

Teachers' Guide to set works and the World Focus

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Music **0410**

For examination in June and November 2017.



Changes to the Teachers' Guide for 2017

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The following notes may help teachers to ensure that their pupils approach the study of their Set Works in a way that will allow them to answer the examination questions in as precise and focused a manner as possible. It must be stressed that the information given below is not intended to give a fully comprehensive statement of content, but to indicate some general principles that should be followed in teaching this part of the syllabus.

The Set Works for 2017 are:

EITHER

Vivaldi, 'Summer' from *The Four Seasons*, Op. 8 no. 2, RV 315

OR

Mozart, *Symphony 41 in C*, K.551 'Jupiter' (first movement)

General Observations

It is most important that candidates should be able to hear their Set Works as often as possible, so that they become thoroughly familiar with the music first and foremost through listening. Recordings should therefore always be available to them in school. Whenever possible, however, it would be highly desirable that they should have their own copy of a recording, so that they can listen at home as well as in school. With this in mind, every effort has been made to ensure that all the Set Works are available on good quality, but inexpensive CD recordings (e.g. those issued on the Naxos label). The importance of experiencing the sound of the music at first hand cannot be stressed too much.

In the examination, candidates should expect to be tested on a range of knowledge and understanding of their chosen work. Although the precise nature of questions will depend upon the individual characteristics of the work concerned, candidates should be prepared to answer questions under the following main headings:

- 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 composer and about the genre of each work.

The following notes on each composer and work include suggestions for ways of approaching each of these headings.

Antonio Vivaldi (1678 – 1741)

Summer from *The Four Seasons* Op. 8 no. 2, RV 315

1 Background

Vivaldi was born and spent much of his life in the Italian city of Venice. His father was an accomplished violinist and Vivaldi was taught by him, becoming a virtuoso performer. Vivaldi was ordained as a priest in 1703, but did not say mass more than a few times, due to a chest complaint (possibly asthma). His ordination and the colour of his hair led to the nickname 'the red priest'. Also in 1703 Vivaldi began a long association with the *Ospedale della Pietà*, an orphanage for girls. Here he was employed initially as Master of Violin, teaching the girls and composing music for them to perform. Vivaldi also travelled within Europe, due to the popularity of his music. However, his career declined in the 1730s and he died in Vienna in 1741 in poverty.

Vivaldi's first publication, his Op. 1, was a collection of 12 trio sonatas. During his lifetime he also wrote sacred music and operas, but he is best known for his concertos, writing well over 300. Some of these are for groups of instruments accompanied by orchestra, but the majority of his concertos are for one solo instrument. He wrote for a variety of instruments, but most commonly for the violin (nearly half of the total). Vivaldi is hugely important in the history of the concerto and is credited with establishing the three-movement plan and the consistent use of ritornello form. Vivaldi influenced many other composers, including Bach and Telemann. Bach arranged a number of Vivaldi's concertos for harpsichord and organ.

Vivaldi's set of twelve Op. 8 concertos were published in 1725 in Amsterdam. That they had existed before 1725 is clear, but it is not known for how long. It is thought that the first four of the set, *The Four Seasons*, had been circulating in manuscript form for some time. The Op. 8 collection has the title 'The Contest of Harmony and Invention' which may possibly refer to criticism which Vivaldi had received, that his works were not rational enough (i.e. following rules of harmony), but too imaginative. Seven of the Op. 8 concertos have descriptive titles and numbers 1 to 4, known as *The Four Seasons* are also prefaced by sonnets. The author of the sonnets is not known (it may be Vivaldi himself) and Vivaldi's introduction to the collection suggests the sonnets were a later addition. The sonnets are apparently intended to give 'a very clear statement of all the things that unfold in them' (the four concertos). *The Four Seasons* are therefore an example of programme music – music which is written to have some meaning outside the music itself. Vivaldi's mastery allowed him to combine the programmatic elements with the standard form of a concerto at the time: three movements (fast – slow – fast), with ritornello form usually in the outer movements. Letters next to each line of the sonnet are also placed in the score, allowing the performer to identify each extra-musical idea.

2. Instruments

Each of the *Four Seasons* concertos is scored for 'violino principale' (solo violin) and string orchestra. The orchestra comprises first and second violins, violas and 'Basso Continuo', played by cello and organ or harpsichord. Vivaldi was not prescriptive about the exact instruments to be used or the size of the sections and performances often include double bass and/or lute. The solo violinist joins with the first violins in tutti sections. The numbers below the basso continuo line are known as 'figured bass' and indicate the harmonies to be played by the organ or harpsichord.

There are no transposing instruments in *The Four Seasons*, other than double basses, which sound an octave lower than written. However, the viola part 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. In addition to the capital letters referring to lines from the sonnet, Vivaldi sometimes writes further description as to what a particular part is illustrating. Reference to these is given in the commentary below.

The first movement is marked *Allegro non molto* – not too quickly and *Allegro* – quick and lively.

Tutto Sopra il Canto in the solo violin part indicates that the notes are to be played on the second highest string (on the violin this is the A string). This is followed in b39 by *Sopra il Cantino*, when all notes are then played on the highest (E) string.

Tasto solo in the basso continuo part indicates that no harmonies are to be played, just the notated bass line.

The second movement is marked *Adagio* – slow and *Presto* – fast.

The third movement is also *Presto* – fast.

Sopra il Tenore e Basso in b51 indicates that the solo violin part is to be played on the two lowest strings on the violin (D and G).

4. Techniques and style

Vivaldi's music is tonal, making much use of tonic and dominant chords, but also uses chromaticism. He also uses seventh chords, and less often chromatic chords such as augmented and Neapolitan sixths and diminished sevenths. He was happy to use the augmented second as a melodic interval in minor keys, even in an ascending line.

There are extended pedal points in some passages. There is also much use of repetition, both exact and sequential and some imitation.

Vivaldi often wrote irregular length phrases such as three bars. His textures are often well-spaced, with high violin parts and he allowed crossing of parts. He had a great concern for details such as dynamics, phrasing and articulation, unusual for the time. Both terraced dynamics and graduated dynamics are present.

Vivaldi also had some favourite features, which appear in many of his works, often reflecting his own prowess on the violin. These include broken chords and rapid scales. In *Summer* Vivaldi also makes great use of a technique known as *bariolage*. This is where there is quick alternation between a static note and changing notes.

5. Structure and Form

For the first movement Vivaldi uses *ritornello* form. This is when varied restatements of a *ritornello* theme, in different keys and scored for the full orchestra, alternate with episodes, in which the soloist often dominates playing new ideas. Vivaldi's *ritornello* statements usually get shorter during a movement, as repetitions of bars or even whole groups of bars are omitted. Since Vivaldi is combining the content of the sonnets with *ritornello* form, the constant elements of the poem are usually incorporated into the returning *ritornello* theme, while the episodes depict the changing elements. Vivaldi's use of *ritornello* form in this concerto is progressive, since he does not always repeat the *ritornello* theme as expected.

The second movement presents two different ideas which are heard in alternation.

The third movement could be seen as being in ritornello form, since it alternates tutti and solo sections, with some repetition of material. However, this is where Vivaldi is possibly at his most progressive, pushing ritornello form to its limits by using only ideas from the opening orchestral statement, rather than themes. This may be due to the constraints of combining ritornello form and the structure of the sonnet.

