

Teachers' Guide to set works and the World Focus

Cambridge IGCSE[®]
Music **0410**

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Felix Mendelssohn (1809–1847)

Italian Symphony (No. 4 in A major Op. 90) – Movements 1 and 3

There are some differences between editions of the score, most notably in the bar numbers used for the first movement. Older scores give the first and second time bars the same numbers (resulting in 563 bars for the movement) while newer editions number them separately (a total of 586 bars). Bar numbers in these notes refer to newer editions.

Key technical terms are printed in **bold** at their first appearance.

1 Background

Mendelssohn was a nineteenth-century German composer from a wealthy and educated background; his grandfather was an eminent philosopher and his father was a banker. He was a child prodigy, had piano lessons, and performed and composed from an early age. Despite his relatively short life, he composed works including overtures, concertos, oratorios, chamber music and music for piano, in addition to symphonies. He began his exploration of the symphony by writing at least a dozen string symphonies, before the work now known as his symphony number 1 (written in 1824).

Mendelssohn was an admirer of the music of Bach, Handel, Haydn and Mozart and was responsible for the revival of Bach's music, arranging a performance of Bach's *St Matthew Passion*. The influence of these earlier composers may be seen in many of his works.

As part of his education Mendelssohn travelled widely throughout Europe, initially with his family and later alone. In May 1830 he departed for Italy, calling on his friend, the famous poet Goethe, en route and reaching Venice in October. He spent ten months in Italy, visiting ruins, museums and art galleries, attending church services and religious processions and experiencing the carnival in Rome. The letters he wrote to his family and friends during this time show that he was inspired to write a symphony. It seems that he drafted some ideas during his stay, but did not complete the work until he received a commission from the Philharmonic Society in London in November 1832, asking him to provide a symphony, overture and vocal piece and to come to London to conduct them in May the following year. After initially wondering which symphony to complete (Mendelssohn had begun a 'Scottish' symphony following his 1829 visit to that country), he worked on the 'Italian', completing it in March and conducting the première in London, which was very well received. To the consternation of the orchestra Mendelssohn conducted the performance with a baton, rather than the leader of the violins directing, which was the usual practice at the time.

Despite the enthusiasm of the first audience, Mendelssohn was dissatisfied with the symphony; he revised the second, third and fourth movements and intended to revise the first movement. However, eventually so much time elapsed that he decided the symphony should be put aside. Since the Philharmonic Society retained the rights to the symphony for two years after the first performance there were three further performances in London, but the work was less well received. The symphony was not published in Mendelssohn's lifetime, but in 1851 the London version (i.e. without the later revisions) was published. This is the version heard today. The posthumous publication explains why the work is now known as 'Symphony number 4', despite being the second full symphony Mendelssohn completed. As the title indicates, the symphony is suggestive of Italy.

2 Instruments

Mendelssohn's *Italian Symphony* is scored for a relatively small nineteenth-century orchestra, similar to that used by Beethoven. There are pairs of woodwind instruments (two each of flutes, oboes, clarinets and bassoons), two horns, two trumpets, two timpani (tuned to A and E in the first movement and E and B in the third movement) and strings.

Candidates will be expected to be able to transpose small fragments of a part played by some transposing instruments, to the pitch at which the instrument sounds. The following are the transposing instruments used in this work:

- 2 clarinets: these are pitched in A throughout the work, sounding a minor third lower than written (so candidates need practice in transposing down a minor third).
- 2 horns in A in the first movement: these also sound a minor third lower than written.
- 2 horns in E in the third movement: these sound a minor sixth lower than written (so candidates need practice in transposing down a minor sixth).

Where the horns have low notes (e.g. third movement b16) the music is written in the bass clef and the notes sound higher than written (but candidates will not be expected to transpose any horn parts in the bass clef).

- 2 trumpets in D in the first movement: these sound a tone (major second) higher than written (so candidates need practice in transposing up a tone).
- 2 trumpets in E in the third movement: unlike the horns in E, these sound a major third higher than written (so candidates need practice in transposing up a major third).
- Double bass: this part sounds an octave lower than written (but candidates will not be expected to transpose any of this part).

For the string section Mendelssohn often wrote a separate part for the double basses, giving a five-part string texture (e.g. first movement b25–30), but where the cellos and basses play the same part they may share a staff at the bottom of the score (e.g. first movement b10–21).

The only instrument which does not use the treble or bass clef in this work is the viola, which is written in the alto clef (where middle C is on the middle line). Candidates should practise writing small fragments of this part in the treble clef.

3 Directions in the score

All markings in the score are in Italian. The first movement is given a tempo marking of *Allegro vivace*, meaning fast and lively. In some scores there is a further marking at b498 of *Più animato poco a poco* meaning 'more animated little by little' (i.e. gradually getting faster). The third movement is *Con moto moderato* meaning literally 'with movement, moderately', so moving forward, but not too fast.

Candidates will also need to be familiar with other markings found in the score:

The abbreviation *pizz.* (short for *pizzicato*) in string parts means that the strings should be plucked until cancelled by the term *arco*, when the players should return to using the bow (e.g. *pizz.* in b1, followed by *arco* in b2 and 10 of the first movement).

Stacc. in b33 of the first movement is short for *staccato*, meaning short and detached. *Sempre staccato* at b98 means *always staccato*.

p e leggiero at b514 of the first movement means quietly and lightly.

The abbreviation *div.* (short for *divisi*, found in the viola part at b517 of the first movement) literally means 'divided' and indicates that half the section should play the top notes and the other half should play the bottom notes. Since viola players share a music stand with another player, one will play the top notes and the other the bottom notes.

The abbreviation *a2* in the woodwind and brass parts means that both instruments written on a single staff should play the phrase with this marking (e.g. oboes from b23 in the first movement). 1. above the flute staff at the same point indicates that the notes are played by the 1st flute only.

At the start of the third movement, if cellos and basses are sharing the same staff in the score, then the marking *Vc.* at b6, indicates that only cellos play at this point. Basses play with the cellos from b8, indicated by the marking *unis.* (short for *unison*, meaning in unison).

dolce at b108 in the third movement means sweetly.

A timpani roll is usually indicated by the trill sign, followed by a wavy line. A trill in other instruments (e.g. flutes and clarinets, third movement, b66) indicates rapid alternation between the printed note and the note above.

In b1 of the third movement violins have a mordent (indicated by the zigzag line). This indicates that they should play the printed note, the note above and the printed note again.

4 Techniques

Mendelssohn's music is **tonal**, but uses an extended vocabulary of chords, with **seventh and ninth chords**, typical of the nineteenth century. There is also use of **chromaticism** and **modal shifts** between major and minor (e.g. first movement b11–14). There are extended **pedal points** (e.g. cellos, first movement from b160), **sequential repetition** (e.g. woodwind, first movement, b115–118) and **imitation**, including a **fugato** section (a passage of music in which a theme is heard in imitation in all the voices e.g. first movement from b225).

Mendelssohn uses a variety of textures: from a full tutti **homophonic** texture (e.g. first movement from b51) to a single unaccompanied melodic line (first movement b223) and also melodies in thirds and octaves (e.g. first movement from b110). There is also sometimes **antiphony** between different sections (e.g. strings and woodwind from b66 in the first movement). Themes are subject to shortening and repetition; the opening notes and rhythm of the first subject are heard frequently.

5 Structure and Form

The symphony has the standard four movements: a first movement in sonata form, a slow second movement, a third movement in triple time and a fast finale.

Mendelssohn's sonata form first movement has the following structure:

EXPOSITION	1st subject	A major (tonic)	Bars 1 to 65
	Transition (also sometimes called a bridge passage)	Modulating (tonic to dominant)	Bars 66 to 110
	2nd subject	E major (dominant)	Bars 111 to 158
	Codetta		Bars 159 to 208
1st time bar, then repeat of Exposition followed by 2nd time bar			
DEVELOPMENT	Development of previous themes and (as composers occasionally did) introduction of a new theme		Bars 210 to 368
		A range of keys including	
		D minor	Bar 225
		B minor	Bar 257
		B major	Bar 269
		C major	Bar 285
		E minor	Bar 297
		F# minor	Bar 313
RECAPITULATION	1st subject	A major	Bars 369 to 390
	Transition		Bars 391 to 404
	2nd subject		Bars 405 to 455
	Development theme		Bars 456 to 497
	Coda		Bars 498 to 586

Early symphonies often had a Minuet and Trio as the third movement, which later became substituted by a faster and livelier scherzo. For the third movement of this symphony Mendelssohn writes a kind of Minuet and Trio, though it is not designated as such in the score (Mendelssohn added the title Menuetto in a revised version of the symphony).

The expected structure would be:

<p>Minuet</p> <p>a – 1st section of Minuet (repeated)</p> <p>b – 2nd section of Minuet, possibly with a return of some or all of the first section (repeated)</p>	<p>Trio (a contrast, usually in a different key)</p> <p>c – 1st section of Trio (repeated)</p> <p>d – 2nd section of Trio, possibly with a return of some or all of the first section (repeated)</p>	<p>Minuet</p> <p>The Minuet again without repeats. This may be indicated by a simple 'D.C.' at the end of the Trio or may be written out with some changes made to the original music</p>
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The overall structure of a Minuet and Trio is therefore ternary.

