



Cambridge Assessment  
International Education

Teachers' Guide to set works

# Cambridge International AS & A Level Music 9483

For examination at AS & A Level in June and November 2021 and 2022.



These Notes for Guidance should be read in conjunction with the Syllabus. It expands upon it, gives centres a more detailed explanation of its content and requirements and provides indicative content for the courses which teachers will devise for their learners.

Teachers will notice this new syllabus maintains some continuity with the legacy syllabus, 9703. Listening and responding to what is heard remains at the heart of the programme, with choices and options providing different pathways for learners to follow across the course.

The Listening Paper introduces a new 'unseen' element: responding to music that has not been studied directly. Section A of the paper includes an individual audio recording for learners to listen to, with some music notation in an Insert for Questions 2 and 3. It is through the study of Set Works from the Baroque period that learners learn a great deal about the compositional techniques and performance practice of this period. It may appear that there are relatively few marks awarded on the question paper for the direct study of the Set Works for Question 1; indirectly, close study of these works is the means by which learners will be able to acquire the skills and understanding they need for the tasks in Questions 2 and 3.

The approach to music listening is an essential factor in the first year of the course. As teachers deliver their programmes of study, it is also important to remember that clear foundations can be laid at this stage; learners can learn how to listen to music with increasing discernment and insight. Importantly, opportunities for discussion pave the way for the second year of study for those learners who wish to delve into independent learning within their chosen options.

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## Paper 1 (Listening), 2021–2022

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### Introduction

This guide does not form a comprehensive course. Instead, it sets out to explain both the knowledge and understanding and the musical literacy learners will need for the Listening paper. It provides relevant context and identifies significant features from the prescribed listening for each section of the paper. Teachers can then augment their teaching with references to important features of the repertoire, both from the Set Works and from further relevant listening of their own choosing. Particular attention should be drawn to the extensive list of Musical Features in the Syllabus (pp.13–17). Understanding of this vocabulary through listening, reading, discussing and writing – and developing the ability to recognise features and deploy vocabulary appropriately – should be at the heart of any devised Scheme of Work.

The intention, as indicated in the Syllabus, is that learners will learn to listen with growing insight and independence. The tasks introduced in Section A of the Listening paper mean that learners must become practised at listening perceptively to unfamiliar pieces and formulating responses quickly. It is therefore important that the teacher's Scheme of Work prepares learners for this, so that they are able to use their knowledge and understanding to 'think on their feet' in the examination.

### Overview

The examination paper is designed to be accessible to all learners with an interest in music (of any kind), but who may have limited experience of conventional Western notation. Therefore, the study of prescribed works should be predominantly through careful listening. Scores of the two Section A Set Works are readily available online, and teachers will find that study of areas of them with their learners is helpful. Not only will it enhance learners' understanding of the Set Works, but it will also provide valuable practice for Questions 2 and 3 in Section A, where some appreciation of the relationship between sound and notation is essential. An Insert booklet containing the full score for the audio extracts for Questions 2 and 3 will be provided with the examination paper.

The Set Works will change every two years, and the Syllabus will be updated every three years. Therefore, teachers will always have details of both current and future Set Works to enable forward planning.

## Set Works (2021–2022)

### Section A

Arcangelo Corelli	<i>Concerto Grosso Op. 6 No. 8 ('Christmas')</i>
Johann Sebastian Bach	<i>Orchestral Suite No. 3, BWV 1068</i>

### Section B

#### Time and Place

Peter Ilyich Tchaikovsky	<i>1812 Overture</i> , Op. 49
Samuel Barber	<i>Knoxville: Summer of 1915</i> , Op. 24
Peter Sculthorpe	Third Sonata for Strings ' <i>Jabiru Dreaming</i> ' (1994)

## Introductory comments

These Notes for Guidance will suggest a model of exploration and investigation of the Set Works specified in the 9483 syllabus (2021). They will offer teachers and candidates outlines and signposts, together with some more focused detail relating the music to the key concepts outlined on page 3 of the syllabus. The Notes will leave opportunities for teachers and candidates to make further investigations into sections of the work that require additional study.

The Syllabus should be consulted as the comprehensive authority on what candidates should know and learn. These Notes for Guidance must be used together with the syllabus.

## What are Set Works for?

Throughout history, scientists, writers, artists, politicians – to name only a few professions – have learned through studying and building on the work of successful practitioners who have gone before them. A study of the work of composers shows this is also true of musicians.

By studying these Set Works, Candidates will learn to describe the music they hear and develop skills to know what is important in the overall scope of the piece and how to identify and understand the role of the musical elements in closer focus.

By **repeated listening** to each of the works, real familiarity with the Set Works will be established. Knowledge of the sound of the music is essential in order to engage in the analytical process. Candidates will learn how to listen constructively, and as a consequence will start to think and talk about the music with peers and teachers in increasingly knowledgeable ways.

In Section A, just five of the 35 marks available relate specifically to the Set Works. By studying the works carefully, however, candidates will learn about a range of devices and features that are typical of the works of this period and be able to apply their knowledge and understanding directly in the context of an 'unseen' piece/recordings, which is the focus of the remaining questions.

## Relevance to other components

Study of the Set works will establish connections with candidates as performers – score reading skills and interpretation of the musical information will resonate with the way candidates approach music they intend to perform.

Understanding how the music of the set works is constructed will include identification of a range of compositional techniques and candidates will find this is a substantial aid when they are working with their own compositional ideas.

## Recordings and scores

There are benefits to listening to a work for the first time without a score. It allows the listener to consider, 'What am I hearing?' and 'How can I make sense of this music through my ears?' Subsequent access to the music score enables the candidate to navigate the composition visually and gain insights into its construction.

Candidates should learn to identify sections of the music, often by tempo markings, and describe events simply and clearly enough for examiners to know which part of the music is being referred to in answer to examination questions. In this way, the order of events within the broad outline of each piece should become well-known.

Candidates are allowed to take their own recordings of Set Works into the examination, but scores are not allowed. The range and variety of recordings make the reference to timings in candidates' answers (from their own specific recording) of little value to examiners and do not provide evidence of independent, in-depth familiarity with the music.

Teachers should aim to expose candidates to different performances and interpretations of music and to discuss these; this will equip candidates to answer questions on different versions of previously unheard performances in Section A. It will also support the wider discussion of music that may be relevant to the broader questions of Section C.

## Specimen paper and past papers

As this qualification progresses, past papers in addition to the specimen paper currently available will enable teachers and candidates to anticipate the style of questions and practise the working of answers giving them confidence in what to expect in the exam setting.

Published mark schemes include the generic band descriptors; these are particularly useful for indicating the range of evidence examiners are looking for in each different section of the Listening Paper.

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## Section A

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### Arcangelo Corelli Concerto Grosso Op. 6 No. 8 ('Christmas')

#### Scores and recordings

An 'Urtext' edition of the score of Corelli's Concerto Grosso is published by Eulenberg and other editions can be found online. Candidates should know that an Urtext edition aims to produce a printed score that remains faithful to the composer's original markings and intentions. Other editions may contain editorial differences, particularly of articulation and dynamic markings.

Corelli's Concerto Grosso is scored for strings and continuo; this is the instrumentation that will be presumed for study and presented in the examination. Some recordings available on YouTube and other online platforms may arouse curiosity about performances that have additional woodwind instruments doubling the *tutti* ensemble parts or replacing the string soloists in the *concertino*. Recent research seems to support the possibility of flexibility in performance practice in Corelli's day and some contemporary performers have sought to reflect this in their interpretations.

#### THE BAROQUE PERIOD

An understanding of a range of terms in the list of 'Musical features' (syllabus pp.13–17) is of importance in the study of the Set Works for Section A. It is assumed for the purpose of these Notes that teachers will ensure candidates acquire a working understanding of terms such as continuo, concertino, ripieno, etc. in the course of their studies.

#### The principle of Contrast

Features of Baroque architecture and art, for example, can point to some similar features found in Baroque music. We see large-scale design that also contains intricate details, pointing to contrast as an important idea.

In music, the sound of a soloist or group of soloists provides contrast with the sound of the larger ensemble or orchestra. Strong contrasts of tempo can be seen between movements or sections within a movement. In Baroque scores, abrupt contrasts of *forte* and *piano* are often a characteristic feature of dynamic expression.

The predominant musical texture of the Renaissance (preceding the Baroque period) was one of *equal* voice polyphony. In the Baroque era, we find an important feature of texture is the presence of a florid treble contrasting with a secure, steady bass part.

#### The continuo part

Candidates will not be expected to have a detailed understanding of figured bass. Continuo players were provided with a bass line only; the figures indicate the intervals above the bass note, forming harmony. It was part of the art of continuo playing that harpsichordists, for example, would be expected to understand the harmonies outlined and invent their accompaniment textures and decoration in an improvisatory way during performances.

#### Ornamentation

Candidates should be familiar with the basic terms in the syllabus (e.g. trill, mordent, turn) and be able to recognise them when they hear them in a recording. Candidates should know that performers often reserve more elaborate ornamentation for the repeat of a section. Many performances will contain elaborate ornamentation that may combine or extend the basic forms. In these instances, candidates will only be expected to describe what they hear in a recognisable and convincing way.

## CORELLI

Arcangelo Corelli (1653–1713) was born in the north of Italy, an important centre for string playing and instrument making. He moved to Bologna at the age of 13 to study violin, and four years later was admitted to the prestigious 'Accademia Filarmonica'.

Corelli was to become a very fine, extremely influential teacher and performer in his day. His relatively small output of compositions were refined to high standards of perfection and provided important models of form, texture and compositional technique for composers who followed.

### How did Corelli earn his living?

At this time, musicians might receive support from wealthy patrons willing to employ them, often in a church or court setting; Corelli was no exception. Having moved to Rome by 1675, he became the leading violinist and chamber musician to Queen Christina of Sweden. Later, positions with Cardinal Pamphili and Cardinal Ottoboni ensured continuing support for his work.

Corelli became a dominant figure in Rome's musical life as a performer and ensemble director, but also directed opera performances, both in Rome and Naples. From 1708 he retired from public life to concentrate on composing.

### How was Corelli's music received in his lifetime?

Corelli's music was extremely popular, with his Trio Sonatas (Corelli wrote 47 across Op. 1–4) and solo sonatas (Op. 5) widely circulated through publication and performance. In his will, Corelli made provision for the publication of the 12 Concerti Grossi Op. 6, a year after his death.

## The Concerto Grosso

At the heart of the Concerto Grosso genre is the contrast of its opposing groups of soloists and 'tutti' ensemble.

In Corelli's Op. 6, we can see the influence of the trio sonata: the *concertino* group uses the same instruments as the typical trio sonata, consisting of two violin soloists and continuo – a bass line part played on the 'cello, for example, with harmonic input from the continuo.

**Corelli's 'Christmas Concerto'** is conventionally thought of as in five movements, although candidates will notice that the movement numbers are given in brackets on the score to show this is editorial. Some of the movements are subdivided further, and the last movement is where we find the *Pastorale ad libitum* that gives its popular name (Christmas) to this work. Scholars are undecided as to the precise meaning of 'ad libitum' here. It may be an instruction allowing players to ornament the music freely, or it could be an indication that this section as an ending to the work is optional depending on the time of year.

The score contains 'figures' for the continuo part in both the concertino and ripieno groups. This is an important signpost to the fact that performances might have different continuo harmony instruments. Every performance will be different and candidates should be able to recognise the instruments heard. Possibilities include organ, harpsichord and various types of bass lute, such as the theorbo. The choice of instrument will depend on the mood and style of the music at a particular moment.



## Structural summary

[I]	Vivace	Grave	
[II]	Allegro		
[III]	Adagio	Allegro	Adagio
[IV]	Vivace		
[V]	Allegro	Pastorale	

## Musical detail

### [I] Vivace

This short, fast-paced opening of just six bars presents the listener with a strong introduction to the work. Although there is no dynamic marking, performers would understand this to indicate a forte opening.

The music is firmly in the key of G minor, although the key signature is written in one fewer flat (i.e. as if in D minor), reflecting the convention sometimes found at this time. At this point in the music, candidates will hear that there is very little to distinguish the sound of the soloist group from the 'tutti' ensemble.

The texture of the music is one of block chords – homophony – where all parts move together in the same rhythm. The rests, quaver anticipation of the strong beat and the harmony all contribute to a sense of drive, propelling the music towards the imperfect cadence that prepares for the next section.