6. Commentary

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

- structure
- the relationship of the music to the sonnets
- details of scoring
- significant matters relating to keys and harmony.

FIRST MOVEMENT

The whole concerto is in G minor, a key which indicates that some of the negative aspects of summer are to be portrayed. The first movement includes modulations to both D minor and C minor, but not to any major keys (such as the relative major or dominant major), which adds to the negative feeling.

Ritornello 1 (bars 1 to 30)

The sonnet states that the harsh sun is causing man and the flock to languish and the pine tree to burn. Vivaldi adds a further detail to the score, that the opening melody represents languor (tiredness and inactivity) due to the heat. The opening of the ritornello is homophonic and for the first four bars, every first beat is silent. The tonic key of G minor is firmly established in b4–5 with a perfect cadence. This is followed from b5 by a two-bar ascending sequence, which this time leads to an imperfect cadence in b10–11.

B12–20 feature a descending scalar motif, played initially by the solo, 1st and 2nd violins in thirds and then imitated two bars later by the violas and cellos (in tenths). The scales used all include the slightly uncomfortable interval of an augmented second (e.g. F sharp to E flat in b13 in the solo and 1st violin parts).

The ritornello theme ends with a five-bar phrase which extends the rhythmic and melodic pattern first heard in b3–4. This time the pattern is played four times in a descending sequence (b21–24) followed by a perfect cadence in G minor. Again the violins play in thirds. The pattern includes a Neapolitan sixth chord in b22 (a first inversion chord on the flattened second degree of the scale). The five bars are then repeated in b26–30, but with the violins playing an octave lower.

The feeling of languishing due to the heat is characterised by the lack of momentum in the bars lacking the first beat, the short phrases and the descending patterns.

Episode 1 (bars 31 to 52¹)

At b31 the cuckoo unleashes its voice and this is clearly heard in the solo violin part. The sound of the cuckoo is a falling third and this is played many times (B flat to G in b31–32 and then gradually ascending). The music begins with a three-bar pattern on the note G, which is then moved a step higher and is shortened (two bars on A and 1½ bars on B flat and C). At b39 the pattern changes slightly and the orchestra join with the same kind of pattern in b49 to lead to the perfect cadence in the tonic in b51–52 and the end of the episode (overlapping the beginning of the ritornello theme).

Ritornello 2 (bars 52² to 58)

As is common in Vivaldi's music, this is a much shorter version of the original ritornello theme. The first two bars of the theme are heard, but these are then followed by music originally heard in b21–25. In the first statement of the theme these bars were then repeated an octave lower, but here there are heard only once. This statement is still in the tonic (G minor) and overlaps with the start of the next episode.

Episode 2 (bars 58 to 109)

Here the solo violin begins by playing a melody representing the turtle dove, based on intervals of a perfect fourth and semitone. This is accompanied by a tonic pedal in the cello. At b71 the orchestra interrupts with a hint of the breeze to come. This is quiet triplet semiquavers in thirds in the violins, accompanied by only the violas.

The solo violin then returns, this time representing the goldfinch. However, the intervals of a perfect fourth and semitone (trills of D to E flat) are still used, as in the music for the turtle dove. This time the solo violin is completely alone, with no accompaniment.

At b78 'sweet Zephyrus blows'. This refers to the West wind, which would usually be gentle breezes, reflected in the music by the quiet dynamics, use of only upper strings and the regular, repeated patterns. The music heard briefly in b71 returns, but this time the idea is extended, with the first bar repeated a tone lower and then the two bars both repeated. As in b71 the violins' thirds are accompanied only by the violas. In b82 the semiquaver triplets give way to a dotted rhythm with a two-bar descending sequence played with terraced dynamics. At the same time the music modulates to D minor.

At b90 there is a sudden change of mood, with the entry of Boreas, the North wind and the bringer of cold winter air. Here the violins play demisemiquaver scales in thirds, constantly changing direction (which could represent the wind blowing in different directions). They are accompanied by violas and basso continuo, playing a tonic pedal (from b92), representing impetuous winds. The forte dynamic and use of the full orchestra helps to emphasise the change in mood.

From b94 the solo and 1st violins outline a four-note descending pattern (D-C-B flat-A) and these four bars are then exactly repeated. An ascending, followed by a descending sequence is heard from b102, accompanied by a dominant pedal in the basso continuo and violas.

Ritornello 3 (bars 110 to 116)

This statement of the ritornello theme is short, like ritornello 2. It consists of b1–2 and 21–25 of the original theme, but this time in D minor. The final note (this time played on the first beat of the bar) overlaps with the beginning of Episode 3 and forms a perfect cadence in D minor.

Episode 3 (bars 116 to 154)

Both the solo violin and basso continuo parts in this section are marked 'the countryman's lament', and the sonnet states that the shepherd is weeping as he fears that a fierce storm is looming. The music is very chromatic, including augmented sixth and diminished seventh chords and does not really settle in one particular key. There is also a descending chromatic bass line and the awkward interval of a tritone accompanying the weeping theme. These elements help to give the impression that the countryman is uncomfortable.

The solo violin notes in b116 are derived from b110–111 (exactly the same notes are used). This bar and its extension in b117 are then heard as a descending sequence over an opening tritone interval (augmented fourth) in the basso continuo, followed by the chromatic descent. At b122–123 there is an enharmonic change in the bass line: the E flat and D sharp are actually the same note, but written differently. This is followed by another tritone in the bass line (this time a diminished 5th, E down to A sharp). In b127–132 the solo violin plays three descending scales, the first two of which include the interval of an augmented second.

By b144 the music has settled in C minor and there is a tonic pedal in the cello. However, after a few bars the music moves on again and the overlap with the start of the final section is a perfect cadence back in the tonic key of the movement, G minor.

Ritornello 4 (bars 155 to 158)

Although this section is called ritornello 4, the original ritornello theme is not heard. Instead, Vivaldi uses a substitute theme, bringing back music originally heard from b94. There is therefore no final restatement of the ritornello theme in the tonic to end this movement.

The music is very similar to when it was heard before and the four bars from b155 are immediately repeated from b159 (with a slightly different bass line). However, now there is only a pedal in the basso continuo part, not the viola part.

Vivaldi then almost seems to move backwards through the earlier music, since b163 relates to the music heard from b90 – violins in thirds playing demisemiquaver scales changing direction.

The movement ends with a monophonic texture of a bar of G minor scale played four times and the note G (with no harmony) in the final bar.

SECOND MOVEMENT

In this movement the two different layers of the texture and the interjections represent the different elements of the line from the sonnet. The solo violin is the weary shepherd, with a quiet, slow, sustained melody, with relatively long notes (particularly at the *adagio* tempo). However, he is deprived of rest due to the accompanying flies and blowflies in the dotted rhythms played by the orchestral violins and the repeated thunder claps, played by the whole orchestra.

The movement begins in G minor, with 2½ bars of melody, ending with a perfect cadence in b2–3. The texture includes only the violins (soloist and 1st and 2nd violins from the orchestra). Halfway through b3 we heard the first 1½ bars of thunder from the impending storm. This is a big contrast to the previous music, since it is *forte*, played by the whole orchestra and is monophonic with octave Gs. It also does not use any dotted rhythms, unlike the preceding music.

