Cambridge Assessment International Education

Teachers' Guide to set works

Cambridge International AS & A Level Music 9483

For examination at AS Level in June and November 2019.
For examination at AS & A Level in June and November 2020 and 2021.

Version 1

Cambridge Pathway

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

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

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

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

Contents

Paper 1 (Listening), 2019–2020

Introduction

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

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

Overview

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

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

Section A: Compositional Technique and Performance Practice (35 marks)

Set Works (2019–2020)

Johann Sebastian Bach	*Brandenburg Concerto No. 5, BWV 1050*
George Frideric Händel	*Music for the Royal Fireworks*, *HWV 351*, Movements 1, 2 & 5

Set Works (2021)

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

From the study of this music, learners will learn to appreciate the important features of late Baroque instrumental music and also understand where this music fits in the larger picture of the development of Western classical music. These two works will give teachers numerous opportunities to illustrate the important features of the music

of the period, including new forms and structures, the use of the tonal system and the innovative textures and timbres made possible by advancements in instrumental development. All of this is against the background of an imminent change from predominantly contrapuntal writing (late Baroque) to a more generally homophonic style (early Classical).

It is also important that learners become familiar with a range of performance practices, including those adopted by contemporary conductors and instrumentalists in their varied approaches to historically-informed performance.

Contextual knowledge

The Baroque period in music is usually regarded as being from approximately 1600 to 1750. By the time of Bach and Händel, music had long since moved on from its somewhat limited role in Renaissance society to become a sophisticated, and frequently secular, art form available to an increasingly wide audience. Through intricate counterpoint and the development of forms such as the Suite and the Concerto, music was able to sustain longer, more substantial structures. This was helped by a growing confidence in using the tonal system of keys to clearly demarcate these sections, modulate more widely, and in doing so, to extend and develop musical ideas.

As music progressed from performances for small groups of the privileged aristocracy to much larger middle-class audiences, it became necessary to produce a bigger sound for larger venues. Music was written for larger ensembles, which now included woodwind with an improved sound quality and an ability to play the full chromatic range of notes (albeit not with a fully keyed system until the ninteteenth century). However, brass instruments, which still relied on the harmonic series, were still relatively limited in the notes they could produce. Gradually, composers were moving towards a fixed, balanced instrumental ensemble, which, in time, would evolve into the orchestra of the Classical period.

The Age of Enlightenment had arrived, and the age of elegance in music was just on the horizon. Everything in music was about to change. For the moment, Bach and Händel, although their musical experiences differed, were the masters of northern European Baroque instrumental music.

Learners must study both Set Works in order to gain knowledge and understanding of the idiomatic features of Baroque instrumental music. This will be tested in the following ways:

- Question 1 (5 marks): short-answer questions on a short aural extract from **one** of the Set Works. Learners may be asked to identify the movement or section and comment on its principal features, both instrumental and stylistic. A score will not be provided.
- Question 2 (14 marks): a variety of short and commentary-style questions on an extract of **unfamiliar** Baroque instrumental music. A copy of the score for this extract will be provided, along with a recording. Learners will be required to comment on such features as structure, texture and instrumentation, and to identify a range of harmonic or melodic devices. These might include suspensions, sequences, cadences, chords, key relationships and modulations. There is an expectation of precise musical and theoretical knowledge, supported by score-reading and listening skills.
- Question 3: (16 marks). Using **two** contrasting recordings of the extract for Q2, learners will be required to comment on similarities and differences between the two performances. The question will be in two parts. Question 3a (6 marks) will focus exclusively on **one** aspect of the two performances. Question 3b (10 marks) will focus on a more wide-ranging comparison of the two recordings.

Comparison of contrasting performances

Through study of the Set Works and related repertoire of the teacher's choosing, learners will develop an understanding of the differing performance practices and interpretative choices adopted by performers.

Initial preparation for Question 3 might profitably start with the familiar Set Works, and there are many contrasting performances of both pieces readily available online. Exploration of repertoire should then extend into a wider examination of Baroque instrumental music. This should include other concerti grossi and suites, as well as genres such as solo concerti, trio sonatas, and other smaller-scale ensemble works, by a variety of relevant composers. Since the focus of this question is on comparison, it may be beneficial to encourage learners to develop an 'aural checklist' using the following as a starting point:

Tempo	**Overall sound and balance**
Instrumentation	**Ornamentation**
Instrumental timbre	**Articulation**
Dynamics	**Texture**
Pitch	**Quality of recording**

It is important to spend some time exploring the conventions of informed historical performance. String and wind instruments may sound different, ensembles may be smaller or larger, playing techniques may vary, there may be more (or less) ornamentation, the pitch may well be lower, and tempi may be radically different. In the early stages, it may be helpful to watch some authentic performances as well as listen. Equally, some very early recordings of Baroque repertoire may be radically different, with large Romantic orchestras, lots of vibrato, a piano instead of harpsichord, or no keyboard continuo. A lower pitch might alert learners to the possible use of period instruments (or modern copies), and prompt them to then listen for associated sounds. These may include different timbres, a lightness of bowing, or specific approaches to ornamentation.

Through a wide range of listening, learners may encounter performance decisions that make departures from the score. This will prepare them to listen for such features as exaggerated, double-dotted rhythms in slow music (a popular convention of the time), added or omitted repeats, different instrumentation or embellishment in repeats, or interpolated cadenza-like solo flourishes.

Section A Set Works

This section of the guide is not intended to provide an exhaustive and comprehensive analysis of the music. Although knowledge of the prescribed repertoire is important, the principal focus should be on **typical** features of Baroque instrumental music to be found in the two Set Works. It is important that, having studied these examples, as well as other similar repertoire chosen by the teacher, learners should go on to develop the skills to identify further examples for themselves. This will prepare them more fully for the questions on the extract of unfamiliar music.