### Grave

There is a complete change of pace and texture. A more polyphonic texture is suggested as each part enters in an imitative way, but as the parts combine they form a rich, resonant sound where the overwhelming emphasis to the ear is the use of harmonic suspensions.

Teachers will find this a useful passage to explain to candidates how suspensions are created and can be recognised in the score. As chords change, a note in one chord is held on into the next chord (preparation), creating a clash or dissonance (suspension) that is subsequently resolved (resolution). An example of this is in bar 9, where the G in the second violin part, beat 4 is held over into chord V that follows in bar 10 and delays the sounding of the third of that chord. A stronger dissonance is created soon after, as the high A in Violin 1 sounds against the G bass note of chord I. Teachers should explain that suspensions are not necessarily indicated with tied notes.

Describing the texture of the music, candidates should observe where parts are doubled or move independently. Melodically, the crotchet movement is mainly in the outer parts with occasional movement in the inner voices as independence is momentarily granted to a part.

Although some decoration in the continuo part may be heard in chosen recordings, the instruction *Arcate sostenute e come stà* makes it clear that strings should play the parts as written, that is, without ornamentation.

**[II] Allegro**

Candidates will hear a contrasting faster pace of the Allegro direction, but notice also the shorter note values that contribute to the energy of the music of this movement.

On first hearing, the sense of each group performing like two 'choirs' is clearly heard, with the ripieno punctuating the concertino group for the opening 14 bars. The texture contrasts with that of the first movement. The first three entries set out the imitative nature of the texture to come, but this is not a fugue in the structural sense we find in Bach's Orchestral Suite.

The overall structure is binary (AB) and each section of 21 bars repeats. Candidates should listen out for the possibility of different continuo instruments as they explore different interpretations.

In the first section, there are 14 bars where the ripieno adds intermittently to the texture and 7 bars where the music flows in a combined 'tutti'. In the second section from bar 22, the texture follows a similar pattern of 10 bars (with additional rhythmic interest) followed by a longer passage of 11 bars combining the two groups, bringing the music of this movement to a close.

Teachers can usefully guide candidates through the following features:

- **Concertino melodic shaping**

In a way that resembles a trio sonata opening, the concertino group sets off with the music of the two violins in close proximity to each other alternating or imitating rhythmic and pitch ideas with each bar.

- **Sequence**

Corelli uses the device of 'sequence' as a way to build on his musical ideas. A sequence might descend or ascend, by step or a larger interval. Teachers could use the Violin 1 concertino entry at the start of each section (e.g. bar 1, bar 22) as explanatory examples. The bass part from bar 32 to the end of the movement is also instructive.

- **The nature of the continuo part**

The character of the 'cello part in the concertino is one of continuous running quavers, apart from the cadential close of each section. The quaver movement is strongly shaped around triadic harmony interspersed with moments of ascending scalar passages. Candidates can investigate the way the bass part of the ripieno dovetails into the concertino music in A, but changes its presentation in the opening bars of B.

- **An understanding of cadential points that frame the internal structure**

Candidates are expected to be able to recognise the way in which cadences can confirm the key of a section of music, as well as being able to describe the new key in relation to the tonic. This movement presents many opportunities for this. Section A remains largely in G minor with moments of the relative major key, but Section B presents further important cadences in bars 25, 28–29, bar 30 and so on.

- **Dynamic contrast**

Bar 36<sup>4</sup> presents the listener with one of those abrupt contrasts of dynamic so characteristic of the instrumental music of this period. After a busy, confident Allegro, Corelli gives us five bars marked *p*, which then give way to a *f* conclusion.

### [III] Adagio

In this central movement of the work, there are contrasting features of

- Mode – now major rather than minor.
- Tempo – now Adagio following the Allegro ending of the previous movement. A further contrasting central Allegro forms the centre of the movement (slow-fast-slow).
- Texture – melody and accompaniment (homophonic) in the opening section with a busy string harmonic texture in the Allegro.

This movement is in ternary form with a four-bar coda to conclude. The main key of the movement is E-flat major, but with the key signature of a single flat, candidates should be aware that other flats are written in the score as accidentals.

#### Adagio bars 1–8

The violin soloists open with a prominent undulating arpeggio figure in an antiphonal exchange. Steady quavers outline an accompaniment in the other parts with a slow rate of harmonic change. After the tonic cadence into bar 3, the soloists each have their own line, containing descending sequences and forming a succession of suspensions.

Candidates should be mindful of the concertino 'cello part in the tenor clef and the higher 2nd violin part as they 'hear' the effect of suspensions as they listen.

The *ripieno* join the soloists to confirm a modulation to the dominant in bar 5 and continue together until a move back to the tonic key for the Allegro section.

#### Allegro bars 9–21

The parts for both groups are doubled in this *tutti* section, which is idiomatic in its string writing, allowing a focus on a homogenous harmonic texture. The viola part fills in the harmonies.

The music goes through many simple though rapid changes of key using Vb-I or V-I, through the minor keys of C, G and F and then to E-flat major and related keys. Candidates will find it instructive to identify the key changes up to the final pause in B-flat. The rests between the chords here provide opportunities for decoration.

#### Adagio bars 22–33

The first 8 bars of this reprise are identical to the opening, but with the addition of a 4-bar coda that uses descending arpeggio and scale patterns in semi-quavers above a broad, descending, crotchet bass line, bringing the movement to a satisfying close in E-flat.

#### [IV] Vivace

The change of mode and key signature might be the most obvious means of contrast here at the start of the fourth movement, but candidates should be able to identify others. This lively, dance-like movement is in a binary structure, with each section repeated. Candidates might listen out for any changes to the decoration on repeat and consider the supporting harmonic role given by the *ripieno*.

The characterful rhythmic shape of the opening idea is relaxed slightly in the figure in bar 13, and the two solo violins playfully interact with each other.

Candidates can be encouraged to look out for the cadences and momentary key changes in this movement, as well as the use of sequences and suspensions that feature in the richer texture of the second section with its sudden *p* ending.

#### [V] Allegro

The Allegro and Largo (*Pastorale ad libitum*) are presented as a single movement in the Urtext score, but in different recordings the two sections may have separate tracks.

#### Allegro

The Allegro forms a section complete in itself and presents a strong conclusion to the work as a whole. The Alla Breve time signature should be explained to candidates. How the anacrusis opening subsequently shapes the phrase structure for most of the movement should also be understood.

**The first section** (bars 1–24<sup>2</sup>, repeated) is divided into a succession of 4-bar phrases; by marking these on the score, candidates will gain an understanding of how Corelli builds the structure of this section and how he uses internal repetition to good effect.

They will notice:

- imitation as each solo part enters in the opening phrase, with a cadential statement as the *ripieno* joins in;
- extensive use of *sequence* in the modulations from bar 8<sup>3</sup> as evidenced in the melodic and harmonic material;
- the different role of the *ripieno* in the bars of descending, first inversion chords (bar 16<sup>2</sup> onwards);
- the strong sense of imitation between the treble and bass parts throughout.

**The second section** (bars 24<sup>2</sup>–68<sup>1</sup>, repeated) uses the D minor conclusion of the first section as a pivot that seems as if it might lead the soloist's imitative material back to G minor, but instead leads us into an extended section in B-flat major.

Other features to notice are:

- the stepwise crotchet material of the opening in B-flat assumes a darker moment in B-flat minor with the related stepwise movement, now in quavers in the solo violin 1 part from the start of bar 36;
- the use of parallel first inversion chords in the concertino accompanied slightly differently now from bar 30<sup>2</sup> onwards;
- an apparent return to the opening material of section A (bar 46<sup>2</sup>) that moves away to further explore the stepwise motifs and different keys before the 'tutti' sound of the final 12 bars;
- the richness of the concluding passage with its leaps of a fourth, suspensions, contrasts in dynamics and the prominence of a strongly shaped bass line from bar 60 driving the music to its G minor close.

### Largo (*Pastorale ad libitum*)

'Pastorale' is a reference to music of a rustic or countryside setting. It aims to imitate the music of shepherds with their shawms and pipes, in this case providing a reference to the Biblical Nativity story. It has its basis in an old Italian tradition of shepherds coming into towns to play their music on Christmas morning. Typical features of the *pastorale* in Corelli's music include:

- 12/8 metre resulting in a gentle, flowing, rocking feeling;
- melodic lines harmonised in thirds;
- accompaniment that imitates the long held drone notes of shepherds' pipes.

Candidates may be familiar with other well-known expressions of 'pastorale', such as at the opening of the second part of Bach's Christmas Oratorio, or the *Sinfonia pastorale* from Handel's *Messiah*.

Candidates will notice the immediate transformation of mood from the fast-paced Allegro to the calm of the slower moving *pastorale* with its sustained drone in the upper ripieno strings and concertino 'cello in G major.

In most performances, this section of the Concerto Grosso is by far the longest. The features already identified in earlier movements – sequence, suspension, contrasting textures, opportunities for decoration, and so on – are also found here, and teachers can usefully ask candidates to analyse this section more independently.

#### Use of pedal

The use of a long, sustained or repeated pitch is a natural source of dissonance as other parts change harmony above the note. This 'drone' effect is not only found in the lower part, but can also be found at the top of the texture and may be referred to as an 'inverted pedal'. This can be clearly heard in bars 73–75<sup>1</sup>. Candidates can mark several instances of this on their scores and note how the pastoral melody is also presented in different registers (e.g. bar 108 onwards).

Across the Largo, candidates can hear and identify:

- contrasting concertino sections that use suspensions;
- passages that move away from the tonic, G major;
- sections where the ripieno contribute to the second part of phrases;
- a passage using ascending melodic sequence and cadences in minor keys;
- a range of ways pedal is used;
- use of dynamics or changes in the weight of texture to provide contrast;
- ways in which different performances decorate the musical line or fill in at points of rest;
- different continuo instruments used; and
- the way contrasting textures and instrumentation contribute to the overall structure of the Largo.

## Johann Sebastian Bach Orchestral Suite No. 3, BWV 1068

### Scores and recordings

There is no 'autograph' score in existence for Bach's suite. Scores have been assembled at various times by copyists using the separate instrumental parts. Candidates should aim to use scholarly 'Urtext' scores where possible and listen to different performances/interpretations. In this way, they will gain practice in listening attentively to the small differences of pitch, ornamentation, tempi, dynamics, etc. that can occur from one recording to another. This will help them develop the necessary auditory skills for answering questions in the 'unseen' part of the Listening paper.

### J S BACH

Candidates are not expected to know biographical details for answers to questions in the Listening paper, but many candidates may find it helpful for their overall appreciation and understanding of the musician-composer and the historical times to have a little knowledge of contextual matters. Teachers may find this a useful way to introduce discussion of the wider implications of life as a musician, and this is certainly relevant to the broader scope of questions presented in Section C.

Above all, Bach is known for his genius in contrapuntal writing and the weaving of themes in fugal forms. He was also writing at a time when the major-minor scale system of tonality was becoming firmly established in musical practice, and his harmonic writing is frequently regarded as exemplary for the training of music candidates.

Bach had learned a great deal from Corelli's music by studying and copying parts. Like Corelli, Bach found support in the form of patronage or employment by an institution. From 1708, Bach worked as organist to the court of Weimar, and organ music was the focus of his compositional output. In 1717, he accepted the post of musical director at the court in Cöthen, and in 1723 moved once more, this time to Leipzig as Cantor of the Lutheran Church of St Thomas and then director of the Collegium Musicum there.

We cannot be sure of the dates or order of composition of Bach's four Orchestral Suites, but latest research suggests that much of the music belongs to the Leipzig period. This corresponds with the evidence of confident contrapuntal writing, heard here in an orchestral context.

### The Suite

The suite became an important instrumental form in the Baroque period, consisting of a number of stylised dance movements sharing a common key. By this time, the music was not intended for dancing – this is what is meant by 'stylised'.

The suite has its origins in the popular music of social dancing in the 16th century with its strong rhythms and clear phrasing. In the 17th century, instrumental forms of dance music were often presented in contrasting pairs (e.g. pavane and galliard). In Baroque keyboard and orchestral music, dance movements associated with certain countries can be found.

