America.

Another initiative that was significant in fostering the talents of American artists of all kinds was the MacDowell Colony, founded in 1907 by Marian MacDowell (1857–1956), wife of the composer Edward MacDowell. In 1896 she had purchased Hillcrest Farm at Peterborough, New Hampshire, as a country retreat where he could work in a quiet, rural setting. Together they planned to develop the farm so that artists could live there for a time, benefiting both from the tranquillity of the site and from the interaction with practitioners in other disciplines than their own. In more than a century since its foundation, the MacDowell Colony has nurtured the talents of thousands of artists, including novelists, playwrights, painters, sculptors, architects and composers.

Although opportunities for studying composition in America increased rapidly after the turn of the twentieth century, several American composers continued to spend time studying in Europe. One of the most influential teachers who numbered many Americans among her pupils was **Nadia Boulanger (1887–1979)**, who taught at the American Conservatory of Fontainebleau. After 1921, when the American *Prix de Rome* (the Rome Prize) was extended to cover musical composition in addition to other art forms, some composers spent up to three years working and studying at the American Academy in Rome.

**Scope of the Topic**

In the early 1980s it was estimated that there were between a thousand and fifteen hundred living composers in the United States, many of whom were active during the years covered by this topic. The lists of composers given below are necessarily highly selective, but those included have been chosen for the distinctive contribution they made to the emergence of a recognisably American sound, whether it was experimental and avant-garde or more traditional in one of a number of different ways.

The quest for a recognisably American voice was a preoccupation at the end of the nineteenth century and the beginning of the twentieth. It found its first complete expression in the music of Ives, but for most people it is the Aaron Copland of the 'American' ballets and the *Fanfare for the Common Man* who speaks most directly of American nationalism. This is undoubtedly the reason why so many scores for 'Western' films come so close to a pastiche of *Billy the Kid*, *Rodeo* or *Appalachian Spring*. But there are many ways of being an American composer, and Copland's way was not everyone's. The modernism of much American music of the period was able to develop in the relative freedom of the USA without being circumscribed by the traditions of European music. Nevertheless, several American composers continued to study in Europe and to be influenced by European developments, although it was in America, far more than in Europe, that composers systematically explored new possibilities in the genre of the symphony.

The modernist composers listed below all made use, to a greater or lesser extent, of technological developments current at the time they were working. This may include the quasi-mathematical approaches of serialism, including extending serial techniques to musical elements other than pitch, or Henry Cowell's use of harmonic ratios to form relationships between rhythm and pitch. It may also include the use of electronic sound sources (notably in Varèse's collaboration with Le Corbusier).

All American composers of this period wrote their music against a backdrop of popular styles and genres, most particularly jazz and the Broadway musical. These are specialised fields in their own right, each embracing the work of many important musicians and including large repertoires. To include these styles in the recommended repertoire of this topic would increase its breadth beyond what is possible to be covered in a two-year course. Teachers may, however, wish to refer to both jazz and the Broadway musical in support of candidates' learning, particularly in cases where the influence of these styles has a direct bearing on music which comes within the scope of the Syllabus (the most prominent example being that of Leonard Bernstein).

American composers of this period were also living against a backdrop of significant political and economic crises. Although the USA entered the two World Wars only at a relatively late stage, American forces were directly involved in the fighting and both wars had an impact on the wider American population. The Great Depression between the Wars and the policy of Prohibition at approximately the same time both affected the way of life of thousands of Americans. After the Second World War, the so-called Cold War (a state of tension between Western powers headed by the USA and the Eastern European bloc headed by the USSR) exerted an uneasy influence on populations on both sides. It is very difficult to make generalisations about the extent to which such events affected American composers who lived through them. Consequently, although candidates should understand that this was a significant part of the background to all music composed during the period of the topic, they will not be expected to study this background in depth unless it had a direct and significant impact on a particular composer or particular works.

By the time they take the examination, candidates will be expected to have a reasonably broad, general knowledge of the relevant repertoire. Some of the most important composers are listed below and the primary focus of learning should be on them. The names of a few other significant composers are given at the end of each grouping, in case any teachers or candidates wish to explore a little further. Composers are listed in chronological order of birth; this order is not intended to imply any hierarchy of significance.

### Composers

The father-figure of 20th-century American music was **CHARLES IVES (1874–1954)**, the visionary composer of works far ahead of their time. Ives received his earliest musical training from his father, George Ives, who was bandmaster of the First Connecticut Heavy Artillery division of General Ulysses S. Grant's army. He learned to play the piano, the cornet and the church organ, but also to sing in one key while his father accompanied him in another so that he could 'learn to stretch his ears.' He helped his father to experiment with devices for playing quarter-tones and tone clusters, and learned to notice the strange effects that occurred when a horn player got out of time with the rest of the band, or when his mother whistled a tune in one key while he was practising a different tune in another key at the piano. Most of all, on one occasion which he never forgot, he relished the sound of two bands marching around the same square, playing completely different pieces of music which seemed to move in and out of focus as the players moved. These experiences gave Ives a unique attitude to music. Although he went on to study formally with Horatio Parker, Professor of Music at Yale, the most characteristic aspects of his style were formed by his father's willingness to experiment, and his open-mindedness about the very strangest combinations of sounds. Rather than trying to earn his living through music, he became an insurance clerk; he was very successful in business, ultimately running his own company in collaboration with a close friend. He composed in the evenings and at weekends, did not actively seek public performances and hardly ever had his music published.

Ives suffered a heart attack in 1918, after which he composed little, and in 1926 he stopped composing altogether. Interest in his music was slowly beginning to grow at about this time and the recognition of its many innovations soon followed. Ives's music drew on the scenes and sounds around him in New England, incorporating hymns and popular songs into musical textures of immense complexity, using devices such as cluster chords, atonality, polytonality and spatially separated ensembles. By the time his music was widely known, many of these innovations had already been explored independently by other composers elsewhere, although a small group of younger composers, including Henry Cowell, Aaron Copland, Carl Ruggles and Elliot Carter, knew it and tried to promote it.

Ives's major works include four symphonies, of which the third (*The Camp Meeting*, 1904) and fourth (1910–16) are the most significant; *The Unanswered Question*, for small orchestra (1908); *Central Park in the Dark* for small orchestra (1906); the Set for Theatre or Chamber Orchestra (*In the Cage*, *In the Inn* and *In the Night*, 1906–11); the First Orchestral Set *Three Places in New England* (1908–14); the Second Piano Sonata (the *Concord Sonata*, 1910–15).

Two strands in Ives's music are especially significant. One is his use of specifically American materials – revivalist hymns and popular songs – together with references to American history and culture in the subject-matter of his music, most of which is descriptive or programmatic in some way. The other is his use of uncompromisingly modernist techniques. Both approaches were pursued and developed in the following decades, and both produced music which, in a variety of ways, was uniquely American.

### ***Three Places in New England***

This is among the most famous of all Ives's works and probably the most frequently performed. Most of the music was composed during the years 1911–1913, although the second movement incorporated music from as early as 1903. This long gestation period is very typical of Ives, whose methods of composing were often complex almost to the point of chaos. He would begin a piece, then set it aside, sometimes for years; he would change his mind about instrumentation, take sections out of one work and incorporate them into another, often working on up to ten pieces at the same time.

*Three Places in New England* was first performed in a chamber orchestra version that Ives made in 1929, but it is the original version for large orchestra that should be studied. The first two movements are tone pictures of specific places with historic associations.

*The 'St Gaudens' in Boston Common (Col. Shaw and his Colored Regiment)* refers to a memorial erected in Beacon Street, Boston (on the edge of Boston Common) to Colonel Robert Gould Shaw (1837–1863), who commanded the 54th Regiment, Massachusetts Volunteer Infantry, the first all-black regiment in the Union army during the American Civil War (1861–1865). The monument, a bronze relief sculpture, was made by the sculptor Augustus Saint-Gaudens (1848–1907) and unveiled in 1897. It depicts Shaw and his regiment marching down Beacon Street in 1863. Ives's music incorporates fragments from *Old Black Joe* and *Massa's in de Cold Ground* (songs by Stephen Foster) together with the Civil War songs *Marching through Georgia* and *The Battle-Cry of Freedom*. These fragments are set against an impressionistic background, sometimes of immense rhythmical complexity, that is played predominantly by the strings, eventually underpinned by a drum beat representing a slow march. It is mainly distant and dream-like in character and the harmony is often atonal (apart from an oscillating minor 3rd in the bass and a striking chord of C major at the climax).

*Putnam's Camp, Redding, Connecticut* refers to the Putnam Memorial State Park in Redding, North-East of New York, where Ives had a house. During the American War of Independence (1775–1783), General Israel Putnam (1718–1790) became famous for his great courage during the Battle of Bunker Hill. In the winter of 1778–79 the soldiers under his command made camp in Redding, strategically placed between their storehouses at Danbury and the Long Island Sound. The park was established in 1887 to preserve the site of the camp, together with the remains of some of the stone chimneys from the soldiers' cabins. Ives wrote a short programme into the score, telling the story of a child who went to the park for a picnic on one 4 July (American Independence Day). After listening to the bands for a time, the child wanders off and sees a vision of a tall woman, 'pleading with the soldiers not to forget their "cause" and the great sacrifices they have made for it.' The soldiers march, Putnam in their midst; the child awakes and goes back to listen to the bands. The beginning of the piece is a perfect evocation of the sound of two bands playing different tunes in different keys. The main theme is a march tune in B flat major, against which fragments of other tunes in other keys are heard, including *Yankee Doodle*, *The British Grenadiers* (a tune that was oddly popular among the American troops); other quotations come from *Marching through Georgia*, *Columbia Gem of the Ocean* and a number of other popular tunes of the period. As well as using polytonal harmony, the music features polymetric sections, especially in the dream-like central section, where the bar lines for brass and some woodwind fall in different places from the rest of the orchestra. There is a sustained climax towards the end as the volume, speed and complexity of the music increase, and just before the final, dissonant chord there is a brief quotation from *The Star-Spangled Banner* (the American national anthem).