Brandenburg Concerto No. 5 in D major, BWV 1050

1 ***Allegro***
2 ***Affetuoso***
3 ***Allegro***

Historical Context

Note: Compositional context is often of great interest to learners in helping them to understand the very different world of musicians in the past. Learners will not be questioned directly on this knowledge in Section A, although it is an important aspect of making connections and understanding the broader picture of musical life, relevant both to research work in the second year of the course, and for thinking about areas that might have some relevance in Section C of the Listening paper.

Johann Sebastian Bach (1685–1750) spent his entire professional life in what is now Germany, working as a *Kapellmeister* in various towns and cities, including some time in Köthen from 1717–23. Because his patron, Prince Leopold, was a Calvinist, and did not require elaborate music in church, most of the works from this period are secular. The six *Brandenburg Concertos* were presented by Bach to Christian Ludwig, Margrave of Brandenburg–Schwedt in 1721, but were probably written earlier. Their somewhat effusive dedication indicates that Bach was looking to the Margrave for a possible job offer, which was not forthcoming. Each is an example of a Concerto Grosso (literally 'great concerto'), in which a group of soloists (the **concertante** or **concertino**) is set against a group of accompanying strings and **continuo** (the **ripieno**). The concerto grosso originated in Italy, but Bach was very familiar with the form. Each Brandenburg Concerto has a different group of concertante instruments and each reveals rich seams of textural, thematic and tonal invention.

Brandenburg Concerto No. 5 has relatively small chamber resources, with *violin principale*, *flauto traverso*, and a ripieno that consists of string instruments – violin, viola, cello and **violone** (an early form of double bass). What sets this work apart is the music and role of the **harpsichord**, which in the first movement, increasingly dominates the work. In the concertante passages, its part is a written-out **obbligato**; in the ripieno sections, it generally adopts the more conventional continuo role with a **figured bass** and a left hand that mainly doubles the cello or violone part. It may be the first example of a concerto with a solo keyboard part (including a lengthy and virtuosic **cadenza** at the end of the first movement), and it is likely that Bach played the harpsichord himself at the first performance. Like other concertos of the period, it follows a typical 'fast-slow-fast' pattern in the movements, with a change to the relative minor for the second movement.

1st movement: *Allegro*

This movement, like many concerti grossi, is in **ritornello form** with largely homophonic ripieno passages carrying the main theme in a variety of keys (also known as the **ritornello**). These are interspersed with solo concertante **episodes**, which are varied in texture and figuration, and, as the movement progresses, increasingly dominated by the harpsichord. There are seven statements of the ritornello in total, of varying length and in a variety of related keys, although two ritornelli are 'interrupted' by episodic material. Although the written use of dynamics in the score was quite limited at this time, most widely available sources indicate the ritornelli should be played *forte*, and there is also some use of *piano* and *pianissimo*.

Learners should understand that an **urtext** score is one that aims to convey, as closely as possible, the composer's original intentions for performance of the piece. Scores that have been edited to include performance and interpretive directions should be treated with caution with regard to authenticity, but in any case, most *performances* of the ritornelli are *forte*.

The basic tonal structure of the movement is set out below. It should be noted that the music modulates mainly to the dominant and the relative minor, those being the two keys most closely related to the tonic.

Bars	Key	Section
1–9	D	Ritornello
9–19	D – A	Episode
19–20	A	Ritornello 2a
20–29	A	Episode
29–31	A	Ritornello 2b
31–39	A – B minor	Episode
39–42	B minor	Ritornello 3
42–58	B minor – D	Episode
58–61	D	Ritornello 4
61–101	D – F#Minor – A	Episode
101–102	A	Ritornello 5
102–121	A – D	Episode
121–125	D	Ritornello 6a
125–136	D	Episode
136–139	D	Ritornello 6b
139–154	D	Episode
154–219	D and various	**Harpsichord solo**
219–227	D	Ritornello 7

The following commentary is more detailed than required for the examination, but a close study of what is happening in the music is a very good way for learners to understand how to use harmony. This is important for those learners choosing to compose using tonal harmonic language and vocabulary in Components 2 and 4. In the first ritornello (bars 1–9), the flute is silent. A strongly rhythmic and confident upward arpeggiated figure, with repeated semi-quavers, 4/4, in both violins, establishes the principal theme, although aspects of it are subsequently referenced in future episodic material. Bar 7 hints briefly at a modulation to the subdominant, before resolving to a perfect cadence in the tonic key. The continuo (the 6s in the figured bass indicate lots of 1st inversions), and the other ripieno instruments are largely in quavers, in rhythmic unison, and with mostly conjunct movement.

In the first episode, (bars 9–19), the harpsichord part is fully notated. Solo violin and flute imitate in a brief quaver figure (perhaps derived from bar 1 of the ritornello), while the keyboard has varied figuration, including triplets in bar 10, which are taken up by violin and flute in 13, in a descending, imitative sequence. The ripieno is limited to a brief interjection of ritornello material in 10–11. The music begins to move to the dominant key from bar 14, in preparation for the second ritornello.

The lengthiest episode is from bars 61–101. The music modulates from the tonic to the sub-mediant (F# minor), then to the dominant (A major). The flute and solo violin explore two contrasting imitative figures – one in semi-quavers, and one in appoggiatura-like pairs of falling quavers until bar 70. A *pianissimo* **tutti** at bar 71 heralds new material in F# minor, moving to A major, all presented over a conjunct quaver bass line in harpsichord and cello

until bar 80. The momentum appears to slow slightly, with homophonic quavers in the ripieno accompanying two separate figures in flute and violin, exchanged in every bar. The violone rhythmically points the strong beat with a single crotchet, while the continuous semi-quavers in the right hand of the harpsichord are clearly audible. At bar 81, close imitation (at one-beat distance) in descending triads between flute and violin (over a sparser accompaniment) are framed in a lengthy 2-bar descending harmonic sequence until bar 92. At bar 94, semi-breve chromatic trills, (initially dissonant with the bass) in flute and violin, over an arpeggiated bass line, lead the music gradually to the dominant key and the beginning of ritornello 5 at bar 101.

Ritornello 6 starts at bar 121 with a return to the tonic key. In the middle of bar 124, this is interrupted by an episode (although the ripieno continues to play) before the ritornello picks up where it left off in the middle of bar 136 with a modified ending until bar 139.