6 Commentary

Candidates are not expected to know every detail of the following, but should focus on:

- structure and terminology
- themes and their transformations
- key centres and modulations
- identification of chords
- instruments
- transposition
- score markings, performance directions, instrumental effects
- general background information about the context and genre of each work

FIRST MOVEMENT

EXPOSITION

First subject

The work begins with a *pizzicato* tonic chord in the strings and repeated woodwind quavers. After two bars the 1st subject is played by violins in octaves. The initial lack of lower string accompaniment gives a light and bright feel to the music. Writers have suggested that by presenting the theme in octaves, rather than giving 2nd violins a more independent part, Mendelssohn adopts a texture more often found in Italian opera, such as those by Rossini, than in a symphony by a German composer. The opening eight bars of the theme are answered by thirteen bars, because of some repetition. B11–12 are repeated in b13–14, but with a change from minor to major; Bm⁷ in b12 becomes B⁷ in b14. The D# suggests a move towards the dominant (E major). The lower strings also enter in the second phrase. The theme ends with a I c – V⁷ – I chord progression in b21–23 in the tonic.

From the end of b23 it initially sounds as though 1st flute, oboes and horns will play the 1st subject theme. However, they play only the opening four notes before being interrupted by strings. The woodwind then repeat their attempt at the theme, but are again interrupted. These first few notes of the theme recur frequently throughout the movement.

At the end of b31 1st clarinet and 1st bassoon play a version of the 1st subject opening (with different intervals). B43 is repeated three times in b44–46, with strings playing in contrary motion. The *crescendo* from *p* in b43 to *f* in b49 and the rising scales in violins, suggests an impending climax.

From b51 the 1st subject is played by the full orchestra (*tutti*), with the melody in octaves in the violins as before, but now with oboes doubling 2nd violins. Clarinets, bassoons and trumpets initially emphasise the rhythm of the melody, rather than playing repeated notes. Timpani and trumpets first appear at this point and lower strings are heard from the start of the theme, playing repeated quavers previously in the woodwind. While the opening eight bars are the same, the answering phrase changes to a four-bar melody (b58–62) which is repeated with added quaver decoration in 1st violins, while woodwind take over the main melody (b62–66). This statement of the 1st subject ends with a perfect cadence in the tonic in b65–66, overlapping with the start of the transition.

Transition

A *staccato* quaver figure is heard antiphonally between woodwind and strings and from b67 trumpets have the opening rhythm of the 1st subject. From b73 strings are the main focus, with cellos and basses having material more closely related to the 1st subject. At b82 violins have the opening four bars of the first subject, in thirds rather than octaves, and reach a perfect cadence in B major (the dominant of the dominant) in b85–86.

The 1st violin motif at b90, repeated from b94 an octave lower with the ending changed, is used later in the movement. There is another modal shift: the melody in b90-93 is over an E major chord while from b94 it is over an E minor chord. However, the music returns to E major with a $Ic-V^7-I$ progression in b108–110. Towards the end of the transition the woodwind gradually drop out, leaving just strings from b98.

Second Subject

The second subject, which overlaps with the perfect cadence at the end of the transition, is presented in thirds and octaves by clarinets and bassoons. Again this could be seen as a consciously 'Italian' style of writing, emulating the parallel thirds texture of Italian opera duets. Though this theme could be seen to have grown out of the first subject, with its similar rhythm, there are differences: it is introduced by woodwind with string accompaniment, rather than the other way around, there is no upbeat and the accompaniment, whilst being continuous quavers passed between 2nd violins and violas, does not use repeated notes and is *legato*.

Clarinets and bassoons repeat the opening rhythm of b110–11 twice more, lengthening the penultimate note on the final repeat (b115). This five-note pattern, with stress on the fourth note, is similar to an Italian five-syllable poetic metre. B115–116 are repeated as an ascending sequence in b117–118. The theme ends with an imperfect cadence in E major in b122–123.

A repeat of the 2nd subject begins in b124, played initially by flutes and oboes, in thirds and octaves as before. The continuous quaver accompaniment is now played by violins, while violas are silent. The melody is changed from b131, leading to an A pedal (the seventh in a B^7 chord) from b132. Over this, a four-bar melody is played by clarinets and violins in octaves, using the rhythm of the first bar of the 2nd subject. The melody is repeated from b136, with 1st clarinet and 1st violins a third higher.

From b132 the whole orchestra plays, initially *pp*, but with a *crescendo*, leading to a tutti varied restatement of the 2nd subject theme from b140. Here the first two bars of the theme are played by flutes, oboes, clarinets, violins and violas (with cellos, basses and timpani moving off the pedal A), but the texture soon reduces to strings and oboes and then just strings from b146, ending with a $Ic-V^7-I$ progression (a perfect cadence in E major) in b145–147. From b148 the strings begin a repeat of the varied restatement from b140, but from b153 the music changes to repeat the previous two bars. At b155 there is complete silence for one beat, followed by two notes by 1st violins alone, before cellos join them an octave lower. This thin texture with slower-moving notes (dotted crotchets rather than quavers) has moved a long way from the opening of the movement.

Codetta

The 1st clarinet plays a varied version of the 1st subject opening over a 2nd inversion $C\#$ minor chord, with a $G\#$ pedal in 1st violins and cellos. This leads to the first four bars of the 1st subject in b167–170 in violins in octaves in the dominant (E major) and a return to repeated quavers in the woodwind. There is a *ff* tutti with violins playing the rhythm of the 1st subject, but with different intervals for six bars, which are repeated. The full orchestra then forcefully emphasise an E major chord.

The first time bars lead to a repeat of the Exposition. Performances today sometimes omit the repeat, but when Mendelssohn was composing the work a repeat was conventional.

Although the first time bars begin in the dominant, their function is to lead to a repeat of the Exposition, which begins in the tonic. A 2nd subject reference is played by clarinets and bassoons, though this time the melody falls rather than rises and there is an upbeat, as in the 1st subject. This is answered by 1st oboe, playing a sequence of four notes first heard in the violins in b59, followed by a rising semitone. This pattern is repeated (clarinets and bassoon followed by oboe), before the oboist

repeats the music from b59 followed by the rising semitone two further times. This oboe repetition takes place over pedal Bs in flutes and bassoons and V^7-I chords (in E major).

B199 moves onto an E (dominant) pedal, in preparation for the Exposition in A major. Violins take up the oboe's melodic idea as a descending sequence, before a rising scale in b207–208 in 1st violins and violas leads to a *pizzicato* chord in 2nd violins, cellos and basses in b209 and the return of the 1st subject. The Exposition is repeated from b3.

DEVELOPMENT

On the repeat of the Exposition the first time bar is omitted and the codetta leads straight into the Development (from the second time bar). E major immediately becomes the dominant of A minor, with a dominant pedal in the horns, while 1st violins play *staccato* quavers first heard in the transition. This is a fourth higher than at b90 and is played by 1st violins only, not all the upper strings. Clarinets, bassoons and cellos have a rising dotted crotchet line as before.

After two perfect cadences in D minor (b219–220 and 221–222), a new theme in D minor is introduced by 2nd violins from b225. It was relatively unusual to introduce a new theme into a Development section, which usually explored themes from the Exposition. The new theme is passed around the strings in imitation, creating a contrapuntal fugato texture. In b229–233 1st violins play the theme a fifth higher. From b233 it is reduced to two bars by violas, imitated two bars later by 2nd violins and another two bars later by cellos (b237–238 are repeated in b239–240). Once all four string parts are present in the texture (b237) the accompanying woodwind and brass chords stop.

At b241 all four bars of the theme return in cellos and basses and are repeated a tone higher from b245 as an ascending sequence. The theme is then only heard in disintegrated form for a few bars, with a focus on the acciaccatura, three quavers and crotchet figure.

A *crescendo* in b256 precedes a full four-bar statement of the theme in B minor in 2nd violins, with 1st violin and viola countermelodies and a dominant pedal in cellos and basses. From b261 there is a five-part texture as 1st violins take the melody, with countermelodies in 2nd violins, violas and cellos and the continued dominant pedal in double basses.

A further 1st violin statement of the four bars of theme from b265 in B minor leads to a modal shift to B major at b269, and woodwind with a reminder of the 1st subject opening loudly in octaves. At b273 brass begin to hint at the rhythm of the 1st subject (a rising fourth in the horns, rather than a third), played at the same time as the first two bars of the Development theme in 1st violins, followed at one-bar intervals by violas and 2nd violins. This pattern continues: woodwind and brass alternating with the 1st subject opening, with string fragments of the new theme. Finally, at b285 the orchestra reunite in a *fortissimo* recall of the rising third from the 1st subject in C major. Oboes and 1st violins continue with the opening four bars of the theme as an ascending sequence (b287–296).

At b297 woodwind finally join the Development theme, presented tutti and *fortissimo* in E minor, with much doubling in thirds and octaves and violin triple stopping on the first chord. The theme finally has an answering four bars (b301–304), but still does not resolve, ending on a B major chord.

At b305 it initially sounds as though the preceding eight bars are to be repeated, but the answering four bars are not heard and strings alone present the first two bars in imitation. At b313 the theme is presented a tone higher, in F# minor, again tutti and *fortissimo*. However, only the first four bars recur before strings combine the opening of both the 1st subject and Development themes.

The final hint of the Development theme is heard in b325 in 1st violins, before a strong C# major chord, using the 1st subject opening rhythm. From this point the music quickly winds down and begins the preparation for the return to A major; over a C# pedal in the cellos and basses, strings play notes from the C# chord, then F# minor (the relative minor of A major).

