



**Cambridge Assessment**  
International Education

Teachers' Guide to set works  
and the World Focus

**Cambridge IGCSE™ (9–1)**  
**Music 0978**

For examination in June and November 2022.



Copyright © UCLES September 2020

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.

UCLES retains the copyright on all its publications. Registered centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within a centre.

---

# Contents

---

<b>Johann Sebastian Bach (1685–1750)</b> .....	<b>2</b>
<i>Brandenburg Concerto No. 4</i> BWV 1049	2
1 Background	2
2 Instruments	3
3 Directions in the score	3
4 Techniques	4
5 Structure and Form	4
6 Commentary	5
<b>Franz Joseph Haydn (1732–1809)</b> .....	<b>12</b>
<i>Symphony No. 100</i> , Hob. I/100 Military: Movements 1 and 2	12
1 Background	12
2 Instruments	13
3 Directions in the score	14
4 Techniques	14
5 Structure and Form	15
6 Commentary	16
<b>Introduction: Sub-Saharan African music</b> .....	<b>22</b>
1 Kora music of West Africa	23
2 Afrobeat – popular music of West Africa	25

## Johann Sebastian Bach (1685–1750)

### *Brandenburg Concerto No. 4* BWV 1049

Candidates are not expected to know every detail of these notes, but they should focus on:

- structure and terminology
- themes and their transformations
- key centres and modulations
- identification of chords
- instruments and texture
- the relationship between the concertino and ripieno groups
- alto clef (violas)
- score markings, performance directions, instrumental effects
- background information about the context and genre of the work

#### Scores

There are many scores of this work available, both to buy and for free online (including the original manuscript). An edition which includes bar numbers is recommended (e.g. Eulenburg or Bärenreiter).

## 1 Background

Bach was born in Eisenach, which is now in northern Germany. He came from a large family of musicians 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. He also incorporated the position of *Konzertmeister* (director of a group of musicians) in Weimar from 1714. In 1717, after a four-week imprisonment in Weimar 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.

In 1719 Bach visited Berlin to source a new harpsichord for Cöthen. Here he met the Margrave of Brandenburg, Christian Ludwig, and possibly performed 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, and possible that Bach saw an opportunity to display his talent, presenting 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 there; the score was simply placed in the library where it was forgotten. Bach was not offered a position by the Margrave. In 1723 he 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* due to the dedication.

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

In the Baroque period there were two types of concerto: a concerto grosso, for two contrasting instrumental groups (a small group of soloists known as the concertino and an orchestra known as the ripieno) and a solo concerto (where one soloist was pitted against the orchestra). Both types included examples of virtuoso display. In a concerto grosso the concertino sometimes play as a small group and at other times join with the ripieno.

## 2 Instruments

*Brandenburg Concerto No. 4* is a concerto grosso with a concertino of a solo violin and two 'flauti d'echo'. Musicologists have debated the instrument Bach meant for this part, but most agree that treble recorders are the most appropriate. The ripieno instruments are 1st and 2nd violins, violas, cellos, violone 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 at sounding pitch.

The cellos, violone and continuo often have separate staves (though this depends on the score being used). For the violone, Bach could have been referring to a number of possible instruments, but it was probably a large viol, similar to a double bass, sounding an octave lower than written. This is now usually performed on the double bass. Candidates will not be expected to transpose any of this part.

Reading from the bottom ('continuo') staff would have been a harpsichord player, playing the printed music in the left hand and filling in chords over the top. Figured bass is not provided, but since Bach may have played the harpsichord for a performance of the concerto, an indication of the chords to be played would not have been necessary. Together the cello and harpsichord player form the continuo section. Though the cello, violone and continuo lines are usually the same, there are a few points where they separate e.g. in the first movement from b165 the continuo line is a decorated version of the cello line. Also, from b243 the violone part is notated an octave above the cello part, meaning that they would have sounded at the same pitch for a few bars. In b364–366 the violone has a simplified version of the bass line (quavers rather than semiquavers). In the first and third movements the violone usually plays only when the ripieno does, so is not part of the continuo group. In the second movement the violone shares a staff with the cello and continuo. This is probably because the instrument could perform exactly the same music as the other instruments, due to the slower tempo.

Unlike in some of the other *Brandenburg Concertos*, Bach tends to write idiomatically for the soloists (that is, music suiting a particular instrument), with the solo violin and recorders sometimes sharing material, but also having different music. Examples of this in the first movement include continuous violin demisemiquavers from b187 and double and triple stopping in the violin part from b215. The third movement features the technique of bariolage from b106, where a repeated note (often an open string) is heard between changing notes. The violin part in the first and third movements of this concerto is particularly virtuosic, making it sound almost like a solo violin concerto at times.

## 3 Directions in the score

Markings in the score are in Italian. The first movement is marked *Allegro* (quick and lively), standard for a concerto grosso first movement. Solo and Tutti are indicated at just one point (b83 and b89).

The second movement is *Andante* (at a walking pace).

The third movement is *Presto* (very fast). At points where the two recorders play the same music, some scores reduce their staves to one, giving the indication a2 over the top.

## 4 Techniques

Bach's music is tonal, making much use of tonic and dominant chords, but also seventh chords, and less often diminished seventh and Neapolitan chords. There are examples of suspensions, circles of fifths and frequent modulation to related keys. There is use of imitation and canon, as well as repetition, both exact and sequential and hemiola. As would be expected in a Baroque work, a polyphonic texture is frequently heard, often with several lines of counterpoint at once.

## 5 Structure and Form

The three movements follow the Italian model of fast-slow-fast tempi with the ritornello principle in the outer movements. 'Ritornello' comes from Italian, meaning 'return'. In ritornello form, varied restatements of a ritornello theme appear, in different keys and usually scored for the full orchestra, alternating 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. In the first movement the final ritornello statement (from b345) is identical to the opening of the movement, giving the movement a 'da capo' feel.

Ritornello 1	Bars 1–83 <sup>1</sup>	G major
Episode 1	Bars 83–136	G major to D major
Ritornello 2	Bars 137–156	E minor
Episode 2	Bars 157–208	E minor to A minor
Ritornello 3	Bars 209–234	C major
Episode 3	Bars 235–262	C major to G major to D major
Ritornello 4	Bars 263–284	G major
Episode 4	Bars 285–322	G major
Ritornello 5	Bars 323–344	B minor
Ritornello 6	Bars 345–427	G major

The second movement has the structure A B C B<sup>1</sup> C<sup>1</sup>.

A	Bars 1–18	E minor
B	Bars 18 <sup>2</sup> –28	G major to A minor
C	Bars 28 <sup>2</sup> –45	Modulating to B minor
B <sup>1</sup>	Bars 45 <sup>2</sup> –55	B minor to E minor
C <sup>1</sup>	Bars 55 <sup>2</sup> –71	E minor

The third movement uses fugal form amalgamated with ritornello form. In a fugue an opening Exposition presents the subject and answer in different voices in the tonic key, while other voices have a countersubject or free contrapuntal material. In the Middle Section of a fugue entries of the subject are heard in related keys, separated by passages of other music (often based on ideas from the subject or countersubject) which modulate. When the music returns to the tonic the fugue reaches the Final Section. How these two forms interact can be seen below:

Fugal Exposition	Bars 1–41	Ritornello 1	Bars 1–41	G major
Fugue Middle Section	Bars 41–189	Episode 1	Bars 41–66	G major – D major
		Ritornello 2	Bars 67–87	D major – E minor
		Episode 2	Bars 87–127	E minor (and passing through other keys)
		Ritornello 3	Bars 127–159	E major – D major
		Episode 3	Bars 159–175	D major – C major
		Ritornello 4	Bars 175–183	C major
		Episode 4	Bars 183–189	C major – G major
Fugue Final Section	Bars 189–228	Ritornello 5	Bars 189–197	G major
		Episode 5	Bars 197–207	G major
		Ritornello 6	Bars 207–228	G major
Coda	Bars 229–244	Coda	Bars 229–244	G major

## 6 Commentary

### FIRST MOVEMENT

In this movement there is sometimes little differentiation between the ritornello sections and the episodes, with the soloists taking a lead role even in the ritornellos.

#### **RITORNELLO 1** (Bars 1–83<sup>1</sup>)

This relatively long opening ritornello contains many short motifs from which the rest of the movement is created. Unusually, the appearances of the ritornello are not in full tutti texture. The ripieno instruments accompany the concertino in a sparse texture, rather than doubling the thematic material. The opening six-bar phrase features the recorders, playing high above the accompaniment, so that they can be easily heard. B1–2 in the 2nd recorder are broken chords, used throughout the movement, while the 1st recorder has an inverted dominant pedal. Meanwhile the skeleton accompaniment outlines chords I, V and I. In b3–6 the recorders play rising and falling three-note scale figures in thirds, with just bass and continuo accompaniment. B7–12 are a repeat of b1–6, but the recorder parts are swapped over so that they play in sixths rather than thirds in b9–12.