The most innovative section of the movement is the harpisichord solo **cadenza**. This begins at bar 154 (with *Cembalo solo senza stromenti* written in the score), although the instrument begins to dominate at bar 131, with scalic demi-semi-quaver passages standing out in an increasingly sparse texture, at a piano dynamic. As with the cadenzas of the future, much of the music is derived from material already heard in the movement, but with an increasing virtuosity that showcases the instrument and its capabilities. From bar 195, demi-semi-quavers dominate with figurations that change every few bars. Rising sextuplets in bar 202 herald the final section, with an increasingly wide register in the left hand that outlines both a dominant pedal and **diminished chords**. A brief modulation to the relative minor at bar 214 is followed by a return to the tonic, and the final 8-bar statement of the ritornello theme brings the movement to a triumphant close.

2nd Movement: *Affetuoso*

The second movement is typically slow and in the relative minor key. Scored for only the solo instruments (flute, violin and harpsichord), it has an intimate feel, which is strongly underlined by the close imitation in the music. It also has an episodic structure, with statements of the initial theme in various keys, interspersed with episodes of varying length. The movement is texturally varied, with many passages in close imitation, but there are also glimpses of homophony, particularly when the flute and violin play in 3rds or 6ths. Cadences are often highlighted by trills. The harpsichord right and left hands are almost always independent of each other, as there are again both continuo passages with figured bass and fully notated **obbligato** sections in the episodes.

The opening melody, led by the violin on the second quaver of the bar, is both conjunct and angular, with a rising dominant-tonic 4th, stepwise movement, then a fall to the leading note before climbing again. It is imitated at two beats' distance by the flute, and offset by a falling bass line in the continuo. The theme concludes in bar 4 with the flute and violin in 3rds descending to the tonic on the first beat of bar 5, while an octave leap in the left hand of the continuo underlines a strong perfect cadence in the tonic key.

The first episode (bars 5–10^{1}) references the opening thematic material, but in a more fragmented and sequential manner, so that by bar 8^{3}, the harpsichord is playing imitative fragments on its own. Bar 10 sees the theme return, this time led by the flute, usually played *forte* in the relative major (D major), with the violin following in imitation.

There is some thematic contrast in the middle of the movement, when a falling pattern first heard in the right hand of the harpsichord in bar 7 is more extensively developed, first in 3rds (bar 28) over a dominant pedal in E minor, and then in imitation (bar 30) in flute and violin. The same basic pattern is explored again in the tonic key in bar 40, and then in 6ths from bars 43–44.

The final statement of the theme, at bar 45, sees the violin leading (as it did at the beginning) in an exact repetition of the opening four bars, but usually in a *forte* dynamic.

3rd movement *Allegro*

The 3rd movement is a fusion of two forms – **ternary (ABA)** and **fugue**. The overall structure is straightforward, with the Section A fugue (bars 1–78) repeated exactly at the end (bars 233–310). The middle Section B, while not a fugue, is still predominantly contrapuntal, and like the other movements, provides thematic, tonal and textural contrast. The fugue has four 'voices' as Bach exploits the ability of the harpsichord to carry more than one line. The music is **gigue**-like – indeed, although in 2/4 (simple duple) time, it is written as though it is in 6/8 (compound duple).

Section A: the essential elements of the fugue are heard in the first eight bars, with entries every two bars. The **subject** starts on the second beat of the bar in the violin (as in the 2nd movement) and has a dominant-tonic rise followed by conjunct triplet quavers, then ending on the tonic. The **answer** is heard in the flute in bar 3, up a perfect 4th. Meanwhile, the violin moves to on-beat quavers in bar 3, followed by triplets: this is the **counter-subject**. By bar 11, with the entry of harpsichord right and left hands, there are four independent voices, which have entered (as is the convention) in the order of subject – answer – subject – answer.

Other things to listen out for in Section A include:

- Use of **stretto**, where the fugue entries overlap, e.g. bars 39–41 in the harpsichord and bars 64–65 in the ripieno viola and violin
- The extensive use of the two elements of the counter-subject, e.g. the detached quavers in all instruments apart from the harpsichord in bars 41–43, followed by the triplet quavers in the upper parts
- The varied figuration in the harpsichord: trills and 3rds in bars 19–24, running semi-quavers in bars 42–48, full-textured chords at bars 62–64
- The modulations: the dominant key from bar 16 (cadence at bars 28–29); a brief excursion to the subdominant at bars 64–66, then to the dominant, then back to the tonic at the end of the section.

Section B is over 150 bars long (in fact, a similar length to the two section As combined) and has a contrasting, more lyrical quality, with greater variety of key. It uses much of the figuration established in the opening fugue, but with more development and considerable variety in the treatment of the material. Highlights include:

- A beginning in the relative minor (*cantabile*) with a detached tonic pedal in the bass and a variation of the fugue subject in the flute, which passes through both concertante and ripieno instruments
- A section in F# minor, fully established by bar 100, has sudden changes in dynamics, antiphonal writing for harpsichord and upper instruments (bar 106), suspensions in flute and violin (bars 119–23), and a rising harmonic sequence with the addition of decorative demi-semi-quavers in flute and violin (bars 137–41)
- A sparser texture from bar 155 has antiphonal writing followed by solo harpsichord until bar 177
- The section concludes with a cadence in B minor at bars 231–32, which is then (after a crotchet rest) followed by an abrupt – and exact – return to Section A.

Further study of the whole of the concerto will reveal many more examples of the typical devices, forms and structures heard in a concerto grosso. This knowledge can then inform additional exploration of similar music of the period in preparation for the unprepared extract.

Music for the Royal Fireworks, HWV 351, Movements 1, 2 & 5

Historical Context

Händel, although German by birth, spent much of his career in England, and enjoyed the good opinion and patronage of King George I. They first met in Germany, where George was the Elector of Hanover, and Händel was his *Kapellmeister*. The *Water Music*, written for the new English monarch's progress down the River Thames on a grand barge, had secured Händel's position as a royal favourite.