The weary melody returns in b5, this time a bar longer, which allows the music to modulate to B flat major. As before the melody is accompanied by just the 1st and 2nd violins. Since the music has reached B flat major in b8, the thunder is played on the note B flat, but with exactly the same rhythm and length as before.

Once again the soloist takes up the shepherd's melody in b10 and this time is allowed to continue for even longer. It begins with a 1½ bar ascending sequence, suggesting C minor and D major, but is followed by a one-bar descending sequence in b13–14, which head back to the tonic, G minor.

B16 sees the return of the thunder on the note G, again for 1½ bars, but this time starting on the first beat of the bar. This forms part of the perfect cadence in the tonic, heard in b15–16.

The soloist's final attempt at the sleeping melody from b17 suggests that the shepherd might nearly be asleep, as the last note continues through the final thunder interruption in b20. The movement ends exactly as it began in b1, with a held G in the solo violin and G and B flat dotted rhythms in the accompanying orchestral violins.

THIRD MOVEMENT

The whole concerto so far has been leading up to this point where at last the storm breaks and there is thunder and hailstones. It is in G minor (like the first and second movements), in triple time (like the first movement) and motifs from the first movement reappear. Like the second movement, the whole movement reflects the meaning of the sonnet. The marking over each part means stormy summer weather.

Since there is not a clear ritornello form the sections in this movement will be referred to as tutti and solo sections, rather than ritornello and episodes. In some ways the tutti sections act like ritornellos as they are in alternation with the soloist and bring back ideas from the opening tutti section.

Tutti 1 (bars 1 to 40¹)

The movement opens with a tutti motif which is presented in a monophonic texture in octaves. The first note of each of the first four bars outline a descending four-note motif (G-F-E flat-D), which is also found from b94 in the first movement. B5 is a rest for the whole orchestra then from b6 the first four bars of the movement are repeated, but a fifth higher. This pattern, with a repeated note and changing notes is an example of bariolage.

At b10 Vivaldi introduces a new motif, descending scales played by the solo and 1st violins and imitated a bar later by the 2nd violins. Every two bars the scale begins higher, outlining the notes of the tonic chord (D, G, B flat, D).

The scale motif is inverted from b21 and is played in thirds and sixths by the violins, accompanied by a dominant pedal in the basso continuo. The second four bars of ascending scales are nearly an exact repeat of the first four bars, just b25 is slightly different from b21.

B29 sees the introduction of another new motif – three bars of descending broken chords, accompanied by ascending broken chords in the 2nd violins, a tonic pedal in the basso continuo and the dominant in the violas. This then leads into a modulating passage, with the orchestra outlining one chord per bar in semiquavers. The modulation leads to a perfect cadence in D minor in b37–38, where the violins outline the D minor scale in unison.

The fast tempo of the movement, loud dynamic, repeated notes and descending and ascending scales and broken chords, representing thunder and hail, leave us in no doubt that the storm really has arrived.

Solo 1 (bars 40² to 54)

After outlining an A major chord in b40 (the dominant of the current key of D minor), the soloist plays a very virtuosic solo, with large leaps and use of high register, followed by double stopping (playing two notes at once) from b51.

Initially the soloist is accompanied by a tonic pedal in the violins and violas, but from b48² the soloist is unaccompanied. B45–48 are a repeat of the previous four bars, but a fifth lower. This is followed by a descending scale, with each note repeated, leading to the double stopping in b51. The soloist is joined by the basso continuo for the final two bars of this section.

Tutti 2 (bars 55 to 73)

This section begins by presenting two motifs at once: broken chord quavers in the violins and descending scales in the basso continuo and violas. The descending scales are similar to those first heard in b10 of the movement, but they are now shorter and in imitation between the basso continuo and violas. At the same time the harmony outlines a circle of fifths (D minor – G minor – C major – F major – B flat major – E flat major – A flat major), followed by a modulation to C minor in b64.

At this point the orchestra play C minor scales in contrary motion three times (ascending in the violins, similar to b21 and descending in the basso continuo), while the violas play a C minor descending broken chord on the final beat of each bar. A further three bars then lead to a repetition of the opening four bars of the movement in C minor. However, we hear only four bars from the opening as the soloist then enters with a solo section.

Solo 2 (bars 74 to 84)

In this relatively short solo section we first hear double stopping accompanied by the basso continuo. In b79 the soloist plays an inversion of b49, followed by a bar of descending broken chords. These two bars are then repeated as an ascending sequence. At the same time the bass line has an ascending chromatic line (G – A flat – A – B flat – B), leading to a perfect cadence in C minor, overlapping with the following tutti section.

Tutti 3 (bars 85 to 96)

The orchestra return with the opening motif once more, but it is shortened and played in a descending sequence. As at the start of the movement it is monophonic and in octaves. From b91 the music from b85 is repeated, but a fifth higher. A descending chromatic line can be heard throughout this section, from the C in b85–86, to the E flat in b96. This allows the music to move back towards the tonic, G minor.

Solo 3 (bars 97 to 101¹)

Further preparation for the return of the tonic is heard in this short solo section, as the basso continuo plays a dominant pedal (without harmony filled in). Over the top the soloist plays a melodic line which also pivots on the note D and outlines a rising D major scale.

Tutti 4 (bars 101 to 108)

This section uses the music from b10 exactly, with descending scales heard in imitation between the soloist and 1st violins and 2nd violins. However, it is shorter than before (by three bars).

Solo 4 (bars 109 to 112)

This very short solo section is a repetition of the music from b41, but now in the tonic rather than D minor. It is also much shorter, we only hear the first four bars before hearing the full orchestra again. As before the soloist is accompanied by a tonic pedal played by the orchestra.

Tutti 5 (bars 113 to 115)

The violins interrupt the soloist with two bars of unison ascending and descending G minor scales and a bar of the whole orchestra repeating the notes B flat and G.

Solo 5 (bars 116 to 119)

The soloist manages four more bars before the end of the movement and the concerto, two bars of ascending melodic seconds which are then exactly repeated.

Tutti 6 (bars 120 to 130)

In this final tutti section Vivaldi cleverly combines various motifs from the opening of the movement: repeated notes, descending scales and descending broken chords. The final perfect cadence in the tonic is heard in b126–127, since the last bars of the movement are simply an extension of the tonic chord. This end to the movement is very similar to the end of the first movement, with four bars of tonic finishing with a G played by the whole orchestra.

Wolfgang Amadeus Mozart (1756–1791)

Symphony No. 41 in C, K. 551 'Jupiter' (first movement)

1 Background

Mozart was born in Salzburg, Austria, the son of the composer and violinist Leopold Mozart. Mozart began learning the keyboard from the age of 3, by listening in on his older sister's lessons with Leopold. Mozart quickly became a very accomplished child prodigy. From the age of six, Mozart and his family travelled around Europe, performing to nobility and in public concerts, so that Leopold could show off his child genius. Mozart met and played for some of the world's most powerful figures, including Louis XV and George III. During this time Mozart also learned to play the violin and began composing. These early compositions reflect the fact that Mozart was exposed to a wide variety of contemporary Classical music by other European composers on his travels and he imitated features that he liked. Composers who particularly influenced Mozart's early works include J.C. Bach (J S Bach's youngest son) and Haydn. Mozart's first symphony was written while he was in London in 1764–65, aged 8. His Op. 1 (the first of his catalogued compositions) was a set of violin sonatas, composed when he was 11.