A solo oboe holds the note A from b345, while strings modulate from F# minor to D major (the subdominant of A major). The solo oboe re-enters with the first two notes of the 1st subject in D major, while cellos and basses have a rising chromatic line in b355–357. At the end of b360 clarinets take over from the oboe with the initial three notes of the 1st subject, followed by horns in b364. The rocking quavers in the strings increase in pitch and volume leading to the Recapitulation.

RECAPITULATION

First subject

As expected, the Recapitulation begins with a statement of the 1st subject in the tonic (A major). Woodwind and violins begin playing exactly as at b3. However, violas are added for three bars (in unison with 2nd violins), cellos hold an E for 1½ bars and trumpets also add an E in b371–372.

At b380 two bars originally found in the Exposition (b15–16) are omitted, but the music then continues as before. The *pizzicato* chords from b21–22 in violas, cellos and basses are also omitted (b385–386). This leads to further changes in b387–390 (compare with b23 onwards). The first subject is given much less time than in the Exposition and is stated in full only once here (twice in the Exposition), since it has been used a great deal in the Development.

Transition

This is also much shorter than in the Exposition, since it does not need to modulate. 1st violins play *legato* quavers (in the Exposition strings played *staccato* quavers) using the figuration from b383–384, accompanied by short woodwind chords, now just a quaver long rather than dotted crotchets.

Second subject

The 2nd subject is in the tonic (as would be expected), rather than the dominant. It is now played in thirds by violas and cellos (rather than clarinets and bassoons in thirds and octaves) and cellos play at a relatively high pitch, a third above violas, giving a very distinctive sound. Continuous legato quavers accompany as before, but they are in 1st flute and 1st clarinet (rather than 2nd violins and violas) and overlap twice per bar. The end of the theme is changed (from b412), but the theme still lasts fourteen bars altogether, as in the Exposition.

As at b124, the 2nd subject theme is immediately repeated. It is now played by 1st and 2nd violins in thirds (previously in thirds and octaves in flutes and oboes). The continuous quaver accompaniment is played by 1st clarinet and 1st bassoon (previously 1st and 2nd violins). Cellos continue the note E from the end of the theme, rising to F# for one bar and returning to E, functioning as a dominant pedal, as did the oboe B in the Exposition (b126–127).

B424–425 do not follow the Exposition, instead presenting the melody in b423–424 as an ascending sequence. However, from b427 the music is very similar to b132 of the Exposition, but now in the tonic. Clarinets double the melody, adding thirds and the rhythm is emphasised by horns, but there is still a D pedal in the basses, which is the seventh of the E⁷ chord at this point. As in the Exposition, b427–430 are repeated in b431–434, with more instruments playing in thirds.

At b437 1st bassoon is alone in playing with strings, rather than oboe, but the music is as before, except for the key, leaving the strings only from b443 (compare with b148). In the Exposition this led

to exploration of the opening of the 1st subject, but here Mendelssohn takes a different turn. The 1st violin dotted crotchets continue for two extra bars and are now doubled by violas rather than cellos.

Development theme

Rather than being introduced by strings, the theme is now played by woodwind, initially over a dominant pedal in A minor (the note E) in horns, 1st violins and violas. It is now homophonic, unlike the polyphonic first appearance in the Development. As the theme is passed around the woodwind the accompaniment gradually increases, first with the addition of trumpets and timpani and then the rest of the strings, playing patterns of ascending and descending quavers derived from the bars at the start of the Development, before the appearance of the new theme.

At b476 the theme is passed to strings, who still play *staccato* (in the Development it was more *legato*). Horns, trumpets, timpani and double basses have a dominant pedal (in A minor) and after four bars the theme returns to the woodwind. At b484 the Development and 1st subject themes are combined as before (compare b273), but with the roles reversed: violins have the 1st subject theme while the flutes and oboes play the Development theme, for the first time in the tonic (A major).

CODA

[Older scores may have the marking *Più animato poco a poco* at this point].

There is a tutti climax, with 1st subject woodwind and brass motifs alternating with Development theme string motifs at *ff*. However, at b510 there is a sudden reduction to *p* and 1st violins play *staccato* quavers, similar to those at the beginning of the Development, while 2nd violins introduce a new Coda theme in dotted crotchets. At b518 the 1st flute doubles the new Coda theme an octave higher, which then continues with a descending sequence (b522–525). An interrupted cadence in b527–528 means that the descending sequence can be repeated.

At b534 violas, cellos and basses return to the 1st subject rhythm, but with the opening interval of an octave. The interval gradually decreases, reaching a minor 6th in b544–545, before the idea is continued by 2nd violins and violas, as a minor 3rd.

After a perfect cadence in A major in b553–554, the rest of the movement consolidates the tonic. From b554 1st violins have a rising tonic arpeggio, repeated while clarinets and bassoons make a 2nd subject reference, answered by flute. This is very similar to the music of the 1st time bar, but flutes have replaced the oboe answer and the accompaniment is much fuller.

B570 makes a final reference to the Development theme, followed by the 1st subject in b578, accompanied by repeated quaver woodwind chords, as at the very start of the movement. Tonic and dominant and then just tonic chords end the movement.

THIRD MOVEMENT

MINUET (bars 1 to 76) – A major

All instruments used in the first movement are listed again at the start of this movement (though the horns are now in E rather than A), but trumpets and timpani (now tuned to the notes E and B) are heard only in the Trio section.

The movement begins with the violins in octaves, with viola and cello accompaniment added in b2, followed by horns (b8) and double basses (b9). Mendelssohn was rather old-fashioned in writing a Minuet-and-Trio-style 3rd movement rather than a scherzo and also writes an opening eight-bar phrase. The answering eight bars merge into a short codetta (b16–20), which repeats the perfect cadence in E (the dominant). The added flute and clarinet descending scalar melody is derived from b5–7, with the repeated notes now tied. As expected, this opening section is repeated.

The second section begins as though it is yet another repeat. Having reached the dominant at b20, the music moves quickly to B minor. As before, the orchestration is mainly strings, with the oboes emphasising important notes in the 1st violin melody. From b29 1st violins join the woodwind in playing the descending scale, with ties rather than repeated notes (compare b16–18 and b5–7).

Mendelssohn uses the opening notes of the melody in F# minor from b34, repeating the idea played by the 2nd violins and violas and using it as an ascending sequence (b38–39). This leads to a return of the opening melody in the tonic, by 2nd violins and violas in b40 and the 1st violins doubled by the 1st flute an octave higher in b41. The scoring is richer than at the start of the movement, with the 2nd violins no longer playing in octaves and there is a new clarinet countermelody. B43 has three As in the melody (rather than two G#s followed by A) and the end is changed, with use of the opening motif and offbeat accents.

As before, there is a codetta, now 19 bars rather than the previous 4. The clarinet plays the descending scale alone, leaving the flute free to play the opening motif with 1st violins. This is repeated several times by violins and is gradually shortened. 2nd violins add a syncopated accompaniment from b70 and from b69 there is a tonic pedal in the double basses and 2nd bassoon, which is decorated in the cellos. This longer second section is not repeated.

TRIO (bars 76 to 124) – E major

As a new key signature indicates, the Trio is in the dominant key of E major, and begins on chord V⁷. In further contrast to the string-dominated Minuet, bassoons and horns have a significant role here. They begin with a kind of fanfare, answered by 1st violins playing a quiet, chirpy, ascending scalar phrase. When the fanfare opening is repeated it is answered by 1st flute. What initially appears to be a third repeat of the opening fanfare is actually a longer horn and bassoon phrase, leading to a perfect cadence in the tonic. The Trio opening section is then repeated.

The second section begins with a sudden shift to E minor and the return of trumpets and timpani. Bassoons, brass and timpani play the Trio fanfare rhythm on octave Bs and strings answer with the fanfare rhythm too, first in E minor, then A minor (b98).

From b100 horns, trumpets and timpani have a tonic pedal. This leads to a climax with *forte* strings playing a strong dotted rhythm and a return of the first Trio section, with a few changes. The flute now answers the bassoon and horn fanfare first and continues with a trill over the second fanfare. To the longer final bassoon and horn phrase, a cello and double bass accompaniment is added. As in the Minuet, this second Trio section is not repeated.

MINUET (bars 124 to 202) – A major

Rather than writing *Da Capo* at the end of the Trio (indicating that the Minuet should be repeated), Mendelssohn wrote out the Minuet repeat, with some changes. The start is altered: the 1st violin melody is pre-empted twice: first by the cellos and basses and then by the violas. The violas then continue, adding two notes of accompaniment under the violin melody in octaves in b127. From this point the Minuet is exactly as before, just without the first section repeat.

CODA (bars 202 – 223) – A major

The movement could easily have ended at b202¹, with the tonic chord. However, Mendelssohn adds a coda which combines elements of both the Minuet and Trio. It is exactly as the Trio, with a dominant seventh chord in E major in the bassoons and horns, played to a fanfare rhythm (without any change of key signature). However, rather than these instruments continuing, there is imitation from first the trumpets and timpani, then flutes and oboes playing an E pedal. 1st violins, accompanied by the rest of the strings, have two bars of melody referring to the Minuet (legato

quavers with an initial lower auxiliary note and a phrase which rises and falls). This is repeated, with 1st clarinet doubling the melody and 1st violins playing a third higher (the 2nd violin accompaniment is also higher).