This royal favour continued into the reign of King George II. In 1749, when the War of the Austrian Succession ended, a large firework celebration was planned for London's Green Park, and Händel was asked to provide the music for the occasion. Such was the popular appeal of Händel's music that thousands attended the rehearsal on the day before the performance. The outdoor venue put constraints on Händel's choice of instrumentation, and on how he could create appropriate structure and contrast. The music was necessarily loud, as its sound would have to carry in the open air. At the last minute, the King let it be known that the music should have 'no fiddles', and Händel was forced to remove all string instruments from his large ensemble.

The work is in six movements and resembles closely a Baroque Suite structure, which comprised an **Overture** and a selection of fast and slow dance movements, with perhaps a slow **Air**.

This particular collection has an **Overture**, a **Bourrée**, a **Siciliana** (La Paix), **La Réjouissance** and **Minuets I** and **II**.

For the original performance, Händel stipulated:

- 12 1st oboes
- 8 2nd oboes
- 4 3rd oboes
- 8 1st bassoons
- 4 2nd bassoons and contrabassoon
- 3 1st horns
- 3 2nd horns
- 3 3rd horns
- 3 1st trumpets
- 3 2nd trumpets
- 3 3rd trumpets
- Timpani and Side Drums

The horns and trumpets were **natural instruments**, with notes restricted to those of the harmonic series. The oboes and bassoons could manage scalic and chromatic melody, and therefore carried the more modulatory passages. Although Händel did not write a part for side drums, these did play in *La Réjouissance* and the D major *Minuet II*, and it is likely they played in the *Overture* too. For the later indoor version, Händel reinstated the 1st and 2nd violin parts to the oboe parts, adding a viola part, cellos and violone (an early double bass) to the 1st bassoon part. A cembalo (harpsichord) was also added to the 2nd bassoon part to create a basso continuo. The numbers of woodwind and brass were reduced for indoor performances. Although early editions show no ornamentation, Händel's melodies would have been heavily decorated with trills in performance, especially once strings were re-added for subsequent performances. Learners should hear examples of different ornamentation in contrasting performances as they practise for the unfamiliar extracts in Questions 2 and 3.

1 Overture

This is by far the longest movement in the collection, and therefore the most adventurous and complex in structure.

Adagio – Allegro – Lentement D major

This is an example of a **French Overture**, a popular opening-movement form in many large-scale Baroque works. It had a slow, stately first section, homophonic and predominantly in dotted rhythm and common time, followed by a longer, fast *Allegro*, often in contrapuntal style and simple triple time. Finally, the music returned to a short, slow final section, usually just a very few bars in length.

Händel's *Allegro* is not contrapuntal. The details of such intricate writing would have been lost in the open air, and the brass of the time simply could not play such complex melodic lines.

Adagio

The melody is basically built around arpeggios, to suit the restricted brass, with any conjunct movement being in the woodwind parts, though the 1st trumpet part has some snatches of scalic movement.

The opening passage modulates to A major, the dominant, by bar 13. Short, antiphonal statements now pass between the oboe/string parts and the brass/timpani parts. The violas play with the brass, providing a tonic pedal. This alternation of different instrumental groupings continues throughout the *Adagio* (and indeed the whole work), and provides timbral variety, as well as consequent terraced dynamic contrast. Bars 19^3 to 22^3 give an example of a **descending sequence** in the melody as the music briefly moves to E major and immediately returns to A major.

There is a transient move to G major (the sub-dominant) in bars 31–32 before the *Adagio* comes to its conclusion with a **perfect cadence** in the tonic at bar 42. Three bars marked *adagio* appear to be establishing A major, but in reality this is an **imperfect cadence** providing a moment's pause before the music launches into the fast central *Allegro* section.

Allegro

This fast section is in triple time, and continues the dotted rhythm, giving the music a martial air. It is similar to the previous section insofar as conjunct movement is restricted to the woodwind and strings, while the brass have repeated notes and figures built on arpeggios. An exception to this is the players on the 1st horn part, who are required to play some step-wise phrases. The harmonies comprise mainly primary triads: chords I, IV and $V^{(7)}$ and their inversions. A knowledge of figured bass will help learners to identify quickly the use of other **secondary chords** and **inversions** as well as **added-note chords**. Bars 3 and 4 of this *Allegro* are particularly useful for this. Bars 11-13 will also be fruitful for learners to consider. The figured bass indicates a cadential approach and modulation to A major, the dominant. Similarly, in bars 22–23, it indicates a modulation to the subdominant, G major.

At bar 28, Händel introduces a less strenuous episode. The dotted rhythm disappears, the horns and trumpets have sustained whole-bar chords, and woodwind and strings have a gentle rising triadic figuration. G-sharps herald another modulation to the dominant, A major, and the 1st trumpet part has an **inverted tonic pedal** leading into the perfect cadence at bar 43. The gentler mood is short-lived, as the texture now builds in intensity – the music is approaching what, on its repeat, will become the climax to end the overture. There is much doubling of triadic movement in this *tutti* passage to which the violins add frenzied ascending and descending semi-quaver scalic runs. Bars 62–64 of these semi-quaver runs give a further example of a descending sequence. Bars 69 and 70 illustrate for learners the typical Baroque approach to a final cadence, with the use of a **hemiola**. Now trumpets and viola, answered by violins and continuo, appear to be restating material from the opening of the allegro, but the texture is much more sparse and the dynamics therefore quieter. After six bars, a conventional IIb – V – I cadence takes the music to B minor, the relative minor, and the change of mood is complete.

12 bars of violins and continuo have a new idea in gentle, even quavers and crotchets in thirds. There is a hint of a little of counterpoint between the violin parts, with the first part having **suspensions**, which create mild dissonance on the tied beats as the music makes a brief excursion to E major. The *Allegro* opening ideas return in B minor at bar 92; however, the minor tonality is soon left behind. By bar 96, the music has reached A major, and four bars later, it is back in the tonic D major. At bar 102, the two violin parts and continuo appear to be establishing a moment of repose, but it is short-lived. Another build-up similar to earlier now begins, and we soon have a forceful *tutti* conclusion to this middle section of the *Allegro*, finishing with a two-bar hemiola and perfect cadence in the tonic.