Unlike the other two movements, *The Housatonic at Stockbridge* does not concern incidents in American history, but a more personal memory for Ives. In 1908 he married Harmony Twitchell and they spent their honeymoon on a hiking trip in Massachusetts and Connecticut. One of the places they visited was Stockbridge, a small town on the banks of the Housatonic River, North of New York. Walking beside the river one misty evening they heard the sound of singing from a church across the water. Two days later Ives made the initial sketch from which the orchestral piece was eventually developed – an impressionistic

evocation of the scene, in which the hymn tune *Dorrance* by Isaac Baker Woodbury (1819–1858) is paraphrased above a gentle but extremely complex string accompaniment. As the music rises towards its climax, there is a bewildering amount of detail in the orchestral writing, much of which is barely audible in performance but all of which adds to the highly characteristic strangeness of the effect.

### American Modernism

Among Ives's near contemporaries, **CARL RUGGLES (1876–1971)** was another influential modernist. He was a pupil of John Knowles Paine at Harvard and a friend of Ives and of Varèse (see below), who promoted performances of his works in the 1920s. He composed in an atonal style with similarities to the Second Viennese School, but independent of it in many ways. For example, he constructed melodies without repeating a note until several others had been sounded, but this did not necessarily mean waiting until all 11 other pitches had been used (the usual number was 8, but it could be any number between 7 and 10). He was intensely self-critical, composed slowly and constantly revised his work, so that his total output amounts to only ten pieces (he destroyed everything he had written before 1919). His best known and longest work (at approximately 17 minutes) is *Sun-Treader* (1926–31) for large orchestra; other works include *Men and Mountains* (1924, revised 1936 and 1941) and *Portals* (1925, revised 1929, 1941 and 1952–53).

Also extremely influential was **EDGARD VARÈSE (1883–1965)**, a French composer who spent most of his career in the USA. He was born in Paris and studied from 1903 at the Schola Cantorum with Roussel and d'Indy and from 1905 at the Paris Conservatoire with Widor. He lived for a few years in Berlin, where most of his early manuscripts were destroyed in a warehouse fire in 1918. Varèse first went to New York in 1915 and began to direct concerts of new music. With Carlos Salzedo he founded the International Composers' Guild in 1921, which organised performances of music by Schoenberg, Webern, Berg, Ruggles, Cowell and many others. He also premièred his own works, including *Offrandes* (1922), *Hyperprism* (1923), *Octandre* (1924), *Intégrales* (1925), *Amériques* (1926), *Arcana* (1927). In 1928 he returned to Paris, where he developed an interest in electronic instruments, including the ondes martenot and the theremin. He attempted to establish a centre for research into electronic instruments, but failed to raise enough money to do so. His return to the USA in 1933 was followed by the first performances of *Ionisation* (1933) and *Ecuatorial* (1934). He composed *Density 21.5* for solo flute (for the flautist Georges Barrère, who played on the first platinum flute in the USA made by William S Haynes). Thereafter he composed nothing for some ten years, suffering from depression, but he continued to teach and perform. His later works make extensive use of electronic sounds. *Déserts* (performed in Paris in 1954) is scored for 14 wind instruments, piano, five percussionists and two-track tape (with recorded and electronically modified factory sounds); an electronic soundtrack for a scene in the film *Around and About Joan Mirò* followed in 1955, then *Poème électronique* in 1958. This was composed for the World Fair in Brussels and was played in a pavilion designed by Le Corbusier, transmitted through some 400 loudspeakers, using a much wider range of sounds than the tape for *Déserts* had required.

Despite the fact that he completed only a small number of works, the influence of Varèse can be felt in much experimental American music of the mid-20th century. Among the composers he influenced were Milton Babbitt, John Cage, Morton Feldman and William Grant Still. The emphasis on rhythm in his music and its use of urban and industrial sounds opened a wide range of new possibilities which his American followers were quick to exploit.

### Amériques

When Varèse arrived in New York in 1915 he lived in Greenwich Village, Manhattan. It was the noise of the city that most impressed him, with sounds from the river, the streets and the many construction sites. There were foghorns from the ships, sirens from fire engines and police cars, a whole array of almost incessant noise. *Amériques* was the first piece that Varèse composed under the influence of these new experiences. It was completed as early as 1921, but the uncompromising nature of the music and the sheer size of the orchestra required to play it meant that it was not performed for another five years. *Amériques* requires a woodwind section of 20, a brass section of 21, 2 harps, 2 sets of timpani, percussion (at least 9 players) and a string section totalling almost 70 players. The percussion involves a number of unusual instruments, including a 'Lion's Roar' (a drum head with a horsehair cord passed through it) and a siren (which Varèse directs to be 'deep and very powerful, with a button-operated brake to cut the sound instantly'). Because of the loss of almost all his earlier works in the Berlin warehouse fire, *Amériques* represented Varèse starting afresh, literally setting aside all his apprentice music, with its influences from European composers such as Debussy and Busoni.



*Amériques* is not entirely free from influences, however. The opening, with its evocative solo for alto flute accompanied by harps, recalls Debussy's *Prélude à l'après-midi d'un faune* and there are several echoes (almost quotations) from Stravinsky's *Rite of Spring* and *Petrushka* as well as Schoenberg and Mahler. The modernism of the music he had known in Paris acquired a more abrasive edge, redolent of the opportunities, adventures and explorations that America seemed to offer. There is little melody in this music, little sense of the forward propulsion that results from traditional harmonic progressions. Instead there are massive blocks of sound and vast crescendos, recurring fragments of motifs that jostle with each other in a constantly-changing kaleidoscope of rhythms, textures and sonorities. It is at once frenetically active and strangely static, without any sense of traditional development. The materials are certainly modern, but they also possess a timeless quality because of their unchanging nature. It has often been said that Varèse seemed to be searching for new sounds and new modes of expression which could not be fully realised until electronic technology made synthesised music a realistic possibility. The use of a siren in *Amériques* (which changed pitch smoothly without reference to semitones or scales) points towards this quest for new sounds; in *Ionisation* (1933), where two sirens are used, he gave a specific direction that if the correct type of siren was not available, theremins should be used instead. The conclusion of these experiments was reached in works such as *Déserts* or the *Poème électronique*, but even in these pieces there remains a sense that Varèse was still searching for sounds that technology could not yet produce.

*Amériques* was first performed in 1926 by the Philadelphia Orchestra, conducted by Leopold Stokowski. Varèse revised it when he returned to Paris in 1928, reducing the size of the orchestra (and experimented with substituting the ondes martenot for the siren). The revised version was performed in 1929. The original published scores of both versions were full of misprints, misinterpretations and inconsistencies, which the Chinese-American composer, Chou Wen-Chung rationalised in a new edition published in 1973. It is this version which is now most frequently used, and which is recommended for study in the Topic.

**HENRY COWELL (1897–1965)** was an immensely prolific composer. He studied at Berkeley and privately with Charles Seeger (1886–1979), who introduced him to techniques such as polytonality, tone clusters, atonality and 'dissonant counterpoint', all of which he employed in his early music, in which he also used harmonic ratios to work out relationships between pitch and rhythm. In his piano music he required the performer to reach inside the instrument to produce sounds directly from the strings as well as by using the keyboard. He toured Europe five times between 1923 and 1933, performing his own music and meeting and working with Bartók, Schoenberg and Webern. He founded the New Music Quarterly to publish his own music and that of other modernists, including Varèse and Ives. He was imprisoned in 1937 on a morals charge, but pardoned three years later, after which his music became less aggressively modernist. He based some works on American folk music, others on oriental or middle-eastern musics, which had interested him since the 1920s. Cowell composed 20 symphonies between 1918 and 1965, 18 *Hymns and Fuguing Tunes* (1943–64) for various instrumental or vocal combinations, five string quartets, two concertos for koto and orchestra (1962, 1964) and a vast quantity of other works for solo instruments, ensembles and voices.

**RUTH CRAWFORD (SEEGER) (1901–1953)** was also a pupil of Charles Seeger, whom she married in 1932. [In several sources she is known as Ruth Crawford, in others by her married name.] She studied at the American Conservatory in Chicago. Her early music was influenced by Debussy and Scriabin; a little later she met Henry Cowell, whose influence led her towards a more modernist approach. In 1929, after a period of study at the MacDowell Colony, she moved to New York to study with Seeger. In 1930 she was the first female composer to be awarded a Guggenheim Fellowship, which allowed her to spend time in Europe. Her music in the early 1930s used polymetric, serial and heterophonic devices (*String Quartet*, 1931; *In Tall Grass*, 1931). Later in the 1930s, she worked at the Archive of American Folk Song at the Library of Congress, transcribing and arranging hundreds of songs from the collection of sound recordings. From this she developed an approach to music education for children, based on American folk songs. *Rissolty, Rissolty* (1941) was an America Fantasy for orchestra, based on folk songs and in a style of 'new simplicity'. The Suite for Wind Quintet (1952), though not especially dissonant or modernist, marked a return to serious composition which was cut short by her premature death from cancer the following year.

**ELLIOT CARTER (1908–2012)** came into contact while still at school with Ives, Varèse and Cowell; Ives being a particularly important influence. At Harvard he studied with Walter Piston and Gustav Holst (then a visiting professor); in 1932 he went to Paris and studied with Nadia Boulanger. His early music was neo-classical in style, recalling Stravinsky or Hindemith. His style began to change from the mid-1940s, eventually finding his mature voice in the *String Quartet No. 1* (1951), with its complex polyrhythms and pitch relationships, which brought him international recognition. This was followed by the *Sonata for Flute, Oboe, Cello and Harpsichord* (1953), *Variations for Orchestra* (1955) and *String Quartet No. 2* (1959), each of which proposed different solutions to problems of structure, technique and interaction between instruments. In the *Double Concerto for Harpsichord, Piano and Two Chamber Orchestras* (1961) intervals are associated with metronomic speeds, permitting different levels of differentiation between the two soloists and the two

ensembles. In the Concerto for Piano and Orchestra (1965) the piano is associated with a septet of wind instruments, functioning as a kind of *concertino*, in violent, unresolved conflict with the main orchestra.