In 1773 the Mozart family settled in Salzburg again. However, it was not long before Mozart began travelling once more, as he was unable to find a position in Salzburg to his (and his father's) liking. He had two periods of working for the Prince-Archbishop of Salzburg, but found this unsatisfactory. It was while he was on tour in 1778 in Paris that his mother, with whom he was travelling, died. The cycle of travelling and returning to Salzburg continued until 1781 when Mozart settled in Vienna, playing, conducting, teaching and composing. In Vienna he composed a large number of piano concertos, as the piano was a very popular instrument at the time. In 1782 he married Constanze Weber.

During his relatively short life Mozart composed in all the then current genres: concertos, chamber music, operas, sacred music and symphonies, producing a huge number of works. The works that are now most often heard date from his later years, when he had assimilated all the influences from his early life (including music from England, Germany, Italy and France) and had developed his own unique Classical style. It is likely he composed in excess of fifty symphonies, but some of the early symphonies are lost and some are adaptations of other music. He also wrote a huge amount of other orchestral music, including divertimenti and serenades.

Symphonies were very important in musical life in the eighteenth century and most public concerts included at least one symphony. These were now mostly in the four-movement pattern, rather than the earlier three-movement pattern. Symphony number 41 (Mozart's last and longest symphony) was written in 1788, at which time he was a court chamber musician in Vienna and also making money from composing and teaching. In Mozart's own catalogue the symphony is dated August 10th and he also writes that the 39th Symphony was completed on June 26th and the 40th on July 25th of the same year. It was a period of intense composition, as he was also completing other works at the same time. Despite the rapid rate of composition, the autograph manuscript only occasionally shows signs of haste and there are just a few changes. Some writers have suggested that the three symphonies were composed as a trilogy, possibly to be performed together. However, it is more likely that Mozart had more practical matters in mind. At the time large-scale works (such as symphonies) were published in sets of three, making the 39th, 40th and 41st symphonies ideal for publication. The actual date of publication is unknown, but they were not published during Mozart's lifetime.

It is not known if any of the three symphonies were performed whilst Mozart was alive. He certainly seemed to be planning a series of concerts at a casino, but no records survive of these, so they may have been cancelled or postponed. Mozart's father Leopold had died the previous year so there were no longer

any letters between him and his son, which have provided a great deal of information for historians about his earlier life and works. However, there were certainly occasions on which the symphonies may have been performed. Given that Mozart was having financial difficulties at the time it is likely that he would have had some money-earning reason for writing them.

After the composition of the three symphonies Mozart concentrated on writing operas. After illness, he died in 1791, aged 35 and was buried in a communal grave, as was common practice. There are many theories about how Mozart died, including that he was poisoned, but the actual cause of death is still unknown. The 1984 film *Amadeus* tells the story of the last ten years of Mozart's life, including one controversial theory about his death.

The name 'Jupiter' was not given to the symphony until after Mozart's death. Mozart's son, Franz Xaver suggested that it was first used by Johann Peter Salomon (who organised concerts for Haydn) in about 1820, in London. The title reflects the symphony's majesty and splendour.

The number K.551 given to the symphony refers to a catalogue of Mozart's works by the Austrian Ludwig Ritter von Köchel. He published his chronological catalogue of Mozart's works in 1862 and the numbers are still used today to identify individual works.

2. Instruments

Mozart's Jupiter symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns in C, 2 trumpets in C, 2 timpani in C and G and strings.

The horns in the first movement of the Jupiter symphony are 'in C.' However, like other horns, they are still transposing instruments as they sound an octave lower than written. Candidates will not be expected to transpose any of this part. In contrast, the trumpets in this movement are also in C, but sound as written (at concert pitch). At this time horns and trumpets 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 and they play usually in tutti sections.

Mozart would have expected any orchestra playing his symphony to have had just two timpani, meaning that in each movement only two notes are available (since time was needed to re-tune them). The timpani in this symphony are tuned to the tonic and dominant of C major. Like the brass, they usually play with the full orchestra.

The C major key of the symphony was associated with festive and ceremonial events in the eighteenth century, therefore Mozart follows the tradition in employing trumpets and drums and giving them fanfare-like music to perform.

The parts for strings are written on four staves, with the cellos and basses sharing the bottom staff. However, there are several points at which Mozart indicates that the two parts should be independent. For example, in b3 the marking *Vc.* indicates that only the cellos should play the printed music, with the double basses rejoining at the Tutti indication in b5. From b39 both the cellos and double basses play, but they have different music written on the same staff (with stems going up for the cellos and down for the basses). By writing some independent music, Mozart was moving towards a later development, when double basses would have their own part.

The double basses are the only other transposing instrument in the symphony, but, like the horns, their notes sound an octave lower than written and candidates will not be expected to transpose any of this part.

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. Just one tempo indication is given for the whole of the first movement: *allegro vivace*, meaning quick and lively. There are no other tempo indications in the movement.

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

The abbreviation *a2* in the woodwind and brass parts means that both instruments written on a single staff should play the phrase that has this marking (e.g. the oboe part in b1).

The Vc. in b3 (and following Tutti in b5) have been explained above.

The double lines on the notes in the violin parts in b17–18 indicate that the violins should play repeated semiquavers here, rather than the crotchets. Similarly, in b33, when the double basses have a part of their own, they play repeated G quavers.

The abbreviation *pizz.* (short for *pizzicato*) in string parts means that the strings should be plucked with the finger until cancelled by the term *arco*, when the players should return to using the bow (e.g. *pizz.* in b100 of the viola part, followed by *coll'arco*, literally meaning 'with the bow' in b111).

4. Techniques

As a Classical work, the Jupiter symphony uses functional tonal harmony, in which the tonic, dominant and subdominant are particularly important. There is also modulation to other keys, some of which are closely related to the tonic and others which are not, and occasional modal shifts (between major and minor versions of keys on the same note). Mozart uses some chromaticism and some chromatic chords including the diminished seventh and augmented sixth. There are many examples of both tonic and dominant pedals and inverted pedals. There is also use of sequence, imitation and antiphony.

In addition to the conflict between tonic and dominant Mozart also uses contrasts in dynamics (*forte* and *piano*), texture and themes and motifs which are strikingly different in character. He begins the symphony using the expected question and answer and four-bar phrasing, but quickly moves on to irregular phrase lengths. Mozart's use of silence in the first movement is especially notable, since there are several examples even within the exposition.

5. Structure and Form

The first movement of the Jupiter symphony is in sonata form and all the elements of this are present as expected. There is an Exposition Section (containing a 1st subject, transition, 2nd subject and codetta), a Development Section and a Recapitulation (where the themes from the exposition are heard again). However, Mozart puts his own stamp on the structure by playing with the expectations of listeners. For example, there is a False Recapitulation in the Development Section (b99, see below). He also does not confine the development of ideas to the Development Section, but allows this to take place in both the Exposition and Recapitulation. For example, there is development of a motif (the figure heard in b3–4) in b39–44 when it is heard as an ascending sequence over a dominant pedal.

6. Commentary

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

- structure
- details of scoring
- significant matters relating to keys and harmony.