Before Händel is ready for the **da capo** return to the start of the *Allegro*, there is an 11-bar *lentement* passage in B minor for strings and continuo. This has echoes of the dotted rhythm in the opening *Adagio*, and finishes with a further hemiola approach to an imperfect cadence. This inconclusive pause in B minor makes the return to the opening of the *Allegro* all the more dramatic and exciting for the audience.

2 Bourrée

This dance was in a fast 2-in-a-bar (**alla breve**, cut common or 2/2), and began on the last crotchet of the bar. Each subsequent phrase began similarly, giving the music a 'and **1**-and 2' accent, which matched the dance's steps. These rhythmic features related it to another popular 2-beat (*alla breve*) dance form used in Baroque suites, the **Gavotte**. This had a slightly steadier tempo and began on the second minim beat, giving each phrase a '2-and, **1**-and' stress, again to match the steps of this dance.

This movement is in D minor, the **tonic minor** of the whole work. Händel uses only violins, oboes, bassoons and continuo. This quieter sound, combined with the short sections of this **binary form** dance, provides some relief from all the heroic music of the overture.

The first section is just 10 bars long. It uses mainly crotchets and quavers. As early as bar 4, the music has moved to a **plagal cadence** in C. This key can then become the dominant to lead the music to F major by the end of the section, F major being the relative major of this movement's tonic D minor.

The second section is longer and much busier rhythmically, with more frequent modulations, giving the music a restless feel. After four bars, it reaches C major, the dominant of F. Four bars later, it has reached a chord of A major, having passed through G minor during the short phrase. This A major chord leads the music back to the tonic of this movement, D minor, but not before a six-note rising **chromatic** scale in the second oboe/violin part has further unsettled the tonality of this fundamentally diatonic dance.

5 Minuets I and II

Händel's music for the first performance comprised five movements, concluding with a Minuet. He subsequently added a second Minuet. Some scores and recordings identify these two Minuets as No. 5 and No. 6 – others treat them as one movement (No. 5) comprising both a minor dance with reduced scoring, and a major one for the full ensemble. For the purposes of this Syllabus, Centres should study both Minuets, considering them as two parts of the 5th movement.

The first *Minuet* is in D minor, the tonic minor of the whole work. Once learners have become familiar with Händel's compositional techniques they will be able to discover for themselves the significant features of this piece.

The second *Minuet* is in D major, and, unlike the D minor Minuet, which has only oboes and strings, it is scored for the full orchestra. Händel gives precise details of the instrumentation for each repeat of the two sections. The first section has lines mostly built around arpeggios of the primary chords. The second section has more step-wise movement for many of the parts. There are no modulations to disturb this final, celebratory music. There is an appoggiatura for 1st trumpets, oboes and violins in bar 4, and a trill for the same instruments in bar 15. This trill comes during a **hemiola** leading to the final **perfect cadence**.

Section B: Understanding Music (35 Marks)

General

This themed Section involves the study of three Set Works and focuses on how composers use their musical resources in a representational way. This exploration of composers' music is highly beneficial for learners aiming to learn about how to use instrumental or vocal resources to construct themes, use rhythms and harmonies, and so forth. Learners will be able to observe how composers use instruments and voices in a variety of combinations, constructing textures that are significant in terms of the ideas portrayed.

In approaching the Set Works, learners should be able to identify the techniques composers use in their craft. They should also be able to reflect and comment on the effect of the composing choices in conveying the narrative of the theme or scene.

Set Works (2019–2020)	The Sea
Richard Wagner	Overture from *Der fliegende Holländer*
Benjamin Britten	*Four Sea Interludes*, Op. 33a
Lili Boulanger	*Les Sirènes*

Set Works (2021)	Time and Place
Peter Ilyich Tchaikovsky	*1812 Overture*, Op. 49
Samuel Barber	*Knoxville: Summer of 1915*, Op. 24
Peter Sculthorpe	*Third Sonata for Strings 'Jabiru Dreaming'* (1994)

In this section, a choice of two essay questions will be set on the three Set Works. The Set Works will be presented in a variety of combinations from paper to paper. Learners choose **one** essay question only. They may listen to unedited recordings of the music in the examination, but they are not allowed to refer to scores, as the principal focus is on *listening*. However, it may well help teachers preparing a Scheme of Work to spend some time looking at the scores, and learners may also want to look at scores to satisfy their own curiosity and support their understanding. The questions will require learners to discuss how the composers have sought to convey the theme or scene to the listener.

Learners are expected to demonstrate aural familiarity with the music. They should be prepared to describe, and to illustrate with detailed references to the music, how composers have achieved instrumental or vocal effects. They should also be prepared to make comparisons between two composers' different compositional techniques.

Learners should have a sufficient overview of the landscape of the music to be able to describe and locate the music in an easily recognisable way (e.g. by referring to structural events) in their essay question answers. Reference should not be made to track timings on the audio recording to identify points they make in their response, because such timings, by their very nature, cannot be universal.

The chief areas for study and for detailed listening will include

- Orchestration, instrumental and vocal writing, and how these are used
- Rhythm and metre
- Tempo
- Texture
- Melody, harmony and tonality
- How these, and other appropriate features, are used in response to the theme and (for *Les Sirènes*) the text.

Some contextual knowledge is vital if learners are to understand why composers wrote as they did, and background listening will inform this understanding. While contextual knowledge will not be questioned directly, it will inform learners' understanding of each work's musical expression of the connecting theme. Contextual study will also add to learners' range and wealth of musical experience, from which they may wish to draw in response to questions in Section C. Learners should be encouraged to express their own observations and feelings about the music, firstly in class and then on paper, so that they can recognise significant features of the music and describe them in straightforward and musically appropriate language.