Some examples are:

Dance style	Characteristics	Origin
Sarabande	slow, triple metre, often with emphasis on the 2nd beat of the bar	Spain
Gigue	lively music in compound time	England/France
Allemande	moderately paced in duple time	Germany
Minuet	a triple metre country dance of the mid-seventeenth century	France
Gavotte	moderate to fast tempo, cut common (2–2) time (sometimes common time) usually with a half-bar anacrusis	France

### Orchestral Suite No. 3 – orchestration and instrumental practicalities

This work consists of an Overture, Air and three French dance movements. It is orchestrated for two oboes, two trumpets, timpani and strings with continuo. A few passages indicate writing for solo violin (*violin concertato*). The oboe parts are rarely heard playing independently of the strings. Candidates should understand the possibilities and limitations of instrumental technology at the time of composition.

#### Timpani

Instruments had to be manually tuned using a type of screw to tighten and relax the skin head. The mechanism of pedal-timpani tuning was an invention of the 1870s – a long way off!

#### Brass

Candidates should have a basic understanding of how the 'natural' trumpet used in most Baroque music produced pitches according to the harmonic series. This results in a limitation of the pitches it is possible to play.

Bach uses three trumpets 'in D'. The **sound** is a tone **higher** than written in the score (this is essential knowledge for working out keys and harmonies).

#### Ornamentation

In addition to the terms listed in the syllabus (pp.3; 13–17) candidates should have an understanding of the use of *appoggiatura* which is often found as a decoration at cadence points as well as an ornamentation of the melody line.

## I Overture

'Overture', meaning 'opening' or 'introduction' to a longer piece, is an apt title. This opening movement is substantially longer than any other section of the suite; 'Overture' is often the title given to the whole work.

The French Overture was developed by Jean-Baptiste Lully (1632–1687) and others on the model developed in the context of Venetian opera in the mid-seventeenth century.

General characteristics of the French overture in Bach's day are:

- First section: slow with 'stately' dotted rhythms in a duple metre
- Second section: lively, often using fugal texture.

In this Overture, Bach gives us a brilliantly scored slow section that is repeated. The second section of the work (bars 24–122) also includes a written repeat, but in practice, many performances do not observe this. Perhaps it is because the return to the unmistakable, though altered material of the opening at bar 107, is a satisfying structure that works without a return to the Fugue.

### First Section: [Grave]

The dotted rhythms and the use of trumpets and drums contribute to a stately, ceremonial feel, but by listening to different performances, candidates will be able to appreciate subtle differences in interpretations.

'Double dotting', where the short note after the dotted one is made even shorter than its written length, can be often heard in performance of the French overture and aids the pompous majestic style of the slow opening. Scholarly opinion is divided on whether it is authentic to 'double dot' in this way, but candidates should be able to recognise differences in performance and interpretation of dotted notes.

### What is heard in this opening?

Candidates should be able to identify:

- a strong tonic pedal in the continuo and timpani establishing the key of D major;
- fanfare-like use of broken chords and arpeggios outlining the important chords of tonic and dominant/dominant 7th (e.g. bars 3–4, violin I);
- ascending and descending scale patterns (giving shape to the continuo part throughout, e.g. bars 4–5, continuo).

This section provides opportunity to guide candidates in their understanding of modulation and how the use of primary triads at cadence points establishes new keys. Leading notes will help them to identify modulations – for example, the A-sharp in bars 11–12 is a strong indicator of B minor, the relative minor. They will also be able to evaluate the way in which the music transitions from one key to another.

The journey to E minor in bar 10, for example, is established by a perfect cadence V – I in bars 9<sup>4</sup>–10, but the relationship of E minor to the tonic key should also be understood:

Tonic (D) → Subdominant (G) → Relative minor (of G) → E minor

The use of instruments throughout this section is important – the trumpets reinforce the texture when the music is in the tonic key, but drop out during modulatory sections where they do not have the pitch range available.

For discussion is the way the moving harmonies create dissonance against the static tonic pedal in bars 1–2, and the subdominant pedal in bars 20–21.



An imperfect cadence at the end of the section either leads back to the opening or on to the fast section.

### Second Section: [Vivace] – [Grave]

The change in texture here is immediately clear, with imitation and contrapuntal weaving of melodic lines. A study of this movement gives an opportunity to learn about the workings of fugue, of which Bach was a master.

Overall, the structure of this fugue can be summarised in the table below, but the divisions are common features of the fugue more generally.

Section	Commentary
Exposition Bars 24–31 <sup>1</sup>	the four 'voices' of the fugue enter followed by an extension of these ideas up to bar 42 <sup>1</sup>
Episode 1 Bars 42 <sup>1</sup> –58 <sup>1</sup>	provides contrast with a solo violin feature
Middle entries Bars 58 <sup>1</sup> –71 <sup>1</sup>	a return to the fugal material
Episode 2 Bars 71 <sup>1</sup> –89 <sup>1</sup>	as Episode 1 but now in B minor and developing
Final Entries Bars 89 <sup>1</sup> –107 <sup>1</sup>	the fugal entries return for the last time

### Exposition

Bars 24–31<sup>1</sup> lay down the entries of Subject, Answer, and Counter-subjects and candidates will find it helpful to mark the entries on their scores.

**[Vivace]**

Violin 1

Subject

Counter-subject 1

Violin 2

Answer

Violin 1

Counter-subject 2

Counter-subject 3

Notice:

- The Answer by Violin 2, bar 25<sup>3</sup>, is a fifth lower than the Subject;
- Counter-subject 1 is characterised by an off-beat, tied quaver movement;
- Counter-subject 2 is characterised by running semi-quaver movement;
- Counter-subject 3 is characterised by constant quavers with repeated pitches;
- In bar 27, Counter-subject 1 is treated sequentially to provide a link to Counter-subject 2;
- The brass reinforce the music at cadence points but also use aspects of the thematic material.

Bars 24<sup>1</sup>–42<sup>1</sup> demonstrate the use of **invertible counterpoint**. Bach has constructed his material such that the Subject, Counter-subjects etc. can be used at any point in the texture – melody, bass line or inner voices – and it is a useful exercise to listen and mark these on the score, remembering they might be presented in a transposed version.

### Episode 1 bars 42<sup>1</sup>–58<sup>1</sup>

This section starts not just with strings alone, but is marked (in some sources) as a solo violin playing a running semi-quaver melody punctuated by lower strings that outline the harmonic structure in a lighter accompaniment. After the strict imitation of the Exposition, there is more freedom here with expansion of motifs and considerable use of sequence. Counter-subject 2 is the basis of the violin opening; the ideas of the Subject begin to return in Violin 2 from bar 50 onwards.

### Middle Entries bars 58<sup>1</sup>–71<sup>1</sup>

There is a return to the denser, contrapuntal texture, and candidates should be able to track some of the entries and their respective key centres.

### Episode 2 bars 71<sup>1</sup>–89<sup>1</sup>

In the light of the material in Episode 1, candidates can make a comparison of similarities and differences here.

### Final Entries bars 89<sup>1</sup>–107<sup>1</sup>

The entries return for the last time in the same order as at the start of the Exposition, but the texture is full, with trumpets and timpani there right from the start.

### [Grave]

At bar 106, the end of the Fugue flows into the return of the material of the slow opening section. This final section is shorter (16 bars rather than 24) and there is more by way of flourishing, decorative material in the oboe parts. The shape of the melodic material here, however, takes a descending pathway in contrast to the opening in bars 1–2.

Candidates might usefully explore the material that is repeated, and material that is presented in a different way in the final Grave.

## II Air

The title of this movement is 'Air', in the sense of 'song' or 'melody'.

The structure is binary (AB) with repeat marks indicated for each section. Although it is not a dance movement, it was not uncommon for Bach to use a contrasting movement in this way. A further contrast is achieved in that the strings alone are heard in this movement.

The most clearly heard features are:

- an elaborate, unfolding melody;
- a strongly shaped base line with a characteristic use of descending/ascending octave displacement;
- inner parts that provide harmonic support, but that sometimes have more decorative melodic material, particularly in the second part.

By removing the octave leaps in the continuo part, candidates may more clearly see the harmonic implications of the opening (descending) bass line:



Harmonically, candidates can see the music passing briefly through the dominant key in bar 2, E minor in bars 3–4, before coming to a perfect cadence in A major in bar 6.

The idea of melodic 'shape' can also be seen here in the bass line. After the second section begins in the dominant key, we find a strong sense of rising upwards in both the continuo and upper parts as the music forges its way to its calm ending.

In bars 13–14, the rising sequence can be heard in all the parts and the harmony and the key should be understood for the ways in which they relate to the tonic key:

Bar	Cadence	Key	Relationship to tonic
13 <sup>1-2</sup>	Vb-1	G major	subdominant
13 <sup>3-4</sup>	Vb-1	A major	dominant
14 <sup>1-2</sup>	Vb-1	B minor	relative minor

The melody line is highly decorated with passing notes, accented passing notes, appoggiaturas and suspensions.

### III Gavotte 1 and Gavotte 2

The gavotte was a popular folk or courtly dance from the late seventeenth century to the late eighteenth century. This third movement consists of a pair of stylised dances in a 'da capo' structure. Both dances are in binary form with each section repeated. At the end of Gavotte 2, Gavotte 1 is repeated, usually without the internal repeats.

Candidates have an opportunity here to gain familiarity with some of the main characteristics of the gavotte:

- moderate tempo with alla breve time signature (sometimes referred to as 'cut common');
- characteristic two crotchet/quarter note upbeat or anacrusis;
- phrases usually start and end in the middle of a bar.

#### Gavotte 1

Candidates can trace the regular four-bar phrases of the melody as they listen. When a phrase is divided into two complementary parts that rhythmically and harmonically make a complete whole, candidates may be familiar with terms such as 'call and response' or 'question and answer', or even the rather more traditional description 'antecedent and consequent', but any description that is clear and appropriate will suffice.

Oboes double the first violin part throughout providing a bright and energetic sound, further enhanced when the trio of trumpets join in. The melody is distinctive because of the prominence of pitch leaps of an octave and 7th but also because of the rhythmic ideas that keep the music tumbling forward to the next 'answering' phrase or cadence point.

The movement provides an opportunity to follow harmonic progressions and modulations. The first section of a binary movement might be described as 'A', the second section 'B', but in examination responses, candidates must be very clear in explaining and assigning these short-cut descriptors if they use them. Candidates will also notice a strong opening in D major with a modulation to the dominant at bar 10.

In the second part, the music opens in A, but quickly reverts to the tonic, and there are hints of B minor (observe the leading note in bar 12 and the portion of ascending melodic minor scale in the continuo part in bar 13<sup>4</sup>–14<sup>3</sup>) as well as E minor on the way to a perfect cadence in the tonic at the end of Gavotte 1.

This second half explores different related keys, but remains true to the rhythmic and pitch patterns of the first section. The rising interval of an octave in the melody at bar 0<sup>3</sup> gradually decreases with a descending shape overall. Now at bar 10<sup>3</sup> the octave is falling, with a melodic shape that generally rises. This is an 'inversion' of the opening idea.

#### Gavotte 2

This gavotte provides contrast in a number of ways whilst retaining clear characteristics of the binary dance style.

First section: bars 0<sup>3</sup>–16<sup>2</sup>.

- Each 4-bar phrase is made up of a bold unison idea in strings and oboes (this is sometimes described as a 'question') and a brief contrapuntal response ('answer'), particularly from bar 6<sup>3</sup> onwards;
- Oboe 1 and Oboe 2 now double Violin 1 and 2 respectively, and there is a great deal of imitation between the parts;
- The viola has an independent running quaver counter-melody;
- In bar 10<sup>3</sup>, the Trumpet 1 part has its own independent line in an idea shaped by a falling fourth and a specific rhythmic pattern (dotted crotchet, quaver, followed by four quavers) that is developed in the second section;
- The dominant pedal from bar 12 allows for a strong movement towards a close in A major where a reference to the opening unison statement is heard alone at the bottom of the texture.

Second section: bars 16<sup>3</sup>–32<sup>2</sup>

- The trumpet line is set against the unison string figure, now in the dominant, but contrasts with the melody heard earlier as it now starts with a *rising* fourth;
- The contrapuntal character of the section is maintained as the music cadences in B minor in bar 24, followed immediately by a D<sup>7</sup> chord;
- References to the unison figure persist and it is again used as an independent bass line at bars 24<sup>3</sup> and 30<sup>3</sup> as the music drives to a perfect cadence in the tonic.

#### IV Bourrée

The 32 bars of this French dance movement open with a characteristic sprightly upbeat in a duple metre. Again in overall binary form with each section repeated, further typical features of the bourrée are to be noticed in the syncopations, for example in the upper strings in bars 13–16.