The third entry of the bassoons and horns continues for longer, as in the Trio; horns have an added acciaccatura in b212 and the chord in b214 is laid out differently and prolonged. 1st violins then have a legato quaver melody, recalling the Minuet, accompanied by echoes of the fanfare rhythms in flutes, oboes, trumpet and timpani. Though the movement ends *pp*, the whole orchestra (except for horns) plays the final three tonic chords.

Johann Sebastian Bach (1685–1750)

Brandenburg Concerto No. 1 (BWV 10460)

Key technical terms are printed in **bold** at their first appearance.

1 Background

Bach was born in Eisenach in North Germany. He came from a musical family and learned various instruments, including the violin and keyboard, from an early age. He studied the music of other Baroque composers, such as Vivaldi (from Italy), sometimes arranging their concertos for solo harpsichord. Bach was first employed as an organist in Arnstadt and then had similar positions in Mühlhausen and Weimar until 1717, also combining this with the position of *Konzertmeister* (director of a group of musicians) in Weimar from 1714.

In 1717, after being imprisoned in Weimar for four weeks, for wishing to resign his post, Bach was employed by Prince Leopold in Cöthen as *Kapellmeister* (director of music). The Prince did not require much sacred music for his chapel, so Bach composed instrumental music for the Prince's orchestra of eighteen musicians.

In 1719 Bach visited Berlin to source a new harpsichord for Cöthen. Here he met the Margrave of Brandenburg, Christian Ludwig, possibly performing for him. In March 1721 Bach sent a score of six concertos to the Margrave, with a dedication in French. It is probable that the Margrave invited him to do this when they met in Berlin, but also that Bach saw an opportunity to display his talent and presented the concertos as a kind of job application. However, the Margrave's orchestra was much smaller than the Prince's in Cöthen and it is unlikely that the concertos were ever performed; the score was simply placed in the library where it was forgotten. Bach was not offered a position by the Margrave and in 1723 moved to Leipzig to become *Kantor* at the St Thomas Church and School, where he composed a huge amount of sacred music. The concertos were first published in 1850 in Leipzig and became known as the *Brandenburg Concertos* because of the dedication.

To create the set, it is likely that Bach collected together some earlier compositions, from Cöthen and possibly from Weimar, making adjustments as he copied them out. The dedication states that the concertos are for several instruments and they were probably intended more as a survey of Bach's talents rather than a set to be performed together. Each concerto uses very different forces, though all could have been performed by the musicians at Cöthen.

Music from *Brandenburg Concerto No. 1* can be found in other compositions by Bach, suggesting that some of the movements date from his time in Weimar. Movements 1, 3 and 4 (without the Polonaise and with some scoring differences) are the *sinfonia* (instrumental overture) to cantata 208, premièred in 1713, though the *sinfonia* may not have been written for the first performance. The third movement also appears for choir in cantata 207, with trumpets instead of horns.

2 Instruments

Brandenburg Concerto No. 1 is a **concerto grosso**: a concerto for a group of soloists (the **concertino**) and orchestral accompaniment (the **ripieno**). However, it is not always clear in this concerto which instruments are soloists and which are accompaniment. The horns, oboes and violino piccolo are all part of the concertino at times, but sometimes play as part of the ripieno.

At the top of the score is the music for two horns. Bach specified 'corni di caccia' (hunting horns), unusually bringing these outdoor instruments inside, to participate in a concerto with strings. At the time, maintaining a hunt with its associated costs was a sign of wealth and status and it is possible that he was flattering the Margrave by using these instruments. Bach would have used natural horns, with no valves and, since they are pitched 'in F', sound a perfect fifth lower than written. Candidates therefore need to practise writing out small fragments of this part down a fifth. Natural horns are limited to playing the notes of the harmonic series of the key in which they are tuned, so Bach sometimes requires the horns to play in a relatively high register, to increase the number of pitches available.

Below the horns are separate staves for the three oboes. In some scores these are followed by a staff for the bassoon, but in others the bassoon part appears on the bottom staff with the music for the **continuo**. Neither the oboes nor bassoons are transposing instruments.

The violino piccolo (small violin) is now obsolete, but in Bach's day was a smaller than usual violin, tuned differently from normal. For this concerto its strings would have been tuned to the notes B flat – F – C – G (from the bottom) and in some scores the part is written separately from the rest of the violins, in D major, sounding a minor third higher than written. However, in more modern scores the part is usually written at sounding pitch (often on the same staff as the 1st violins) and is played on a standard violin. This causes some difficulties with features such as double-stopping, found in the third movement, as the notes do not fall so easily on the modern instrument. Candidates will not be required to transpose any of this part in the examination.

Below the music for the violino piccolo are the staves for the ripieno strings: 1st and 2nd violins, violas, cellos, violone grosso and continuo. Viola music is written in the alto clef (where middle C is on the middle line). Candidates should practise writing small fragments of this part in the treble clef.

The cellos, violone grosso and continuo (and sometimes bassoon) all share the bottom staff. The violone grosso was a large viol, similar to a double bass, sounding an octave lower than written. Candidates will not be expected to transpose any of this part. Also reading from this staff would have been a harpsichord player, playing the printed music in the left hand and filling in chords over the top. The bass instruments and harpsichord form the continuo group.

Where several parts share a staff in the score, individual instruments are sometimes indicated by abbreviations: *fag.* for bassoon (fagotto), *vc* for cello (violoncello), *vl picc.* for violino piccolo (and in the third movement *senza Vl. Picc.*, without violino piccolo).

Bach tends not to write idiomatically for individual instruments (that is, music suiting a particular instrument), but instead writes musical material which can be performed by several instruments. The violins, violas and oboes in particular often share musical material, sometimes doubling each other or swapping parts around.

3 Directions in the score

Markings in the score are in Italian. No tempo indication is given for the first movement, but an *allegro* tempo is usually assumed (quick and lively), as this was standard for a concerto grosso first movement.

The second movement is *adagio* (slow) and some instruments are marked *sempre p* (always quiet).

Following the expected concerto grosso structure, the third movement is also *allegro*, with two bars of *adagio* in the middle.

The fourth movement begins with a Menuet or Menuetto (meaning Minuet), followed by a Trio and then a Poloinesse or Polacca (Polonaise) and another Trio. At the end of this second Trio is the phrase *Menuet da Capo al Fine* (or *Menuetto da Capo sino al Fine*) meaning play the Minuet again until the *Fine* marking.

4 Techniques and style

Bach's music is **tonal**, making much use of **tonic and dominant chords**, but also **seventh chords**, and less often **diminished seventh chords**. There are examples of **suspensions**, **circles of fifths** and frequent **modulation** to related keys. In the second movement there are examples of **false relations**, giving a clashing effect and a **Phrygian cadence**.

There is use of a **drone**, **pedal notes**, **imitation** and **canon**, as well as **repetition**, both exact and **sequential**, **hemiola** and **cross rhythms**.

5 Structure and Form

The first three movements follow the Italian concerto grosso model of fast-slow-fast tempi with the **ritornello** principle in the first and third movements. 'Ritornello' comes from the Italian word meaning to return. In ritornello form, varied restatements of a ritornello theme, in different keys and scored for the full orchestra, alternate with **episodes**, in which the soloists often predominate playing new ideas. Bach's use of ritornello is unusual in that the full orchestra and solo sections are often not clearly distinguished, either by instrumentation or musical material.

The second movement simply presents a four-bar theme in various ways throughout the movement.

The presence of a fourth movement is unusual. It uses dances in **binary form**, as a Baroque suite would have done, suggesting a French influence. The Minuet is played between each of the other movements, without repeats.

6 Commentary

Candidates are not expected to know every detail of the following, but should focus on:

- structure and terminology
- themes and their transformations
- key centres and modulations
- identification of chords
- instruments
- transposition
- score markings, performance directions, instrumental effects
- general background information about the context and genre of each work

FIRST MOVEMENT

In this movement there is little differentiation between the concertino and ripieno instruments. The movement divides into the following sections:

Ritornello 1	Bars 1 to 13 ¹
Episode 1	Bars 13 to 27 ¹
Ritornello 2	Bars 27 to 33 ¹
Episode 2	Bars 33 to 43 ¹
Ritornello 3	Bars 43 to 48 ¹
Episode 3	Bars 48 to 72 ¹
Ritornello 4	Bars 72 to 84

RITORNELLO 1

The full ensemble plays, with violino piccolo doubling 1st violins (as it does for most of this movement). In b1–2 prominent horns play traditional hunting calls, based on notes of the tonic chord. Horn 1 imitates horn 2, one bar later and a perfect fifth higher. Both have triplets which clash rhythmically with the semiquavers of the rest of the ensemble. The opening ritornello contains many small **motifs** (melodic ideas) from which the rest of the movement is created. 1st violins initially double the horn arpeggio before moving into semiquavers, while accompanying oboes have a repeated rocking semiquaver figure (the notes F and E three times in the 1st oboe), also used later.

After the key is clearly established, with much use of tonic and dominant chords, from the 2nd quaver of b3 there is a descending sequence. This ends halfway through b4 and moves on to a cadential progression with a perfect cadence in the dominant (C major) in b5–6.