Overture from *Der fliegende Holländer*, WWV 63

Richard Wagner – the composer in context

Wagner was one of the most influential figures in nineteenth-century Western music. He devised a virtually complete new form – the **music drama** – and made developments to tonal and harmonic language which point to the beginnings of modern music. His body of work comprises almost entirely music for the stage. These works fall loosely into three periods.

His early operas are conventional works, resembling in form and style the **Grand Opera** of the early nineteenth century. His final compositional period is dominated by *Tristan und Isolde* and *Der Ring des Nibelungen*. In these works, Wagner exploits his notion of **Gesamtkunstwerk**, or total art form, in which all aspects of the libretto, the music, drama, and staging are combined into one integrated experience for the audience. The music is characterised by rich harmonies and chromaticism, complex textures, vivid orchestral writing and the use of musical themes to suggest characters, feelings and events (ultimately developed into *leitmotifs*) rather than the conventional divisions of arias, ensembles and choruses.

Der fliegende Holländer (*The Flying Dutchman*), in the middle period of Wagner's development, is still a 'numbers' opera in that it has separate vocal pieces (arias, ensembles and choruses). Its music was moving towards the richer harmonic language, with shifting tonal centres and complex chromaticism. The opera has a libretto written by Wagner himself, which takes the legend of the Flying Dutchman to create a disturbing, Gothic drama. There are musical themes representing the main characters, showing Wagner's movement towards **leitmotifs**, but without the development of themes seen in later operas. Above all, there is the use of expansive orchestral forces to depict the ever-present sea.

The Story

A Dutch sea captain has boasted that he can survive a tremendous sea storm, and has defied the will of God. For this, he is cursed, and doomed to sail the seas for evermore. His only chance of redemption is that once every seven years, he may come to land and seek the love of a faithful woman. On reaching land, he finds this love in Senta, the daughter of another sea captain. When he discovers that she is already engaged, he feels betrayed and puts out for sea once more. Seeing this, Senta declares that she will be faithful even unto death, and throws herself into the sea. In that moment, the curse is lifted, and the Dutchman's soul is saved.

Commentary

Learners will not hear all of this storyline expressed in the Overture. It is constructed with many references to the Dutchman's theme, as well as the melody representing Senta. There is also other material from the opera. These melodies are heard in different guises, but always against the background of a turbulent orchestral seascape.

Representing two principal themes: the Dutchman and the Sea

The key is D minor, though this unclear in the opening bars. The music opens with *forte* bare 5th intervals on tremolo upper strings and sustained upper woodwind. The Dutchman's strident theme is heard on unison horns and bassoons, using the same open tonic and dominant notes. It is the insistent semitone **acciaccatura** on 1st horn which gives the first hint of an uneasy minor mode, and at the same time the lower strings begin a repeated

note rising chromatic scale. This continues up through three and a half octaves until all of these ideas meet on a sustained **Diminished 7th chord**, which resolves onto a chord of G#^{7}. A further statement of the Dutchman's motif leads to the same diminished 7th. From this a passage of falling chromatic scales – in crotchets on flutes, clarinets and horns, in augmentation in the other woodwind, and in a three-note ostinato in the middle strings – brings us down to a dominant chord of A. These elements, with their shifting harmonies and tonal centres, continue to represent the swirling waters until they – the music and the waters – subside to a general pause.

Senta

A new *andante* theme is now heard. This is Senta's motif. Her innocence is expressed through the chorale-like melody, and the plaintive timbre of 1st cor anglais and then the oboe in the answering phrase. The key is F major, the work's relative major – all very conventional. But the calm is short-lived. After just 14 bars, the tempo begins to pick up. The insistent semitone from the opening now returns on horns 1 and 2 as a sort of **ostinato/inverted dominant pedal**, while the trio of trombones descend through a series of triads. A long timpani roll on the dominant, under two brass Dutchman motifs, leads into new material.

A new angular figure on unison strings brings renewed energy to the music, while above, the horns and woodwind have a more sustained passage, loosely derived from Senta's motif. There is much melodic chromaticism. The horns' semitone F–E is harmonised as a diminished 7th, resolving onto an E^7, and is followed by further confident statements of the Dutchman's motif. A three-note falling chromatic idea rises sequentially (and chromatically) as the dynamic increases through an **accelerando** and we reach a climax with a *tutti* statement of the Dutchman's motif.

These observations will introduce learners to the significant features of Wagner's compositional technique found in this work. With this understood, they should be well equipped to discover for themselves the same techniques used in other passages to portray a seascape.

Four Sea Interludes, Op. 33a

I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea. (Benjamin Britten)

Benjamin Britten – the composer in context

Benjamin Britten was born in 1913, and so was younger than that generation of English composers who had developed a pastoral style based on folk music. Neither did he find inspiration in the late Romantic symphonic tradition. Instead, he wrote in his own highly individual language. Although he did experiment with some of the more radical innovations of his contemporaries, his musical style and language were generally more conservative. His music is generally tonal, but his harmonic language is rarely simple. It is frequently dissonant, often through bitonality, but always accessible to the listener.

How the Interludes relate to the opera

These Interludes come from the opera *Peter Grimes*, one of Britten's most significant works. Their original purpose is to introduce and connect scenes in the dramatic action, and they were written very early in the composition process. Following the success of the opera, the composer took four of the original six Interludes and combined them as a separate work for concert performance, omitting *Passacaglia* and *Fog* from the original opera score. The remaining Four Interludes loosely create a day in a community living by the sea. All Britten had to do was make small changes to the endings to make complete, stand-alone pieces. While study of the opera is not necessary, a grasp of its underlying themes will aid understanding of why the music of the Interludes sounds as it does.

The Story

The opera's underlying themes – loss of innocence, cruelty and the loneliness of the outcast from society – are found in many of Britten's works. Peter Grimes is a fisherman, who at the start of the opera is accused of causing the death at sea of his young apprentice. He is acquitted, but warned not to employ another boy, advice which he ignores. With suspicions of cruel treatment of this new boy, Grimes is shunned by the townsfolk and becomes a social outcast. When this boy falls to his death from Grimes's cliff-top hut, Grimes is hounded by the townsfolk and persuaded to set out to sea and not return. Slipping into madness, this is what he does.