Candidates can explore the textures, the roles of the instruments, harmonic content and means of contrast and repetition between the two sections. By listening to different performances, candidates will be able to identify and comment on varied approaches to ornamentation, tempi and other potential areas of comparison.

#### V Gigue

This French dance form related to the British jig provides a lively and colourful conclusion to the suite. In a compound duple time signature with a quaver anacrusis that is replicated in the phrase structure throughout the movement (internal anacrusis), the opening drum roll and melodic doubling at the octave on the upper trumpet part all joyously underline the tonic key of D major.

The movement is in a binary structure with an extension in the second section, making it twice as long as the first. The music is broadly homophonic in texture throughout.

##### First section: bars 0<sup>6</sup>–24<sup>5</sup>

Candidates will find it useful to mark the four-bar phrases on their scores, remembering that each phrase begins on a quaver upbeat. They will notice:

- In the second phrase, the chromatic auxiliary notes in the continuo part hint at the approaching modulation to the dominant key;
- In the third phrase, harmonies move through circle of fifths towards the dominant (A);
- In the fourth phrase the octave displacements in the bass part are reminiscent of the 2nd movement (Air) where the leaps disguise an essentially stepwise descent;
- The timpani and brass are absent in the phrases where the music departs from the tonic key and becomes more chromatic;
- The oboe/violin melody of bars 19–24 is significant in the way the idea returns in the final section of the movement.

##### Second section: bars 24<sup>6</sup>–72<sup>5</sup>

The first section ends firmly in the dominant key of A major and it is in this key with the familiar quaver followed by two dotted crotchets theme that the second section begins in A major. Having identified the main features of the opening passage, candidates can independently notice the differences and similarities in the music that bring the work to a final close.

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## Section B

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### Time and Place

Peter Ilyich Tchaikovsky *1812 Overture*, Op. 49

Samuel Barber *Knoxville: Summer of 1915*, Op. 24

Peter Sculthorpe *Third Sonata for Strings 'Jabiru Dreaming'* (1994)

### Introduction – a different emphasis

The music for study in this Section and the questions that will be asked in the examination, have a different focus from those in Section A.

Combining technical knowledge and aural perception in the context of the three works, candidates will be required to explain **how** composers have achieved musical **effects**. They will need to understand the significance of the way features such as instrumentation, tonality, texture, tempo, rhythm, harmony and dynamics are used to produce the effect intended by the composer.

The title of this section indicates a narrative 'theme' under which the three pieces can be grouped. Each piece, in its own way, owes its existence to a sense of a specific place and a particular time. These Notes will point candidates to these ideas within the context of musical detail and effects produced.

Teachers should prepare candidates to answer questions that compare compositional techniques and their effects across and within the set works, making reasoned judgements in light of the musical evidence. What is understood from the score is important, but so too is aural perception – what the ears hear and understand in the listening process. Candidates opening themselves to the music will ask, 'What is happening here? What is the significance of this?'

### Using scores

Bar numbers are given in most editions of Tchaikovsky's work, but Barber's and Sculthorpe's music use rehearsal marks. These will be indicated in these Notes by a number in bold text. Locating sections and ideas within the music will be described as the number of bars before or after rehearsal marks.

Although candidates will use the score to investigate what is happening in the music, candidates will not be expected to quote bar references and should also **not** quote recording timings, as different performances will interpret tempo differently. Candidates should aim to describe the music in clear and recognisable ways in terms of the main landmarks and what is **heard**.

## Peter Ilyich Tchaikovsky *1812 Overture*, Op. 49

### The composer

Tchaikovsky (1840–93) lived and worked in a time we now refer to as the Romantic period. He is the Russian composer of many popular and well-loved works including the three ballet scores (*The Nutcracker*, *Swan Lake*, *The Sleeping Beauty*), several symphonies, a famous Piano Concerto and a number of overtures, one of which is *1812*. It remains to this day one of Tchaikovsky's most frequently performed works.

### Scores and recordings

Bar numbers in these notes refer to the Eulenberg score. There are some slight differences in other online editions. Candidates will notice that recordings vary in the extent to which they use additional effects. Listening to different recordings can be valuable, enabling candidates to become familiar with the music and in turn provide opportunities for discussion about choices of tempi, interpretation in the building of climaxes, etc. This may usefully contribute to some of the broader issues addressed in Section C of the Listening paper. A recording on the following website makes a useful starting place.

[www.youtube.com/watch?v=Y2ldm3iipFA](http://www.youtube.com/watch?v=Y2ldm3iipFA) (Sir Alexander Gibson and the London Philharmonic Orchestra)

### Commission and Composition

After some negotiation, Tchaikovsky was commissioned to write his Festival Overture for the opening concert of the all-Russian Arts and Industrial Exhibition to take place in Moscow, 1881. The music, commemorating Russia's defeat of French forces led by Napoleon in 1812, was written in the space of a few months at the end of 1880, but the first performance in fact took place in 1882. The exhibition was postponed in the light of the assassination of Tsar Alexander II.

Such an assignment was not Tchaikovsky's ideal way of composing as he expressed in a letter to his patron, 'Despite somewhat loathing exhibition music, I have quite diligently set about it.'

### Historical context of 1812

A brief overview of the changing relationship between Russia and Europe will enable candidates to better understand Tchaikovsky's work.

From the early eighteenth century and the founding of Saint Petersburg as a 'window on to Europe', Russian society looked to the West as a model of cultural ideal. Russian nobility sent their sons to Europe for university training in the sciences and arts.

Russia's disillusionment with France in particular gathered pace during the years of the French Revolution, and a culture based on authentic Russian ancestry began to develop from the late eighteenth century.

The years of Revolution in France (1789–99) saw much political and social upheaval, and rebellion, because of the extreme inequalities existing between rich and poor. The outcome saw an end to absolute Monarchy, feudalism and the power of the Catholic Church. The Republic was founded on the basis of freedom for the ordinary man, but governance became authoritarian and militaristic under the ambitious leadership of Napoleon Bonaparte.

Following a number of wars between Napoleon's France and coalitions of various European states and allies, the French leader, by 1808, seemed unassailable.

His decision to march on Russia, however, was a costly mistake. He won a tactical victory against the Russians at the Battle of Borodino in 1812, just outside Moscow. But with huge casualties on both sides, the uncertainties of his logistical position together with terrible weather conditions, Napoleon was forced to retreat and he lost most of his men.

Tchaikovsky's 1812 is not a simple, nationalistic victory-cry, but an objective portrayal of the clash of two great nations, leaders and peoples. He paints Russia as a country no longer enthralled by Europe but turning to its own heritage. The music is framed by the music of the Russian liturgy and includes a number of significant 'borrowed' Russian melodies. In referencing these melodies, Tchaikovsky wrote meaningfully for a contemporary audience rather than with a strict adherence to contemporaneous accuracy in his commemorative work. A rousing anthem during the Revolution, *La Marseillaise* was prohibited in the time of Napoleon's power, and the Russian anthem *God Save the Tsar* was not written until 1833.

Although the overture is vivid in its portrayal of battle, the musical references add a longer view of the revolutionary spirit of the French people and the emergence of an authentic Russian confidence, independent of the West.

## 1812 – The music

Tchaikovsky structures his music as an **Overture**, a single movement in E-flat. This is a 'show' piece – a Festival overture for a specific occasion.

The Romantic orchestra had developed to include the potential for a full brass section and extended wind and percussion sections, together with greater numbers of string players to balance the overall sound. The use of a large orchestra is well suited to the overall 'concept' in its depiction of the huge forces of manpower, and the respective power and geographic might of the two sides in the conflict.

Tchaikovsky's output as a whole demonstrates him to be a master in the handling of colour and orchestral texture.

**Score reading** – some candidates may not be used to navigating such a fast moving, busy score but the main sections of the work and the introduction of new materials and textures will be noticed as familiarity with the music develops. The main themes are given below to facilitate identification of material.

### Instrumentation

The orchestra consists of an extended **woodwind** section: Flute (2) and Piccolo; Oboe (2) and Cor Anglais; Clarinet in B-flat (2) and Bassoon (2).

Four Horns in F are joined in an extended **brass** section, referencing military timbres in the use of cornets: Cornet (piston) in B-flat (2); Trumpet in E-flat (2); Tenor trombone (2) and Bass trombone; Tuba.

The **percussion** section is suitably expansive and unusual: Timpani: G – B-flat – E-flat; Triangle/Tambourine; Military Drum; Bass drum and cymbal; Canon and bells.

**Strings:** Violin I, II, Viola, 'Cello and Double Bass.

An additional '**band**' [military band] features in the final sections, 'Ad libitum'.



## Music referencing

Tchaikovsky is an extremely skilled craftsman, particularly when it comes to melody writing. For this work, however, Tchaikovsky chose to 'borrow' melodies from other sources, for the significance they held for the audience and to suit the overall creative concept. It is notable that *La Marseillaise* is the single melody representative of the French. But the antagonist of 1812 is Napoleon, and there remains something respectful and dignified in the use of this music, so closely identified with the noble revolutionary spirit of the French people in earlier times.

If the spirit of the French is encapsulated in a single theme, the depiction of Russia is supported by the use of four themes borrowed from other sources and a number of Tchaikovsky's own. Together they create a picture of military action, a sense of the heart and soul of ordinary Russian people, and a profound spiritual presence that frames the work.

An overview of the structural sections of the work is given in the table below.

Bars	Tempo/Section	Commentary
1–76	Largo	Hymn Increasing turmoil and busy preparation
77	Andante	Tchaikovsky's Russian military theme, jaunty and quietly confident.
96	Allegro giusto	Imitative and contrapuntal textures built around the Russian 'combative' theme. Increasing sense of urgency and unpredictability in the syncopated textures. bar 119: first partial statement of <i>La Marseillaise</i> .
164	Reflecting on the heart and soul of the Russian people	bar 164: Voyevoda melody bar 207: 'By the Gates' Russian folk song
224	Re-engagement	Bugle calls and <i>La Marseillaise</i> bar 257: Russian 'combative' theme
278	A lull	Voyevoda melody and bar 299 'By the Gates'
307	Further engagement	<i>La Marseillaise</i> and 'By the Gates' intertwine
327	Preparation for Finale begins	Augmented version of <i>La Marseillaise</i> in brass (plus cannon shots)...the laboured descent from bar 335
358	Largo	Full, bold statement of the opening Hymn with tolling bells
380	Allegro vivace	Tchaikovsky's Russian military theme combines with <i>God Save the Tsar</i> before a grand, extended, cadential ending.

### Bars 1–76 (Largo)

The music opens with a sense of hushed reverence. The Russian hymn, 'Lord Preserve thy People' is set in sombre colours of four solo 'celli and two solo viola parts. The music, with its impression of metre-less incantation, creates an atmosphere of Orthodox religious chant, the intoning of prayer before battle.

Tchaikovsky reuses material in different ways, and candidates will benefit from direct comparisons of orchestration and texture. The hymn, stated here in bars 1–36 is very different from its presentation later in bars 358–379, where it truly becomes a 'Russian hymn of victory'.



The homophonic texture is mirrored in quiet woodwind chords at bar 23. Hopeful exchanges between strings and woodwind build in dynamic and harmonic intensity. Horns and timpani, *ff* (bar 34), confirm a darker mood with upward rushing semi-quaver triplets heard in full strings. The characteristic orchestral effect of bowed tremolo at bar 35 adds to the intensity, energy and dynamic impact of the rising broken chord.

A 'weeping' solo uses the plaintive sound of the oboe as the melody descends in the comparative silences Tchaikovsky creates between the dynamic string figure. The composer skilfully represents the hopes and fears of the battle to come.

In the section to bar 77, candidates will notice:

- The rhythmic character of the oboe melody (dotted crotchet-quaver) transforms, in diminution, to the shorter fragment gaining prominence as the tempo quickens from bar 54.
- The lone 'weeping' voice is now systematically incorporated into the texture. It is heard in other instruments and pitted against rising and falling phrases of lower timbres, ascending chromatic decorations in Violin I and increasingly varied tonality shifts.
- The rapid, successive echo of the shorter rhythmic pattern between lower and upper strings builds increasing tension with gathering speed, volume and orchestral numbers to the entry of a strong military figure in the horns at bar 58.
- If the horn represents something of a call to arms, the ear is simultaneously drawn downwards by the descending strings to the powerful thematic material in trombones and tuba at bar 59. The quick succession of imitative phrases in horns and trumpet, then trumpets with horns, then high cornets, comes to an interim chordal statement in bar 62 underpinned by bass drum and cymbal crash.
- The powerful building of the full orchestral sound to bar 71 follows a dark, emphatic statement (see bar 59), voiced in bassoon and lower strings only. These bars prepare the way for a new section.