**JOHN CAGE (1912–1992)** studied composition with Henry Cowell in New York and with Schoenberg in Los Angeles. His early works are based on various different applications of Schoenberg's 12-note technique. Under the influence of Varèse he turned increasingly to writing for percussion or for prepared piano and to music based on rhythmic patterns rather than pitch. He studied oriental philosophy in the late 1940s and became acquainted with the *I Ching* (the classic Chinese book of divination), which he used as a means of introducing elements of chance into his compositions. From this he went on to devising works in which chance was controlled by the performer(s), not by himself as composer. By the mid-1960s Cage had become famous throughout Europe as well as in the USA as an innovator, though not always taken entirely seriously. Works within the scope of this Topic include: *Bacchanale* (1938), his first piece for prepared piano; *First Construction (in Metal)* (1939); *Imaginary Landscape No. 1* (1939); *Imaginary Landscape No. 2* (1942); *Imaginary Landscape No. 3* (1942); *Sonatas and Interludes* (1946–48); *String Quartet in Four Parts* (1950); *Music of Changes* (1951); *Imaginary Landscape No. 4* (1951); *4' 33"* (1952); *Concert for Piano and Orchestra* (1957–58); *Atlas ellipticalis* (1961).

Other composers noted for the modernism of their music include **Roger Sessions (1896–1985)**, **George Antheil (1900–1959)**, **Harry Partch (1901–1974)**, **Milton Babbitt (1916–2011)**, and **Morton Feldman (1926–1987)**.

### American Post-Romanticism, Nationalism, Eclecticism

**AMY BEACH (1867–1944)**, also known as **Mrs H H A Beach**, was the first female American composer to gain international recognition and the first to receive all her musical training in the USA. Originally destined to be a concert pianist, she was obliged to give up her performing career when she married in 1885; from then until the death of her husband in 1910 she devoted herself primarily to composition. Her earliest large-scale work was the Mass in E Flat (1892), followed by the *Gaelic Symphony* (1896), which was her first major success – the first symphony by an American woman to be composed, and the first to be published. Her style at this time was typical of the late 19th century, with influences from both Brahms and Wagner. Later she drew on slightly more contemporary styles, influenced by Debussy and Edward MacDowell. Her important works include the Violin Sonata (1896), the Piano Concerto (1899), the Piano Quintet (1908) and the Piano Trio (1938). After the death of her husband she resumed her concert career, appearing in Europe as well as America. After her death interest in her music declined, but a revival began during the 1970s and since then she has come to be recognised as one of the foremost American composers of the early twentieth century.

**CHARLES GRIFFES (1884–1920)** studied in Berlin with Humperdinck and earned his living as a school music teacher. His early music was very Germanic, but from c.1911 he turned towards impressionism and in 1916–17 to orientalism. In his last works he developed a more acutely dissonant style, especially in the Piano Sonata (1918). In common with many American composers of the time, his music reveals a search for a style in which he could be true to himself, without being constrained by his European training. His death at the age of 36 meant that this search was never completed. Among his important works are *Sho-jo* (a Japanese pantomime, 1917), *Five Poems of Ancient China and Japan* (songs, 1917), Piano Sonata (1918), *Notturmo für Orchester* (1918) and *The Pleasure-Dome of Kubla Khan* (orchestra, 1919).

**WALTER PISTON (1894–1976)** studied at Harvard after his naval service in World War I. He then spent two years in Paris, studying with Paul Dukas and Nadia Boulanger. He taught at Harvard from 1926 (Professor of Music 1944–59). He formed a close relationship with the Boston Symphony Orchestra and its conductor, Serge Koussevitzky, and they gave first performances of several of Piston's orchestral works. His music was tonal in language and he wrote in traditional genres, influenced in part by Stravinsky but rather more by French neo-classicism. He wrote eight symphonies, concertos for violin, viola, piano, a concerto for orchestra, a ballet *The Incredible Flutist* (1938), five string quartets and a range of other orchestral and chamber works. Piston was also a noted theorist and his books on Harmony (1941), Counterpoint (1947) and Orchestration (1955) were indispensable textbooks for generations of music students throughout the English-speaking world.

**WILLIAM GRANT STILL (1895–1978)** was the most successful African-American composer of his generation to work in fields other than jazz. He intended to study medicine but dropped out of college and joined various bands, including that of W C Handy, known as the 'Father of the Blues'. Studies of music at Oberlin College, Ohio, were interrupted by war service; he then moved to New York and studied composition with George Chadwick and Edgard Varèse, under whose influence he went through a period of writing

experimental, modernist music. Thereafter, he wrote in a simpler and more melodic style, taking materials from ethnic and popular sources. Works from this time include *From the Black Belt*, suite for orchestra in seven movements (1926), *La Guiablesse*, ballet (1927) and *Sahdji*, choral ballet based on an African tribal subject (1930). A major success came with the *Afro-American Symphony* (1930), the first symphony by a black American composer to be played by a leading orchestra (the Rochester Philharmonic), which includes a part for banjo and features blues progressions and rhythms drawn from popular African–American music. Later works include four more symphonies, several operas (including *Troubled Island*, 1938, which was based on Haitian melodies), works on subjects concerning racial intolerance and the brotherhood of man (*And They Lynched Him on a Tree*, 1940) and *The Peaceful Land* (1960), for orchestra, in honour of the United Nations. Many of Still's major works are based on uniquely American subjects, to which he brought a markedly different perspective from almost any other composer of his time.

**VIRGIL THOMSON (1896–1989)** went to Harvard after war service and was given a scholarship to study for a year in Paris with Nadia Boulanger. A little later he returned to Paris, where he stayed for 15 years and befriended members of *Les Six*, Jean Cocteau, Pablo Picasso and Gertrude Stein. In 1928 he wrote an opera, *Four Saints in Three Acts*, a Dadaist piece with words by Gertrude Stein; it was produced in Hartford, Connecticut in 1934 and then transferred to New York. It was this work that first made him famous. He returned permanently to the USA in 1940. Apart from some works for strings written during the late 1930s, Thomson's music frequently uses quotations of hymn tunes and popular songs, often in a humorous way. The aesthetic of Erik Satie pervades much of his music in terms of its clarity and ironic humour, but with an underlying seriousness of purpose. Thomson wrote three operas, two ballets, three symphonies, two string quartets and a wide variety of other works.

**ROY HARRIS (1898–1979)** was educated in California and after leaving High School earned a living by farming and driving lorries for a local dairy. He studied composition privately with Arthur Farwell in Los Angeles. With Copland's encouragement, he went to Paris to study with Nadia Boulanger and encountered late Renaissance polyphony and the quartets of Beethoven. Back in America his career was spent teaching in a succession of colleges and universities. His music is often contrapuntal, using forms such as the passacaglia or fugue. It also has a conspicuously American flavour, with melodies derived from rural folk music and hymns; it frequently contains asymmetric, nervous rhythms derived from the free verse of Walt Whitman. Harris wrote 14 symphonies, of which Symphony No. 3 (1937) is his best-known work. Other works with prominent American content include *When Johnny Comes Marching Home – an American Overture* (1934), Symphony No. 4 (*Folksong Symphony*, 1942), Symphony No. 6 (*Gettysburg Address*, 1943–44) and Symphony No. 10 (*Abraham Lincoln*, 1965).

**AARON COPLAND (1900–1990)** began studying composition privately with Rubin Goldmark while still at school. Instead of going on to an American university, in 1920 he went to the American Conservatory at Fontainebleau, where he studied until 1924 with Nadia Boulanger. Some of his music from the 1920s is inclined towards dissonance and modernism, in works such as the *Symphony for Organ and Orchestra* (1924). He experimented with combining jazz style with symphonic forms in *Music for the Theater* (1925) and the *Concerto for Piano and Orchestra* (1926). In the mid-1930s he changed direction and simplified his style, in an effort to reach a wider public. His friendship with the composer Carlos Chávez (1899–1978) and a first visit to Mexico resulted in an orchestral work based on popular Mexican tunes (*El Salon Mexico*, 1937). This was the first of a series of works which established Copland as a quintessentially American composer. Two ballet scores followed: *Billy the Kid* (1938) not only quotes well-known cowboy songs, but also creates an impression of the wide landscapes and big skies of the Wild West; *Rodeo* (1942) also quotes popular American tunes. He also wrote film scores, notably for *Of Mice and Men* (1939) and *Our Town* (1940). *Lincoln Portrait* (1942), for speaker and orchestra, uses a text from Abraham Lincoln's letters and speeches, while the music includes quotations from Stephen Foster's song *Camptown Races* and the ballad *Springfield Mountain*.

A third ballet, *Appalachian Spring* (1944), was commissioned by Martha Graham. The scenario was based on a wedding in the Shaker community of Pennsylvania. Copland strove for a manner of expression which could be related to the plainness of Shaker art and artefacts, finding in the process new ways of using techniques which in themselves were thoroughly traditional. The sound of his harmony is often bright and clear, with widely-spaced chords; the orchestral textures underline these characteristics, with sharply focused details and a brittle edge, especially in the fast sections. Rhythm is of primary importance, appropriately enough in a ballet score. Some of Copland's techniques were borrowed from Stravinsky (irregular metre, misplaced accents) but filtered through the pervasive influence of American country music. The only quotation is that of the Shaker tune *Simple Gifts*, which is used as the basis for a set of variations.

Other works by Copland that fall within the period of this Topic include *Fanfare for the Common Man* (1943); Symphony No. 3 (1946), which quotes the *Fanfare* in its fourth movement; the Clarinet Concerto (1948), written for Benny Goodman; a film score for *The Red Pony* (1948); the Piano Quartet (1950), in which he used 12-note technique; the opera *The Tender Land* (1955); *Connotations for Orchestra* (1962).