At b13 the solo violin enters with new melodic material: rising stepwise semiquavers followed by repeated notes and falling thirds. This is a two-bar rising sequence with the tutti playing in alternate bars and the recorders alternating to double the violin in thirds. From b18 the sequence is shortened to just one bar and the music begins to modulate towards D major.

B23–34 are b1–12 re-orchestrated in the dominant (D major). The solo violin has some of the melody and dominant pedals and in b31–34 the ripieno violins complete the melody while the recorders are silent. Here the violas play the bass line at exactly the same pitch as the continuo, while the violone and cellos are silent.

At b35 the recorders introduce a conjunct idea played in thirds and sixths. This has some connection with earlier material: e.g. b38 is an inversion of the melody in b15. All the violins have the 'repeated note and falling thirds' idea (b14) in counterpoint. The key has returned to G major, and as the texture increases it passes briefly through C major in b41–43. From b43 the ties in the recorder parts introduce syncopation and suspensions. From b53 the solo violin and continuo play semiquavers in tenths.

B57–68 use the music from b23, but now in the tonic. Bach uses ties again in the recorder parts from b69, introducing suspensions as part of a rising sequence, under the solo violin's repeated note and falling thirds idea. From b79 there is faster harmonic rhythm as the music heads towards the final cadence of the ritornello and part of a circle of fifths is outlined with a hemiola and antiphony between the recorders and the violins and violas. The final perfect cadence of the ritornello (in the tonic key of G) overlaps the start of Episode 1.

### **EPISODE 1** (Bars 83–136)

At the start, there is a monophonic texture, with the solo violin accompanied by occasional bass notes. However, the semiquaver arpeggios played by the violin outline the harmony. The F naturals hint that a modulation to C major may be imminent, but this is not achieved. The violin's arpeggio figures are reminiscent of the ritornello theme, and this connection is underlined by the tutti interjections in b89, b103 (in D major) and b111. They use material from b1–2 of the movement: the arpeggio figure, the inverted pedal and the I-V-I chords. The violin continues to be accompanied only by the continuo, with an occasional two-bar tutti interjection until b125. Here the recorders enter with the material from b35, over a dominant pedal in D major. After a move up a semitone (to A#), the ripieno take over the recorder theme on an F#<sup>7</sup> chord, before the recorders take over again at b133 over a B7 chord and a dominant pedal in E minor. This prepares for the return of the ritornello in the relative minor (E minor).

### **RITORNELLO 2** (bars 137–156)

This statement is considerably shorter, with just the opening and closing ideas from Ritornello 1, now in the relative minor. The solo violin plays the inverted dominant pedal in b139–143 and in b140–143 the viola has the bass line with the harpsichord. At b143 the music jumps to the closing material from Ritornello 1 (see b69). The cadential bars include the hemiola pattern and a Neapolitan chord at b155<sup>1</sup>.

### **EPISODE 2** (bars 157–208)

This begins (in E minor) as a duet for the two recorders, accompanied by the ripieno and solo violin (playing the same music as the 1st violins). Recorder 2 is initially in canon with recorder 1, one bar later, before they have separate lines. The descending sequence in b161–164 places a stress on the second beat of b162 and b164, with the trills. From b165 the cello has a simplified version of the continuous semiquaver bass line played by the harpsichord, sounding like a walking bass, and creating three-part counterpoint with the two recorders. The recorders take it in turns to sustain and suspend, alternating with imitative semiquaver movement. From b164 the texture is much thinner as only the two recorders and continuo play. From b172 the harpsichord and cello lines are the same, and from b176 they outline part of a circle of fifths (A, D, G, C, F, B), modulating towards A minor.

When the music reaches A minor at b185 a ritornello might have been expected. We do hear what sounds like the opening two bars of a ritornello in A minor, but at b187 the solo violin begins a long passage of virtuosic scalic demisemiquavers. These are initially accompanied by the continuo and the recorders, playing music derived from b4–5. However, at b191 the entire ripieno section enters and from b194 the ripieno violins take over the accompanying melodic figure from the recorders. B195 also uses a diminished seventh chord. From b197 the recorders are in canon with the ripieno violins, just one beat later, lasting until the end of the Episode. At b200 the music passes briefly through D minor on its way to C major at b203.



**RITORNELLO 3** (bars 209–234)

Like Ritornello 2, just the opening and closing material of Ritornello 1 is used (here in C major), but it is re-orchestrated and extra material is inserted between the two ideas. The ripieno violins and violas have a long dominant pedal and the solo violin has triple stopping in b215–216 (three notes played simultaneously) and double stopping from b217. By playing two notes at once the solo violin can play both recorder parts from b3–6 in parallel sixths. The texture builds until at b225 there is dense counterpoint, with up to eight different lines at once. The cadential hemiola figure appears from b231 and the Ritornello ends with a perfect cadence in C major.

**EPISODE 3** (bars 235–262)

Here Bach wrote one of only two dynamic markings found in the movement: *pianissimo* in the two recorder parts. The Episode begins with a very close canon in three parts, just one quaver beat apart, played by the solo violin and 1st and 2nd ripieno violins. After material from the opening two bars of the movement is heard in b241–242, in C major, the violin begins another long passage of continuous semiquavers, taken from Episode 1 (see b120) and now transposed to G major. The opening two bars of the movement are heard again in b249–250, followed by the canon from the start of this Episode, but now in G and then the solo violin figuration from Episode 1 in D major. Underneath the violin the 1st recorder and viola (playing in sixths) alternate with the 2nd recorder and cello (playing in tenths).

**RITORNELLO 4** (bars 263–284)

Having already used the opening and closing sections of the 1st Ritornello in the 2nd and 3rd ritornellos, Bach uses material originally heard from b35 here, starting in D major, but modulating back to G major. The parts originally played by the two recorders are initially heard from the ripieno violins, with the 1st violins playing the original 2nd recorder part and the 2nd violins playing the original 1st recorder part an octave lower. When the recorders re-enter in b267 the music becomes increasingly like b39.

**EPISODE 4** (bars 285–322)

Beginning in G major, this is a transposed version of the start of Episode 2, with the recorders in imitation as before. However, at b293 the solo violin does not stop playing but continues, giving a four-part polyphonic texture (including the harpsichord walking bass). At b311 the ritornello material first heard at b35 is used. This time the ripieno violins begin the exchange with the recorders, rather than the other way round. This passage begins over a  $V^7$  in A, and two further seventh chords ( $C\#^7$  followed by  $F\#^7$ ) enables the modulation to B minor by b323.

**RITORNELLO 5** (bars 323–344)

This is another shortened ritornello, using identical material to Ritornello 2, but with changes in instrumentation and texture. In the opening bars the texture is less dense than in Ritornello 2, and now the continuo has the sustained pedal. From b329 the ripieno violins take the melodic material originally played by the recorders. The key is B minor, and there are similar sequential modulations to those in Ritornello 2. The cadential phrase leads to a perfect cadence in B minor. Bach now inserts an extra bar of the 'repeated note falling thirds' figure to bring the music back to the tonic G.

**RITORNELLO 6** (bars 345–427)

This is an exact repeat of Ritornello 1 (b1–83).

## SECOND MOVEMENT

This movement is in the relative minor (E minor). It has a Sarabande-like feel, giving prominence to the second beat of the triple metre. There is much less virtuoso display from the soloists and frequently they are doubled by the ripieno. Unlike the other Brandenburg concertos, the full ensemble continues to play in this movement, rather than being reduced. The ripieno is used to create the alternating textures and terraced dynamics (a typical Baroque feature). The five sections A–C in the table above do not imply discrete thematic material, but indicate the structure. The first four sections have a common feature: they all begin with short statements, alternating between solo and tutti, before becoming extended in more continuous tutti textures.

### A (bars 1–18)

The opening theme, from  $b1^2$ – $b3^1$ , comprising mainly stepwise quaver movement with a final crotchet, provides the material for the whole movement. The ripieno violins double the two concertino lines, and the violas and continuo (now including the violone) outline the harmony in longer notes. This idea is repeated by just the recorders, with the violin repeating the continuo line. The ripieno and continuo are silent, helping to achieve the terraced dynamic as well textural contrast. These alternating statements are repeated. At  $b9^2$  there is a tutti one-bar idea, repeated by recorders and violin. From  $b13^2$  the 2nd recorder, doubled by the 2nd violins, has a descending six-quaver sequence. Above this, the solo violin, 1st recorder and 1st violins descend chromatically in longer notes. The lower ripieno parts have a descending circle of fifths, with the viola adding occasional quaver movement to the counterpoint. A hemiola leads to a perfect cadence in E minor.