### Andante

After the tonal turmoil of the previous music, Tchaikovsky presents a tightly controlled, neatly articulated figure in E-flat with an aligned chordal texture, over a B-flat pedal. The intended military references in the use of military drum with a figuration of quietly played flam strokes, and woodwind scoring reminiscent of a military wind-band, are clearly heard. As a sustained string counter-melody drifts in, the stepwise movement with descending chromatic patterns provide a strong contrast to the precise triadic theme, now heard in horns alone. The pattern fragments; drum rolls confirm a darkening mood (B-flat minor at bar 88) as an ascending octave figure in Violin 1, fragmented then sustained, announces a change of texture and a new key of E-flat minor. The return of this thematic material towards the end of the Overture is a masterstroke.



## Allegro giusto

Calm gives way to frantic statements of a theme that develops the ascending melodic outlines heard in the violins at the end of the previous section. It starts with an octave feature as an anacrusis to a rapidly descending semi-quaver figure punctuated by syncopated chords in the accompanying texture.

Tchaikovsky has composed a forceful string theme with its distinctive leaping 'attack' that seems to signify a combative, fighting spirit. The two parts, first descending, then rising, are each developed and used in imitative ways.



Is there a sense of urgency and perhaps panic in the imitative treatment of various sections and fragments of the theme in different voices in the orchestra? Is this feeling heightened by the syncopation of the accompaniment, sometimes unified, at other times displaced or in rapid exchange and dialogue? (bar 110 onwards). Here, the music consolidates into an increasingly homophonic texture before a strong perfect cadence in E-flat minor (bars 118–119).

Candidates may experience strong visual imagery, of controlled military preparation followed by the rush of imminent expectation of the approaching enemy, but they must be able to substantiate subjective responses and interpretations with clear reference to objective evidence in the music.

## First appearance of the antagonist

Tchaikovsky quiets the orchestration down to rising lower string and double reed figurations, allowing an important motif to be heard clearly. Pairs of horns state a fragment of the theme in horns before the longer melody of the French anthem, *La Marseillaise*, is heard in military cornets (bar 123) in a bright F major.

This now well-known French anthem, composed in 1792 by Rouget de Lisle, has a contour that is thrilling and invigorating. The opening four notes on a single pitch demand attention; the aspirational rise of the melody with its final declamatory descent over four notes, make a bold statement of confident authority.

Historian Simon Schama, in his acclaimed *Citizens: A Chronicle of the French Revolution*, describes the anthem as 'a tune and a rhythm to set the pulse racing and the blood coursing' and talks of its 'invincible optimism'.



The sound of *La Marseillaise* penetrates through the sound of sweeping string and woodwind textures with their rapid chromatic scalar patterns.

Candidates will notice the theme's appearance at bars 119, 149, 229, 267 and 307, and can compare the significance of these repeated references in the light of the musical context, textures and orchestration.

At bar 149, a strong expression of the French anthem in D is accompanied by a weary descent of chromatic woodwind and strings, but with no loss of direct volume, only the impression of it generated by the reduction in the numbers of instruments playing. Tchaikovsky's prescription of *détaché* in the strings with the continued repetition of bow strokes gives greater energy and volume to the string tone.

The horn is considered by some to be the most expressively powerful instrument in the orchestra, and interestingly, Tchaikovsky uses this instrument either alone, or with other brass support, to proclaim the French anthem. A string instrument alone produces a comparatively weaker sound, yet Tchaikovsky marshals the combined potential of the strings as the main timbre for his presentation of a varied array of 'Russian' comment in the music.

In the section that follows, Tchaikovsky counters with two 'borrowed themes' in a complete contrast of mood.

## Voyevoda and By the Gates (U Vorot)

The lyrical violin theme from bar 163 uses a motif from the composer's early opera (later discarded), *The Voyevoda* (A Dream on the Volga). The music is taken from a duet sung by two Russian women who face the same plight (see also bar 278).



The simplicity of the texture – melody with chordal accompaniment – could not provide a greater contrast to the mixed texture of competing ideas in counterpoint with one another in the previous section. The soft horns join the quiet, sustained accompaniment in woodwind and lower strings; the triangle injects a simple but poignant colouring. Candidates should notice the way the music uses darker harmony and the timbres of lower instruments as the music strengthens and explores a greater range of emotion.

Tchaikovsky uses a simple extension of the theme in a semi-tone quaver pattern from bar 200, linking to a presentation of the Russian folk song, *By the Gates*, at bar 207.



A sense of rustic simplicity is achieved in the use of flute and cor anglais with tambourine rhythmic support. The movement and lightness of the melody are complemented by a quiet, upward sweep of lower strings. Tchaikovsky's use of a melody genuinely representative of ordinary Russian folk demonstrates a further dimension of the Russian spirit woven into the music.

Further references to both these melodies are heard at bars 278 and 299. Candidates can compare the changes in these later presentations and formulate some reasoned insights.

Tchaikovsky again uses the technique of extending a thematic idea, this time using the pattern of the opening two beats of the folk melody in a descending link passed down the woodwinds to bassoon and handed on to lower strings through to bar 224.

## Military re-engagement

A number of features convince the listener that Tchaikovsky is returning to the conflict at hand. Candidates will notice:

- the reappearance of Tchaikovsky's 'combative theme' from the 'Allegro giusto', now with rapidly ascending imitative entries through the strings over a low C pedal
- the quietness of the rising entries, followed by a crescendo in an urgent staccato quaver figure
- a low 'bugle call' on the trumpet with rolls from the military drum, bars 227–228; also bars 234–235
- successive imitative appearances of melodic fragments of *La Marseillaise* with rhythmic emphasis in homophonic presentation, eg. bars 232–233
- the increasing use of widening leaps in motifs together with the urgency of the two semi-quavers/quaver rhythmic pattern in the strings (bar 234 onwards)
- a sense of forceful engagement in the rising three-quaver motif in strings and wind over the top of descending fragments of the French theme, underpinned by bass drum and cymbal clashes from bar 244
- the increasing speed with which this three-note motif enters from bar 250, pushing forward to the most powerful statement yet of the protagonists' combative theme at bar 258
- it becomes increasingly clear that the energy of the semi-quavers in the French theme are also a source of strength in the Russian motivic armoury.

Using these signposts, candidates will be able to find many more examples of Tchaikovsky's craft in the music up to the re-entry of more lyrical references at bar 278.

### Descent into the Finale

Following a restatement of *Voyevoda* and *By the Gates* (now in strings), there is a combining of elements of the 'people's themes' from bar 307 as they push towards a final, bold statement of *La Marseillaise* augmented in cornets and trumpets from bar 327. Five cannon shots are heard in the midst of a repeating B-flat pedal and bold chords confirm the tonality at bar 335. The strength of the descending, unified, quaver movement accompanying the main theme anticipates the literal tolling of bells to come. The rhythmic texture of this passage is enhanced by triplets in the lower strings, and as it slows into the final section, the triplet feel in the strings combines with rhythms of the wind sections, allowing the music to stagger to its final declaration.

### Largo

The opening Russian hymn is utterly transformed. Bells join the proclamation in full woodwind and brass, supported by an additional military band. Phrases of the hymn are interspersed with celebratory flourishes and supported by strong arpeggio outlines on the 'amen' chord of tonic and sub-dominant. Yet even this is not the last word.

### Allegro vivace

The massed fanfare triplets of bar 378 provide a moment of pause before the *ffff* statement of Tchaikovsky's military theme first heard in bar 78. It would seem impossible for this full orchestral treatment to be exceeded, but with the entry of the Russian anthem, God Save the Tsar at bar 388, Tchaikovsky does indeed raise the bar further.



The anthem is presented in a broad, sweeping gesture played by lower strings, with the rousing version of Tchaikovsky's military theme now functioning as a counter-melody.



Candidates will be further able to evaluate the ways in which Tchaikovsky's music comes to its very final conclusion.

### Conclusion

In the course of their studies, candidates may well read comments and responses to this music, even from the composer himself, in terms of the questionable artistic merit of the whole enterprise. On a superficial level, Tchaikovsky may have won the 'battle' of the melodic representation, but there is a grave historic dimension in considering the loss of life incurred on both sides in the Battle of Borodino. The strategic outcome is musically and literally made clear in Tchaikovsky's commemorative piece, but the spirit of the French people, as represented by their theme, is nevertheless treated with considerable respect in this Festival Overture.

## Samuel Barber *Knoxville: Summer of 1915*, Op. 24

The title of this set work, written in 1947, is precise in time and place, yet further investigation confirms rich meaning in the layers of connection between poet and composer, past and present; past, present and future.

### Context: poet and composer

Samuel Barber (1910–1981) was born in Pennsylvania, USA, developing a striking musicality from an early age. He lived and worked in an American musical context that also included John Cage (1912–92), Leonard Bernstein, (1918–90) and Aaron Copland (1900–90), as well as composers such as Stravinsky and Schönberg, fleeing persecution and war in Europe.

Barber won honours and acclaim in his lifetime, but was perceived as remaining connected to the world of Romanticism rather than exploring the routes others took in the post-Webern world of Elliot Carter and others.

There has been something of a re-appraisal of Barber's work in recent years, with a renewed appreciation of the craftsmanship of his orchestration and deeply lyrical style.

Barber's aunt was a professional singer, married to a composer, and family influence was central in his early years. His academic music training from the age of 14 included the development of his baritone voice, and this was a clear influence in his emerging brilliance in melody writing in his compositional style.

Barber's music combines emotional warmth with an element of restraint, to some extent covering ground abandoned by more radical composers.

**James Agee** (1909–1955) published the prose-poem 'Knoxville 1915' in 1938. In the poem, Agee remembers the year of his childhood before the death of his father when he was six years old.

Although in some decline by the early years of the twentieth century, Knoxville's prosperity had been bolstered by the coming of the railway in the 1850s. It had developed into an industrial hub producing textiles, iron, wood and grain, as populations from rural communities in the nearby mountains migrated to urban centres.

Barber was profoundly moved by Agee's text when he came across it and composed his setting of excerpts from the text at speed over a period of just a few days. Barber's father and aunt were both terminally ill, indicating a clear identification and connection between poet and composer; Barber's score is dedicated, 'In memory of my father'. Agee's lilting, nostalgic words reminded Barber of his own upbringing in earlier times.

The work was commissioned by the legendary American soprano **Eleanor Steber** – and a performance from 1958 in a piano arrangement can be heard on YouTube. Candidates may enjoy comparing recordings as they explore and get to know this music. Dawn Upshaw's performance is acclaimed for its nuanced simplicity of vocal delivery in keeping with the music's ethos; Renée Fleming's 2017 recording is a more recent interpretation.

### Time and place: themes and concepts

The combination of music and prose-poetry produces a type of soundscape that is able to suggest emotions provoked by nostalgia and memory. Barber creates a sense of time and place so effectively that the listener is drawn into the very environment with its remembrances, hopes and feelings.

Written two years after the end of the Second World War, the first section of the music recalls a time when childhood security and innocence are still unbreached. The music 'takes refuge' in less violent, more optimistic times. The table below indicates the main sections and sub-sections with a brief description of key features as they intersect with the text (in italics).

<b>FIRST SECTION</b> Evening, sitting, watching, stillness, reflecting	<b>Adagio ma non troppo</b> Instrumental introduction <b>1 Andante, un poco mosso</b> <i>It has become that time of evening</i> <b>4</b> Key change, instrumental section
<b>MIDDLE SECTION</b> Intrusion of urban life, or change	<b>5 Allegro agitato</b> Instrumental scene painting of urban aspects of life through to <b>7</b> A street car raising its iron moan; 5 bars after <b>10 sempre con moto</b> <i>Now is the night</i>
<b>THIRD SECTION</b> A sense of returning, but also of an impending loss and change	<b>12 a tempo primo</b> <i>Parents on porches</i> <b>14 Allegretto</b> <b>17</b> <i>The stars are wide</i> <b>20 più agitato</b> <i>By some chance, here they are,</i>
<b>CODA</b> A prayer and a realisation	<b>22 Meno mosso</b> <i>May God bless my people,</i> <b>25 Come prima, un poco mosso</b> <i>After a little I am taken in</i>

A linear evaluation of the score will enable candidates to identify composing techniques and assess their effects. Teachers may also find it useful to survey the main features of the piece as a whole under headings such as:

- **Melodic/rhythmic writing** – noticing shape and design and the distribution of melodic threads and motifs between instruments and vocal line;
- **Word setting** – noticing how Barber uses the natural rhythms of words and how he contracts or expands bar lengths to accommodate the spoken prose nature of the text; use of 'word painting', where the meaning of words or phrases are given additional colour and significance by musical means: the role of orchestration, figuration, rhythms and pitches in word painting;
- **Accompaniment** – consistency of pattern to establish mood. Contrasting uses of instruments and textures creating a broad sound picture but also providing intimate detail in figurations and sound 'effects';
- **Harmony** – Barber's harmony is broadly diatonic with the use of added 7ths and 9ths and, in places, blues-tinged harmonies. A more dissonant approach in the second section fits the changing narrative.