**SAMUEL BARBER (1910–1981)** studied at the Curtis Institute in Philadelphia. He won the Rome Prize in 1935. His first major success came with the String Quartet, Op. 11 (1936), the slow movement of which he arranged as the *Adagio for Strings*. Barber developed a highly eclectic style, writing in a tonal idiom with added gestures in the direction of modernism. Other significant works include the Violin Concerto (1939); *Essay No. 2* for Orchestra (1942); the Cello Concerto (1945); *Knoxville, Summer of 1915* (1947) for soprano and orchestra; *Hermit Songs* (1953); the opera *Vanessa* (1957); and the Concerto for Piano and Orchestra (1962).

**LEONARD BERNSTEIN (1918–1990)** studied at Harvard with Walter Piston and at the Curtis Institute with Randall Thompson. His main interest became conducting, which he studied with Koussevitzky at Tanglewood in 1940 and 1941, becoming Koussevitzky's assistant in 1942. Thereafter he conducted orchestras in New York, Pittsburgh, and Boston, and in Europe (including London, Paris and Vienna). He pursued a parallel career as a composer, his first published work being the Clarinet Sonata (1941–2). He wrote in a wide variety of genres, including ballet, opera, Broadway musicals, film music, symphonies, choral music and songs. He became famous for drawing on an equally wide variety of styles and techniques, from jazz to strict counterpoint, from intimate, small-scale pieces to vast, almost Mahlerian symphonic works. His large-scale, serious works often draw on religious themes, with frequent reference to his Jewish background. Bernstein's music was often criticised for its eclectic nature, but his intention was to communicate with as wide an audience as possible and in this sense he was very successful.

### ***Prelude, Fugue and Riffs***

This piece originated in 1949 when it was commissioned by the bandleader Woody Herman (1913 – 1987). Herman had previously commissioned Stravinsky to compose a work for jazz band (the *Ebony Concerto*, 1945), so the idea of combining jazz and 'classical' music was not entirely new; it was Herman's intention to commission a series of compositions which would create a fusion of styles, featuring a part for solo clarinet which he would play himself. Things did not go to plan, however. Before Bernstein had completed his new work, circumstances had forced Herman to dissolve his band and even when he formed a new one he did not pursue the project any further. In 1952, Bernstein revised the music and rescored it to be used as a ballet sequence in his musical *Wonderful Town*. Even in this guise it did not survive, for most of the music was cut from the final version of the musical. It was not until 1955 that it finally received its first performance, when it formed the finale to Bernstein's television programme *The World of Jazz*. On this occasion the solo clarinet part was played by Al Gallodoro, but Benny Goodman, to whom the work was now dedicated, appeared on the first recording.

*Prelude, Fugue and Riffs* is a continuous piece that falls into three sections, played without a break. The *Prelude*, played by the brass section (5 trumpets and 4 trombones, with percussion and string bass), is marked 'fast and exact'; it makes a special feature of irregular meter, the time signature changing frequently, and using dotted barlines to show how bars of 5/8, 7/8 and 8/8 are subdivided (8/8 often consisting of 3 + 2 + 3 quavers, for example). The influence of Stravinsky, especially *The Soldier's Tale*, is not far under the surface, but a contrasting section recalls sonorities familiar from famous big bands of the time (e.g. Glenn Miller's). The *Fugue*, scored for 5 saxophones (2 alto, 2 tenor and 1 baritone) with no percussion or bass, begins fairly conventionally, with a slightly disjointed subject that makes extensive use of blue notes. The initial entries come on (concert) B flat, the D below, the E flat below that, and finally on a high E flat, so the traditional relationship of entries has given way to a more flexible approach that is perhaps better in keeping with the jazz style. The one subsequent complete entry during the first section is in inversion, and in octaves between the 1st alto and the baritone. The middle section introduces a more lyrical theme which is itself treated contrapuntally, with entries on (concert) E flat, D flat and E natural. A brief reference to the first fugue theme leads to a passage in which syncopated writing in the upper parts is accompanied by a staccato baritone part, convincingly imitating a *pizzicato* bass; further entries of the lyrical theme overlap in the tenor parts, combining with further references to the first fugue theme, simultaneously in its original form and in inversion. [In the 1955 television version the linking passage between the *Fugue* and the *Riffs* differs from the published score: the last entry of the lyrical theme (bar 149) and the piano intro to the *Riffs* are both omitted. There are various other significant differences during *Riffs*, the most obvious being the omission of the clarinet glissando at bar 231.] The final section, *Riffs*, is scored 'for everyone' and introduces significant parts for piano and extra percussion including xylophone and vibraphone, in addition to the solo clarinet part. Taken at the marked speed of crotchet = 160 (exactly the same tempo as the other sections), this music demands great

virtuosity. The opening clarinet solo, in dialogue with the piano, introduces the main theme – a typical jazz riff – and other instruments gradually join in (percussion, trombones, saxophones) before another fugal section begins (bar 200) with a very disjointed theme introduced by trombone 1 in its high register. The second entry is in trumpet 1, the third is doubled between baritone saxophone and piano and the fourth between solo clarinet and xylophone. A stretto of the first fugue theme from the *Fugue* section follows (trombones and trumpets), joined by a reprise of the main *Riff* theme in trumpets and tenor saxophones (bar 220). After a solo break for tom-toms, a clarinet glissando (reminiscent of Gershwin's *Rhapsody in Blue*) begins another passage of typical big band sonority. The final part of the section begins quietly, with an apparently new riff in the tenor saxophone parts, but this is just an accompanying figure to a reprise of the main *Riff* theme in the solo clarinet, joined a few bars later by alto saxophone. At bar 258, the lyrical theme from the *Fugue* reappears, in counterpoint with both the main *Fugue* theme and the main *Riff* theme. The music starts to build up towards a climax, still at a frenetic pace, with those three themes always in counterpoint with each other. Eventually it is the *Riff* theme that propels the music to its end, with a passage of 5 bars that can be repeated several times, a long, high, sustained note on the clarinet and a final cadence.

Other composers whose music draws on a variety of stylistic influences and which contributed to the gradual emergence of a distinctively American voice include **Leo Sowerby (1895–1968)**, **Howard Hanson (1896–1981)**, **Randall Thompson (1899–1984)**, **William Schuman (1910–1992)**, **Lukas Foss (1922–2009)**.

### **Preliminary guide to the wider repertoire of this topic**

**Candidates will not be expected to have studied all the works in the following list. They will be expected to have a broad general understanding of the repertoire, which may be gained from studying a small number of works selected from those cited below.**

#### **AMY BEACH (1867–1944)**

Mass in E Flat (1892)  
*Gaelic Symphony* (1896)  
 Violin Sonata (1896)  
 Piano Concerto (1899)  
 Piano Quintet (1908)  
 Piano Trio (1938)

#### **CHARLES IVES (1874–1954)**

*The Camp Meeting* (1904)  
*Central Park in the Dark* for small orchestra (1906)  
*In the Cage, In the Inn and In the Night* (1906–11)  
*The Unanswered Question* (1908)  
*Concord Sonata* (1910–15)  
 Symphony No. 4 (1910–16)

#### **CARL RUGGLES (1876–1971)**

*Men and Mountains* (1924, revised 1936 and 1941)  
*Portals* (1925, revised 1929, 1941 and 1952–53)  
*Sun-Treader* (1926–31)

#### **EDGARD VARÈSE (1883–1965)**

*Offrandes* (1922)  
*Hyperprism* (1923)  
*Octandre* (1924)  
*Intégrales* (1925)  
*Arcana* (1927)  
*Ionisation* (1933)  
*Ecuatorial* (1934)  
*Density 21.5* (1936)  
*Déserts* (1954)  
*Around and About Joan Miró* (1955)  
*Poème électronique* (1958)

**CHARLES GRIFFES (1884–1920)**

Piano Sonata (1918)  
*Sho-jo* (a Japanese pantomime, 1917)  
*Five Poems of Ancient China and Japan* (songs, 1917)  
 Piano Sonata (1918)  
*Notturmo für Orchester* (1918)  
*The Pleasure-Dome of Kubla Khan* (orchestra, 1919)

**ELLIOTT CARTER (1908–2012)**

String Quartet No. 1 (1951)  
 Sonata for Flute, Oboe, Cello and Harpsichord (1953)  
 Variations for Orchestra (1955)  
 String Quartet No. 2 (1959)  
 Double Concerto for Harpsichord, Piano and Two Chamber Orchestras (1961)  
 Concerto for Piano and Orchestra (1965)

**JOHN CAGE (1912–1992)**

*Bacchanale* (1938)  
*First Construction (in Metal)* (1939)  
*Imaginary Landscape No. 1* (1939)  
*Imaginary Landscape No. 2* (1942)  
*Imaginary Landscape No. 3* (1942)  
*Sonatas and Interludes* (1946–48)  
*String Quartet in Four Parts* (1950)  
*Music of Changes* (1951)  
*Imaginary Landscape No. 4* (1951)  
*4' 33"* (1952)  
*Concert for Piano and Orchestra* (1957–58)  
*Atlas ellipticalis* (1961)

**WALTER PISTON (1894–1976)**

*The Incredible Flutist* (1938)

**WILLIAM GRANT STILL (1895–1978)**

*From the Black Belt* (1926)  
*La Guiabliesse* (1927)  
*Sahdji* (1930)  
*Afro-American Symphony* (1930)  
*Troubled Island* (1938)  
*And They Lynched Him on a Tree* (1940)  
*The Peaceful Land* (1960)

**VIRGIL THOMSON (1896–1989)**

*Four Saints in Three Acts* (1928)

**HENRY COWELL (1897–1965)**

20 symphonies (1918–65)  
 18 *Hymns and Fuguing Tunes* (1943–64)  
 2 concertos for koto and orchestra (1962, 1964)