### B (bars 18<sup>2</sup>–28)

Despite the preceding section ending in E minor, the music quickly moves to G major and then to A minor by  $b28$ . The slurred pairs of quavers continue to be heard and the terraced effects continue, however now we hear the continuo first, answered by a tutti response. The recorders (with outline harmony on solo violin) begin with a one-bar idea, this is repeated tutti. When these exchanges are repeated the tutti response is extended, and the section ends with six bars of more complex contrapuntal texture which develops the stepwise quaver movement. The melodic lines in these bars are heard in more continuous movement, both ascending and descending.

### C (bars 28<sup>2</sup>–45)

This begins with a one-bar, slurred quaver idea on the 2nd recorder and 2nd violins. The remaining tutti outline the two-chord harmony. The suspended notes create a seventh dissonance over the barline, answered by an unaccompanied semiquaver scalic flourish on the 1st recorder. This is heard in sequence down a tone. From  $b32$  the melody lines and held notes are lengthened, and the ripieno and continuo are added, leading to an imperfect cadence in B minor at  $b39^1$ . The music from  $b13$ – $18^1$  is heard again: the circle of fifths and the descending chromatic scale are now punctuated by pairs of crotchets in the three violin parts. The section ends with a perfect cadence in B minor at  $b45$ .

### B<sup>1</sup> (bars 45<sup>2</sup>–55)

This is a transposed version of B, a fourth lower. It begins in B minor but moves immediately to D major and modulates to finish in E minor.

### C<sup>1</sup> (bars 55<sup>2</sup>–71)

This begins with the opening melody of the movement, now played by the continuo. The violins have the punctuating pairs of crotchets from the passage from  $b39$ , and the recorders hold a tonic pedal. The two-bar idea is repeated, now with the 2nd recorder in compound thirds with the continuo. From  $b61$  the solo violin plays the original continuo accompaniment (from  $b39$ ) and the recorder parts have swapped. As before, the music passes through a circle of fifths, but unlike from  $b39$ , there is no ripieno or continuo accompaniment.

After a tutti perfect cadence in the tonic in  $b66$ – $67$  the bass descends a tone (to D, the flattened seventh), harmonised as a 1st inversion B minor triad. There are then two bars of unaccompanied virtuosic semiquavers from

the 1st recorder (similar to b29 and b31). The final two bars are a Phrygian cadence, where the bass continues to descend (to C and then B), harmonised with chord IVb and then chord V. This addition of a Phrygian cadence, ending on the dominant (major) chord at the end of a slow movement in a minor key was a common feature of Baroque music.

### THIRD MOVEMENT

In this movement the ritornello sections and episodes are much more clearly delineated; in the episodes the soloists are usually just accompanied by the continuo. Unlike many of Bach's concerto finales, this movement is not in triple time, but is *alla breve*.

#### **FUGAL EXPOSITION** (bars 1–41)

##### **RITORNELLO 1** (bars 1–41)

The four-bar fugal subject is presented by the violas, with counterpoint from the cellos and continuo. The answer (tonal, since the opening ascending interval is increased to a fifth from the original fourth) is heard in the 2nd violins, with a countersubject played by violas. The bass instruments and continuo stop playing in b7, leaving a two-part texture. The tied suspensions heard in the violas here sound relatively insignificant but are used a great deal later in the movement. From b11 the subject is played by the solo and 1st violins, with the answer in the bass instruments and continuo from b15. There is a further answer from the recorders (in unison) from b23.

The passage from b27 to b41 can be seen as a codetta leading to the end of the Exposition. It uses the earlier contrapuntal ideas and develops them into a rich tutti texture. From b36 the texture is less busy (particularly in the bass and continuo), allowing the recorders' statement of the subject to be prominent. This leads to a closing perfect cadence in G major, overlapping the start of Episode 1.

#### **MIDDLE SECTION** (bars 41–189)

##### **EPISODE 1** (bars 41–66)

The solo violin has continuous quavers from b41–b62, comprising broken-chord and scalic movement. This is unaccompanied for two bars, after which the recorders enter at two-bar intervals with statements of the subject in the tonic. The second entry from the 2nd recorder has only the opening of the subject. From b47 the 2nd recorder has a sequential passage, shadowing the solo violin. Meanwhile the 1st recorder has the tied suspension idea, but now augmented in rhythm.

When the recorders enter from b53 with the subject in D major they are two bars apart again, this time with the 2nd recorder entering first and the 1st recorder having only a partial statement. B57–62 repeat the ideas and texture for b47–52 but with the two recorder parts swapping roles. Until now, only the soloists have played in this episode, but at b63 enter the 1st violins then 2nd violins enter, doubling and imitating the solo violin, while the recorders both have the suspensions. These final four bars head towards a perfect cadence in the dominant (D major).

##### **RITORNELLO 2** (bars 67–87)

This begins in D major, but swiftly modulates towards E minor (the relative minor) from b72. The prominent suspensions in the solo and 1st violins, followed by the recorders are derived from the viola part in b7–11. Meanwhile the cello has the subject in D major (but beginning with a leap of an octave rather than a fourth) and extends the angular crotchet material in the second half. The viola begins with the angular crotchet idea (taken from the second half of the subject), before joining the 2nd violins in continuous quaver movement. The suggested modulation towards E minor is briefly thwarted with the subject heard in the solo and 1st violins in the tonic from b79, but the music begins to move towards the relative minor again and reaches a perfect cadence in E minor in b86–87.

**EPISODE 2** (bars 87–127)

This episode is really all about the solo violin, beginning with quavers (mainly in broken chords) but gradually introducing scalar semiquavers from b95, which become continuous from b100<sup>2</sup>. Having mostly played along with the 1st violins in this movement so far, the solo violin is now putting a stamp on the music with virtuosic scales and the technique of bariolage from b106. Accompaniment is initially from the continuo, having a motif of three minims, outlining the harmonic progression as the music moves from E minor, through several related keys. The upper strings and recorders add repeated crotchets from b95. At b105 the 1st violins begin a presentation of a version of the subject in imitation (in the tonic) with the 2nd violins and in sequence, but at b113 they drop out again and the soloist is left with just continuo accompaniment, now a crotchet walking bass. At b120 the soloist returns to quaver broken chord movement and the Episode ends with a perfect cadence in E minor.

**RITORNELLO 3** (bars 127–159)

The subject is presented by the solo and 1st violins in E minor, answered by the recorders, and followed by the subject in the bass instruments and continuo. There is another long contrapuntal passage (b139), featuring the crotchets from the end of the subject. The soloists and 1st violins have descending minim suspensions in imitation. At b152 the recorders have the version of the subject played by the violins in the preceding Episode. The Ritornello ends with a perfect cadence in the dominant (D major).

**EPISODE 3** (bars 159–175)

This begins with quaver imitation between the recorders, accompanied by the continuo. The harpsichord has a more elaborate scalar quaver bass line, creating three-part counterpoint with the recorders. Though the Episode begins in D major, the music soon modulates and concludes in C major (the subdominant). The solo violin and ripieno are not heard at all in this Episode.

**RITORNELLO 4** (bars 175–183)

This is in C major with a statement of the subject in the solo and 1st violins, but with an opening octave leap. There is imitative quaver movement in the other ripieno parts. The two recorders then enter with the subject in imitation, two bars apart, with a partial statement in the 2nd recorder.

**EPISODE 5** (bars 183–189)

This short Episode, beginning in C major, is a duet between the solo violin and 2nd recorder, while the 1st recorder accompanies with tied semibreves. All other instruments, including the continuo, are silent. The main purpose of this Episode appears to be to modulate back to the tonic.

**FUGUE FINAL SECTION** (bars 189–228)**RITORNELLO 5** (bars 189–197)

Back in G major, the solo and 1st violins present the subject, followed by the recorders with their version two bars apart.

**EPISODE 5** (bars 197–207)

As in the previous brief Episode, this is a duet between solo violin and recorder (this time the 1st recorder), accompanied by tied semibreves in the 2nd recorder. However, this Episode is slightly longer than Episode 4 as 1st violins, imitated by 2nd violins enter with the crotchets from the second half of the subject (b203). The recorders (in unison) have the tied suspensions.

**RITORNELLO 6** (bars 207–228)

The subject (with an opening octave leap) is presented by the bass instruments and continuo in the tonic, with tied minim and quaver accompaniment. The bass instruments continue the crotchet movement from the subject leading to a tonic pedal from b219. There is a statement of the subject in the solo and 1st violins from b225, with the recorders imitating a fourth higher, half a bar later.