## FIRST SECTION

The slow, five-bar opening of quiet, plaintive music portrays the evening, a place of meeting between day and night. The open 5th on an F-sharp root in the harp sets up an ambiguity of mode upon which Barber's lyrical wind trio weave a tender and expressive portrait of the summer evening. The prominence of intervals of the 4th together with gentle dissonances and a bassoon part outlining a minor 7th as muted strings (*con sordino*) dovetail the patterning – this is somewhat reminiscent of the way Aaron Copland establishes the mood of the opening in *Appalachian Spring*. Barber's bassoon melody is almost completely pentatonic, suggestive of a deep simplicity rooted in the innocence of childhood and in the land.

Barber is able to create the most intimate textures within the sound of the larger orchestra. At **1** Barber establishes a rocking accompaniment that will underpin the music throughout this section to **5**. He takes the text '... when people sit on their porches, rocking gently and talking gently...' and transforms it into a clear musical accompaniment, supporting the mood of quiet, more innocent times. The common time metre of the opening becomes a compound quadruple 12–8, the rocking motion taking place across each half of the bar.



The bassoon melody is full of a specific 'cell' of three notes, sometimes ascending, sometimes descending, containing the intervals of a tone followed by a minor third.

Candidates may find it instructive to write out the opening four bars of the bassoon melody, perhaps in the treble clef for ease of reading, marking in the 'cell' notes, for example, notes 1–3, 4–6, 6–8, etc. Some of these are marked below and candidates will be able to find others.

Only a momentary G-sharp intrudes on the pentatonic shaping of this undulating, dreamy melody. It weaves its way into the vocal part and the instrumental writing of this section.

Some examples (there are many others) can be seen at:

3 bars after **1**      voice: *when people sit on their porches*

2 bars before **2**      flute

3 bars before **2**      violin

Barber opens the vocal part with an uncomplicated repeated note pattern, drawing full attention to the words and their natural rhythms, a technique to be seen in many places in the score. There is a musicality in the spoken text with its alliterations, for example:

*low on the length of lawns / people in pairs / scuffling, switching*

and Barber matches the natural rhythms of the spoken word to his musical setting of the text throughout the work. This technique enables well-defined enunciation, giving clarity of understanding to the listener, and enhancing the emotional connection between singer and audience.

An example of this can be heard at two bars before **3** in Barber's rhythmic setting of the words:

*scuffling switching their weight of aestival\* body*

[\*aestival, meaning 'belonging to summer']

The lightness of texture in the orchestration of plucked harp with a percussive weight of pizzicato lower strings at **1** can be compared to the repeat of the melodic material at **2**. Here the broken chord flute pattern transfers to Violin II and there is a gentle, playful exchange with the clarinet.

The regular motion of the accompaniment now paints the movement of the horse-drawn buggy. As the singer remarks on passing sights and sounds, the quiet entry of the horn maintains the smoothness of rocking but has an important timbre to call upon: just before the key change, a muted *sf* mimics the 'loud auto', referencing the three-note cell from the opening. [See also the horn part surrounding **3**].

Harmonically, Barber enhances the modal feel of the F-sharp natural minor tonality when he shifts a whole tone downwards between the D and C-natural chords with gentle added 9th dissonances, three bars before **2**, or moves a whole tone up from A to B major, four bars before **3** and the instrumental section at **4**. Blues references in the use of a flattened 7th in the high strings at **3**<sup>4</sup> are echoed in the soaring strings three bars after **4** and suggest a popular music style of the times.

Candidates will notice that word painting in the vocal setting in the bars surrounding **3** give possibilities of performance interpretation in the clipped notes of *talking* and the stretched out drawl of *casually*.

The pentatonic cell-pattern, now in the upper violin leads the music to an instrumental section in B major at **4**. Here, there is an opportunity for candidates to look closely at this demonstration of Barber's subtle orchestration of the textures as he redistributes material, commencing with the vocal line, now in the oboe. A reflective pause leads to a sudden change of perspective at **5**.



## MIDDLE SECTION

### 5 *Allegro agitato*

After a sustained opening, observing but doing little, a flurry of activity follows in an instrumental scene-painting of urban life before the voice re-enters. A sense of agitation is conveyed in fragmented rhythmic interjections, a broadening of the timbral range as piccolo and trumpet, not previously heard, are now introduced.

Some of the main features of this section, anticipating the descriptions in the vocal part to come are:

- the three-note cell transformed to consist of a major 3rd and a tonal step now converted to a minor 7th and combined with a distinctive, forceful rhythm of dotted semi-quaver/demi-semi-quaver;
- the motif is first heard in piccolo, clarinet and bassoon and oboe before the horn entry accompanied by a swelling chromatic figuration in the trumpet (2 bars before **6**);
- the harp rhythm contributing to the 'jagged' texture;
- continuity of the background hum in quiet but unmuted violin semi-quavers;
- the playfulness injected in carefully articulated phrases;
- shifting pairings of instruments carrying the rhythmic cell;
- augmentation of the chromatic figure in viola, five bars after **6** with new divisi string textures (can candidates describe these *precisely?*).

### 7 *A street car raising its iron moan*

The entry of the voice confirms the nature of the musical description – all manner of urban bustling, busyness with scampering chromaticisms and interjections now punctuate the text. In particular, the music supports the text in its description of the streetcar, a machine with its associated noises and sound effects. The angular rhythmic cell finds its way into every part of the texture as it describes 'starting, 'stertorous" (breathing) in the low strings, startling us loudly in the upper woodwind and strings – 'rousing and raising'. Word painting on the word 'moan' extends across a long chromatic melisma. The sound-picture of the mechanism and movement of the streetcar, powered by electricity, continues, five bars before **9**, with instrumental effects that imitate sounds more directly: the extremes of dynamic markings on the sky-high upper strings denote the reaching of speed; plucked glissando lower strings perhaps denote the tram slipping along the tracks; the staccato trumpet doubles the vocal line in sparks of electricity; additionally, the interlacing of staccato, chromatic figurations in upper woodwind picture the single trolley pole described in metaphor in the text. A triangle mimics the bell as the music takes the streetcar into the distance. These are just some of the ways Barber uses the instruments and figurations in the midst of textures to support the meaning in the text. There are many other examples for candidates to find.

Five bars after **10** **sempre con moto** *Now is the night*

If the busy, urban portrayal threatens to extinguish the innocence of childhood memories, the music now calms amidst references to the night. The expressive ascent of the voice, seven bars after **10**, climbs a ladder of 3rds in minims (half-notes); seven bars later, the same pattern repeats in diminution. The vocal part reaches to its highest note of the piece on 'blue dew', the text seeming to acknowledge mortality, as strings climb to celestial heights using muted harmonics at **11**. Fading, sweeter references to the rhythmic cell figure seem to lose their energy as the woodwind and harp pile up ascending patterns of 3rds and the music becomes still for a solo horn to expressively support the vocal part through its repeat of 'Now is the night' in shorter note values.

This instrumental support reminds us harmonically of the sound-world of the very opening and does indeed lead back into a reprise of the vocal line, pre-empted in the high violin I part at **12**.

### THIRD SECTION

#### 12 *a tempo primo* *Parents on porches*

As familiar material is heard, there is a sense of returning, but things are not the same; we have moved on. Now, there is a closer interlocking of the material between the instrumental line (often violin I) and the vocal part, sharing phrases on an equal footing. Pre-emptive phrases and echoes speak to the listener wordlessly.

Candidates will hear examples of this at bars 1–2 of **12**, (Violin I/voice); bar 3: (Violin I/clarinet/voice); at bar 5, the voice imitates the opening blues reference following the upper string statement.

The text here speaks of noticing things in the natural world: flowers of ancient origin, the sound of cicadas ('locusts') as the evening stretches out ahead. The text setting on a single pitch four bars before **13** and light scoring allow the insect sounds to be heard on the sibilant sounds:

*The dry and exalted noise of the locusts from all the air at once enchants my eardrums.*

As the music settles into the rocking A major tempo of **1**, candidates can compare the music and observe the way subtle changes and variations in the materials are now presented. The harp alone carries the full movement of the rocking pattern with added weight and changing patterns. Whilst still playing softly, there is a fuller, more sustained orchestral sound – how is this created? What are the subtle rhythmic changes in the materials? How does the composer create the cascade of patterns that lead up to **13**?

There is great sadness in the quietest of chromatic descending strings, which start in the high instruments as preamble to the opening of the next section. The slowing into this section allow the nine bars that follow to alter radically the triple pulse of the music.

#### 14 *Allegretto*

The music shifts to the distant key of F major, and the compound metre triplets essentially slow to a simple expression of simple triple (3–4). The orchestration of a harp chord followed by expressive woodwind statements remind us of the work's opening, but now the change of metre impressed upon the listener is additionally supported by the rhythmic movement of pizzicato 'celli. The vocal melody to come is first heard in the inner part of the texture on the clarinet.

15 *p* very simply

On the wet rough grass of the back yard my fa-ther and mo-ther have spread

etc.

quilts... We all lie there, my mo-ther, my fa-ther, my un-cle, my aunt, ...

Here, the text lacks the sense of idyllic remembering, but rather seems to make a statement of things as they are, as if in the present, describing the setting and people in a perfunctory rise and fall of melody. The syllabic setting of words is a reminder of how Barber matches the spoken word in the rhythm of the child's statement, using a change of metre to accommodate and give priority to clarity of declaration.

The melodic materials seem familiar, but there are subtle differences in the use of a primarily pentatonic outline. Some the three-note cells, now incorporating steps of a 4th and a tone, can be seen in the vocal line from **15** in the phrases 'On the wet grass; of the back yard; my father and mother' etc.

Repetition, transposition and inversion of the cell can be seen as the melody unfolds in this section. References to the falling three-note cell of the opening can also be heard in the second part of the melody and accompanying phrases; at five bars before **17**, upper strings play an augmented version of the cell.

**17** In the setting of the text, 'The stars are wide', the composer presents the imagery using high-pitched acciaccaturas in woodwind and harp. A bar before **18** gives a summary statement of the way the composer is 'widening' the intervals of the three-note pattern and this is to become a dominant feature as the music broadens out to...

### 20 *più agitato*

The anguish of an ascending minor 9th interval, presented loudly in upper strings, upper woodwind and trumpet, is echoed by the voice, 'By some chance, here they are', hoping to glimpse and sense the actual presence of those now long passed. The hopeful, rising contour of the vocal line is contradicted by the falling orchestral patterns as the sorrows of life counterbalance the positive remembrances of the summer evening.

## CODA

### 22 *Meno mosso*

A form of the opening bassoon melody is now heard in the related double reed timbre of the cor anglais. The dynamic has subsided, with a change of tonality. The voice submits the prayer, 'May God bless my people'. Barber orchestrates the setting here to allow the voice to be heard in its plea. The rise and fall of the melodic shape progressively outlines and communicates the anguish of the narrator as the climactic moment of **24** is reached. The contrast of life and death, of living and dying, and the rooting of these profound concepts is underpinned by the orchestration of crucial material now in horns and trumpet. The all-important bassoon melodic pattern is further anchored by the timbre of the double bass.

### 25 *Come prima, un poco mosso*

There is a return here to the narrative: 'After a little I am taken in and put to bed'. Many of the musical materials re-appear as the music returns to the rocking of a compound quadruple 12-8 metre. Candidates should investigate how musical ideas and references combine to support the final asking of the most profound question – the extent to which personal identity is contingent on knowledge and understanding of 'home' and 'family'. The exquisite orchestration of the final section from **28** underlines a sense of intimate continuity.

Barber's work as a whole demonstrates a deeply expressive crafting in which elements combine to marry text and music together in mutual support.