EXPOSITION (bars 1–120) Main keys: C major and G major

First subject (bars 1–23)

The key of this symphony and therefore the key of the first movement is C major. As mentioned above, Viennese audiences would have associated this with majestic ceremonial music and Mozart's first subject begins with a tutti grand motif in octaves played *forte*. Throughout this analysis this motif (b1–2) will be known as motif 1. Most of b2 is actually silent, clearly separating the first motif from the second in b3–4. Motif 2 is in complete contrast to the first, it is played by strings alone in a homophonic texture, is *piano* and gentle. The initial four-bar phrase is a question, ending with an imperfect cadence in b3–4, followed by the answering four-bar phrase on b5–8. B5–6 are identical to b1–2, but now circle round the dominant note, G, instead of the tonic. Similarly, b7–8 correspond to 3–4 and are still quiet, homophonic and for strings only and are an answering phrase.

The *forte* dynamic returns in b9 with a fanfare-like dotted rhythm and melody in the woodwind, brass and timpani, again reflecting the grand nature of the work. At the same time the 1st violins play chords with double and triple stopping (two or three notes played at the same time) and the 2nd violins and violas play an inversion of motif 1, now in demisemiquavers rather than triplet semiquavers. The cellos and basses repeating the note C are playing a tonic pedal, together with the timpani, though the timpani adds rhythmic interest to the pedal by using the fanfare rhythm. Over the top of this pedal Mozart's changing harmony uses just tonic, dominant and subdominant chords. It is at this point where Mozart first disrupts the four-bar phrase patterns, just nine bars into the movement.

In b15 the fanfare dotted rhythm stops and off beat rhythms are heard in the flutes, oboes, horns and 1st violins while the 2nd violins and violas continue with their inversion of motif 1, but now twice per bar.

B17–23 are an extended imperfect cadence, with b17–18 played by the orchestra in octaves, harmony in b19–22 and then the whole orchestra ending on the dominant note in b22–23.

Transition (bars 24–55)

At b24 motif 1 from b1–2 is heard again, but there are several significant differences. It is now played only by the violins only and is *piano* rather than *forte*. There is the addition of a new countermelody played by the flute and 1st oboe, played in thirds and sixths and their C major scale in b25 fills in the earlier silence. There is also a broken chord in the horns. The second motif in b26–27 is played by the violins in octaves and is still *piano* and homophonic, but this time the accompaniment is by the woodwind rather than the strings. These changes continue for the answering phrase, still on the dominant, but with the horn broken chord passed to the bassoons instead in b 28–29. Motif 2 from b30 is changed even further. At b30 the key of D minor is suggested (the first hint of a minor key so far) and then the music continues with an extension of motif 2 and modulation begins. The extension of motif 2 (minim followed by two quavers) is played as a two-bar descending sequence in b31–34 in the violins, accompanied by block chords in the woodwind. A two-bar linking passage, played by strings alone, in b35–36 leads to the return of motif 1.

At b37 motif 1 is heard *forte* again, as in b1, but it is circling around G rather than the tonic and is presented with the countermelody, as in b24. The music then continues to be *forte* for several bars, so from b24 Mozart uses much longer periods of *forte* and *piano*, rather than changing every two bars as he did for the

opening. Motif 2 follows two bars after motif 1, in b39 as would be expected, but it is greatly extended in a two-bar ascending sequence, played by the 1st violins with the bassoons, 2nd violins and cellos playing in unison a 10th lower. The accompaniment to this sequence is simply a dominant pedal, played by all the other instruments. Rhythmic interest is added to the pedal note by the brass, using the earlier fanfare dotted rhythm and since the oboes and flutes are at the top of the texture, their long held G is known as an inverted pedal. B47 includes use of a diminished seventh on the second beat (the notes, B, D, F and G sharp) and is an example of Mozart using a chromatic chord.

B48–9 are an imperfect cadence in G (the dominant); however, the music does not stop but continues with the fanfare-like idea from b9: dotted rhythms in the woodwind and horns, inverted motif 1 in the 2nd violins and violas, triple stopped chords in the 1st violins and a dominant pedal in G (the note D), including an inverted pedal in the flute. At b55 the music does come to a stop, with an imperfect cadence in G and three beats of silence, emphasising the new theme which follows.

Second subject (bars 56 to 100)

As would be expected, the second subject begins in the dominant key. It is a light and graceful melody, played initially by the strings alone. B56–57 include chromatic movement in the 1st violin, and the rhythm and melodic shape are a repetition of the cello and bass part in b48–49. This two-bar *piano* phrase is accompanied just by the 2nd violins. The answering four-bar phrase involves imitation of the chromatic melody by the violas, cellos and basses and a countermelody in the 1st violins. A monophonic texture is used in b61, as for most of the bar there is a scale played only by the 1st violins.

There is a repeat of the opening of the 2nd subject from b62, exactly as b56, but with the bassoon playing with the 1st violins an octave lower. The bassoon continues to double the 1st violins in the answering four-bar phrase, which is followed by an extension of this phrase from b67⁴. From this point the flute also doubles the 1st violins with the bassoon, but an octave higher.

In b71–72 the violas, cellos and basses play motif 2 from the 1st subject, leading into a few bars for strings alone. At b75 Mozart begins repeating from b71, including the 2nd motif in the violas, cellos and basses again, but from b77 he starts to take a different direction with a diminished seventh chord and b78–79 are an imperfect cadence in C, followed by a bar of complete silence.

B81 brings the unexpected key of C minor, with a sudden loud dynamic after 5 beats of silence and the full orchestra playing in a homophonic texture. The key of C minor lasts for just two bars, with a modal shift to C major in b83, but it is a striking and unsettling point in the movement. For the next few bars the music concentrates on the tonic and dominant chords, as if to reassure us of the real key of the movement and there is syncopation in the 2nd violin in b87–88.

A perfect cadence in G major in b88–89 leads into music derived from motif 2. It is similar to the passage from b39, but the dotted crotchet-quaver rhythm from motif 2 is also heard in diminution as dotted quaver-semiquaver. As at b39 the full orchestra plays and the texture includes tonic and inverted pedals (in G major). B94 is a repetition of b89, with different orchestration and added syncopation in the 1st violins. At b99 the music lands on a D⁷ chord (V⁷ in G) and this is followed by a monophonic texture where the 1st violin outlines the descending D7 chord, before three beats of silence.

As before, the silence helps to articulate the appearance of another new theme. This new theme, in the dominant, is played by the violins in octaves from b 101 at a *piano* dynamic. It was not new music. Mozart 'recycled' a melody from an opera buffa aria he had composed earlier in the year, K.541, *Un bacio di mano*. He had written this as an insertion aria (an aria to be inserted into another composer's opera, in this case the composer Anfossi). In a symphony in C major, which was supposed to be grand and majestic, opera buffa (comic opera) is about as far removed as it is possible to get. The aria is presented with a broken chord accompaniment from the cellos and the pizzicato in the violas and basses and tonic and dominant harmonies reinforce the opera buffa feel.

The opera buffa opening two-bar melody is heard three times (from b101 to 107) and is joined by an inverted pedal note in the oboes in b103 and the 1st bassoon doubling the melody another octave lower in b105. The closing two bars of the melody (b107–108) are repeated in b109–110, with the addition of the flute.