**ROY HARRIS (1898–1979)**

*When Johnny Comes Marching Home – an American Overture* (1934)  
 Symphony No. 3 (1937)  
 Symphony No. 4 (*Folksong Symphony*, 1942)  
 Symphony No. 6 (*Gettysburg Address*, 1943–44)  
 Symphony No. 10 (*Abraham Lincoln*, 1965)

**AARON COPLAND (1900–1990)**

Symphony for Organ and Orchestra (1924)  
*Music for the Theater* (1925)  
Concerto for Piano and Orchestra (1926)  
*El Salon Mexico* (1937)  
*Billy the Kid* (1938)  
*Of Mice and Men* (1939)  
*Our Town* (1940)  
*Rodeo* (1942)  
*Lincoln Portrait* (1942)  
*Fanfare for the Common Man* (1943)  
*Appalachian Spring* (1944)  
Symphony No. 3 (1946)  
Clarinet Concerto (1948)  
*The Red Pony* (1948)  
Piano Quartet (1950)  
*The Tender Land* (1955)  
*Connotations for Orchestra* (1962)

**RUTH CRAWFORD (SEEGER) (1901–1953)**

String Quartet, 1931  
*In Tall Grass*, 1931  
Later in the 1930s  
*Rissolty, Rissolty* (1941)  
Suite for Wind Quintet (1952)

**SAMUEL BARBER (1910–1981)**

String Quartet, Op. 11 (1936)  
Violin Concerto (1939)  
*Essay No. 2 for Orchestra* (1942)  
Cello Concerto (1945)  
*Knoxville, Summer of 1915* (1947)  
*Hermit Songs* (1953)  
*Vanessa* (1957)  
Concerto for Piano and Orchestra (1962)

**LEONARD BERNSTEIN (1918–1990)**

Clarinet Sonata (1941–42)  
*Wonderful Town* (1952)  
*Symphonic Dances from West Side Story* (1960)

**TOPIC 5: The Concerto (c.1770–c.1890)****1 Background****(a) Bach, his sons and Mozart**

During the Baroque period the concerto had been the most common genre of large-scale instrumental music. As styles and tastes gradually changed in the middle of the eighteenth century, the new genre of the symphony eventually took over this position. Yet at no stage did composers cease writing concertos: among the most significant during the 1750s and 1760s were the sons of J S Bach, who continued a tradition that they had inherited from their father, with a particular emphasis on keyboard concertos.

It was J S Bach who was the first composer to specialise in writing concertos for keyboard. His Brandenburg Concerto No. 5, probably written in about 1720, marks the beginning of the keyboard concerto form, since the harpsichord is the most prominent solo instrument in a concertino of flute, violin and harpsichord. It was followed by eight more concertos for solo harpsichord, three for two harpsichords, two for three harpsichords and one for four. All these concertos were probably arrangements (in some cases from original works that have subsequently been lost) but the reworking is usually so extensive that they are virtually new compositions in their own right.

Bach's sons took up the composition of keyboard concertos with enthusiasm. This marked them out from other contemporary composers of concertos, most of whom continued the normal Baroque practice of writing for solo orchestral instruments (primarily flute, oboe, violin or cello). The keyboard concerto, at least in Germany until about 1750, remained largely the preserve of the Bach family. Wilhelm Friedemann Bach (1710–84) wrote at least six; Carl Philipp Emanuel Bach (1714–88) wrote at least 50; Johann Christoph Friedrich Bach (1732–95) wrote six; and Johann Christian Bach (1735–82) wrote at least 25, besides a further five which may be by one or other of his brothers. This emphasis on keyboard concertos, coupled with the gradual emergence of the piano rather than the harpsichord as the keyboard instrument of choice, set a pattern that would be followed during the second half of the 18th century.

There is a fascinating line of descent in the history of the keyboard concerto which makes this pattern more than mere coincidence. C P E Bach was a pupil of his father; so too was J C Bach, for a time. After the death of J S Bach in 1750, Johann Christian went to live with his elder brother in Berlin and continued his studies with him. Then, in 1754, he travelled to Italy, where he worked as a church musician and a composer of operas. In 1762, in response to an invitation to compose two operas for the King's Theatre in London, he moved again. London proved to be a lucrative centre for him: he received patronage from the German-born Queen Charlotte, to whom he dedicated his set of six Concertos, Op. 1, published in 1763. The following April, the eight-year-old Mozart arrived in London with his father, Leopold Mozart; their visit lasted for 15 months. During that time the young Mozart came to know J C Bach very well. They did not have a formal pupil–teacher relationship, but Mozart learned a great deal from Bach, who had a profound influence on him which lasted until Bach's death. So far as Mozart's concertos are concerned, there are two aspects of Bach's influence that are significant. First, J C Bach had thoroughly assimilated and adopted the new, *Galant* style of the mid-18th century (the immediate precursor of the Classical style of Mozart) and applied it in his keyboard concertos more consistently than his brothers. Second, J C Bach was the only Bach of his generation whose instrumental music was influenced by his experience as an operatic composer; and the operatic aspects of Mozart's concertos have frequently been noted. So it is not at all fanciful to see in these a line of descent that goes directly from J S Bach, via C P E Bach to J C Bach and thus to Mozart, who eventually took the concerto genre, and the keyboard concerto in particular, to heights that his immediate predecessors could scarcely have imagined.

The immediate effect of this influence can be seen in some of Mozart's earliest attempts to grapple with the concerto genre. They were all for keyboard and they were all arrangements of pre-existing sonatas by composers he had met during the three years of his travels to Paris and London. The first four (K37, 39, 40 and 41) date from 1767 and were based on movements by Hermann Friedrich Raupach (1728–78), Leontzi Honauer (c.1730–c.1790), Johann Schobert (c.1735–67), Johann Gottfried Eckard (1735–1809) and C P E Bach. These were followed in 1772 by three arrangements based on complete sonatas by J C Bach (Op. 5 Nos. 2, 3 and 4). Although these concertos are usually dismissed as juvenilia, the methods by which Mozart turned sonatas into concertos (probably with considerable help from Leopold Mozart) are interesting, especially in terms of the development of the formal structures used in his later, original concertos.



**(b) Other early Classical concerto composers**

Concertos were composed in most of the main centres of musical activity in Europe, including Mannheim, Paris and Vienna. The following selective list gives an impression of the quantity and range of concertos that were written:

## Composers active in Mannheim

- Johann Stamitz (1717–57):  
violin (17), flute (11), oboe (1), clarinet (1), harpsichord (probably 4)
- Carl Joseph Toeschi (1731–88):  
violin (2), flute (20)
- Anton Filtz (1733–60):  
cello (5), flute (2), harpsichord (2)
- Carl Stamitz (1745–1801):  
violin (15), viola (3), viola d'amore (3), cello (6), flute (7), clarinet (10), bassoon (7), horn (3), piano (2), harp (2, now lost)

## Composers active in Paris

- Johann Schobert (c.1735–67):  
harpsichord (5)
- Anton Stamitz (1750 – sometime between 1796 and 1809):  
violin (9), viola (3), flute (1), oboe (1), keyboard (5)

## Composers active in Vienna (and other centres in Austria)

- Georg Christoph Wagenseil (1715–77):  
violin (2), cello (2), bassoon (1), trombone (1), harpsichord (perhaps as many as 88)
- Matthias Georg Monn (1717–50):  
violin (1), cello (1), harpsichord (7)
- Johann Michael Haydn (1737–1806):  
violin (3), cello (1), flute (2), horn (1), trumpet (1), harpsichord (2)
- Carl Ditters von Dittersdorf (1739–99):  
violin (18), viola (5), cello (1), double bass (2), flute (1), oboe (4), harpsichord (5)
- Johann Baptist Vanhal (1739–1813):  
violin (6), viola (1), cello (3), double bass (1), flute (probably 7), flute or violin (1),  
flute or oboe (1), oboe (2), clarinet (1), bassoon (2), harpsichord or organ (3), organ (1), harpsichord or piano (at least 13, probably many more)

It is interesting to note from this list that (with the exceptions of Wagenseil and Vanhal) the number of keyboard concertos is relatively small compared with those for other instruments.

## 2 The Later Classical Concerto

### (a) Repertoire: Inclusions and Exclusions

Only solo concertos (i.e. works for a single solo instrument with orchestral accompaniment) come within the scope of this Topic.

- Joseph Haydn (1732–1809)

The concerto was far less significant in Haydn's output than the symphony or the string quartet and his concertos were relatively conservative. For these reasons, only the following works should be regarded as coming within the scope of this Topic:

Cello Concerto in D, Hob VIIb: 2 (1783)

Trumpet Concerto in E Flat, Hob VIIe: 1 (1796)

- Wolfgang Amadeus Mozart (1756–91)

Mozart's early concertos arranged from sonatas or sonata movements by other composers may be disregarded, even though the arrangements of sonatas by J C Bach date from 1772; candidates should know, however, how Mozart approached the issue of expanding the original form of these movements (see below).

All Mozart's solo concertos from K175 onwards come within the scope of the Topic, including his concertos for piano, violin, flute, oboe, clarinet, bassoon and horn. In the case of the Piano Concertos, candidates should be familiar with ONE of the early Salzburg concertos, ONE of the early Viennese concertos, any TWO of the concertos of 1784 and any TWO of the concertos composed between 1785 and 1791 (see the chronological list of Mozart's solo concertos in Section (d) below).

- Ludwig van Beethoven (1770–1827)

All Beethoven's solo concertos (for piano and violin) come within the scope of the Topic, but not the two Romances for violin and orchestra.

### (b) Form: Mozart's First Movements

In analysing the form of first movements, it was usual in the nineteenth century to regard the concerto as an offshoot of the symphony. Since the first movements of symphonies were almost invariably in Sonata Form, it was easy to assume that the same applied to the concerto (the fact that no composers of the Classical period understood their music in terms of 'Sonata Form' was simply disregarded). From these assumptions comes the concept of a movement in Sonata Form for concertos, but with a double exposition – a first exposition played by the orchestra alone, followed by a second one in which the soloist plays with the orchestra. This approach to the analysis of Classical concertos persists to the present day, even though very few concertos from the Classical period follow this structure in the terms in which it is usually explained. In order to understand Mozart's approach to the form of his first movements, it is helpful to consider how he adapted the sonata movements he arranged, with his father's help, as a boy.