## Peter Sculthorpe Third Sonata for Strings '*Jabiru Dreaming*' (1994)

A sense of place may seem obvious in this Set Work for study. This is no 'picture postcard' approach, however, but something rather more subtle. In his absorbing of *this* time and place, the composer fosters the development of his own 'Australian-ness'.

### Scores and recordings

The Third Sonata for Strings (1994) is a slightly later arrangement of String Quartet No.11 (1990). Sculthorpe states that the Third Sonata 'is based on' String Quartet No.11; in fact, the works are very similar, though not identical. Candidates may enjoy listening to the earlier work for its clean and open sound, but this is not essential. The questions in the examination are based on study of the Sonata (1994) and its instrumentation for Strings, including a double bass part.

### Peter Sculthorpe – an introduction

Peter Sculthorpe (1929–2014) was born in Tasmania, Australia, and is considered an important composer in terms of his quest to find an authentic and essentially Australian musical voice. He was educated at Melbourne University, but also studied for a time in Oxford, UK, becoming a teacher at Sydney University from the early 1960s.

Sculthorpe acknowledged the influence of European culture in the history of his country, yet did not consider contemporary techniques such as atonality and serialism, for example, as appropriate to his quest, opting for a more tonal approach. Important influences came instead from the country's proximity to Asia: Japan, islands including Bali (Indonesia) and others closer to the north Australian mainland. Influences were both topographical and musical. Melodic and rhythmic influences of Bali as well as those of indigenous Australian populations became increasingly integrated into the musical language of his significant musical output. The concept of 'landscape' is also present as the music incorporates a sense of climate and geography experienced across this vast, unique and varied country.

Experimental sonorities and textures are heard in his music, which includes orchestral and chamber music, music for stage, voice and choral and a substantial body of piano music.

### 'Jabiru Dreaming' – time and place

Scholars and anthropologists across Australia nowadays resist the reduction of the vast constellation of beliefs comprising Aboriginal religion to the poor translation 'Dreaming' or 'The Dreamtime'. The composer's use of the subtitle, 'Jabiru Dreaming' combines the notion of time and place in a way that is both holistic and complex. 'The Dreaming' is an eternal and continuing process comprising time past, present and future.

Woven into Aboriginal belief systems is a sense of great sacredness, authority and philosophies of ethics, values and behaviour. Ancestral beings are present as well as past; spiritual forces connect with patterns, artwork, local landscape including springs, locations of waterholes, flora, fauna, animals, reptiles and insects, for example. If 'Jabiru' can be interpreted as a rock formation, a place, an area, a species of stork – this should not surprise us, as the 'Dreaming' also embraces the idea of 'shape-changer'. A human may be a tree, may be a star and so on.

Sculthorpe's music describes less the literal place, but rather the attributes of the environment: a sacred rock that beckons and welcomes (rather than forbids). The 'beckoning' and 'drawing in' is a particular feature of the final movement of 'Jabiru Dreaming'. Sculthorpe says the music does not seek an Australian-ness of sound: '[It] is simply, a testament to my own Australian-ness.'

The music communicates a sense of place, people, time or beliefs because it is filtered through the composer himself.

## Overview

Initially commissioned by Musica Viva Australia, with a first performance by the Kronos Quartet, Sculthorpe cites the importance of the influence of the 'living, indigenous music of Kakadu National Park' as well as that of the Torres Strait islands, Papua New Guinea and Indonesia, in his Programme Note.

### The music

The work is divided into two movements, each with contrasting textures and patterns.

Extended instrumental techniques and some use of aleatoric processes feature across both movements.

#### I **Deciso** (firm and clear; decisive)

The **structure** of this movement is built on three main ideas:

- Longer sections of pitch patterns and rhythmic patterns referencing those found in the tribal music of the Kakadu area;
- two-bar link sections that allow for a 'pause' between larger sections;
- Passages of aleatoric material, where a deliberate randomness of materials is introduced, sounding different in each performance. The use of these techniques facilitates a sonic representation of the natural world.

Broadly speaking, the movement can be thought of in three sections with a coda. A sense of change in the music takes place at **5** with a shift in tonal centre and the introduction of a lighter, more homophonic textural idea. As the music continues, ideas from the first section before **5** are re-introduced at **7** and then combined from **8** in a bold push towards an unfolding double climax from **9**. At **10** the music loses momentum and subsides to a measured pause before moving straight on to the 2nd Movement.

### Pitch and Harmony

The key signature of four flats, together with the broad use of the F-natural minor scale provide clues to the harmonic plan for this movement. There are very few traditional cadences in this music, but pedal notes and the important intervals of a perfect 5th and semi-tone can be heard throughout. The first section of the music is underpinned by a C pedal (a 5th from the key centre); the central section from **5** establishes the F pedal. The significance of the shift of mode five bars after **9** will be explored in detail below.

### Significance

Candidates might consider how the musical patterning on the small scale is reminiscent of ethnic Australian art styles or how, by contrast, the composer generates a sense of spacious openness as the pitch intervals fan out from the lowest to the highest note (e.g. in the approach to **9**).

### More detail

A close investigation of the music of the first section will equip candidates to apply these findings as they investigate the textures and ideas further into the music for themselves.

**The first two bars**, overlapping into bar 3 have significance from the outset. The C in the double bass and 'cello parts remains a strong underpinning pedal in one guise or another for the whole of the first section to **5**. The use of the notes G and A-flat are explained by the composer in his writings that reference the seventeenth-century astronomer and cosmologist Johannes Kepler, who 'in his investigation into the Music of the Spheres believed this to be the sound of the planet Earth' (Sculthorpe, 1999, p. 270).

These two notes can be seen in close proximity or displaced into the wider interval of a minor 9th throughout this section. This can be referred to as the 'Kepler motif'.

The 'ritual-like' rhythmic structures and pitch exploration of the viola theme, with tied notes obscuring the pulse within each bar, are worthy of detailed investigation.

It is 12 bars long and divided into four sections of three bars.

12 bars before <b>1</b>	If we label the first 3 bars, ' <b>a</b> <sub>1</sub> ', we notice that the melody, launched by an anacrusis in the previous bar, is characterised by a repeated C and gradually moves above and below this axis note, followed by a descent to the pedal C an octave lower and the introduction of a duple rhythmic figure, further adding to its spontaneous quality.
nine bars before <b>1</b>	In these three bars, material is repeated up to the final three beats of the pattern – the pitches are the same but rearranged within the same rhythm, a small change we can label as ' <b>a</b> <sub>2</sub> '.
six bars before <b>1</b>	The rhythmic pattern now starts on a different pitch, with the prevailing pedal note now on F; the duple figure is introduced sooner and there is much more stepwise movement, giving us good reason to label this three-bar section as ' <b>b</b> '.
three bars before <b>1</b>	Finally ' <b>a</b> <sub>1</sub> ' returns, but with a subtle repetition of the low C pedal at the end – we will label this as ' <b>a</b> <sub>3</sub> '.

The 12 bars as a whole can be represented by: **a**<sub>1</sub>, **a**<sub>2</sub>, **b**, **a**<sub>3</sub>

This forensic level of analysis serves to demonstrate to the candidate how to notice ideas that repeat (giving continuity) and subtle differences (change) that occur and keep the flow and momentum of the music alive and vibrant. The C-F pedal relationship mirrors, on the small scale, the dominant (C) – tonic (F) seen in the large sections of the music as a whole.

### Exploring timbre

Accompanying the viola, the 'cello part is performed *col legno*, that is with the wood of the bow rather than the hair. This creates a percussive, dry staccato effect, as the bow stick taps and bounces off the string. This part also gives stability with the use of a repeating 'pedal' note. The composer talks of his use of pedal as a portrayal of the Australian landscape and the layering effects of patterns with such slow rate of harmonic change being very like the geographical strata of the the Kakadu.

### Another important linear idea

Three bars after **1** sees the introduction of a distinctively shaped pattern in the 'cello part that has rhythmic and pitch interest.

The 'cello rhythms here exploit the patterns of the didjeridu music of the Kakadu area.

Although the rhythm is precise at this point, on subsequent statements throughout the movement, the final triplet of the bar is altered in subtle and intricate ways, a method we saw employed in the viola theme. Candidates will be able to track this on pages 2 and 3 of the score.

The pitch of this 'cello figure centres around a low C, reinforcing the pedal effect, but the interval of the minor 9th found vertically in the opening bar of the work is used horizontally in this 'cello motif to strong effect. The low trill at six bars after **1** presents the interval in its closed semi-tone form.

## Textures and sonorities

Each section of the movement will reward examination of how textures are constructed by the layering of ideas with subtle, small-scale variation. These take place not only in pitch and rhythm, but also in sonority, with a choice of more unusual approaches such as *col legno* or *sul ponticello*. As the instruments return to more traditional string techniques, the parts are labelled 'ord.'

The way the ideas remain in a particular voicing or change instruments within the texture also impacts on the overall sonority of a passage.

In the texture marked **p** three bars after **1**, five instruments now play together; the main features are:

- a sparse bass line of rhythmic interjections mainly revolving around the Kepler notes, G and A-flat
- a distinctive, bowed 'cello pattern (described above) emphasising the pedal pitch of C
- a strong, flowing viola melody (described above) in the middle of the texture that also stresses the tonal centre C
- *col legno*, now in the 2nd Violin, taking on the previous role of the 'cello (slightly altered). This is made up of a six-bar phrase repeated, in which the first three bars steadily mark each beat of the bar, dissolving into off-beat punctuations with frequent reference to the Kepler notes G and A-flat
- a duple rhythm in the 1st Violin (imitating the viola reference) sets up a rhythmically consistent idea in contrast to the triplet nature of other parts. The resonant melody line floats above the texture using a rotating three-pitch figure, displacing the notes within each beat of the bar as it then extends upward to include a 4th note and so on.

Candidates can now usefully compare the texture of this passage and its particular sonorities with similar passages such as that beginning at **2**, at **3** at **4** and at **7**.

## The two-bar link

Just as the opening two bars prepare us for the first hearing of the viola melody, Sculthorpe uses two-bar 'links' to provide moments of stasis in the musical flow before continuing with the next main section. An example of this can be seen two bars before **2**. Violin 1 plays a high-pitched expression of the duple pattern; there is some continuity in Violin 2 playing squarely on each beat; longer note values in the smooth viola part, departing from its main theme together with the resonant, widely spaced, rocking 'cello triplet figure and sustained lower pedal in the double bass provide a moment of 'pulling back', of reflection before pressing on. Candidates can make comparisons with similar passages, for example, two bars before **4**, two bars before **5**, and something rather different at two bars before **7**.

## Incorporating representation of the natural world

In an extended link section (seven bars after **2**) where instrumental roles are reassigned and violin 1 ascends in a succession of 5ths, the 'cello introduces the listener to the seagull sounds. These are played by using harmonics high up on the top string, using the bow to slide rapidly downwards, and this is repeated rapidly yet quietly in the midst of the surrounding texture.

The E-natural of the 'seagull' injects a bright, optimistic feel above the pedal C. Candidates can compare this to five bars before **5** where the 1st Violin is now an octave lower, and the louder 'seagulls' cut through the texture more effectively in this different balance of sonorities.



### 5 *Ancora deciso* (still decisive)

A number of features denote a significant change in the music at this point:

- The tonal centre shifts to a bass pedal sustained over two bars on F (ff) which in turn fades and gives way to a quiet, *col legno*, staccato pedal on a repeated quaver D-flat (note the tonality of the contrasting section in movement II);
- Both violins now work together, homophonically, with the same *col legno* timbre (becoming ord. bowed) and with a renewed emphasis on the Kepler notes of G and A-flat;
- This new sonority including double-stopping in the 1st Violin part is essentially in just three voices.
- For a while, the viola has a lesser role, but injects a quietly bowed reminder with a sustained F pedal as the music climbs upwards to an abrupt move into...

### 6 *Meno Mosso* (less quickly)

There is no *perception* of slowing down until the entry of the 'cello and double bass with more familiar rhythmic patterns. Rather, there is an experience of furious activity in the upper strings, perhaps representative of intense insect activity. The parts together generate a closely-knit pitch cluster with an instruction to play rapidly (the slash at the start of the six-beamed quaver pattern denotes this) but also freely and not synchronised with other players. Completely contrasting with the previous section, the 'cello confirms the pitch ambiguity in its use of the tritone before calming in a smoother duplet figure reminiscent of the sound of the opening bars. The double bass confirms the tonal centre of C, linking into the next section.