Codetta (bars 111–120)

After the lighter style of the opera buffa theme, the codetta returns to more fanfare-like music, with a *forte* dynamic and the full orchestra playing. Its purpose is to establish a perfect cadence in G major. B111–112 include a descending sequence in the 1st violins, mirrored in the oboes, bassoons, violas, cellos and basses. The three bars from b111 are then repeated from b114 followed by four bars containing the inversion of motif 1 in the 1st violins, twice per bar, as at b15–16, accompanied by on and off beat chords in the rest of the orchestra. This brings the Exposition section to a close in G major.

DEVELOPMENT (bars 121–188)

Having ended the Exposition in the dominant, the Development begins with a three-bar link, played by the woodwind in octaves, which modulates to E flat major in just four notes. Mozart then chooses to develop the opera buffa theme from b101. It begins just as it did in the Exposition (though in the new key), with the violins playing the melody in octaves, a broken chord cello accompaniment in the cellos and pizzicato violas and basses. There is also the addition of a dominant inverted pedal as before, two bars after the start of the theme. The two bars from the end of the theme (originally b108–109) are repeated as before, but this time there is antiphony between the strings and the woodwind (the strings play in b129–130 and 1st oboe and 1st bassoon ply in b131–132).

From b133 we begin to hear some real development of the music. Mozart takes the penultimate bar of the opera buffa theme (continuous quavers) and presents it in many ways. At b133 it is heard as part of a two-bar ascending sequence in the violins, imitated one bar later by the violas, cellos and basses. At the same time the woodwind use the fanfare-like chords and rhythm from b9 in imitation. From b139 the continuous quaver idea from the opera buffa theme is heard as a two-bar descending sequence in the violins, with the cellos and violas in canon half a bar later. From b143 there is another descending sequence in the violins, which is also imitated half a bar later by the violas, cellos and basses and this time also the flute. From bar 147 the imitation is reversed with the violas, cellos and basses starting with the dotted rhythm from b107 followed by the quavers, imitated by the violins.

Throughout this section the music passes through many keys. From the modulation to E flat major at the start of the Development section the music reaches F minor in b136 then G minor, F minor again, E flat major again, C minor and G minor. By b153 the music has reached E major, via an augmented sixth chord in b152.

Two bars of strings alone in b153–154 are followed by two bars of woodwind alone in b155–156 (one of the few places where they are not with the strings). Here, the 2nd oboes play in inversion with the 1st oboes. The 1st violins then develop the continuous quaver figure over a descending chromatic bass line and a diminished seventh chord in b159. In b160 the 1st violins are left to play a descending dominant seventh chord of F major in a monophonic texture. This is similar to b99. It is important to note that up to this point the only theme which Mozart has developed in the Development section is the opera buffa theme, heard right at the end of the Exposition section. This is possibly because the other themes already underwent some development during the Exposition.

B161 sounds like it should be the recapitulation, but for many reasons it is not and is therefore known as a False Recapitulation. We hear the first subject, but it is in F major, not the tonic, it is *piano* instead of *forte* and is accompanied by the countermelody first heard when the theme returned in b24, though this time the countermelody is played by the bassoons instead of the flute and 1st oboe. In any case, an audience would only be any doubt as to whether or not this was the Recapitulation for six bars, because in b165 Mozart begins a sequence on the first motif, accompanied by the countermelody. After the initial statement in F major (b161) motif 1 is heard on a C⁷ chord, a D⁷ chord and an E⁷ chord.

From b171 Mozart creates a sequence on motif 1 and its inversion combined in the violins (using both triplet quavers and demisemiquavers), over a chromatic descending bass line. In this passage there are a number of modal shifts as in several bars the major version of a chord is heard on the first beat, followed by the minor version on the second beat e.g. b1731 is an E major chord but 1732 is an E minor chord. After an augmented sixth chord in b178 the music finally reaches G major and the melodic combination of motif 1 and its inversion is passed to the violas, cellos, double basses and bassoons who play it using only demisemiquavers.

To end the Development Section Mozart once again returns to the end of the opera buffa theme and the continuous quavers. These are passed from the 1st violins to the woodwind and, as in b155, the 2nd oboe adds an inversion in b183–184. From b183 only woodwind, brass and timpani are heard for several bars. Horns accompany the changing harmonies with a dominant pedal (in C major) and the quavers are heard in imitation between the 1st bassoon and 1st oboe from b185. The final bar of the Development is a descending C major scale played by strings and woodwind, similar to the one played by the flute and 1st oboe in b25.

RECAPITULATION (bars 189–313)

Here the first subject returns as it should: in C major, *forte* and without the countermelody accompaniment. In fact, the first 23 bars of the Recapitulation (to b 211) are identical to the corresponding point in the Exposition. However, this lulls the audience into a false sense of security as at b212 the transition begins in C minor instead of C major. This also refers back to the sudden appearance of C minor at b81. Apart from the difference in keys, most of the other features of the music at this point are the same as the Exposition. One change is that the bassoons play the arpeggio in b212 instead of the horns (as they did at b24). This is probably due to the change in key and the requirement to be able to play E flat, which without valves the horns were unable to do. From b219 the expected extension of the end of motif 2 recurs, but unlike the Exposition there is now imitation between the violins (earlier they played in octaves), the violas and cellos join the accompaniment playing answering phrases and the woodwind no longer play simple block chords.

After this diversion the music continues more as the Exposition from b225 and has returned to the chord of G major, helped by an augmented sixth chord in b224. As before there are long dominant pedals (including inverted pedals in the flutes and oboes) and rhythmic interest added to the pedals with rhythms from the fanfare music in the brass. All this accompanies the extension of motif 2 in the bassoons, violins and cellos.

From b235 the music has to be changed from the version heard in the Exposition, so that it remains in the tonic and does not modulate to the dominant. The melodic material of the fanfare chords in the wind and brass, combined with the inverted motif 1 in the 2nd violins and violas and triple stopped chords in the 1st violins is the same, but this time is over a dominant pedal in C.

This change ensures that the second subject can begin in C major at b244, after three beats of silence. Its presentation is very similar to the version heard in the Exposition (b56), beginning with strings alone, but this time the woodwind enter earlier (the flute and bassoon in b249) to offer support.

At b268 there is silence as before (b81) and the music takes an unexpected turn as it did in the Exposition. This time the 'wrong' key is F minor. In the Exposition the music returned to C major (from C minor) after just two bars, but here the music remains in F minor for longer. Nevertheless, equilibrium is restored in b277 with a return to C major and ideas taken from motif 2. Here the orchestration is fuller than in the Exposition, with the woodwind all playing with the violins, rather than an inverted pedal in the flute and oboes. This time the cellos play the pedal with the basses rather than melodic material. B279 includes the highest note in the movement, the A played by the flute on beat 4.

The opera buffa aria melody also returns in the tonic as would be expected and, other than the different key, is very similar to the version in the Exposition. The dominant pedal is now stronger as the brass join the oboes and the flute doubles the melody from b293 rather than the bassoon.

CODA (bars 299–313)

Since this section now ends the work it is known as a coda here, rather than a codetta. However, this is also very much as before, except for the key (now the tonic) and slight orchestration changes. The timpani were previously silent at the start of the Codetta, as they would have needed to play the note D (which was not available as they were tuned to the notes C and G). Now they play independent dotted rhythms, mostly on the dominant. In b302–304 the 1st violins last notes of each bar are moved up an octave, compared with b299–301 and the corresponding point in the Codetta (b114–116). The music is also extended with five bars of tonic chord accompanied by a timpani roll, ending the movement.