**CODA** (bars 229–244)

After all the complex contrapuntal writing Bach suddenly changes to a homophonic texture, with striking use of silence at three points. All instruments have a version of the rhythm from the first half of the subject. There is also an unexpected diminished seventh chord in the second half of b233. The final statements of the subject are given to the bass instruments and continuo from b237, followed just two bars later by the recorders, who have a full rather than a partial statement.

## Franz Joseph Haydn (1732–1809)

### *Symphony No. 100, Hob. I/100 Military: Movements 1 and 2*

Candidates are not expected to know every detail of these notes, but they should focus on:

- structure and terminology
- themes and their transformations
- key centres and modulations
- identification of chords
- instruments and texture
- alto clef (violas)
- score markings, performance directions, instrumental effects
- background information about the context and genre of the work

#### Scores

There are a number of different editions of this work, many freely available online. Some scores indicate the presence of one flute in the orchestra, while others suggest two flutes. There are also a few other discrepancies between scores, including occasional misprints. In particular scores vary as to whether the second trumpet or two trumpets play the fanfare at the end of the second movement. It is recommended that candidates use a score with printed bar numbers.

## 1 Background

Haydn was born in the village of Rohrau in Austria, into a family that was not particularly musical, though his father was said to have loved music and Haydn learned to play several instruments from an early age. His first big musical break was becoming a chorister at St Stephen's Cathedral in Vienna. While there he also learned the violin and the organ and studied Baroque music.

Once Haydn was no longer part of the choir at St Stephen's he remained in Vienna, earning money as a freelance musician. In 1759 his first full-time appointment was for Count Morzin, as his *Kapellmeister* (literally 'chapel master'). This job involved taking charge of the musicians employed by the Count and composing music. These works included music for keyboard, sacred works and some early symphonies for the Count's small orchestra.

Haydn's second big musical break was to be appointed *Vice-Kapellmeister* to Prince Paul Anton Esterházy at Eisenstadt. This probably happened in 1760, though the contract signed by Haydn is dated 1 May 1761. Haydn was initially in charge of the orchestra, writing music for it and directing performances. On the death of Prince Paul Anton in 1762, Haydn became employed by his successor, Prince Nikolaus, who was also very keen on music and hired more musicians for the orchestra. Although Haydn was slightly constrained by the Prince's requirements for the type of music he wanted, he was able to experiment and try out ideas with his orchestra, and to develop his symphonic style. On the death of Gregor Werner in 1766, Haydn replaced him as *Kapellmeister*, in charge of all the household's music-making. This also coincided with the household move to Eszterháza, a large new palace with two opera houses, a chapel and salons for chamber music, approximately 60 miles from Vienna.

Haydn was employed by Prince Nikolaus for nearly 30 years, until the Prince's death in 1790. This employment offered Haydn stability and security not enjoyed by many of his contemporaries. During his Esterházy years, Haydn sometimes visited Vienna, where he met and became friends with Mozart. Although Haydn's initial contract stated that all his music was to be for the sole use of the Prince, it seems that this was not enforced as Haydn did publish some music.

On the death of Prince Nikolaus in 1790, Prince Anton succeeded his father. He did not have an interest in music, so the orchestra was disbanded. However, Haydn was extremely lucky to be retained on full pay, but without any tasks to fulfil. This left him free to explore other avenues. The German-born violinist and composer Johann Peter Salomon had moved to London and was working mostly as a concert organiser. On hearing of Haydn's release from his position, he immediately took the opportunity to invite Haydn to travel to London, to write some music and to perform it there.

Haydn left for London in 1790, arriving early in 1791. He took part in a concert series at the Hannover Square Rooms, writing new music (including six symphonies) and taking part in performances of these as well as works by other composers. In London Haydn was lucky enough to work with an orchestra of about 40 accomplished players. Rumours abounded that Haydn intended to settle in England permanently, but in 1792 he returned to Vienna. Here he now met Beethoven and began to give him lessons in composition.

While back in Vienna, Haydn bought a house in the village of Gumpendorf, which he was to retire to later. However, he was soon tempted back to London by Salomon and returned there in 1794. Haydn composed a further six symphonies for this visit (numbers 99 to 104); it is likely that he started some work on them before he left Vienna and completed them in London. Shortly after Haydn's arrival in London, news reached him that Prince Anton had died and his successor wanted to re-establish the orchestra in Eszterháza, necessitating Haydn's return to Vienna at the end of his concert tour. Haydn's last appearance in England was on 1 June 1795. He then returned to Austria and continued to compose but did not write any more symphonies.

Haydn's numerous works were organised into a catalogue by Hoboken, who gave them a number for the type of work (as a Roman Numeral) followed by another number for the individual work. Haydn's Military Symphony is Hob I:100.

Haydn is sometimes known as 'the father of the symphony' as he wrote 104 published symphonies, many more than any other major composer. It was largely due to these works that the symphony developed from short entertaining works, lasting just a few minutes, to large-scale works able to express great feeling.

Haydn's Symphony number 100 was first performed in a concert on 31 March 1794 in London and was repeated a week later, apparently to rapturous applause. It was known as the 'Military' due to its use of 'Turkish' instruments in the second and fourth movements – the triangle, bass drum and cymbals, as well as for the trumpet and timpani fanfare in the second movement. The second movement is a re-orchestrated version of a movement from the third concerto for Lira Organizzata (a type of hurdy-gurdy), which Haydn had written for the King of Naples in 1786.

## 2 Instruments

Haydn's Symphony no. 100 is scored for one or two flutes (editions differ on this), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, triangle, cymbals, bass drum and strings.

The clarinets are used only in the second movement and are in C, sounding as written.

In the first movement the horns are in G, sounding a perfect fourth lower than written, while in the second movement they are in C, sounding an octave lower than written. Candidates will not be expected to transpose any of the horn parts. The trumpets are in C in both movements and sound as written. At this time brass instruments did not have valves and therefore had a restricted number of notes which they were able to play. For this reason, their music is mostly based on notes of the tonic and dominant chords. However, the horns have rather more notes of the harmonic series that they are able to play than the trumpets, due to the longer length of their tubing. The timpani are tuned to the tonic and dominant (G and D in the first movement and C and G in the second).

The parts for strings are written on four staves, with the cellos and basses sharing the bottom stave. However, occasionally Haydn indicates that the two parts should be independent e.g. in b39 in the 1st movement the cellos and basses have different notes, indicated by the direction of the tails. Sometimes the cellos play alone (while the basses are silent), indicated by Vc. in the score (e.g. 1st movement b133). By writing some independent music, Haydn was moving towards a later development, when double basses would have their own part. The double basses ('Bassi') sound an octave lower than written but candidates will not be expected to transpose any of this part.

In the second movement the violas are divided, exactly as they were in the movement in the concerto, from which Haydn borrowed it. The first movement has some double-stopping for violas, but no *divisi*. The viola 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, at sounding pitch. When playing pizzicato in the second movement the violins and violas sometimes have double and triple stopping (where two or three notes are played simultaneously, e.g. b92 onwards).

When the bass drum plays on every crotchet, from b74 in the second movement, the first beat has a tail going down, indicating that the large beater should be used, while the other three crotchets have tails going up, indicating the smaller beater.

The notation in the string parts in the second movement in bar 161 onwards indicates a tremolo: repeated semiquavers should be played, rather than held minims.

### 3 Directions in the score

Markings in the score are in Italian. The first movement begins *Adagio* (slow) before changing to *Allegro* at b24 (quick and lively). The second movement is *Allegretto*, fairly quick and lively.

Candidates will also need to be familiar with other markings (including ornamentation) found in the score:

In b2 in the first movement the bassoon part has a Roman numeral I above it. This indicates that the notes are to be played by the 1st bassoon only (in some scores the word *Solo* is used instead). When both instruments are to play the same notes (e.g. b14), the indication *a2* is given. In b9 the 1st bassoon is told to play *dolce* (sweetly).

From b93 the cellos and basses are marked *pizz.*, short for *pizzicato*, meaning plucked. They return to playing with the bow from b104 (*arco*).

In the second movement, the fact that the violas are divided, with half the players playing the top notes and half the bottom notes is indicated by *div.*, short for *divisi*. From b7 they play the same notes, shown by *unis.* in the score.

### 4 Techniques

As a Classical work, the concerto uses functional tonal harmony, in which the tonic, dominant and subdominant are particularly important. There is modulation to these and other keys, most of which are closely related to the tonic, or modal shifts (between major and minor versions of keys on the same note). Occasionally Haydn moves to keys which are less closely related, such as the flattened submediant. Haydn uses some chromaticism and some chromatic chords including the diminished seventh and the German augmented sixth. There is also much use of pedal notes, sequence and imitation.

Haydn makes expressive use of a wide dynamic range. This includes examples of rapid *crescendo* over a short time (e.g. first movement b18–19 *pianissimo* to *forte*).