7 Here, there is a return to ideas, patterns and textures of the opening. What are the similarities/differences? What effect does the change of sonority (*sul ponticello*) produce? The two-bar link at the end of this section reminds us of the 'seagull' harmonic effect with its E natural.

8 In a return to the opening **Deciso** tempo marking, this section continues the unifying feature of the viola melody but intertwines ideas from **5** (candidates can explore how this is done, with double-stopping, etc.). The music builds with gradually increasing dynamics to a climax of pitch for four bars at **9** with its strong F pedal in the double bass co-existing with a C pedal in the 'cello. A further crescendo leads to a second part of the climax with the addition of aleatoric bird sounds, now in the upper strings with instructions to vary the sounds – giving a sense of joyous affirmation – the 'cello sounds an E-natural five bars after **9**, while five and six bars before **10**, the double bass nods to the Kepler motif.

An additional ascent via a succession of fifths in the viola part finds its summit on a high E- natural – a strong affirmation of C major as the 'cello adds its own bird sounds to the texture at...

### 10 *Meno mosso*

The music slows, taking time to calm the music as it fades away 'to nothing'. A measured pause takes the music straight on to the second movement.

## II *Liberamente – Estatico* (freely – ecstatically)

The stark opening with an isolated, lone voice in the 'cello, could not provide a greater contrast with the frenetic activity that characterised the conclusion of the preceding movement. This 'cello music is an Aboriginal chant, transcribed by a member of the Baudin exploratory expedition of 1802. Sculthorpe had used the material in *Sun Song I* (1989), and some of the processes he uses are also evident in the Quartet/Sonata. After the initial testimony of what we might refer to as the Baudin theme, there follows a series of statements that vary the melody much like the 'embellishment' principle in Balinese music. The accompaniment patterns are reminiscent of Gamelan music and the block chords from **16** onwards perhaps suggest Indonesian colotomic gong patterns, before the final joyous eruption of the sounds of the natural world.



Sculthorpe explains in his Programme Note that both movements employ 'similar subsidiary material'. Within the first page of the movement, familiar material re-establishes the connection with the first movement.

**The Baudin theme** is scored for 'cello in the upper extremes of its register and is notated in the tenor clef. Candidates unused to reading across all four clefs may find it helpful to re-notate the entire Baudin theme in the treble clef in order to make comparisons with subsequent presentations of it on other instruments.

The Baudin melody starts at the asterisk marking, but the opening two notes are also important – A and B together with the low E in the bass all function as important pedal notes throughout the movement and are linked by their dominant relationship (A-E-B).

### The characteristics of the Baudin theme

Sculthorpe described this music as 'tumbling' – the line descends in a mainly stepwise manner through 14 short utterances separated by 'breaths' in between. The vocal quality of the 'cello in its high register is well-suited to this declamation. Starting on an upper A, the line descends through pauses and repeated notes, across paired quavers within a bar-less time frame (*liberamente*). The freedom of the vocalisation is underlined in this descent to a low A – a major scale of A has been outlined.

The short phrases frequently encompass the interval of a major or minor 3rd; the notes A and E are prominent at the start and end of phrases in the first half, which is of significance in the music that unfolds. A soft, low pedal E in the double bass remind us of the pitch connection of a perfect 5th in the tonal centres in Movement I.

The impact of the use of this material is inescapable: Sculthorpe connects the listener directly with an authentic ethnic voice.

### A more detailed look at the first section of this movement

**1** The voice now becomes notated as part of a specified metre. Three bars later, we hear a soft reminder of the dense, aleatoric figure heard in the first movement at **6** in the three upper parts. The notation is written differently but the **sound** is the same; they are enharmonic equivalents. The reference to natural sounds is introduced more quickly in this movement, and joined to good effect by the very clear sound of natural harmonics, bowed tremolo on the double bass. The sound of the tritone played *pizzicato* in the 'cello also has its parallel in the earlier movement at this point; it too then joins the ethereal texture with a sustained, bowed harmonic.

#### **2 Poco estatico**

Events dovetail here to a slightly increased pace. This section is marked *poco estatico*, the first of four similar markings as 'extreme happiness/enthusiasm' develops in intensity. In his Note, Sculthorpe declares his belief that 'Australia is one of the few places on earth where one may honestly write straight-forward, happy music' (the composer writes elsewhere of his belief that the pitch A is representative of Australia). Presentation of the ideas in a triple metre adds to the sense of life and buoyancy in the music.

A two-bar link pattern in the viola playing alone establishes three pitches that will continue and form most of the repeating pattern accompanying the fresh statement of the Baudin melody, now in Violin II. The texture reduces to just two parts. The first four bars of the melody are written in shorter values, but retain the repetitive shape and 'tumbles' from the opening A to E range. The second part of the melody (nine bars after **2**) starts on E, repeating the melody a tone higher, not precisely, but with tiny alterations as we have come to expect from the composer. The two phrases are linked with a short, ascending motif featuring the interval of a 5th (Violin II, seven bars after **2** and 13 bars after **2**) and when this recurs throughout the movement (four bars before **6**; four bars before **11**) we see something of the relationship with the end of the 1st movement (two bars before **10**).

Notice how the three pitches of the motif cycle across the four semi-quaver rhythm in the viola part from **2**. The range of notes gradually broadens, although there is much repetition. Candidates will be able to track the pattern's continuing progress without pause right up to the second section beginning at **6**.

All five instrumental parts come together momentarily at the start of the link two bars before **3**, with the cello referencing the descending 'seagull' effects of the 1st movement. The cumulative effect of the fast-moving patterns is to create shimmering, diatonic clusters, often approximating the function of chord V or chord I, for example beneath the Baudin melody. This can be seen at three bars after **2**, with chord V for four bars followed by chord I for two bars.

Candidates will notice the way resonant pizzicati in lower strings add subtle colouring to the texture. Note also the role of pedal notes in the violin and 'cello parts on the tonic A or the dominant of the dominant, B. The Baudin melody at **3** now plays the full octave as it descends, before the texture once more opens up towards the increasing complexity of the patterning at...

#### 4 Estatico

Note the effect here of the first sustained entry of the violin in this movement. An additional extended pattern enriches the harmonic effect as the violin is rhythmically paired with the viola. Adding a higher register to the texture promotes a sense of spaciousness and brightness in keeping with the increasing intensity of emotion intended. The Baudin melody, now with acciaccatura decoration, is cushioned between the patterns with tonic-dominant *pizzicato* in the 'cello.

The 'ingredients' of each section should now be more easily recognised. At the two-bar link before **5**, the composer creates an important figure in Violin I, based on the rhythm of **2** and the all-important 'pedal' notes, now functioning as an independent counter-melody. See also two bars before **11**, seven bars after **11**, and six bars before **14**.

A repeat of material at **5** soon shows subtle alterations to the main ideas. The slightly darker sounds of seven bars after **5** have also been heard in previous link sections, but the 'missing' C-sharp of A major soon reveals itself in an abrupt enharmonic change to D-flat at **6**.

#### 6 L'istesso tempo

The main features of this contrasting section include:

- A *perceived* change of tempo due to the use of longer note values;
- A 'new' melodic theme in Violin I, which incorporates the repeating quavers of the Baudin melody with the upward, reaching patterns of Violin I at **4**. The accompanying texture to the arco melody is distinctive in its timbres using *pizzicato* (Violin II and Viola), *col legno* ('Cello) and bowed *col legno* (Double bass);
- The upward pull of the music to **9** contrasts with the descending character of the opening Baudin melody;
- D-flat repeated chords on the beat are heard as an open 5th with no 3rd. A widely spaced A-flat arpeggio straddles the duple bar in two places;
- The bowed *col legno* effect, together with the harmonic ambiguity of the tritone at 11 bars after **6**, creates a mysterious transition to the fuller percussive sound of **7**.

The sections from **7** through to the high point of block chords **9** provide many opportunities to comment on variation within the materials, textures and timbres.

**10 Ancora estatico**

In a return to A major, this section contains many examples of features found in both preceding sections, now combined in increasingly imaginative ways, including melodic fragmentation. The Baudin melody is heard once more within the texture and repeating sections are presented with increasing confidence and richness of sound toward the E major transition at...

**14 Meno Mosso**

This section is clear in its demonstration of compositional techniques, such as motivic augmentation and diminution. The Baudin melody is heard in the 1st Violin part for the first time, with the soaring melody of the middle section now heard high in the 2nd Violin as a continuing counter-melody. An augmented version of the Baudin melody with octave displacement now also provides a strong, sustained bass part undergirding the whole texture.

**16 A tempo**

The richness and power of this section as the music propels towards its conclusion lies in the sudden presentation of *fff* block chord clusters with double-stopping over a pedal in the bass. The rhythmic design of each pair of chords has its roots in the figures heard at **9**, two bars before **11**, and elsewhere. The first chord with its piled up 5ths become increasingly dissonant, particularly as the pedal note changes and incorporates the tritone. At its widest, the two-bar repeating chord patterns cover almost five octaves in their vertical span. It seems as if this magnificent declaration of the composer's inclusive 'Australian-ness' has no option but to dissolve into the 'most ecstatic' display of natural life in its conclusion.

Sculthorpe's writings (2001, p. 272) testify to his concerns about the degradation of the natural world and over-population, yet a sense of optimism pervades his musical output and this piece in particular. He says, 'I feel today that I am morally bound to attempt to write music that uplifts the human spirit.'

The varied techniques that playfully lock ideas together have an intensity of movement and design that takes the listener through this experience of the natural world, swooping, diving, and soaring. These are the elements absorbed by a composer open to and influenced by his environment and its music.

**Reference Information and further reading on Sculthorpe's music:**

Composer's Programme Note in the score

Nichols, C J (2014) '*Dreaming*' and '*The Dreaming*' – an introduction. Available at: <https://theconversation.com/dreamtime-and-the-dreaming-an-introduction-20833> (Accessed 1 July 2020).

Sculthorpe, P (1999) *Sun Music: Journeys and Reflections from a Composer's Life*. Sydney, NSW: ABC Books.

Skinner, G and Chan, L (1999) *Liner Notes* in Sculthorpe, P *Earth Cry / Sonata for Strings No 3 / Djilile / and other orchestral works*. Various artists ABS 481 0548.

Vermeulen, R (Trans. Chater, J) (2000) *Liner Notes* in Sculthorpe, P *Island Dreaming Brodsky Quartet / Anne Sofie von Otter CC72007*.

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## Section C

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### Connecting Music (30 marks)

Learners are required to answer **one** essay question from a choice of three. There are no Set Works, and recordings or scores are not permitted. Learners must refer to musical examples of **two or more** styles or traditions from **folk, pop, jazz** and **world music**. **Music from the Western classical tradition** can be referred to, but references to the Set Works must **not** be included in answers.

There is considerable freedom here for teachers to construct a Scheme of Work that reflects the interests, cultures and traditions of their learners and it would be inappropriate for this guide to be prescriptive. However, attention is drawn to the extensive list of Musical Features listed in the syllabus (pp 13–17) which gives some indication of the scope of this section of the examination. Questions will be open-ended and marking in this section will be generic rather than specific. The Specimen Paper (available on the Cambridge International website), has examples of essay titles and a copy of the generic mark scheme.

Teachers might begin by inviting their learners to reflect on their own musical experiences and preferences, both in and out of the classroom. A discursive approach will encourage wider thinking in the first instance, but learners should also be encouraged to work independently to broaden their knowledge. Credit will be given to responses that support assertions with reference to relevant music, and learners need to practise making musical connections between different traditions through listening and then writing clearly and concisely about them.

One approach might be to consider how relatively abstract musical concepts might apply to more than one of the prescribed traditions listed at the beginning of this section of the Notes for Guidance. The suggestions below are **not** prescriptive, but may encourage learners towards appropriate ways of thinking.

- How do the musical ingredients, and the ways they are used, differ in music from a range of styles/traditions?
- How is music used to express ideas/function and purpose in society?
- Do definitions of 'popular' and 'classical' music co-exist in music of all established traditions?
- How does music of different styles/traditions merge and mix?
- How might the music of one genre and tradition influence another?

In the process of investigating music of a wide range of styles and traditions, learners should accumulate knowledgeable references to specific repertoire and practices, which they can employ to respond to the questions in this Section.

Above all, wide listening and thinking is to be encouraged throughout preparations for Paper 1. Learners will discover connections between and within repertoire, and strengthen their understanding when approaching Components 2 and 3 of the syllabus.

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