The original movements were all in binary form and the solo piano part essentially reproduces the original music without alteration. Mozart added orchestral accompaniments, but also punctuated the music with ritornellos of his own. In the first movements there were four such ritornellos: the first one comes at the start, in the tonic; the second draws attention to the arrival of the dominant at the mid-point; the third and fourth are both in the tonic, one coming before and the other after the solo cadenza. This design is derived from the ritornello form used by Vivaldi and then by Bach, and inherited by Mozart from composers such as J C Bach or Johann Schobert.

In his early concertos (those written in Salzburg, before he settled in Vienna in 1781) Mozart gradually refined his approach to the form of his first movements. What emerged was a structure in six sections, combining elements of ritornello form with principles of development drawn from the symphonic Sonata Form. This structure is seen at its most sophisticated in the Piano Concertos. It may be summarised as follows, but it should be noted that the exact content of each section often differs in detail, without compromising the fundamental character of each section:

- 1 First orchestral ritornello: normally in the tonic key throughout, introducing a principal theme (normally with several motifs), a more lyrical second theme (usually), and cadential material that prepares for the entry of the solo
- 2 First solo section: dialogue between solo and orchestra, repetition of earlier material in varied or more elaborate versions, introduction of new material, modulation to the dominant or relative major
- 3 Second orchestral ritornello (corresponding to the dominant statement in the Baroque model), in the dominant or relative major, based on *tutti* themes heard earlier
- 4 Second solo section: further dialogue, extensive modulation, thematic development or passages of free fantasia, introduction of further new material (sometimes); dominant preparation for the next section
- 5 Recapitulation: return to the tonic key, re-statement of all the main themes (the order of appearance of the secondary themes is often changed)
- 6 Third orchestral ritornello: in the tonic key, incorporating a cadenza for the soloist before the cadential final *tutti*.

According to the traditional analysis, the opening ritornello is the First Exposition; the first solo section is the Second Exposition, roughly equivalent to the exposition repeat in a symphony, with the second ritornello acting as a Codetta; the second solo section is the Development; the Recapitulation has the same function; and the third ritornello is the Coda. This is not a particularly helpful way of explaining the structure, however, especially since the First Exposition does not normally introduce all the thematic material, while the Second Exposition is far more than a repeat of the first. Even the development usually differs from its symphonic equivalent, especially in concertos which make extensive use of bravura writing for the soloist or include passages of free fantasia in which there is little or no reference to the main themes. But the underlying sonata principle of setting up a tension between music in the tonic key and secondary material in the contrasting key, before resolving that tension by bringing back the secondary material in the tonic, is central to both the symphony and the concerto.

It is interesting to observe that Mozart did not fundamentally alter the original structure of the adaptations K37, 39, 40, 41 and the three J C Bach arrangements K107. The opening ritornello, in the tonic at the start, was retained, as was the second one in the dominant at roughly the mid-point of the movement. The last two ritornellos are more or less subsumed into a single one, but the soloist's cadenza still appears in the middle of it, just as in the early arrangements. Viewed in this way, it is easier to see the line of historical development among the great concerto composers, leading from the Italy of Vivaldi to the Germany of Bach and through his sons directly to Mozart.

### **(c) Form: Mozart's other movements**

The sonata principle mentioned above applies in most of Mozart's slow movements and finales, while allowing for considerable variety of formal detail. Slow movements are often cast in Ternary Form (sometimes this means a kind of abbreviated Sonata Form), or they may be sets of Variations, or they may be in Rondo Form. Finales are usually in Rondo Form, or at least contain rondo elements; some have passages in a contrasting tempo; some are sets of Variations.

**(d) Chronological List of Mozart's Solo Concertos****(i) Concertos composed in Salzburg or on tour**

- 1773 Violin Concerto in B flat, K207  
Piano Concerto in D, K175
- 1774 Bassoon Concerto in B flat, K191
- 1775 Violin Concerto in D, K211  
Violin Concerto in G, K216  
Violin Concerto in D, K218  
Violin Concerto in A, K219
- 1776 Piano Concerto in B flat, K238  
Piano Concerto in C, K246
- 1777 Piano Concerto in E Flat, K271  
Oboe Concerto in C, K271k
- 1778 Flute Concerto in G, K313  
Flute Concerto in D, K314

**(ii) Concertos composed in Vienna**

- 1782 Piano Concerto in A, K414  
Piano Concerto in F, K413  
Piano Concerto in C, K415
- 1783 Horn Concerto in E Flat, K417
- 1784 Piano Concerto in E Flat, K449  
Piano Concerto in B Flat, K450  
Piano Concerto in D, K451  
Piano Concerto in G, K453  
Piano Concerto in B Flat, K456  
Piano Concerto in F, K459
- 1785 Piano Concerto in D minor, K466  
Piano Concerto in C, K467  
Piano Concerto in E Flat, K482
- 1786 Piano Concerto in A, K488  
Piano Concerto in C minor, K491  
Piano Concerto in C, K503  
Horn Concerto in E Flat, K495
- 1787 Horn Concerto in E Flat, K447
- 1788 Piano Concerto in D, K537
- 1791 Piano Concerto in B Flat, K595  
Clarinet Concerto in A, K622 (for Bass Clarinet)  
Horn Concerto in D, K412

The Concertos for violin and for wind instruments were all written for professional performers or patrons. The earliest surviving Concerto was the Violin Concerto K207, which predates by a few months the Piano Concerto K175. The Violin Concertos form an obvious early group, almost certainly written for one or other of the Salzburg court violinists (the name of Antonio Brunetti has been suggested). The Bassoon Concerto may be the sole survivor of a group of three composed for the Munich amateur bassoonist, Thaddäus von Dürnitz (evidence for this is rather tenuous), or it may have been an entirely separate work for which no evidence survives of its original purpose. The Oboe Concerto was composed for Giuseppe Ferlendis, who played briefly in the Salzburg court orchestra and who later became famous as a performer on the cor anglais. The Flute Concertos were commissioned by Ferdinand Dejean, a surgeon with the Dutch East India Company; the second of them (K314) is a transcription of the Oboe Concerto. The Horn Concertos were all composed for Joseph Leutgeb, whom Mozart first knew when he was principal horn in the Salzburg court orchestra, and who later moved to Vienna. The Clarinet Concerto, Mozart's last completed work in this genre, was composed for Anton Stadler and intended to be performed on a basset clarinet, an instrument with an extended range in the bass, to written C (sounding A). The Concertos for woodwind instruments and horn all

demonstrate Mozart's detailed understanding of the character and limitations of each instrument, despite the fact that (with the exceptions of the Horn Concertos and the Clarinet Concerto) they are all quite early works.

The Piano Concertos were mainly written for Mozart himself to perform, apart from some written for pupils and one (K271) for a visiting French virtuoso. They are often regarded as forming four distinct chronological groups: the early Salzburg Concertos (K175 – K271); the early Viennese Concertos (K414 – K415: the Köchel numbering does not reflect the current understanding of the order in which these works were composed); the Concertos of 1784 (K449 – K459); and the Concertos written between 1785 and 1791 (K466 – K595). They do not always show a smooth progression of style: the early Viennese Concertos are often said to revert to the Galant style modelled on J C Bach; in this context it is interesting to note that Mozart revived his first original Piano Concerto (K175) at this time, with a newly-composed finale (the Rondo in D, K382). The later Concertos were composed mainly for Mozart's subscription concerts. Quite apart from their intrinsic value as masterpieces of the genre, they are noteworthy for the increasing prominence given to woodwind instruments within the orchestra. The almost constant dialogue in these works, not only between piano and orchestra but also between different orchestral instruments, has led several writers to comment on their almost operatic qualities. There is evidence to suggest that the thematic content of the Concertos, and of the first movements in particular with their multiplicity of motifs, originated at least in part from his approach to the composition of arias in his *opere serie*.

### (e) The Clarinet Concerto

Anton Stadler (1753–1812) was an Austrian clarinetist and basset-horn player who played in the Imperial wind-band in Vienna. He often performed with his brother, Johann, and usually preferred to play the 2nd clarinet parts because he specialised in the low 'chalumeau' register. This led him to devise a downward extension of the clarinet's normal range, adding an extra four semitones so that the instrument could reach to a written C (for a clarinet in A, this means that the low A in the bass stave became available). This was the instrument for which Mozart composed the Clarinet Quintet, K581 and the Clarinet Concerto, K622.

Stadler's so-called 'basset clarinet' was not taken up by other clarinetists and no example of this instrument survives from the late eighteenth century. Early editions of the work, including those published by André and by Breitkopf und Härtel, contain a solo part for the standard clarinet in A, without the extended bass range. It was not until about 1950 that various musicologists deduced that the clarinet part had been adapted. The Urtext score of the New Mozart Edition (reproduced in the Baerenreiter study score) included a conjectural but convincing reconstruction of the probable original version of the part, shown in an appendix together with the more familiar version. Several recordings have been made using reconstructed basset clarinets, playing this conjectural 'original' solo part. In the absence of the lost original score, however, it is impossible to be certain that this part is correct in every detail.

Two features of the structure of the first movement are slightly unusual, since there is no formal cadenza for the soloist in the expected position near the end. Instead there are two points where a fermata is marked, providing the opportunity for the soloist to improvise a brief cadenza of the type known as an *Eingang* (literally an introductory link to the music that follows). These occur at bar 127, during the first solo section, and at bar 315, the equivalent point in the recapitulation. The second unusual feature is the inclusion of a full orchestral ritornello at the end of the development, which completes the modulatory process by incorporating the dominant preparation for the recapitulation. There is then a brief link (bar 248–250) to make the final return to the tonic and the recapitulation begins at bar 251. The final orchestral ritornello occurs at bar 343, but because of the lack of a cadenza it does not fall into two parts. This may help to explain the presence of a ritornello at the end of the development, allowing Mozart to retain the four orchestral ritornellos that are normal in movements of this type. The solo writing, too, is full of wide leaps, extended arpeggios through the octaves and frequent use of the chalumeau register, so that there were constant opportunities for Stadler to display his technical prowess, thus reducing the need for a featured cadenza.