## 5 Structure and Form

Classical symphonies were in a standard four-movement pattern:

- I Fast movement in sonata form (sometimes with a slow introduction)
- II Slow movement
- III Minuet and Trio (or Scherzo and Trio)
- IV Fast movement, often in sonata or sonata-rondo form.

Haydn follows the conventions here, though the second movement is not particularly slow. To balance this, his third movement Minuet is *moderato*, rather more stately than Minuets of this time.

Haydn's first movement has a slow introduction, followed by a sonata-form *Allegro*. Sonata form movements usually have:

- an Exposition section, with a first subject in the tonic, a transition modulating to the dominant (or relative major if the work is in a minor key) and a second subject in the dominant (or relative major). The Exposition section is then repeated
- a Development section, where themes from the Exposition are developed (fragments of themes are manipulated and heard in a variety of keys)
- a Recapitulation section, with the first subject in the tonic, a transition (which does not modulate) and the second subject in the tonic.
- a Coda.

The second movement is in ternary form, with a Coda. It is in the subdominant key of C major, which was the conventional key of second movements. C major was the key associated with 'Turkish' instruments and the key in which composers of the Classical period often used trumpets and drums.

The structure and keys of the first movement could be summarised as below:

Slow introduction		1–23	G major
Exposition	First subject	24–39 <sup>1</sup>	G major
	Transition	39–74	G major – D major
	Second subject	75–108 <sup>1</sup>	D major – D minor – D major
	Codetta	108–124	D major
Development		125–201	B flat major – D minor – E minor – F major – E minor – D major (V in G)
Recapitulation	First subject	202–217 <sup>1</sup>	G major
	Transition	217–226 <sup>1</sup>	G major
	Second subject	226–272	G major – E flat major – D major (V in G)
Coda		273–289	G major

The second movement follows this structure:

A	1–56	C major
B	57–91	C minor – E flat major – C minor
A	92–152	C major
CODA	152 <sup>4</sup> –186	C major – A flat major – C major

## 6 Commentary

### FIRST MOVEMENT – G major

#### **SLOW INTRODUCTION** (b1–23)

This slow introduction has the double dotted rhythm found in the opening of the French Overture in the Baroque (e.g. b1<sup>2</sup> and b4<sup>2</sup>). Many of the melodic shapes heard in this section feature later in the movement. The opening seven notes outline the first four bars of the first subject in the Exposition. The falling 2nd in the 1st bassoon (b2) is also used later.

The opening thirteen bars of the movement feature the strings, with occasional bassoon accompaniment. Bars 5–8 begin as a repeat of the opening four-bar phrase, but move towards the dominant (D major) and introduce a new accompaniment figure of repeated quavers from b8. In b9 the music passes through A minor and this is repeated as a descending sequence in b10, in G major. The demisemiquaver from the opening dotted rhythm has now become the upbeat to a short rising figure, which is repeated with growing insistence. B12 features a chromatic six-note descending figure in the 1st violins and violas (played in octaves).

The first tutti, where the whole orchestra plays, at b14, begins quietly, but with a rapid crescendo to *ff* two bars later. The short, rising figure is initially in the bass, in G minor (the tonic minor), but then passes back to the 1st violins before the tutti C minor chords in b16. After nearly two beats of silence, the music continues in E flat major, but another rapid crescendo in b18, and the addition of the C sharps in the 2nd violins to create a German sixth chord, leads to a dominant pedal on D from b19. D major and diminished seventh chords alternate over this pedal, before the closing three bars of D major chords. These chords use the repeated quaver idea from b8, and crescendo to a final pause on the dominant, poised to begin the Exposition.

#### **EXPOSITION** (b24–124)

##### **FIRST SUBJECT** (b24–39<sup>1</sup>)

The Exposition begins with a change of time signature (from common time to alla breve), a change in tempo and also a change in orchestration. The first subject is presented by just the flute(s) and oboes in b24–31. The 1st oboe doubles the flute melody in thirds, while the 2nd oboe has a kind of bass line. With the addition of an E for the second melody note, the opening melody from the introduction has become the legato first subject. Bar 3 repeats bar 4, and the phrase is extended to eight bars. The wind end their time in the spotlight with an imperfect cadence in the tonic.

From b32 the strings (without double basses) repeat the first subject, with the melody in the 1st violins, the 2nd violins doubling a third lower, the original 2nd oboe bass line in the cellos and a further harmony part in the violas. However, the theme now ends with a perfect cadence in b38–39, overlapping with the start of the transition.

**TRANSITION** (b39–74)

Over a rhythmicised tonic pedal in the bassoons, timpani, cellos and basses, the 1st violins have a melody doubled alternately by the flute and 1st oboe. The middle harmony parts (horns, trumpets and violas) are much slower moving, in semibreves. From b49 the tonic pedal ceases and the orchestra repeats a rising and falling cadence figure: V<sup>7</sup>-I three times in G, V-I twice in E minor and finally V-I three times in D. Meanwhile the 1st violins have a continuous melody of broken thirds in quavers to decorate the cadences.

Bars 58–61 have a descending sequence in octaves in the wind, violas, cellos and basses, but it is played legato by the wind and staccato by the strings. A dominant pedal (in D major) begins in the cellos and basses in b62, becomes inverted in the flutes and 1st violins and then moves back to the bass again, while other instruments have scalar passages. The transition ends with several bars of the dominant seventh chord in D major (A<sup>7</sup>).

**SECOND SUBJECT** (b75–108<sup>1</sup>)

Where we would expect to hear a new theme in the dominant key, Haydn presents the first subject theme in the newly established dominant instead. The orchestration is exactly the same as before (flute and oboes), a fourth lower than b24 and with a different cadence in b80–81 (it is now an interrupted cadence). Haydn often experimented with monothematicism (using one theme rather than the usual two). Though this is not the case here (as will be seen below), it does initially suggest a monothematic approach. This theme is followed by the repeated rising and falling cadence figure from the transition, V<sup>7</sup>d-Ib three times in D, but now without the continuous melody and with rising fourths at the top of the texture, rather than seconds (compare b81 onwards with b49 onwards). Here a cadence figure (V<sup>7</sup>-I) in D major is passed in imitation between the wind and strings.

The final cadence in this pattern in b86–87 is actually a perfect cadence in D minor, with the first subject theme briefly developed in D minor (a modal shift from D major). The melody is played by the 1st oboe and 1st violins, accompanied by the 2nd oboe, bassoons and strings. From b89 there is faster harmonic rhythm and a change of chord on every crotchet as the music descends chromatically. Haydn includes diminished seventh chords at b88<sup>4</sup> and b89<sup>2</sup>.

Bar 93 sees a return to D major and nearly two bars of accompaniment figuration from the 2nd violins and violas, with pizzicato cellos and basses. The 1st violins then enter with the new second subject, including much use of rising and falling 2nds. When the first phrase of this new theme is repeated from b98<sup>4</sup>, the flute joins the melody and the bassoons join the accompaniment. B100–102 suggest a brief move towards A major, but the wind echo of the motif in b102–104 with G naturals and the subsequent music from the strings moves immediately back into D major, with a perfect cadence in this key in b107–108.

**CODETTA** (b108–124)

Under sustained chords in the upper woodwind and brass and the rocking quaver accompaniment figuration in the 1st and 2nd violins, the bassoons, violas, cellos and basses have an extended version of the new second subject theme. The rest of the codetta involves much use of D and A major chords, including off-beat wind chords from b118, joined by the 2nd violins and violas from b121. The Exposition ends with a perfect cadence in D major and is then repeated.

**DEVELOPMENT** (b125–201)

The Development opens with two bars of silence, followed by a sudden move to the distant key of B flat major. However, the material is very similar to b93 onwards: nearly two bars of string introduction followed by the second subject new theme in the 1st violins. But we do not hear the answering phrase (as we did in b99–103). Instead Haydn begins to explore the possibilities in these first four bars. The opening 3-note motif with its lower semitone is repeated, before being inverted and augmented to a dotted-minim-crotchet rhythm. These two ideas, the 3-note motif and its 4-bar inverted extension (b134–137), provide the material for nearly all of the Development.

From b132<sup>4</sup> the bassoons join the 2nd violins, violas, cellos and basses in the rocking three-note motif, followed by the longer, inverted version, which alternates between the chords of G and A flat majors. Over this, the 1st violins pick up the rocking motif, repeating it and developing it into continuous quavers. A German augmented sixth chord in b139 moves the music on again, heading this time towards D minor. The sudden *crescendo* (from *pp* to *f*) and the *tutti*, together with the timpani roll and sustained brass suggest a climax. There is then a monophonic texture in b142–146<sup>1</sup>, with the strings and wind playing in octaves, using the three note- rocking motif. The music descends in D minor, then two bars of B flat resolve down a semitone onto A at b146. B147 onwards is a repetition of the music from b134, but a tone higher. This repetition means the presence of another German augmented sixth chord in b152, resolving onto E minor, and the wind and strings in octaves again in b155–157.