In b6 four stepwise rising quavers are introduced by the 1st oboe and a rising and falling semiquaver figure by the bassoon. These motifs also recur later in the movement and are used initially in imitation and then as an ascending sequence in b7–8.

The opening arpeggio returns in b8³, first starting on C and then on F. The horns re-enter, this time the 2nd horn imitates the 1st with rhythmically clashing triplets from the outset, rather than doubling the arpeggios.

The addition of E flats in b10 suggests the key of B flat major, before returning to F major in b11. The expected cadence in b11–12 is delayed with a move instead to chord VI before the horns return for the perfect cadence in the tonic in b12–13. Here both the horns' rhythm and notes clash with the rest of the ensemble.

EPISODE 1

The episode has many similarities to the ritornello and no soloists enter with new thematic material, although the lighter texture suggests it is an episode. It begins with just horns and oboes, though strings very quickly rejoin and all instruments use motifs from the ritornello. B15 begins a modulation towards C major (the dominant) and in b16–17 there are ascending and descending sequences and suspensions. There is a perfect cadence in C major in b17–18.

In b18 strings repeat the music from b6 and are imitated by oboes in b19 and horns in b20, with only continuo accompaniment. B21–24¹ repeat b3–6¹ from the ritornello in B flat major (the subdominant) with a perfect cadence in b23–24. The episode continues with a series of duets with continuo accompaniment, ending with a perfect cadence in D minor (the relative minor) in b26–27.

RITORNELLO 2

The opening material is now heard in D minor. The horns have semiquavers rather than triplets and after two bars the music changes, with the ascending and descending semiquavers introduced much earlier (1st oboe and 1st violins b29). At just over six bars this ritornello is obviously much shorter than ritornello 1. It ends with a perfect cadence in D minor.

EPISODE 2

A new motif is introduced: a descending scale played by oboes in unison, imitated by upper strings and then bass instruments. This is an **inversion** and extension of the four ascending quavers in b6. B33–36 outline part of the circle of fifths: D minor, G major, C major, F major. The violino piccolo does not play with the 1st violins in b34 as the final note of the bar (G) is too low.

Underneath a chain of suspensions in the horns from b36, other instruments use motifs in imitation. From b38 the oboes play the rising quaver arpeggio in an ascending sequence, which the bass instruments imitate in inversion (so at this point the bass is imitating both the horns and oboes). The A minor chord in b40 is followed by a diminished seventh (the notes F sharp – A – C – E flat). The episode ends with a perfect cadence in C major (the dominant) in b42–43.

RITORNELLO 3

This is a short ritornello statement, beginning in C major. From b45 the original ritornello material changes, with an ascending sequence (based on the music of b6), leading to a perfect cadence in A minor in b47–48.

EPISODE 3

This long episode begins as b24, but a semitone lower. After horns in thirds and oboes in sixths, the violins extend their sixths by a bar, leading to a perfect cadence in G minor in b51–52.

B52 repeats b1 in G minor, but b53 returns to the thinner texture of the start of the episode, with pairs of instruments playing in thirds and sixths. However, the pairings are now shorter and different instruments overlap. B54–56 are the only bars in the movement where the violino piccolo plays as a soloist, leading to a perfect cadence in F major, the tonic.

After b57, which is nearly identical to b1 (without horns), Bach changes direction, with b58 returning to material from the start of episode 1 (b13–18¹), ending with a perfect cadence in C in b62–63 as

before. B63–71 then reprise the music from b34 in episode 2, but this time starting from C major and with changes in orchestration. The episode ends with a perfect cadence in F major in b71–72.

RITORNELLO 4

This is an exact repetition of ritornello 1, with the final cadence extended to last a whole bar.

SECOND MOVEMENT

This movement is in the relative minor key of D minor with the 1st oboe, violino piccolo and cello as soloists and the other instruments as ripieno. The horns do not play in this movement. The whole movement is based on one four-bar melody:

1st oboe melody	Bars 1 to 4
Violino piccolo melody	Bars 5 to 8
Cello melody	Bars 9 to 11
1st oboe and violino piccolo in canon	Bars 12 to 19
Cello melody	Bars 20 to 22
Violino piccolo and 1st oboe in canon	Bars 23 to 30
Cello melody	Bars 31 to 33
Oboe cadenza	Bar 34
Cadence	Bars 35 to 39

The 1st oboe statement of the melody is accompanied by quiet repeated chords and begins over the dominant chord in b1–2. At b5 the violino piccolo plays the melody a fourth higher than in b1–4, moving towards G minor.

B9–10 begin as a cello repetition of the oboe and violino piccolo melody, but from b11 the melody changes (there are no demisemiquavers) and the cellist is soloist for only three bars. The accompaniment to the cello melody includes a falling and rising quaver figure played by the oboes, imitated by the upper strings a beat later. The A flat in the cello melody creates a false relation with the violino piccolo and 1st violin A natural in b9 and b10. A false relation is the clashing effect when two notes of the same letter name but with different accidentals occur in close proximity in different parts.

When the oboe begins the melody again in b12, over a disquieting *forte* diminished seventh chord, the violino piccolo plays in canon one beat later. In b14 oboe demisemiquavers are imitated by the violino piccolo as semiquavers and in b15 they join together in thirds. However, in b16 the oboe takes an accompanying role while the violino piccolo repeats the oboe part from b15 a fourth higher. With an octave leap in b17 the oboe becomes more prominent again, with the violino piccolo imitating one bar later.

At b20 the music reaches A minor and the melody is heard in the cello again, for just three bars as before. Again, this is followed by a canon between violino piccolo and oboe, but this time the violino piccolo starts and it is a fourth higher than before.

Three bars of cello melody from b31 lead to a diminished seventh chord in b34, while the oboe plays a short cadenza. B35–36 at first seem to be the final bars of the movement, with a perfect cadence in the tonic. However, the bass instruments play the tonic alone at the start of b36, followed by chord VI (B flat major) on beat 2 in the oboes and an E major chord on beat 3 in the upper strings, creating a

false relation. This pattern continues in the next two bars. B38–39 form a Phrygian cadence: chord IV in first inversion leading to chord V, with the bass moving down a semitone from the first chord to the second. This ends the movement on the dominant.

THIRD MOVEMENT

It is possible that this movement was written later than the rest of *Brandenburg Concerto No. 1*, as Bach may have taken an earlier work (consisting of the 1st, 2nd and 4th movements) and added this *allegro* to form a concerto.

Despite the second movement finishing on the dominant of D minor, the third movement is in F major. The horns rejoin the ensemble and at the start the whole orchestra are playing. The violino piccolo is the main soloist, making it sound rather like a movement from a violin concerto.

As in the first movement Bach employs the ritornello principle, but often blurs the distinction between ritornello and episode sections by using some material in both sections and by having the full ensemble enter before an episode has finished. However, the presence of a soloist does help to clarify the different sections. By repeating the opening ritornello and episode 1 at the end of the movement (in reverse order) the movement has a *da capo* feel, with an opening section (or exposition), middle section and recapitulation.

EXPOSITION/ OPENING SECTION	Ritornello 1	Bars 1 to 17	
	Episode 1	Bars 17 to 40	
	Ritornello 2	Bars 40 to 53	
MIDDLE SECTION	Episode 2	Bars 53 to 63	
	Ritornello 3	Bars 63 to 70	
	Episode 3	Bars 70 to 83	Includes 2 bars of <i>Adagio</i>
RECAPITULATION	Episode 4	Bars 84 to 108	Modified repeat of Episode 1
	Ritornello 4	Bars 108 to 124	Repeat of Ritornello 1

EXPOSITION/OPENING SECTION

RITORNELLO 1

The opening four bars introduce two important motifs: b1 in the 1st horn, a rising and falling semiquaver pattern and b1 in the oboes and upper strings with three repeated quavers (becoming four repeated quavers in b2). B5–7 are a descending sequence using the third important motif: six mostly descending semiquavers, ending with a distinctive falling third. This leads to a return of the two opening motifs in b8–11, again using a descending sequence.

B12–16 have a cross rhythm in the 1st oboe, violino piccolo and 1st violins, where one bar of 6/8 feels more like 3/4, since the notes are heard in groups of four semiquavers. As in the first movement, Bach sidesteps the possible perfect cadence in the tonic in b14–15, extending the music with a D minor chord (chord VI) before the cadence in the tonic in b16–17. This uses a hemiola: two bars of 6/8 sound like three bars of 2/4.

EPISODE 1

This is clearly the start of an episode, as most of the ensemble stop after one quaver in b17, leaving just the soloist and continuo (and horns briefly). The violino piccolo enters with two bars from the opening of the movement, before moving in a different direction, while the continuo has a new accompanying pattern. On some notes the violino piccolo part has stems in both directions, indicating that the note is to be double stopped (i.e. played on two different strings at the same time). B19 requires virtuosic triple stopping from the soloist and is one of the first occasions we see Bach writing idiomatically for a string instrument in this concerto.

B21–24 repeat b1–4, but Bach avoids them sounding like a ritornello section by instructing the ripieno to play *sempre piano* or *sempre pianissimo* (always quiet or very quiet), in order not to drown out the soloist who continues with double and triple stopping and the only example of quadruple stopping in b26.

In b27 the horns, bassoon, cellos and violone have a dominant pedal in C major (the note G) as the music modulates to the dominant. There is an ascending sequence in b31–34, where the violino piccolo and 1st horn (taking the role of soloist) play in imitation, using two motifs from the opening in

combination  with a falling third at the end).