World Focus for 2017: India

The Music of India

Candidates should be taught to identify the sounds of the *tānpurā/tambourā*, instruments from the North Indian Hindustani tradition (*sitar, sarod, sarangi, bansuri* and *tablā*) and the South Indian Karnatak tradition (*venu, veena, violin, mridangam* and *ghatam*). Where instruments have a very similar sound (e.g. *bansuri/venu*) candidates will not be expected to differentiate between them aurally (but should understand the context they each belong to). They should understand the terms *sargam, rāg/rāga* and *tāl/tāla* but will not be expected to identify any specific scale/mode or time cycle. They should understand and be able to identify the structural sections of a typical *rāg* (e.g. *ālāp – jor – gat – jhālā*). The extract used in the examination will be identified as coming from either the Hindustani or the Karnatak tradition; candidates will not be expected to differentiate this for themselves. Candidates will not be assessed on spelling, providing the meaning of their answers is clear.

1. Background

India is a huge country with diverse languages and sub-cultures; its musical tradition is thus also very varied, having folk and classical types. Folk music of India includes a variety of song forms and dances that are closely linked to social contexts such as work, weddings, festive occasions and rituals. The classical music tradition is one that was formerly patronized by the court and the upper classes but is today performed in towns and cities throughout the country. By the sixteenth century, two main systems of classical music had developed—Hindustānī in the northern part of the country and Karnatak in the south, both share some general characteristics but each also diversifying in many ways.

In India, music and religion are also closely related. The oldest and dominant religion in India is Hinduism, but Islam, Christianity, Jainism, Sikhism, Buddhism and various syncretic folk religions are also found. No matter what faith and whether folk or classical traditions, musicians in India think of music's origin as a divine manifestation and a gift from God; music is respected as *Nād Brahmā* – 'sound as god'.

In the twentieth century, Hindi film song has become the most prevalent of pop music in India. Virtually all Bollywood movies have song and dance. Themes of love and romance dominate in Hindi film songs, and the music is a syncretic mix of the East and West with global musical styles and electronic instruments accompanying melodies using Indian scales and modes.

2. Instruments

Drone instruments

The sound of a drone in the background of any ensemble performance is an intrinsic aspect of Indian classical music. It is central to the texture of the music. The drone instrument is a four-string lute known as the *tānpurā* or *tambourā*. It has a long, unfretted neck and the strings are tuned to the tonic and dominant of the *rāg*. In performance, the *tānpurā* player sits behind the soloist and strums the strings in a free manner. The sound of the drone has two important functions: firstly, it helps to create ambience and mood to the music and secondly, the sounding of the tonic (*sa*) string helps the instrumentalist to stay in tune. In more recent times, a small electronic *sruti box* is also commonly used in place of a *tānpurā*.

Melody instruments

Since ancient times, song has been an important part of classical music in India. From the sixteenth through to the nineteenth centuries, instrumental traditions have also risen in importance. In Hindustani music the *sitar, sarod* and the *sarangi* are the most commonly found solo instruments; transverse bamboo or reed flutes can also be found in North and South India. In the Karnatak tradition, solo instruments include the *veena* and the Karnatak violin.

The sitar

In the twentieth century the sitar and its most famous player Ravi Shankar have become a musical icon of Hindustani classical music partly through interests shown by the 1960s pop group The Beatles.¹ Western interests have also aided its rise in position as an image of culture and cultivation among the rising middle-class in India in modern times.

Sitar comes in all sizes. It has a long neck with curved metal frets that are moveable and a main resonator made of gourd. It has a varying number of strings but 17 is usual, with three to four playing strings, three to four drone/rhythm strings (*chikari*) and the rest are sympathetic strings. The playing and drone strings are plucked with a wire finger plectrum known as *mizrab*, while the sympathetic strings are almost never played but they vibrate whenever the corresponding note is sounded.

The sarod

Another instrument that has held an esteemed position in Hindustani classical music is the *sarod*. Adapted from the *rabab* of Afghanistan, the sarod has a wooden body covered with goatskin and a broad neck that has a fretless fingerboard covered in a smooth metal sheet upon which the player slides the fingernails of his left hand while the right hand plucks the strings with a plectrum. The modern sarod has four to five main playing strings, four fixed drone strings and approximately 15 sympathetic strings. By the 19th century, it had become one of the most important concert instruments in Hindustani music and is now often accompanied by the tabla and the *tambourā*.²

The sarangi

A *sarangi* is an unfretted, bowed instrument with three to four main playing strings (one being a drone string) and up to 35 to 40 sympathetic strings. Unlike the sitar and the *sarod*, the *sarangi* is a folk instrument. It also accompanies the voice. Because of such associations, the *sarangi* has been thought of as an instrument of a lower class, with the result being that it now struggles for its existence.³

Transverse flutes

The *bansuri* is a transverse flute with six holes made from bamboo, reeds or canes. It is used in the North Indian system. It was previously associated with only folk music but in recent years it has found its way into classical, film music and other genres. As it is keyless, the player must master difficult whole and half-hole fingering techniques to play the microtones and slides.

The South Indian flute used in the Karnatak system is the *venu*. It is made of hollowed-out bamboo and is just under a foot and a half in length. It has a mouth hole and a seven (sometimes eight) finger holes which are burned into the bamboo with a hot metal rod. The instrument has a complex variety of fingering and embouchure techniques.

1 Listen to any track on *Ravi Shankar Music of India* (Box Set 2013).

2 For a video of sarod playing by Ustad Wajahat Khan, see <http://www.wajahatkhan.com/recordings.html>

3 For an example of this instrument, listen to Track 39 in George E Ruckert *Music in North India*. Oxford University Press, 2004.

The Veena (or Viṇā)

The *Veena* is a plucked string instrument having an ancient recorded history dating back to approximately 1500 BCE. It is the most prominent classical instrument of South India. It is about four feet in length with a large resonator carved out of jackwood, a tapering hollow neck with 24 bell-metal or brass frets and a tuning box. It has four main playing strings, three subsidiary drone strings. The instrument is held tilted slightly away from the player who sits cross-legged with the small gourd on the left resting on the player's left thigh; the left arm passes beneath the neck to reach the frets. The right hand index and middle fingers pluck the strings while the drone strings are played with the little finger.

The violin

The Karnatak violin is essentially the same as that of a Western violin, which was introduced by the British to India in the 19th century. It has since become a popular instrument to vocal accompaniment and as a solo instrument as well. However, there are differences in the Indian violin: firstly, the strings of the instruments are tuned as octave pairs, usually on the tonic and dominant, but the tonic note is not fixed but is variably tuned to accommodate the vocalist or the lead player. Secondly, the Indian violin is held differently from the Western violin. The player sits cross-legged on the floor and props the instrument between the shoulder and the foot so that the scroll of the instrument can be stabilized, leaving the left hand to move all over the fingerboard.

Percussion instruments

Tablā

The *tablā* is the most important drum used in Hindustani classical music. It is actually a paired set, comprising a smaller right-hand drum – the *tablā* and the bigger left hand drum - the *bāyā*. The *tablā* player has the important role of keeping the time cycle (*tālā*) in Hindustani music. It is also capable of playing complicated cross rhythms. Players learn rhythmic patterns by reciting drum syllables known as *bol*s.