**(f) Beethoven**

Beethoven's surviving solo Concertos are all for piano, except for the Violin Concerto, Op. 61. Three early Concertos (for piano, violin and oboe) have either been lost or survive in only fragmentary form. The earliest complete Concerto is the Piano Concerto No. 2, which was published in 1801 after Piano Concerto No. 1, even though it was composed before. His last completed Concerto, Piano Concerto No. 5, was composed in 1809 and first performed in 1811. In 1815 he worked on a sixth Piano Concerto, but wrote only the first part of the opening movement. The Concertos are thus all relatively early works: the first two Piano Concertos belong, by common consent, to the first of his three style periods; the other Concertos all belong to his 'middle period' and contain significant instances of the experimentation and expansion of Classical forms and language that characterise his music at this time.

The social changes that came in the wake of the French Revolution had a profound influence on Beethoven and later composers. The gradual disappearance of the system of patronage, coupled with the rise of a newly wealthy middle class, meant that composers were far less likely to work for a single noble or royal patron, even though they might receive support, as Beethoven did from Archduke Rudolph of Austria, Prince Kinsky and Prince Lobkowitz. Beethoven did not have a position at court but lived essentially as a freelance composer and, initially at least, as a virtuoso performer. He played the solo parts himself in the premières of the first four Piano Concertos, only giving up these concert performances when his increasing deafness prevented him from hearing what was going on around him.

The growing complexity that can be observed in Beethoven's Symphonies is also present in the Concertos. This affected not only the solo writing but also the orchestra. Where the second Piano Concerto (the first to be composed) is scored for a small orchestra of flute, 2 oboes, 2 bassoons, 2 horns and strings, the next expands this to include flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings – an altogether heavier wind and brass complement. In Piano Concertos No. 3 and 5 and in the Violin Concerto, a 2nd flute is added, making an orchestra of double woodwind, with pairs of horns and trumpets, timpani and strings.

Together with an increase in the size of the orchestra, Beethoven gradually increased the technical demands of the solo writing as well. The Violin Concerto, for example, was regarded as almost unplayable when it first appeared. In the Piano Concertos the solo writing became steadily weightier, as well as more virtuosic. Beethoven also grappled with problems of form, especially in his first movements, not content merely to accept the norms that came from Mozart. Even in his relatively conventional first two Piano Concertos, the first solo section began with new material, before returning to the principal theme first introduced by the orchestra. The opening ritornello, too, became more elaborate. In Piano Concerto No. 2 the development of the main theme began almost as soon as it had been introduced. In Piano Concerto No. 1 the opening ritornello not only develops the principal theme but also modulates and introduces the subsidiary theme, all before the first solo entry. The main modulation in this ritornello, however, is to the unexpected key of E flat major: this is a clear example of Beethoven's widening tonal sense, since it acts as a long-term dominant preparation for the slow movement, which is in A flat major (the flattened Submediant in relation to the C major tonality of the Concerto as a whole). This key relationship was to become very characteristic of Beethoven as his style developed. Even more unusual was the choice of E major for the second movement of Piano Concerto No. 3, which becomes logical only in the finale. In the first movement of this Concerto, Beethoven's orchestral ritornello is thoroughly symphonic, with three main themes, making it the longest he had yet composed. The first entry of the soloist is therefore especially dramatic, in an effort to balance the length and importance of the ritornello. Thereafter the strict divisions of the structure are underplayed, to stress the continuity of the music, so that the development grows naturally out of the ritornello which precedes it. Similarly, at the end of the cadenza, the orchestra enters unobtrusively and the piano continues to play so that the final ritornello simply continues the dialogue right to the end of the movement.

**(g) Piano Concerto No. 4**

Piano Concerto No. 4 continues the process of formal expansion. The most noticeable innovation is that the Concerto begins with the solo piano (following the example of Mozart's Concerto K271, but with a very different effect). The slow movement presents a stark contrast – almost a conflict – between the stern, dotted rhythms of the strings and the lyrical, muted cantabile of the piano, in a novel reinterpretation of the relationship between orchestra and soloist. The direction at the end of this movement (*Segue il Rondo*) means that the finale must follow without a break. In the fifth Piano Concerto the link between the last two movements is even more explicit, with the main theme of the finale stated quietly in the last few bars of the slow movement. In the Violin Concerto a brief cadenza forms a similar link.

However innovative Beethoven's middle period Concertos may have been, none of them breaks with the fundamental approach taken by Mozart. Form and tonality are expanded, but the model remains clear in all of them. Later in his life, Beethoven found outlets for his experimentation in the Symphony, Piano Sonata and String Quartet rather than in the Concerto and after the abortive attempt to compose a sixth Piano Concerto, he abandoned the genre altogether.

### 3 The Concerto in the Nineteenth Century

#### (a) The Concerto in the Context of Romanticism

The influence of the Romantic Movement can be observed in much of the symphonic music of the 19th century: programmatic works, whether single-movement Overtures or Tone Poems or whole Symphonies, abound. They reflect the main preoccupations of Romanticism: idealised history, nature, folklore, Gothick horror all provided inspiration for the progressive composers of the time, including such figures as Berlioz, Liszt, Wagner, Smetana or Dvořák.

At the same time, other more conservative composers continued to write works which owe more to the traditions of the Classical period than to the excesses of Romanticism. Even in apparently programmatic Symphonies such as those by Schumann or Mendelssohn, it is the emphasis on Classical ideals that is more significant, while Brahms deliberately avoided any hint of Romantic influence.

In all 19th-century music there is, however, a sense of greater subjectivity of emotion and an emphasis on the individualism of the composer, in contrast to the more detached emotions found in most Classical music. The use of chromatic harmony and melody, together with a freedom to reinterpret Classical models of form, or to do away with them entirely, characterises most music of the 19th century, whether or not it stemmed directly from the impulse of Romanticism.

There were various attempts to compose Concertos in the spirit of Romanticism. Mendelssohn wrote in 1832, for example, about a work by Friedrich Kalkbrenner (1785–1849) entitled *Grande Fantaisie 'Le Rêve'* (Grand Fantasy, 'The Dream'): 'This is a new Piano Concerto he has written; it begins with infinite dreams, continues with despair, a declaration of love and lastly a military march.' Other composers whose Concertos display Romantic characteristics include Giovanni Battista Viotti (1755–1824), Carl Maria von Weber (1786–1826), Daniel Steibelt (1765–1823) and John Field (1782–1837). Of these, only Weber's Concertos remain current in the repertoire, and some of Viotti's are still used primarily as teaching material for violinists.

Other composers of the early nineteenth century continued to write Concertos in a more restrained style, continuing the traditions established by Mozart and Beethoven. Johann Nepomuk Hummel (1778–1837) wrote eight Piano Concertos, a Trumpet Concerto and a Bassoon Concerto, but these are seldom performed. The works that really embody the spirit of the early 19th-century Concerto are those composed by Mendelssohn (especially the Violin Concerto of 1844) and Schumann (especially the Piano Concerto of 1841 and 1845). Mendelssohn's Violin Concerto dispensed with the opening orchestral ritornello altogether, beginning with the solo entry after a mere two bars. He also linked all three movements together, so that the Concerto plays with no break between movements. Schumann's Piano Concerto began life as a single-movement work entitled *Fantasie*, with the second and third movements added four years later. It opens with a dramatic gesture from the soloist and dialogue between piano and orchestra continues immediately. The second and third movements are also linked, in a passage that contains a cyclic reference to the main theme of the first movement.

The apparently innovative aspects of the Mendelssohn and Schumann Concertos are all to be found, in embryonic form, perhaps, in the Concertos of Beethoven. For all nineteenth-century composers Beethoven represented a model to be followed and, if possible, lived up to. The linking of movements originated in Beethoven's later practice. The heroic qualities of his Piano Concerto No. 3 and the relatively mild conflict between orchestra and soloist in the slow movement of his Piano Concerto No. 4 were eventually transformed into a type of Piano Concerto in which the solo instrument and the orchestra compete as if on equal terms. After the piano, the violin was the next solo instrument of choice, followed by the cello. Concertos for woodwind instruments were scarce and those there were have largely disappeared from the repertoire, with only a few exceptions.

**(b) The Development of Instruments**

As the solo parts in concertos of the 19th century grew more virtuosic and demanded greater power from the instruments involved, the design of instruments developed to keep pace. The technological advances of the Industrial Revolution made possible a range of innovations, especially in the use of new materials. In the case of the piano, cast iron frames were produced, allowing for increased tension in the strings; the development of stronger wire and overstrung designs, together with hammers covered with felt rather than leather, all contributed to the gradual emergence of an instrument recognisably similar to the modern grand piano. The sheer volume of sound that these instruments could produce allowed composers to conceive of concertos in which the piano almost literally does battle against the orchestra.

The violin also underwent radical changes in its design during the nineteenth century. The neck was set at an angle to the body of the instrument, with the bridge made higher, to allow for more robust strings to be used (made of steel rather than gut), and for the tension on the strings to be increased because of their slightly greater length. The development of the Tourte bow allowed for the hair to be held at a higher tension, as well as radically changing the players' bowing technique. These developments resulted in not only a stronger but also a brighter sound, which could be heard against a much larger orchestral accompaniment than had been the case before. Similar changes in design also applied to the cello, but with a less obvious impact. One of the most significant drawbacks in any cello concerto is the pitch range of the instrument, which presents a number of particular problems for composers of cello concertos, and it is often suggested that none of the cello concertos of the 19th century completely solves these problems.