Even when heard in the concert version, these pieces are not a pleasant musical picture-postcard of the seaside. As a depiction of the coastline of Britten's home county Suffolk, they create four different moods and portraits of desolate shingle beaches. Sometimes peaceful, sometimes violent, these musical pictures of the sea all have a bleak, melancholy beauty. Listening to the music, an important question learners and teachers may wish to ask is: 'What musical resources does Britten use to depict the images, moods or feelings at the landmark moments in the music?'

Commentary

In the concert version, *Evening* is renamed *Moonlight*, and the new order of the four Interludes is:

- *Dawn*
- *Sunday Morning*
- *Moonlight*
- *Storm*

Dawn

A *pianissimo* high melody on unison violins and flutes establishes the key of A minor. This may represent the play of light on the surface of the water, and learners may be justified in imagining a variety of interpretations of the imagery conjured up by the striking orchestration. Under a sustained high A, the clarinets, harp and violas have a rapid unison semi-quaver line, perhaps representing the twisting flight of a seabird or the play of light on the water; learners may imagine their own ideas. This melody comprises the triads of F# minor, E minor, B minor and F major, all heard against the high A. These triads set up different **bitonal** effects with the held A. In just two simple unison lines, Britten has conjured up a sound picture and mood, and an evocative soundscape of the sea.

The groundswell of the sea's power is heard in the brass, timpani and lower strings on their first entry. These chords are given a menacing feeling of foreboding through their dissonant bitonality. The opening chord of A major moves to B major over a held A pedal. While the B major chord is sustained, the pedal moves to a D natural, thus increasing the dissonance. While this bass D is held, the chord above moves back to A major, creating a further dissonance. Finally, the bass moves back to an A, and consonance is restored. It is so simple in design: the bass has A – D – A, implying a tonic – subdominant – tonic progression, while the chords above move from A major to B major and then back to A major. The way in which these changes happen out of phase creates harmonic tension and with it, the ominous mood. Learners might try singing or playing this progression to experience its almost brutal dissonance for themselves.

The opening high melody returns, but this time ending on a sustained D. Varied twisting triads set up different bitonal effects. The ominous chords also return, but with subtle changes. Learners may identify for themselves the precise harmonies used in this, which is yet a further reworking of the material. At four bars after Figure 3, the brass chords are extended to create a new extended melody, harmonised in similar motion homophony. These chords would make a convincing progression on their own, but is the contrary motion line in the bass which creates the dissonance: it descends from the tonic A by whole-tone steps, creating a line at odds with the chords above. In addition, this downward **whole-tone scale** from A to E flat creates an augmented fourth – the *diabolus in musica* – and perhaps a foreboding of the eventual death of Peter Grimes.

Sunday Morning

The sounds of early morning church bells mingle across the water. The four horns work in pairs to create sets of thirds which merge, creating gentle dissonances. D and F# combine with E and G#. Next the E and G# pairing is heard against F# and A, before the original pair of thirds return. Underpinning all of this is a pedal D on the bassoons, adding further to the harmonic interest. These combinations of thirds can also be explained as forming **tetrachords**, firstly on D, then on E and finally on D again.

This horn motif is repeated as an ostinato against which staccato pairs of repeated semi-quavers are now heard on the upper woodwind, representing perhaps the bustle of activity as a community awakes. These rotate through a simple A-E-D cycle (the primary tonic-dominant-subdominant notes), but each phrase ends with a G#. This creates an augmented 4th with the preceding D, and with it, a moment of unease. This **tritone** returns after a few bars, now as F# to C natural.

These two motifs continue. First, a different timbre and texture is introduced as the strings share the repeated semi-quaver pairs with the woodwind, against the ongoing horn ostinato. The 2nd violins and violas are pizzicato to match the staccato woodwind, but the 1st violins are marked **marcatissimo**, with precise bowing indications. This sound adds a sense of urgency, which leads to a climax of texture and dynamics. During this build up, the dissonant augmented 4th is stretched to a minor 9th, and then a compound augmented 4th, as the frenetic violins and woodwind climb higher.

A much gentler passage follows with a broad melody heard for the first time. This melody, on unison violas and cellos, has long minims (often tied to create insistent syncopations) and triplet crotchets. It unfolds over 21 bars. Behind it, the bassoon, harp and timpani have isolated echoes of the staccato motif from the opening bars, and a solo flute has groups of semi-quavers, now slurred, which also draw on the open 4th and 5th intervals of this same opening motif. The opening material and mood return, now as a powerful orchestral *tutti*. Learners might discover for themselves the similarities and differences of the scoring, as material from the opening is reworked from here to the end of the movement.

It is not necessary for learners (or audiences generally) to have a detailed knowledge of the opera in order to appreciate the orchestral writing. However, it may interest learners to know that the final 21 bars of this Interlude continue as the curtain opens on Act II. The melody is sung by the character Ellen Orford, and the words she sings, 'Glitter of waves and glitter of sunlight bid us rejoice and lift our hearts on high', explain the mood Britten was after, for his opera audiences at least.

Moonlight

The pervading 'moonlight' motif in this Interlude is a sequence of swelling, syncopated crotchet chords; Britten actually requests that there be a gentle swell to every beat when the motif appears. At the beginning, these chords (on bassoons, horns and lower strings) are in second inversion, with the 5th of the chord in the bass. This gives an unsettled 'rootless' feel – the moon shines over a sea that is not entirely calm. This chordal sequence is punctuated by falling *ppp* octaves on flute and harp – together, but not quite in unison – a bright, penetrating sound that depicts reflected moonlight glinting on the water. These become more insistent, with sustained notes on flute. They eventually transform into a triplet figure which is at odds with the ostinato. Flutes and harp have a melody of sorts, but it is high, angular and rather bleak.