A perfect cadence in C major in b34–35 leads to the first four bars of the ritornello theme in the dominant, but the episode has not finished. The violino piccolo has a trill on a double-stopped dominant pedal for two bars and ends the episode in b39–40 with just continuo accompaniment.

RITORNELLO 2

Having played the opening four bars of ritornello 1 in the dominant as b35–38 the strings continue with the ritornello from b5. This time the music is in the dominant and is played only by the strings (previously the wind also played). The violino piccolo also does not double the 1st violins because the notes in b43 and b48 are too low.

Oboes and bassoons rejoin in b44, but the horns remain silent, unlike in ritornello 1. There is therefore some rearrangement of parts. The ritornello ends with a perfect cadence in C in b50–51 and an extension for two bars, repeating the cadence in b52–53. With the total absence of horns and less use of the wind, this ritornello is quieter than the first.

MIDDLE SECTION

EPISODE 2

The violino piccolo soloist immediately introduces new material and modulates away from C major, towards A minor via D minor. From the end of b55 the 1st oboe is a soloist in dialogue with the violino piccolo, accompanied by the continuo. After a perfect cadence in A minor in b59–60 more instruments enter and the cadence is repeated in b63.

RITORNELLO 3

This is a shortened version of b8–17 of the opening ritornello in A minor (bars 13–15 are omitted). Other changes include the fact that the horns are now silent (as they were in ritornello 2) and other parts are swapped around. The texture reduces further at b68, leading to a cadence in A minor.

EPISODE 3

Like episode 2, this episode is quiet and uses some of the same musical material. The violino piccolo and 1st horn begin as soloists. From A minor the music modulates through G minor, with a perfect cadence in b79–80, before reaching B flat major in b83.

The two bars of *Adagio* are unexpected, interrupting the flow of the music with a pause, a slow tempo and hints of E flat major. Only the strings and violino piccolo soloist are heard and the music is based on the cross-rhythm figure from ritornello 1.

RECAPITULATION

EPISODE 4

This is a modified repeat of episode 1; the music does not modulate so that it remains in F major. This means that the pedal note in b95–97 is now the note C (see b27). As before, the violino piccolo and 1st horn play in imitation with continuo accompaniment from b98.

The full ensemble re-enters with the start of the ritornello theme in the tonic in b102 (as they did in episode 1, but in the dominant). Here the theme is displaced, beginning halfway through, rather than at the start of a bar. The episode ends as episode 1 did, with two bars of solo violino piccolo accompanied by the continuo.

RITORNELLO 4

Despite the fact that we have already heard the opening four bars of the ritornello theme in b102–106, the ripieno play a full repeat of b1–17.

FOURTH MOVEMENT

Although, for the purposes of this commentary the Minuet, Polonaise and Trios count as one movement, they will each be referred to by separate bar numbers, as in modern editions.

This movement is performed as:

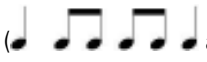
Minuet (with repeats) – Trio 1 – Minuet (without repeats) – Polonaise –
Minuet (without repeats) – Trio 2 – Minuet (without repeats)

MINUET

Minuets were common in Baroque suites. They were graceful dances at a moderate tempo and in triple time. This Minuet is in F major.

All the instruments participate, though the violino piccolo doubles the 1st violin part throughout and the oboe parts are nearly identical to the music of the violins and violas. The texture is homophonic, with the main melody played by the 1st oboe and 1st violins, though there is some initial imitation of the melody in the bass line. This imitation results in a clash at b2², between the bass E flat and the D in the 3rd oboe and violas. The presence of E flat gives a hint of B flat major.

The horns have a simple part, playing mostly the sounding pitches F, C and G, as a kind of fanfare.

The pattern they play many times, the 2nd horn repeating the 1st horn a bar later () all on the same note) comes from b4 of the third movement, but with the note lengths doubled.

The first section ends in the dominant, with a perfect cadence in C in b11–12 and is then repeated. The second section, also twelve bars in length, begins with the opening music a fifth higher (in C major), but from b20 the music is modified, to return to the tonic. This section is also repeated.

TRIO 1

This is in the contrasting key of D minor and is literally written for a trio (three instruments) – two oboes and bassoon. Like the Minuet, the Trio is in two sections, but the second section is longer here. The opening eight bars end on an A major chord (chord V in D minor) and are then repeated. The second section passes through several keys, including G minor, before returning to D minor.

There are sequences (oboes in b13–14) and suspensions (2nd oboe b18 and b20). B21 begins a repeat of the music from b1, with the bass line an octave lower, but from b26 there are changes so that it remains in the tonic. This return of the opening music suggests that the movement is strictly in rounded binary form – AA¹A (not ternary form as the music from b9 is very similar to the opening).

POLOINESSE (or POLACCA)

A Polonaise is a Polish dance in triple time. Here the music is in F major and is for strings only, without the violino piccolo, because the notes in b29 are too low.

Except for the final four bars of the movement and b15–16, the 2nd violins, violas and continuo play accompanying quavers, with the continuo repeating the note F as a drone for most of the first section. In b4–6 the 1st violin rhythm places an accent on the 2nd beat of the bar. The first section ends in the dominant (C major), before being repeated.

The second section begins by repeating b1–3 a fifth higher, but then changes, with a diminished seventh chord in b20, diverting the key to D minor. B25–28 are a complete contrast to the rest of the movement: they are *forte*, detached and introduce a new 1st violin rhythm. B25 begins in B flat major (the subdominant), but the music returns to F major (and piano) in b29. The final two bars of the Polonaise are very similar to the final two bars of the first section, but now in the tonic.

TRIO 2

This contrasting Trio (again with three instrumental parts) is in F major throughout, but unlike the other dances is in 2/4 rather than triple time. The instruments used are the 'outdoor instruments': two horns and all three oboes in unison playing the bass line.

Both 16-bar sections consist of eight bars which are then repeated but modified towards the end (b15 and b30). The music does not modulate so b15–16 form an imperfect cadence in the tonic.

World Focus for 2018: Latin America

Introduction: Latin America

Located in the Western Hemisphere, South America is a vast continent that includes twelve independent countries and three major territories. The term Latin America is sometimes used to refer to countries and territories in South America because European colonisation resulted in Romance languages (mainly Spanish, Portuguese, French) being spoken widely in these countries. However, the term Latin America extends beyond South America and includes territories and countries in southern parts of the United States, Central America (including Mexico) and the Caribbean where Romance languages are spoken.

Ancient civilizations and empires such as the Maya, Aztec, Nazca and Inca contributed significantly to the formation of highly structured political, religious and cultural systems in this continent, influences which can still be found today. Christopher Columbus's discovery of the New World in 1492 C.E. soon led to widespread European colonisation. Diseases brought by the conquerors wiped out many indigenous populations as they had no biological resistance to foreign diseases. A new source of labour was required to work in the mines and agricultural plantations and came in the form of slaves brought over from west Africa. Gradually, as the colonisers settled in different parts of the continent, inter-marriages took place resulting in a large number of people of mixed African and Iberian ancestry among the present-day population in many parts of South America. Although the indigenous population greatly diminished in many places with the military conquests of the Europeans, a great number of indigenous tribes in the rainforests of the Amazonian jungle were largely left undisturbed until the late nineteenth and early twentieth centuries.

The complex history and historical interactions in Central and South America played a substantial role in the music and musical activities of the diverse peoples of this region. While folk musical traditions are still found in rural areas and among indigenous tribes, music in urban areas is a melting pot of influences from Europe and West Africa.

Candidates do not need to study music from the whole of Latin America, but should be taught about the instruments and musical features of Argentinian Tango and Cuban Son, which are described in the following sections. The instruments or terms specific to this world focus with which candidates should be familiar are printed in **bold**. Detailed information has been provided on the history and socio-cultural contexts of each style for the benefit of teachers; candidates should have a general awareness of the background to each style, but will not be tested in detail on this.

Argentina

Argentina lies in the southern-most part of South America mainly between Chile and Uruguay, and bordering Brazil, Bolivia, Paraguay and the South Atlantic Ocean. It is the second largest country in South America after Brazil. Before the arrival of the Spanish in the early sixteenth century, it was largely occupied by diverse groups of hunter-gatherers with some agricultural settlements. By 1580, Argentina had been successfully colonised by Spain and a Spanish settlement began in Buenos Aires. The Spanish ruled Argentina for 230 years until 1810 when a rebellion overturned the Spanish rule. Its population today is around 43 million: about 97 per cent are of white European descent and the remaining 3 per cent are of mixed white and Amerindian ancestry (mestizo).

Today, the most representative form of Argentinian music is the Tango; however, folk music can still be found in the rural and mountainous areas. Since the 1960s, music from the Caribbean islands has also influenced urban musical forms in Argentina; genres such as the *cumbia*, *salsa*, *son*, *reggae* are often heard in urban cities.

Argentinian Tango

1 Background

Tango is a dance and music form that rose to popularity in Buenos Aires in the late 1800s. It started among the lower-middle classes in bars, cafés, brothels, dance halls and clubs. At that time, a large number of immigrants from Europe, particularly Spanish and Italian, arrived in Argentina. The arrival of the new immigrants brought the waltz, polka and mazurka.