Mridangam

The *mridangam* is the primary drum used in Karnatak music. It is a double-headed membranophone that accompanies the South Indian vocal *kṛitī*. In contrast to the crisp sounds of the *tablā*, the *mridangam* has a low, woody tone. It is made out of a hollowed-out piece of jackwood about sixty centimeters long, with the heads covered with animal hide. The right head has a round black spot in its centre for tuning to the tonic pitch of the soloist. But the left head is not tuned. Like the *tablā*, players learn how to drum using a system of mnemonic syllables.

Ghatam

The *ghatam* is another percussion instrument commonly found in South Indian music. It is literally an up-turned claypot which is tuned. Players place the pot on the lap and hit the mouth of the pot using their fingers, thumbs, palms and heels of the hands to produce different timbre.

3. Musical Features

Scale/mode

Like as in Western music, the Indian scale is also heptatonic, having 7 basic pitches. The names of the 7 pitches are identified by these syllables, known as the *sargam*:

Sa ri ga ma pa dha ni sa

Just as notes in a Western scale can be made sharp or flat or natural, pitches in the Indian scale can also be altered, although the exceptions are the notes *sa* (tonic) and *pa* (dominant), which would never be altered as they are thought to be 'pure' (*shudh*). Similar to the concept of the moveable solfège system, the *sa* first

degree is relative and can begin anywhere; usually the vocalist or instrumentalist decides what pitch to start the *sa*. The notes *ri*, *ga*, *dha* and *ni* are flattened (*koma*) and the note *ma* can be sharpened, producing *tivra ma*. In Indian music theory, an octave of 7 tones can be further divided into a total of 22 microtonal steps (*shrutis*).

With these tones, a *rāg* (or *rāga*) can be constructed. The basis of Indian music is the *rāg*. It is a scale having 5 notes or more in ascending and descending format, but it is also more than a scale as a *rāg* comprises recurring motivic melodic movements and strong tonal centres. Moreover, *rāgas* have extra-musical associations such as moods, time of day or season of the year.

Both northern and southern India music use *rāgas* as their melodic basis. Hindustani music, however, favours improvisations based on a *rāg*, while Karnatak musical style has a huge repertoire of precomposed songs or compositions (*kriti*).

Time cycle

The concept of time in Indian music is *tāl* or *tāla*, in which cycles of beats (*mātrās*) are divided into groups of short and long sections (*vibhāgs*). Hand gestures, such as claps, wave of the hand help to mark the division of the cycle but drum syllables, known as *thekas*, are also used to identify metrical patterns. The drum syllables in *thekas*, which are called *bols*, are onomatopoeia words that imitate the sounds of different strokes on the drum.

E.g. 1 Division of the Hindustani 16-beat (4 + 4 + 4 + 4) *tīntāl*

Clap	clap	wave	clap	clap
1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	1 etc.

E.g. 2 The *theka* for *tīntāl*

+ (Clap)	2 (clap)	0 (wave)	3 (clap)	+
1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	1 etc.
dha dha dhin dha	dha dhin dhin dha	dha tin tin ta	ta dhin dhin dha	dha

The 16-beat *tīntāl* is the most common *tāla*, having a division of four groups of four beats marked by three claps and a wave (*khāli*, meaning empty beat); the first beat (called the *sam*) is the most important in all metrical cycles. Soloists must have a good knowledge of the structure of the different *tālas* so as to be able to come in on the first beat with the drummer.

E.g. 3 The 8-beat (4 + 2 + 2) *Adi tāla*, in Karnatak music

Clap	clap	wave	clap	wave
1 2 3 4	5 6	7 8	1	etc.

In both Hindustani and Karnatak music systems, a fairly large number of *tālas* exist, but today, usually only a handful of these are used.

Laya is the term referring to the speed or tempo in which the *tāla*, is set, with *vilambit* being slow, *madhya* medium and *drut* fast.

4. Formal structure

In Indian classical music performance, two aspects are always present: composition and improvisation. The central feature of a rag performance is a fixed composition, called *bandish* in a sung form or *gat* in an instrumental performance in the Hindustani system and the *kriti* in the South Indian tradition. But before the composition is played, the performance begins with a slow, freely improvised and unmetred section known as the *ālāp*. This section is accompanied only by the tamboura drone instrument, the purpose of which is to allow the soloist to define and explore the notes of the *rāg*. As the playing becomes more rhythmic and a pulse is felt (although there is still no fixed metre), the *jor* section is introduced.

At the entry of the drum introducing the *tāla* metrical cycle, the fixed composition (*bandish* or *gat*) begins. At this point, the soloist elaborates the composition with ornamentations, melodic expansions and improvisation. The *tablā* or *mridangam* player keeps the time cycle going but will, now and again, also improvise virtuosic rhythmic patterns as a display of their skills. As the performance progresses, the playing speeds up, climaxing with the repeated striking of the drone (chikari) strings in between other pitches. This *jhālā* section concludes the performance. At times in the *ālāp* section, the *jhālā* may also be heard after the *jor*; when played in this section, rhythmic density and the interplay between melody and high-pitched drone strings becomes the centre of attention although this is still unmetred.

5. Context

Transmission of music

The peak of art music in India culminated with the reign of the Mughal emperor Akbar the Great (1556–1605), under whose patronage music and its artists flourished. However, with the demise of the old feudal system and courts and a new order in society, the life of court musicians began to change radically. With the loss of courtly patronage, musicians found that they had to strive for their own livelihood in the new economic environment.

Indian classical music is transmitted via the *guru-shishya* (teacher-disciple) system. In the old days, a pupil learned from only one *guru* and the relationship of a teacher-disciple was one of utter commitment on both sides: the pupil lived with the *guru* and took on the chores of the teacher's household, and equally the *guru* devoted much time on teaching and nurturing the pupil. Transmission was through oral and aural repetition and practice. The *guru's* repertoire and style were highly guarded treasures within the teaching lineage. It was under these contexts that the *gharana* (*ghar* meaning 'house') guild system was established.

By the end of the 19th century, the *gharana* system was highly established and many powerful *gharanas* had links to aristocratic patronage of the old days or were known by a founding *guru* or specific places.

In modern times, *gharanas* still exist but the old traditions of *guru-shishya* system is no longer as strong.

Performance contexts

Music is an important part of life in India; many forms of music from religious songs and chants to Hindi film song can be heard in temples, shops, households and on public transport. In the past, classical music was heard only in courts and temples, but from the 20th century, classical music was heard in many places, especially urban centers and cities such as Mumbai, Delhi, Varanasi and Kolkata. With the decline of the court by the end of the 19th century, the rising urban middle class became the patron of classical music.

Up to the middle of the 20th century, semi-private performances in people's houses (especially the teachers' houses) were still fairly common. These performances tended to be quite informal, with the audience sitting on the floor in close range to the performers. Performances could go on all night, with performers taking time to explore the *rāga* and introduce lengthy improvisations to an audience who were knowledgeable. With social change throughout India in modern times, however, performances of classical

music began to take place in auditoriums and concert halls, on television and radio. These brought new changes to classical performances: larger venues led to sound amplification, performers now perform on stage, concerts are shortened as performances start and end at fixed times, and modern audiences may not be as attuned as before.

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