Again, there is the monophonic descent, which arrives now at the submediant C. From b158 the motif on C becomes an ostinato bass line. To begin with, Haydn harmonises this with a chord of C major with added B flats, which takes the music to F major (b159). But this is a false lead, and by b162 the B flats are now written as A sharps to create a German sixth. The ostinato can now resolve down a semitone, becoming a decorated dominant pedal in E minor. This is played by all the wind and strings, while the horns hold a pedal. The motif also develops into continuous quavers, as it did from b149.

From b170 there is a brief appearance and development of the first subject in E minor, initially in the woodwind, with a 1st oboe melody, and with the strings and wind alternating in imitation. However, Haydn also takes an idea from the new second subject as b171 is similar to b96 and 98. It is not long before the three-note motif is heard again, first from the 1st oboe, imitated by the 1st bassoon and then as continuous quavers from the flutes and 1st violins. At this point there is a very thin texture, with just fragments of themes.

A *tutti* passage with syncopation (b183–186 and b188–192) and a diminished seventh chord (b185) follows, with much use of the rocking three-note motif. After a D major chord at the start of b195 the music becomes much quieter and fragmented again, with repetition of the rocking motif in the 1st violins and then the flutes.

**RECAPITULATION** (b201–272)**FIRST SUBJECT** (b201–216)

The opening of the Recapitulation is identical to b24–31. However, instead of the response by the strings only, at b210 there is a full *tutti*, at a *f* dynamic rather than *p*, where the wind double the strings and the brass play sustained chords.

**TRANSITION** (b216–225)

This is much shorter than in the Exposition, as now it does not need to modulate. There is no opening 1st violin melody, just the cadential figure is used. It is the version with rising perfect fourths (see b81 onwards) and is passed between wind and strings, ending on chord V<sup>7</sup> in G major in b225.

**SECOND SUBJECT** (b226–272)

Haydn uses only the new second subject theme (having just heard the first subject theme in the tonic there would be little point in hearing it again). There are also no bars of introduction, the 1st violins enter with the melody immediately, with the accompanying quavers in the 2nd violins and violas and pizzicato cellos and basses. This time the strings are heard alone for slightly longer (8 bars rather than the previous 5½). At b2334 the wind play a fragment of the theme alone for two bars (previously they were joined by the 1st violins) and then they are imitated by the strings as before.

There is a change of direction at b239, with a sudden *ff*, an interrupted cadence and a move to E flat major (the flattened submediant). However, Haydn made a similar move at the start of the Development, where he shifted from D major at the end of the Exposition to B flat major. Over an E flat tonic pedal in the bassoon, cellos and basses, the flutes, 1st oboe and 1st violins repeat the three-note fragment of the second subject theme from b2334 as a descending sequence, with chords in the 2nd oboe, 2nd violins and violas. By b246 the bassoons and strings are repeating the rocking motif in octaves.

By using a German augmented sixth chord in b248 and moving the bass down a semitone again, Haydn quickly reaches the dominant and reintroduces the broken third quavers in the 1st violins from the transition (b56). The 1st violins are soon doubled by the 2nd violins in thirds and at b251 the cellos, basses and timpani move onto a tonic pedal, just for two bars. B253<sup>4</sup>–256<sup>1</sup> are identical to b49<sup>4</sup>–52<sup>1</sup>. It seems that, having shortened the transition between the first and second subjects in the Recapitulation, Haydn then decided to reprise the rest of the transition material after the second subject.

While the violins continue the quaver broken thirds at b258, the bassoons, violas, cellos and basses have the scalic descending crotchets first heard in b58. Here they are all staccato (rather than some staccato and some legato), including the flutes from b260. Haydn continues to use music from the original transition, but now in the tonic. This key, being more suited to the brass instruments, means that they are able to take a more melodic role from b263 onwards. B272–273 have a strong perfect cadence in the tonic.

**CODA** (b273–289)

This begins just as the codetta at the end of the Exposition, with sustained chords in the flutes, oboes, horns and trumpets, rocking accompaniment figuration in the violins and the extended version of the second subject new theme motif in the bassoons, violas, cellos and basses. However, new short semiquaver ascending runs are introduced in the bass from b275<sup>1</sup>, which are then passed on to the 1st violins, who extend them. The wind and brass have short staccato chords. B282 onwards is very similar to b118 onwards, but now in the tonic and without the off-beat chords. Haydn also adds an extra bar of perfect cadence in G major compared with the Exposition, to end the movement.

**SECOND MOVEMENT – C major****A** (b1–56)

The *Allegretto* tempo marking and *alla breve* time signature indicate that this is faster than a conventional slow movement and should have a 2-in-a-bar feel. The opening 8-bar theme begins with the melody in the flute and 1st violins (in unison), accompanied by the strings, including divided violas. From b3 the 2nd violins double the melody a third lower and from b5 the two viola parts double the two violin parts and flute an octave lower. B7–8<sup>1</sup> are a (varied) reference to the second bar of the first movement's first subject, now with the minim repeated as two crotchets. The harmony for these opening eight bars uses only tonic, dominant and subdominant chords and they end with an imperfect cadence. The link played by the oboe in b8 was not present in the concerto version of this movement (there were three beats of silence instead).

From b9 the wind (without the flute, possibly because it has already played) repeat the opening eight bars, with the melody initially in the 1st oboe, then doubled by the 2nd oboe in thirds two bars later and finally doubled by the clarinets an octave lower from b13. B9 is where the clarinets are heard for the first time in the symphony. Since the wind section has one player on each part, these eight bars sound like chamber music. In b16 the three beats which were silent in the concerto version are filled by the horns.

The answering eight bars of the theme are now played, again using the strings and flute. From b21 the music moves towards the dominant, arriving at G major in b24. When this is repeated from b25 the 1st oboe and horns are added to the texture, and the flute plays an inverted pedal G, rather than doubling the violin melody as before. Only four bars are heard (the equivalent of b17–19 plus the oboe link from b8, now played by the flute and violas).

B29–36 are a repetition of b1–8, but with a horn rather than an oboe link in b36. This leads to a wind repeat of b17–24 (without the flute).

From b44 there is a dominant pedal, inverted in the 1st oboe, and in octaves in the horns. Underneath this the 2nd oboe, clarinets and bassoon present the first half of the answering eight bars of the theme (as heard from b25), before a final presentation of the opening of the theme from b49, played by the woodwind (without the flute, but with the horns) and ending with a perfect cadence in b55–56.

### **B** (b57–91)

After the perfect cadence in C major, the bassoons, violas, cellos and basses descend a C minor arpeggio leading into the minor 'Turkish' section. As part of a *f* tutti the trumpets, timpani, triangle, cymbals and bass drum enter. If there is a second flute, this also joins at this point. The melodic line in b57 (played by flute, 1st oboe and 1st violins) is a minor version of b1, but after that the melody moves in a different direction.

From b61 the dynamic returns to *p*, the percussion and brass stop and the key changes to E flat major (the relative major of C minor). A one-bar motif related to b1, but with the four-quaver figure inverted, is heard in imitation between the strings and wind (but with the violas playing with the wind). From b65 the motif is heard in the bass, with off-beat violin and viola accompaniment and held flute and oboe chords.

At b69 there is another striking C minor tutti, this time *ff* with melody instruments playing in octaves and other instruments sounding the dominant at the start of every bar. From b74 the earlier motif (from b61) is heard in repetition again, but this time alternating between flutes and clarinets, and oboes and violas, over a horn pedal note and held string chords. Against this texture the remaining strings have a rising chord progression to a perfect cadence in C minor.

The music from b70–80 is repeated from b81, but this time the flutes do not double the 1st violins. By having the second chord in the cadence in b90–91 just as the note C, without any following crotchets outlining C minor, Haydn paves the way to return to C major for the A section.

### **A** (b92–239)

This section involves much repetition of material from the previous A section, but phrases are not repeated and there are significant changes in orchestration. The eight-bar theme from b1 is heard from b92, but with much fuller orchestration (oboes, clarinets, bassoons, horns and strings), with the melody played by the 1st oboe and the strings having a *pizzicato* accompaniment (including triple and double stopped chords in the violins and violas).

B100 is equivalent to b17, but the 1st oboe doubles the flute melody in thirds and the violins play an octave lower than before. The horns also accompany briefly. B107 sees the start of a 1st oboe dominant pedal note, as in b44, but this time there are no horns below. When the wind continue from b108 there is extra *pizzicato* string accompaniment, which was not present previously.