The slave trade brought African dances and songs into the country, which also influenced nineteenth-century Argentinian music. Dances such as the African Argentine *candombes* were performed on stage; the *contradanza* from Cuba, based on an African rhythm pattern and known as the *habanera* (dance of Havana) outside Cuba, was popular and is one of the main influences on the birth of tango. Dance halls in Buenos Aires were a melting-pot of different groups of people and provided the meeting place for all these different dance forms.

In the early stages of its development, the tango was rejected by the upper class who considered it to be marginal, immoral and indecent. When it travelled to Paris and other European cities and New York in the first decade of the twentieth century, it was very well received. Following this international popularity it was taken up by high society in Buenos Aires and a 'cleaned-up', stylized version of the dance grew in popularity in urban Buenos Aires and other urban centres. It remained just as popular in lower-class neighbourhoods, although the styles remained distinct.

The early history and development of the tango was closely linked to Argentine society. Tango music and dance tell the story of many different people with its lyrics telling of nostalgia and longing for left behind homelands. As political and social changes broke down the various social classes, diverse immigrant communities and ethnic groups were brought together.

The 1920s saw the maturing of tango music and the emergence of a great number of dance bands led by magnificent bandleaders and instrumentalists. The tango also became a popular song form. From 1935 to 1950, the media of film and radio played an important role in spreading its popularity, winning over new audiences and attracting more professional musicians and singers. Many tango orchestras emerged and the best tango artists were recorded. Larger orchestras and ensembles replaced the original sextet. Previously, singers had only sung the refrain but during this period they acquired a new status as soloists.

During the 1950s and 1960s, tango's popularity as a dance form waned a little, although intellectuals and musicians/composers such as the classically-trained Astor Piazzola injected new interest into it as a music of lyric and poetry. Publication of the song lyrics and the study of the dialect used in the early tango songs altered its status as tango became more intellectual and listener-oriented. The earlier period (1930s to 1950s) became the 'golden age' of tango while the newer form introduced by Astor Piazzola became the Tango Nuevo.

The 1980s saw the resurgence of tango once again as a dance form. Interests abroad (e.g. in America, Europe and Japan) brought a renaissance of the dance among the middle and upper classes in big Argentinian cities. Tango's popularity worldwide was a result of the international activity of the composer Astor Piazzolla, pianist Horacio Salgán, singers such as Susana Rimaldi and Edmundo Rivero, and tango bands led by Osvaldo Pugliese and Alfredo de Angelis. International dance choreographers including Maurice Béjart (Belgium), Dimitri Vassiliev (Russia), Pina Bausch (Germany) and outstanding Argentinian dancers Julio Bocca, Milena Plebs and Miguel Angel Zotto contributed to a growing awareness of the genre. Contemporary tango music fusing electronic elements into traditional tango can also be found. Today, there are academies and universities in Buenos Aires to research and study the tango.

2 Instruments

The most distinctive instrument in most tango orchestras or bands is the *bandoneon*. It was invented in the mid-nineteenth century and was so named by the German instrument dealer Heinrich Band. It was brought over to South America around 1870 by immigrants, sailors and missionaries and soon adopted into the tango orchestra.

It is a type of free-reed button box accordion having two hexagonal wooden manuals (keyboards) separated by a bellows. *Bandoneons* vary from 50 to 71 buttons, the classic size adopted by tango players being the one with 71 buttons. The right-hand buttons play the melody and left-hand buttons play chords. It is held between both hands and played by pushing and pulling the bellows to compress the air which passes through a series of free metal reeds to produce the tones. Dynamic variations are produced by squeezing or drawing the air through the instrument more quickly for greater volume or more slowly for a softer volume.

Tango music may be purely instrumental or may include a vocalist. In the early stages of its development, tango music could be performed by any of the following instrumentation: one *bandoneon* and two guitars; a *bandoneon*, a violin, flute and a guitar; a clarinet, violin and a piano; or a violin, a piano and a *bandoneon*. The 1920s saw the appearance of solo performers and a larger orchestra, known as *orquesta típica*, which usually comprises a string section (violins, viola and cello), a *bandoneon* section (3 or more *bandoneons*), and a rhythm section of piano and double bass. The *orquestas típicas* were most popular during the 'Golden Age' of tango from about 1930 to 1952. Since the 1980s, tango music ensembles tend to be smaller combinations of trios, quartets or sextets.

3 Musical Features

Rhythm

Tango music is typically in 2/4 or 4/4 time. A distinguishing feature of tango music is syncopation. Syncopation rhythm in tango music is characteristically the playing of notes between the beat and with an emphasis or accent on these notes. The basis of syncopated rhythm in tango music is the **habanera** (Figure 1).



Figure 1

Two variations of the habanera rhythmic pattern are also common in tango music (Figure 2).



Figure 2

These patterns are used in a great variety of ways in the music. They usually form the accompanying rhythmic pattern, but also frequently appear in the melody.

Although syncopated rhythm is a distinctive feature in tango, the marking of the beat is also important. This is known as playing '**marcado**' which is Spanish for 'marked'. Marcado rhythm is the playing of notes on the beat in time, without syncopation. In 4/4 time when all four beats are marked (although beats 1 and 3 are emphasized more than the others), this rhythm is known as 'marcado in four'. When only two of the four beats (beats 1 and 3) are played, this rhythm is called 'marcado in two'. Both the marcado and syncopated rhythm are articulated in tango music to create the quintessential 'feel' of the genre.

Dynamics and articulation

Tango music sounds intense and dramatic, its dramatic intensity arising from the use of dynamics and articulation in the playing. Very often, marcado rhythms are marked by short staccato phrases. This is contrasted by legato, song-like passages as well. Very often, sudden bursts of volume with strong chord accompaniment and speeding up of tempo may contrast with soft, sultry slow passages.

Melody, key and structure

Tango is a genre which embodies passion and is also melancholy at the same time. The dance represents a battle between two men for the affections of a woman. The song lyrics thus often feature nostalgic and forlorn lyrics. Because of its melancholic nature, tango music is often dominated by minor keys; however, as contrast, major key passages may also slip into the music. To express intensity, the use of glissandi/portamenti passages is a characteristic of the melody. The *bandoneon* may also play highly elaborated melodic lines.

Tango music tends to have two, sometimes three primary sections. A tango *orquesta* or band may vary the order of the sections in performance. Often some sections are played more than once, e.g. although there may be only two distinct sections (A and B), the *orquesta* may play A-B-A-B-A. Or, if there are three sections, they may play A-B-A-C-A. When repeated, the sections are usually different from the first: there may be different instrumentation or accompaniment, or the melodic line may be varied by the *bandoneon*. Sometimes an introduction, bridge or coda may be added to the structure.

Cuba

Cuba is one of the largest island nations in the Caribbean. Prior to its discovery by the Spanish explorer Christopher Columbus in 1492, various aboriginal groups inhabited the archipelago. Following the colonisation by Spain in 1511, Cuba's indigenous population was mostly wiped out as a result of diseases brought by the outsiders. Agriculture developed rapidly on this fertile island, and since the indigenous population was rapidly dwindling in number, a new source of labour was required and came in the form of slaves brought over from West Africa.

Several factors contributed to the particular way that Cuban music developed over the centuries. Spanish settlement was initially in the eastern side of the island and this was where the majority of the early slaves were taken. Farmers here were organised into smallholdings and needed only a small number of slaves. Following the revolution in Haiti in 1791, ex-slaves from Haiti also flocked to the eastern side of the island. The mix of African/European from various countries had an impact on musical styles and genres.

Another factor that influenced the development of Cuban music was the Haitian Revolution of 1791–1802. Problems in Haiti increased the demand for Cuban sugar so more slaves were needed to work on the sugar plantation. New influxes of African slaves came to Cuba right up to the abolition of slavery at the end of the nineteenth century. These slaves were given assumed identities (not necessarily accurate) at the arrival ports. This was to prevent possible organised slave revolt. They were kept in their assumed ethnic groups to avoid integration. The Spanish colonisers organised the slaves into 'self-help' organisations called *cabildos* intended to reduce tension between masters and slaves. In the *cabildos*, slaves were allowed to gather on holidays and to practise their own religion and music and dance. It was in these associations that the songs, dances and drum rhythm that were played for African deities were performed; music, culture and rituals were the mechanism by which slaves were able to keep alive their Africanness and resist Spanish culture. Following a failed rebellion by the African slaves in 1884, the Cuban government began to impose restrictions on *cabildos* and they began to decline by the end of the nineteenth century.

Today, the majority of Cuba's population is descended from the Spaniards and Africans; a small number of the population comprises people from France, China and other Caribbean islands (such as Haiti). Many now are also mixed race (mulatto). This multiracial mix of European/African and others contributed to the particular way that Cuban music has developed.

Cuban Son

1 Background

Spanish settlers and visitors brought music from Spain. Military bands came over with the troops and played an important role in Cuban musical life. They brought musical instruments, including different types of plucked lutes and the guitar, and song and dance forms. At the same time, the slaves brought with them call and response singing, African drums and rhythms, and introduced instruments such as the musical earth bow and *marimbula* into Cuba.

Modern Cuban music and dance genres, though distinctive in their own ways, are the results of the mingling of European and African musical styles. Following the abolition of slavery in 1886, black Africans were forbidden to practise their religion by the Spanish government who forced them to become Roman Catholics. Outwardly, black Cubans appeared to practise Catholicism, but

secretly they paired each Catholic saint symbolically with their own *orisha*, or deity. The religion that developed as a result is called *Santería* (the way of the Saints). For a long time, *Santería* was a secret underground religion, but in recent times, it has gradually been allowed to come out into the open. Music, particularly the bata drum patterns practised in the *Santería* rituals played a crucial role in the formation of Cuban music. The church was an important social context for music-making, as musical ensembles were organised around churches.