**(c) Virtuosity**

The concerto has always provided a vehicle for performers of high ability to demonstrate their prowess. In Italy during the eighteenth century it was often opera singers who were the most famous virtuoso performers, but instrumentalists could display similarly advanced technique: among the best examples is Vivaldi, whose *Four Seasons* provide a convenient example of the requirements of an eighteenth-century virtuoso violinist (such as Vivaldi himself). During the Classical period, especially in the concertos of Mozart, the element of display that is inherent in virtuoso performance takes a secondary role: the substance of the music is generally more significant in these works than the display of advanced technique. That is not to say that Mozart's concertos are easy to play – they are far from it – but simply that the concept of 'good taste' in the mid-to-late eighteenth century did not leave much scope for what was often regarded as vulgar display.

A gradual change in outlook on these matters began, as so often, with Beethoven. His character was such that he was not very concerned with conventional ideas of 'good taste'. One of the reasons why he became so popular with the Viennese aristocracy was that he had not lost his down-to-earth manners, so that he could step outside the accepted norms of social graces without actually offending people. In his music, too, Beethoven was always willing to stretch the limits of previously accepted practice, and this can be observed in his approach to both structure and content in all his music. The beginnings of a 19th-century approach to virtuosity in the concerto can be seen to develop in his piano concertos and in the Violin Concerto, which, as has already been noted, was regarded as virtually unplayable when it first appeared.

The early nineteenth century produced a number of significant virtuoso performers with formidable technique, who quickly became some of the most famous people of their time. Among pianists there were such figures as Chopin and especially Liszt; among violinists, Paganini was supreme. These, and many other virtuoso performers, enjoyed the popularity and adulation that nowadays only pop singers or premier league footballers receive. Virtuosity became almost an end in itself, as performers tried to outdo each other in the feats they could achieve. This approach was not universally welcomed. Many commentators wrote about the 'empty display' of virtuosity for its own sake, and the tendency for musical substance to get lost under the weight of more and more complex technical advances. One of the reasons why the music of Chopin and Liszt has endured is that they, unlike many of their contemporaries, were able to keep a sense of proportion between display elements and musical substance.



**(d) Joseph Joachim (1831–1907)**

One virtuoso performer who deliberately avoided technical display for its own sake was the celebrated Austro-Hungarian violinist, Joseph Joachim. He studied first in Budapest and later in Vienna and Leipzig, where he came under the influence of Mendelssohn and Schumann. After Mendelssohn's death in 1847 he moved for a few years to work as *Konzertmeister* in Weimar, under Liszt's direction. Initially he was enthusiastic for Liszt's new style of composing, but gradually came to distrust the powerful influence of Wagner on music in Weimar. In 1852 he moved to become violinist to King George V, the last King of Hanover. He renewed his friendship with Robert and Clara Schumann at this time. In 1853 he met the young Johannes Brahms, and it was he who gave Brahms the introduction to the Schumanns that was to play such a significant part in Brahms's life and career.

Joachim had studied composition and conducting in Leipzig and his reputation as a composer had grown steadily since his student days. Brahms in the early 1850s was primarily a pianist and although he had written quite a lot of piano music he had never yet composed a large-scale work such as Schumann had predicted. In 1854 he started to write a Symphony in D minor, but soon felt the need for advice about its orchestration. He turned to Joachim, who continued to help him as the work gradually changed into a Piano Concerto (eventually to be completed as Piano Concerto No. 1, Op. 15 in 1858). It was Joachim who conducted the first performance, with Brahms as soloist, in Hanover in 1859. Not long after this in 1860, Brahms and Joachim co-wrote their famous Manifesto, attacking the music of the 'New German School' represented by Liszt and Wagner, and thus creating a rift in the critical view of nineteenth-century German music that still resonates today.

Joachim continued to give informal advice and encouragement to Brahms, even in the midst of a busy career as a travelling virtuoso performer. In 1878, when Brahms began work on his Violin Concerto, he again turned to Joachim for help, especially with the practicalities of the solo writing. Joachim would often provide alternative versions of passages that were awkward, or insufficiently violinistic, allowing Brahms to choose between different solutions. Sometimes Brahms accepted these suggestions, sometimes he rejected them, and often Joachim's alternative suggested a final version that combined both of their ideas. Joachim also gave advice on the orchestration, mainly in an effort to thin out the textures so that the soloist would not have to force the tone in order to be heard. Since Brahms always intended Joachim to be the soloist, he did not compose a cadenza for the first movement, but left Joachim free to create his own (which remains the most frequently played cadenza, even though several others have since been written).

**(e) Brahms: The Violin Concerto**

The Concerto was generally less significant in the nineteenth century than the Symphony, which was the genre reserved for a composer's most profound work. It is not surprising to find, therefore, that Concertos often became more symphonic during this period than they had been before. This is especially true of Brahms, whose first Piano Concerto initially left audiences baffled by the seriousness of its conception. The second Piano Concerto of 1880–81 came even closer to the structure of a symphony by incorporating a fourth movement in the form of a scherzo. But Brahms had toyed with this idea before, in his Violin Concerto, which was originally designed with a slow movement and a scherzo, both of which were eventually discarded in favour of a new slow movement. In its key and in some of its thematic material, the Violin Concerto is closely related to the Second Symphony, which was composed just a year earlier.

Brahms was one of relatively few composers to retain the outline of the double exposition. In the Violin Concerto there is a clear distinction between the orchestral exposition (containing two principal subjects and a distinctively rhythmical closing section) and the solo exposition, which emerges from it in a passage of improvisatory, cadenza-like music for the soloist. The material from the orchestral exposition is somewhat abbreviated, to allow for the violin to introduce a third subject. In terms of formal structure, this movement clearly shows Brahms's conscious effort to demonstrate a clear link between his own music and his great Classical predecessors, Beethoven and Mozart foremost among them.

The second and third movements are, as expected, simpler in their formal structure than the first. The lyrical *Adagio*, with its distinctive use of a solo oboe to introduce the principal theme, is in Ternary Form, involving extensive elaboration and variation of the thematic material by the soloist. The Finale is a Rondo in 'gypsy' or 'Hungarian' style, probably intended as a tribute to Joachim, whose Violin Concerto No. 2 'in the Hungarian Manner' had been dedicated to Brahms in 1853. In all three movements, however, it is Brahms's distinctive voice that is most obvious, whatever references to historical structures he may have made.

**(f) Other 19th-Century Concertos**

Where Brahms was concerned to stress the legacy he had received from earlier composers, others substantially modified or even abandoned the use of Ritornello or Sonata Form. Concertos in a single movement were almost as common as those in three movements. Several composers experimented with the position of the cadenza, sometimes placing it between the development and the recapitulation, or near the beginning, sometimes dispensing with it entirely. The increasing range and power of the piano allowed for rapid changes of register and made it possible for the piano to compete with the orchestra on increasingly equal terms.

Any list of repertoire for a Topic of this kind must be selective, focusing mainly on the most familiar composers and omitting many whose Concertos have not survived in the regular repertoire, even though they may still have a few enthusiastic supporters. The following highly selective list of composers is provided as a starting point for the exploration of the wider repertoire of solo concertos:

**Johann Nepomuk Hummel (1778–1837)**

Austrian pianist and composer, pupil of Mozart. Only his Trumpet Concerto survives in the regular repertoire.

**Niccolo Paganini (1782–1840)**

Italian virtuoso violinist, one of the earliest travelling virtuosos. He wrote 5 Violin Concertos, together with a 6th that was posthumously published and may be a modern reconstruction.

**Louis (Ludwig) Spohr (1784–1859)**

German composer of operas, chamber music, songs, choral music, symphonies and concertos. He composed 16 Violin Concertos and 4 Clarinet Concertos.

**Carl Maria von Weber (1786–1826)**

German composer, notably of operas. He wrote 2 Piano Concertos, 2 Clarinet Concertos and a Bassoon Concerto.

**Felix Mendelssohn-Bartholdy (1809–47)**

German composer and child prodigy. His solo concertos include the famous Violin Concerto in E minor and 2 Piano Concertos, as well as an early Violin Concerto in D minor and a Piano Concerto in A minor (both 1822).

**Frédéric (Fryderyk) Chopin (1810–49)**

Polish pianist and composer. He wrote 2 Piano Concertos.

**Franz (Ferencz) Liszt (1811–86)**

Hungarian pianist, child prodigy and composer. He wrote 2 Piano Concertos, the first of which is a virtuoso showpiece in cyclic form, while the second is in a single movement that divides into several sections.

**Robert Schumann (1810–56)**

German composer and pianist. His solo concertos include the famous Piano Concerto in A minor, a Cello Concerto and a Violin Concerto.

**Johannes Brahms (1833–97)**

German composer and pianist. He wrote 2 Piano Concertos and a Violin Concerto.

**Camille Saint-Saëns (1835–1921)**

French composer, pianist and organist. He wrote 5 Piano Concertos, 3 Violin Concertos and 2 Cello Concertos.

**Max Bruch (1838–1920)**

German composer and conductor. He wrote 3 Violin Concertos (1868, 1878 and 1891), all of which should be regarded as coming within the scope of this Topic.

**Pyotr Ilyich Tchaikovsky (1840–93)**

Russian composer of operas, ballets, symphonies, chamber music, songs, etc. He wrote 2 Piano Concertos and a Violin Concerto.

**Antonín Dvořák (1841–1904)**

Czech (Bohemian) composer of operas, symphonies, chamber music, choral music, songs, piano music, etc. He wrote a Piano Concerto, a Violin Concerto and a Cello Concerto (which should be regarded as coming within the scope of this Topic even though it dates from 1894–95). [An earlier Cello Concerto (1865) was written with piano accompaniment and orchestrated in 1928: this may be disregarded.]

**Edvard Grieg (1843–1907)**

Norwegian composer, conductor and pianist. He wrote a Piano Concerto (one of his most famous works).

**Richard Strauss (1864–1949)**

German composer, notably of operas, symphonic poems and songs, much influenced by Wagner. His Violin Concerto (1881–82) and Horn Concerto No. 1 (1882–83) come within the scope of this Topic.