The 'Turkish' instruments enter again at b112, as part of the *f* tutti, they were of course not heard in the first A section at all. The melody is played by the flutes, 1st oboe and 1st horn (and briefly by the violas), with a rocking violin accompaniment, reminiscent of the accompaniment from b93 in the first movement. This time it is *legato* (slurred in groups of four quavers), rather than *staccato*.

There are further references to the first movement in the wind link from b120. The flute melody in b120 and b122 repeats the reference to the first subject, and the bassoon's rocking quavers are reminiscent of the cellos' passage from b39. The clarinet has a rising third in b125 which then alternates with the flutes and oboes, in a similar way to b50 onwards in the first movement. Part of an ascending chromatic scale from the 1st bassoon in b132–133 leads into a repetition of b112–119 from b134. The idea is extended for a few bars over a tonic pedal (b141 onwards), which hint at a modulation to F major. B152 is where the concerto version of this movement ended.

### **CODA** (b152<sup>4</sup>–186)

The coda begins with a trumpet fanfare, followed by a timpani roll, emphasising the 'Military' nature of the movement. There is then an unexpected move to A flat major. Wind, brass and tremolo lower strings sustain this chord for 6 bars, while the tremolo 1st violins descend through an A flat major arpeggio. In the sixth bar the 1st violins move to an F sharp to create a German sixth, which can then resolve onto the dominant G. The violins play one bar in thirds, developed from b1 of the movement. This is passed up to the woodwind and the texture is gradually increased as more instruments are added. This happens over a dominant pedal in the cellos and basses.

From b174 there is a final *f* tutti, including the 'Turkish' instruments, with the idea developed from b1 still being passed between different instruments. The cellos and basses have four bars of tonic pedal from b178. The final five bars of the movement are cadential, using the triplets first heard in the trumpet fanfare and introducing the first dotted rhythm (b183<sup>2</sup>).

---

## Introduction: Sub-Saharan African music

---

Africa is a vast continent, with the Sahara Desert covering much of north Africa. It now has a population of 1.3 billion people, with nearly 3000 ethnic groups and 1000 distinct languages. Throughout history, social and economic interaction and interchange among ethnic groups, and European colonisation since the nineteenth century, have shaped African politics, religion and culture. Following European colonial rule, English, French and Portuguese are spoken widely in many countries. From the 1500s to the 1800s the slave trade resulted in a great outward movement of around 10 million people from West and Central Africa to the Americas. With such expanse and diversity, music in Africa is far from homogeneous. Yet it is possible to speak of unifying features of African music, with widespread commonalities shared across the continent. In Africa, music is closely bound with social life, religion, politics and economics. Work life, everyday activities, and rituals are accompanied by singing, music and dance, which take place mostly outdoors.

In the past, imperial courts supported musicians, who also served as historians through story-telling, and as ritualists or healers. Familial lineages of musicians are common, with musical knowledge passed on from father to son. Music specialists were also attached to social groups such as the hunters, warriors' associations or ritual societies. These have their own distinct forms of music that they perform in connection with their ceremonies and other activities. Non-professional musicians also exist in many societies; music is learned through social experience, exposure to musical situations and participation.

The types of instruments used in different regions and by different ethnic groups in Africa vary greatly. However, similar families of instruments can be found, although they may show local characteristics in design, construction and name. For example, rhythmic instruments such as rattles, metal bells, castanets, cymbals and drums are found throughout Africa. Melody instruments such as xylophones, zithers, lutes, flutes, reed pipes and horns are played in many societies but they exist in different forms, shapes and sizes. Very often in African music, musical sounds that do not produce definite pitch are heard. For example, the buzzing of bottle caps, beads or shells attached to the sides of drums or sounding board of melodic instruments provide rhythmic texture and add to the instrument's array of sounds.

Although each society and ethnic group in Africa may have distinct ways of organising their instrumental and vocal music, there are some musical traits that characterise sub-Saharan African music in general.

One of the most distinctive characteristics of sub-Saharan African music is its rich and complex organisation of rhythm. Lines of music are rhythmically independent in terms of their strong and weak beats, resulting in polyrhythm. A common device is an ostinato, the principal beats of which may or may not coincide with the principal beats of the other lines in the texture. The ostinato helps to maintain a consistent and steady time flow, particularly in an ensemble of percussionists.

In sub-Saharan African music, pentatonic and hexatonic scales are very common, although heptatonic scales are also found in abundance. There is a wide tolerance of pitch variation for the steps of the scale.

African melodies tend to move downwards and are short and repetitive, with frequent use of intervals of seconds, thirds and fourths. In story-telling traditions, vocal melodies usually conform to the rise and fall of speech tones, although some vocal styles may make deliberate use of melodic leaps.

Melodic ostinato features strongly in many types of African music. Recurring melodic patterns are often found in instrumental or vocal parts, though these tend to be varied rather than stay in the same form each time. It is also common to have several ostinato parts layering each other.



Call and response is commonly used. This may take place between vocals or between instrumental and vocal parts. Several types of call and response forms may be found: where the second singer echoes every musical phrase sung by the first singer, or a lead singer begins with a few notes and another singer joins in as soon as possible, joining with the first singer to the end of the phrase or section. In some songs, the response remains virtually the same while the call phrases change.

In African singing, vocal timbre tends to be raspy and tense as chest voice with tight throat is frequently employed. Yodeling or ululating (a high-pitched vocal sound accompanied with a rapid back and forth movement of the tongue and uvula) is also commonly practised, usually by women.

*Candidates do not need to study music from the whole of sub-Saharan Africa but should be taught about the instruments and musical features of Kora music and Afrobeat, 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. Information has been provided on the history and socio-cultural context of this music 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.*

## 1 Kora music of West Africa

The **kora** harp-lute is the main instrument of the **jeliya** praise singer tradition of the Mande people of West Africa. The homelands of the Mande people span across the modern nations of Mali, Guinea, Guinea-Bissau, Senegal and Gambia. Today, Bamako is the capital of modern Mali and the heartland of Mande culture. Traditional Mande culture and music, including the art of the **kora**, are preserved and continue to develop both within Mali itself and throughout the former Mande empire.

The **kora** is a 21-stringed long-necked harp-lute. It has a long (about 120–130 cm), straight, hardwood neck that passes through a large half-calabash gourd resonator covered by a leather soundboard. The strings, running perpendicular to the face of the instrument, pass through notches on the side of a high bridge and are anchored to the bottom of the neck with a metal ring. On a **kora**, the longer, thicker strings are physically above the shorter, thinner strings. For a **kora** player, the bass strings are referred to as the 'high' strings, while the treble strings are 'low'.

The instrument is tuned to a seven-tone scale by adjusting the tuning rings along its neck. Traditionally, there are four standard tunings for the **kora**, each with a regional association. Although **kora** players generally agree on the tunings, much variation exists in practice. This allows **kora** players to collaborate with other African or Western instruments, the latter becoming common today as African musicians are more visible on the international music scene.

The performer sits to play the instrument, resting the **kora** on his lap or with the tailpiece resting on the floor. Two stick handles placed on either side of the neck are gripped to keep the instrument vertical. The performer plucks the strings using the right-hand forefingers and thumbs. The fingers play a treble melody while the thumbs create a bass line. Two- to four-note chords, rapid scale passages with fingers or thumbs in alternation, octave doubling, brushed chords strummed by one finger and damped notes are also possible. The musician may tap on the stick handles or the gourd resonator to add a percussive sound. Often, a metal plate punctured with metal ringlets is attached to the bridge. These vibrate with the vibrations of the strings, producing a 'buzzing' timbre.

## Musical Features

The *kora* is part of the *jeliya* praise-singing tradition; the performer either accompanies himself in the singing, or the instrument may be played by other members of the family.

### Instrumental parts

In the *jeliya* praise-singing tradition, there are two sections in the performance by the *kora*: ***kumbengo*** and ***birimintingo***. The *kumbengo* section is a repetitive ostinato pattern with a steady rhythm. The melody of this part is typically derived from the vocal line. Subtle variations in the *kumbengo* melody may occur with each repetition. The role of the *kumbengo* is to establish the tonal and metric framework of a piece. The steady, repetitive nature of the melody also allows the *kora* performer to focus their thoughts on the texts or on the audience. The performer may at times knock on the handgrip with the right forefinger to produce a percussive sound but a more common technique, referred to as the ***konkon***, is tapped on the back of the *kora* by an apprentice or another person.

The *birimintingo* section is characterised by fast, virtuosic improvisatory runs and sequential motifs. These may be inserted when the *kumbengo* breaks, or it may be played while the ostinato is sustained in the lower parts by the thumbs, creating layers of polyphony.