During the eighteenth century, opera companies came from Italy and Spain. They brought with them European music and dances. From there, public dances developed, with black and mulatto musicians providing the accompaniment for the dances at high-society balls and in dance halls. This led to interracial and intercultural cross-fertilisation, especially in the rhythm. Through this the *contradanza criolla*, also called *contrandaza habanera* in other Caribbean countries, was born and it led to later genres such as *danzón*, mambo and cha-cha-cha. During the nineteenth century and up to the 1920s, the *danzón* was the most popular national dance in Cuba; it was then replaced by a new musical style known as *son* which became the major genre of Cuban music in the first half of the twentieth century.

Development of *son*

Son can be broadly defined as a vocal, instrumental and dance genre that is one of the most basic forms of popular Cuban music in which Spanish and African music influences can be found.

Son first developed in the eastern regions of the island (the 'Oriente') in the middle of the eighteenth century. The *changúí* and the *nengón* were the antecedents of the *son*. They comprised a fusion of plucked strings and African-derived percussion instruments. This came as a result of interaction between whites of Spanish descent who were the earliest settlers in this region and black slaves whose liberation in the nineteenth century led to a more intense mix than elsewhere on the island. Gradually, the *son* moved from rural areas to the suburban areas of Santiago de Cuba where it became *son montuno*, meaning *son* of the mountains. Some changes to the instrumentation and structure began to take place.

By 1910, the *son* had reached the Cuban capital of Havana on the western side of the island. A large population of freed slaves and soldiers, some from the east, were living in the slums of the city. Among them were musicians who played afro-cuban religious music, rumba and *son*. There in Havana, the *son* evolved further in terms of its instrumental format. The new form soon spread throughout the island and then abroad through short-wave radio and recordings, made and sold by US record companies. In the 1930s, radio stations played a huge part in disseminating the music, competing for audiences by providing regular live sessions. Cuban *son* bands began to tour Europe (mainly Spain) and the USA due to popular demand.

When it first arrived in Havana at the turn of the century, the *son* was the popular music of the working class. It was considered a lower-class type of music by the white, high society. As it became more popular, while the middle classes still shunned it, the upper classes held private parties for which *son* bands were hired. The popularisation of the genre eventually broke down barriers and a great number of urban *son* sextets and septets grew.

By the 1940s, a more elaborate formal structure and instrumentation had evolved to suit urban tastes. The traditional *son* septet expanded into a *conjunto* format. An important figure in this development was musician and bandleader Arsenio Rodríguez, who, with his strong Congolese roots, instigated many changes to the format of the *son* ensemble and re-Africanised the genre by incorporating conga drums and bringing Congolese words and religious symbolism into his songs. The 1950s gave rise to numerous *conjunto* and other dance bands in Cuba, and Cuban popular dance music spread to many other Spanish-speaking Latin American countries, USA and Europe. The Cuban revolution in 1959 brought a halt to popular dance music and isolated Cuba from the rest of the world.

2 Instruments

From the beginning, the Spanish conquerors brought with them different types of string instruments such as the harp, lutes and the guitar. Influenced by the guitar, the Cubans created the **tres** which became an essential melodic instrument in the *son*. The wooden body and neck of the Cuban instrument are strung with three groups of double steel strings; the two strings in each group or course are tuned as G (an octave apart), C (in unison), E (in unison) or as A, D, F sharp. It is plucked with a tortoise-shell plectrum.

Several types of bass instruments originating in the eastern region of Cuba were initially added to the instrumentation of the early *son* forms, but when the music moved to the urban areas and to the capital Havana, these bass instruments were eventually replaced by the Western double bass.

Some of the percussion instruments used in the *son* forms were also African-derived. The **bongo** consists of two small drums of different sizes to which the drumheads are attached with nails. The **guiro** (also known as *guayo*) possibly originated with the Bantu people of Africa. It is made from the cylindrical dried-out fruit of the gourd, between 30 and 50 centimetres long and about 10 centimetres wide. On the back of the instrument is a hole through which players can put their fingers (or just the thumb). The front surface has a number of equidistant parallel grooves that are 1 or 2 millimetres deep. A hard, thin stick is rubbed rapidly against these grooves across the ridge to produce a raspy sound. A pair of **maracas** is also typically used in *son*. It is a closed vessel made from the shell or skin of a fruit or wood, with seeds or other small substances inside, to which a wooden handle is attached. When shaken, the seeds make a rattling sound against the sides of the maracas.

A percussion instrument that very importantly defines the urban *son* is a pair of wooden sticks known as **claves** which are made from hard, sonorous wood and are about 15 centimetres in length. They are struck against each other to produce a basic rhythmic pattern, also known as *clave*.

In 1927, a single trumpet was also added to the band, making it septetos. Further changes to the *son* instrumentation were made in the 1940s by blind tres player and band leader Arsenio Rodríguez. A key development was the addition of the **conga** (or *tumbadora*), a drum with a barrel-shaped body made of staves fixed together by metal hoops, with a skin on one of its ends. Tuning keys are used to tune the drum. It is placed on a stand between the legs of the players and beaten with the hands. When played in a procession, it is hung from the player's shoulder by a strap. Rodríguez also added more trumpets to his band and included the piano in the ensemble. The piano in *son* is played quite differently from that found in European music; it is treated more like a percussion instrument, playing short repeated rhythmic patterns. Rodríguez's ensemble of bongo, conga, claves, three to four trumpets, tres, piano, double bass and singers became known as a *conjunto*.

3 Musical Features

Rhythm

Cuban *son* is characterised by its unique and fundamental rhythm known as the **clave**, which is marked out by the *claves* (a pair of wooden sticks) themselves. It consists of a two-bar repeating pattern with three strokes in the first bar and two in the other, resulting in a 3-2 rhythmic pattern (sometimes also called a forward clave); if the bar with the 'two strokes' is played first, it becomes a 2-3 pattern, also known as reverse clave. An example of the basic 3-2 and 2-3 patterns are as follows:



Figure 3

This basic clave pattern serves as the structural basis for the rhythm and melodies in *son* compositions. It derives from the West African notions of short, repeated rhythmic patterns.

The rhythm of the bongo drum is another important aspect of the *son* soundscape. The most basic form of its rhythmic pattern consists of constant quavers, with accented strokes on the smaller head of the drum on beats 1 and 3 of the 4/4 bar and on beat 4 of the larger drum head (see Figure 4). This bongo rhythmic pattern is known as the **martillo** ('hammer') pattern. In performance, however, bongo players often deviate from this basic pattern and improvise to fill in spaces between the melodic lines and to generate excitement. Bongo players may at times switch to playing the **cowbell** to emphasize the strong beats of the music.



Figure 4

One of the unique rhythmic aspects of the *son* pattern is that played on the bass. The bass player performs something known as the '**anticipated bass**' rhythm. As the term implies, the notes sound slightly earlier than expected; this is because the bass plays on the quaver before beat 3 (i.e. 'and-of-two') and on beat four, which results in an interesting 'uneven' syncopation feel that repeats constantly (figure 5).



Figure 5

At the same time, the conga in the *son* ensemble accents beat 4 and 4½ which then locks in with the bongo and the bass line. The tres characteristically plays a short, rhythmic melody outlining or implying chords but not actually strumming them. The piano, too, plays much the same role as the tres: adding short repeated rhythmic patterns emphasising the last quaver of the fourth beat of the bar (i.e. beat 4½). All these complex interlocking rhythmic patterns and emphasis on the off-beats

are crucial for the 'feel' of the Cuban *son montuno*, and it is these complex rhythms that give the *conjunto*-style *son* its African characteristics. This 'Africanisation', or indeed 're-Africanisation', of the *son* is attributed to Arsenio Rodríguez.

Structure, Texture, Harmony

Overall, the structure of *son* has two basic sections: *canto* and *montuno*. The *canto* is the song section at the beginning of the *son*. The verses are usually strophic and in a ten-line poetic form known as *Décima*. Within this section, there is no standard structure. It usually opens with an instrumental introduction followed by the verses alternating with instrumental interludes. The entire section may repeat with the same lyrical content. An instrumental passage then announces the next section: the *montuno*. This section has a formulaic structure within which the sub-sections are open in length to allow for vocal or instrumental improvisation, which is the essence of *son montuno*. In this section, call and response singing is a common feature; a lead vocalist (*sonero* or *pregon*) sings a short phrase and is answered by the chorus (*coro*). An extended instrumental solo, initially on *tres* or piano, was popularised by Arsenio Rodríguez. Instrumental solos, usually played by the trumpet, come after the call and response section. After several extended improvisations, a coda, which may be a repeat of the introduction, brings the piece to an end.

In *son*, the melody and harmony are usually quite simple. As rhythm is the important driving force of the music, melodic lines often correspond to the clave rhythmic pattern, with the melody in the bar with 'two strokes' of the clave pattern being more on the beat and that on the 'three strokes' being more syncopated. The chorus may sing in unison or in parallel thirds or sixths, and the harmonic progression of tonic, subdominant, dominant is often used.

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