### Vocal part

Several styles of verbal presentation may be found in one performance: speech-like performance for storytelling, a recitative-like style for formulaic praises and proverbs, and melodious singing. The *jeli's* praises usually descend, starting high and falling to a sustained note at the end of the phrase. The text-setting tends to be syllabic with little or no melisma. Vocal phrases are fairly free rhythmically; they may be separated by instrumental sections, allowing the singer to collect his or her thoughts. The vocal timbre is one of forceful chest resonance sung with a tensed throat.

Two forms can be found in the vocal part: *donkilo* and *sataro*. *Donkilo* is a tune with several phrases of text, while *sataro* is an open-ended, improvised passage of spoken or chanted text. After a section of *sataro*, a singer may return to the *donkilo* or give way for an instrumental break.

### Text

Although the texts of *jeliya* praise songs may relate to a specific individual, they also deal with the history of the Mandinka people. Through the *jeliya* tradition, Mandinka history and events are passed down the generations.

## The *Jeliya* Tradition

The *jeli* (pl. *jelilu*), also known by the French term *griot*, is a class of professional hereditary music specialists. They are musicians born into the tradition; boys inherit their father's craft as a lifelong profession while young women marry within their fathers' occupational group. Female *jeli* do not play melodic instruments but are highly trained singers.

In the past, the *jeli* served a specific patron, such as a royal family, an important official, a wealthy merchant or a particular occupational group. Their duty was to serve their patron by singing praises in their honour. Since colonial times, with the change to the social structure of traditional society, the tradition has changed. Few families can afford their own *jeli*. Today, political leaders or anyone with wealth may become patrons. *Jelilu* today perform at weddings, political events and naming ceremonies. They are highly respected for their knowledge and musical artistry, providing a vital link to the culture of the past. The *jelilu* are gifted with money by the person praised. As there are no longer supported by a single patron, serving a broader clientele enables a *jeli* to earn a living.

## 2 Afrobeat – popular music of West Africa

Popular music in West Africa is an urban phenomenon that emerged during the early decades of the twentieth century. It is the culmination of social, historical and political processes which began with European colonisation and Christian missionary activities. Furthermore, trans-national movement of returning slaves from the West Indies, the Caribbean and Britain brought musical styles such as jazz, swing, calypso and rhumba, and cha-cha-cha into Africa. These became fused with traditional African music, resulting in the development of styles of popular music such as Palm-wine guitar music, Highlife and Juju. These were mostly accessible to the European ruling elite and rising middle class. But it was the migrant working class who served as the conduit in the acculturation of indigenous and Western idioms and the dissemination of popular music among the wider populace, fostering a new African modernity.

Afrobeat<sup>1</sup> fuses earlier West African popular music styles such as **Highlife**, which has Western **jazz** and Afro-Latin influences, with American **soul** and **funk** and traditional African music elements. Shaped by the Nigerian-born Fela Kuti (1938–1997) in the late 1970s and 1980s, Afrobeat gained widespread popularity in Nigeria and was a huge influence in the dance music of West Africa throughout the 1980s.

Fela Kuti grew up in colonial Nigeria, influenced by Western values. He learnt Western music theory and piano in school and in his late teens got into the music of jazz, Highlife and Juju in the Lagos music club scene. In 1957, he left for London to study at Trinity College of Music. On returning to Nigeria in 1963, he formed a band called Koola Lobitos, playing fusion jazz-Highlife music. After encountering Black Power activism and the sounds of American jazz and funk, Fela Kuti was inspired to explore his African identity in 1970. He called his new sound 'Afrobeat' and began fusing his music with traditional African elements.

Fela Kuti's music influenced many musicians in West Africa and beyond. Today, through Afrobeat artists such as Tony Allen, drummer in Fela Kuti's band Africa '70 and one of the co-founders of the genre, Femi and Seun Kuti, sons of Fela Kuti and US-based Nigerian artist Abass Akeju, the genre continues to be very popular internationally.

### Musical Features

#### Instrumentation

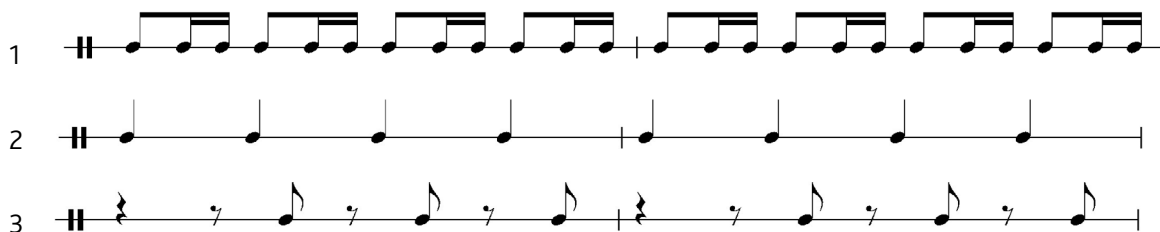
Afrobeat bands feature a large ensemble of Western instruments, including electric lead guitar, electric bass, electric keyboard or organ, and a 'horn section' of trumpets, alto, tenor, baritone and bass saxophones and trombones. In addition to a drum kit with cymbals, traditional African percussion instruments are used, including conga drums, maracas, metal agogo, wood block and **shèkèrè** (gourd rattle). The lead singer may also play an instrumental solo, typically on trumpet, saxophone or keyboard, while a chorus of singers and dancers provide backing.

#### Texture, timbre and rhythm

The textural and timbral characteristics of Afrobeat are reflected in the bright sounds of the horn section, playing sometimes in unison and also syncopated melody lines. The percussion instruments emphasise the pulse and complex interlocking polyrhythm. The saxophone and trumpet engage in call and response form at times. The chorus, too, perform in a responsorial form. Electric guitars play chopping rhythmic figures and all the different parts combine in layers.

<sup>1</sup> 'Afrobeats' should not be confused with 'Afrobeat'. The former was coined by London DJ Abrantee in 2011. It has become an umbrella term that incorporates Highlife, Juju music, Fela Kuti's Afrobeat and other West African popular music fused with hip-hop and house music.

Rhythm is one of the most defining features of Afrobeat music. Its organisational principles reveal three complementary layers: bottom, middle and top. The bottom layer is made up of interlocking electric bass and bass-drum patterns; the middle layer is played by the rhythm guitar, congas and a snare back beat; and the top layer, played by the wood block and shèkèrè, provides ostinato patterns. Three variations of the rhythm played by the shèkèrè can be identified in many Afrobeat songs:



The wood block typically plays the following semiquaver ostinato pattern, which is central to Afrobeat rhythm:



### Instrumental and vocal melody and harmony

The horn section plays in unison or provides short melodic riffs to support the lead vocals; individual instruments may also play improvised solos. The vamping guitars frequently use seventh and dominant ninth chords, revealing a jazz influence. African polytonality is also common, with the rhythm section staying near one tonal centre while the horn section plays a fourth or fifth away.

Afrobeat song melodies tend to be short, simple and repetitive. The melody is based on the Western diatonic tonal system but African chants and folk tunes also influence the music, particularly the use of the pentatonic scale, and the characteristic call and response between the chorus and lead singer, which adds to the traditional African feel.

### Song text and lyrical contents

*Note to teachers – not all Afrobeat lyrics are appropriate for playing in class. You are advised to listen to the content carefully first.*

At the time when Fela Kuti was shaping his style of Afrobeat, Nigeria had recently gained independence. As the country flourished, due to the discovery of oil in the late 1950s, corruption in the government was rife. It was in this context that Fela Kuti decided to use Afrobeat music to challenge the ruling elite. The themes in Afrobeat song lyrics reflect everyday life in Lagos, depicting different aspects of African problems. They also include didactic lyrics denouncing anti-social behaviour or lyrics that explore African self-determination. Kuti also engages his audience with lengthy talks and social comment. This section of the performance is known as the **Yabis**, a talking segment in which Fela gets the attention of the audience through dialogue. This established his reputation as a fearless rebel. Fela Kuti's acts of challenging the government led to his music being banned on air and he was regularly harassed, arrested and imprisoned. Today, subversive themes are still a part of Afrobeat songs.

Fela Kuti wrote his lyrics in Yoruba and in pidgin English, the lingua franca of urban Nigerians. Using pidgin English made his songs more widely understood outside Nigeria. His song lyrics are often short, mirroring his short, simple melodies.

'While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.'

**Zhai Xiaoning**, Deputy Principal, The High School Affiliated to Renmin University of China

Cambridge Assessment International Education  
The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA, United Kingdom  
Tel: +44 (0)1223 553554 Fax: +44 (0)1223 553558  
Email: [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org) [www.cambridgeinternational.org](http://www.cambridgeinternational.org)

Copyright © UCLES September 2020