As the 'moonlight' ostinato becomes more developed, and is joined by upper strings with very high 1st violins, a series of rising solo brass legato arpeggios, perhaps depicting moonbeams, stand out in the texture. With trombones first, then trumpets, horns and tuba, each arpeggio is on a different chord, which creates a restless bitonality. Their bold positivity seems at odds (both harmonically and metaphorically) with the shifting sea. The ostinato returns, this time using virtually the full orchestra, and xylophone joins the flute and harp 'moonlight' figure. However, a menacing timpani roll, swelling on every beat, is ominous.

The Interlude gradually draws to a close with the cold, grey light of dawn appearing on the horizon. There are more flute and harp triplets, joined by trumpet and xylophone, and their motif gradually descends, dissipating into sparse points of light. Meanwhile, the rolling ostinato transforms into a series of static chords, initially spanning four octaves, as the sea calms. After a few bars of glinting moonlight, the instrumentation reduces to lower strings and bassoon, as at the beginning, with a return of the second inversion chords. There are still swells in the waves (the repeated use of *fp* in the trumpet part) but they lose their power as the timpani roll fades to nothing and the Interlude ends *ppp*, as if from afar, with a gentle and peaceful remnant of the flute and harp figure.

Storm

The storm is unleashed without warning in a furious *presto con fuoco* and *fortissimo* tirade. Insistent timpani on E-flat and B-flat cut through rumbling from winds and lower strings, followed by rising quaver patterns. There is a constant sense of uncertainty in the metre – the 2/2 time signature is repeatedly interrupted by 3/2 – and the picture painted is one of a howling gale. The 'storm' rises an octave with each repetition of the initial material, until winds and upper strings are screaming at the top of their registers. Structurally, the Interlude resembles a rondo, and the 'storm' music will return several times, always in the same key, but in a higher register each time.

A theme first heard in *Dawn* returns. In the opera, this theme is particularly associated with the character of Ellen Orford. In warm 3rds originally, it is now mostly in empty 5ths and feels heavy and grotesque. In crotchet triplets, initially in trombones, it is repeated in trumpets up a minor 9th. This creates a jarring, semitonal clash, and the trombones up an augmented 4th a few bars later do nothing to resolve this. The return of the opening material, this time led by high strings (and marked *impetuoso*) is followed by a *molto animato* – a kind of grotesque dance in high winds in the key of E-flat. The rest of the orchestra is in D, so once again, we hear the jarring clash of semitones. The instrumentation may be reduced, but the tension certainly is not. The 'Ellen Orford' theme cuts through this again in the horns; perhaps she is supporting Grimes against all the odds.

Eventually, the music starts to wind down. The tempo briefly eases to *largamente* and a magical *pp* glissando on harp is followed by a sustained chord on E (but with F# at the top), perhaps evoking a shaft of sunlight reflecting across the water. However, this is but a short respite, as the storm continues unabated. The harp tries again, and this time, a four-note theme in the horns supports it. The harp interrupts once again, shadowed by the luscious 'sunlight' orchestral chord. But the storm is still at its height, and the movement concludes with a furious chromatic descent from most of the orchestra, followed by percussive, stabbing chords.

Les Sirènes

Lili Boulanger – the composer in context

Lili Boulanger (1893–1918) came from a notable family of musicians. Her father taught at the Paris Conservatoire, and her elder sister, Nadia Boulanger, was a noted composer and teacher, who tutored many significant twentieth-century composers, including Aaron Copland, Philip Glass and Quincy Jones. Lili Boulanger's musical ability was evident from an early age. In 1913, at the age of 19, she was the first female winner of the Prix de Rome composition prize for the cantata *Faust et Hélène*, which enjoyed immediate success and had many performances in her lifetime. *Les Sirènes* was possibly written in preparation for the competition, and there are stylistic similarities between the two works. Boulanger studied with several renowned teachers, including her own sister, then Gabriel Fauré. Aspects of his style, and that of other French composers of the period, including Claude Debussy and Erik Satie, can be detected in her writing. Sadly, the young composer did not enjoy good health, and died aged only 24. She is buried in Montmartre, Paris, with her parents and sister. She left behind a canon of work that included chamber music, a symphonic poem and numerous vocal works for a variety of choral resources.

The Story

The text of *Les Sirènes* is taken from a poem by Charles Grandmougin. It is not necessary for learners to study the French text in great detail, although there are several translations available online, but a familiarity with the themes of the poem will certainly aid appreciation of the music. In Greek mythology, sirens were bird-like mermaids, enchanting sea creatures who seductively sang to sailors to lure them closer to the rocks, and then killed them. The poem talks of the charming beauty of the creatures: of their long blonde hair, which gleams in the water, and their glances, which are like the green and blue of the sea, and then of their kisses, which are like the dreams of the dead.

Commentary

Les Sirènes is set for three-part mixed chorus, solo voice and piano, and uses four verses of the original poem. In the middle section, a solo voice emerges from the texture, and the chorus is briefly silent, before re-emerging for the final section, which repeats the words and some of the music from the opening verse. The piano plays a vital role in the work. Far more than mere accompaniment, it takes the role of the sea. Set against the vocal Sirens, it sometimes reacts directly to their seductive lyrics, but more often sets an atmospheric scene of the sea in a variety of moods. The piano part is virtuosic, using the full range of the instrument, and resorting at times to three staves (with extensive use of the pedal) to sustain ostinati or chromatic harmonies under rippling arpeggios in the upper register. There is a very strong relationship between the words and the music, with use of word painting in the piano part and varying textures in the voices to reflect the text.

Boulanger's harmonic language is strongly influenced by the style of her teachers and of other composers writing in France at the time. Although the song is written in F# major (and ends with an F# major tonic chord), it deploys rich and expressive chromatic harmonies, with much use of 7th chords and added (or augmented) 6ths. The form of the song is ABA, with the soloist taking Section B in two verses, and the chorus returning for a modified Section A at the end.

The song starts with 10 bars of *lent* (slow) piano introduction. A low pedal F# in dotted minims (seemingly coming from the depths of the sea) is overlaid by an ostinato of syncopated rising octaves on the dominant. This pedal/ostinato combination lasts until the end of the first verse – 28 bars in total. Rich chromatic chords in the middle register and the frequent use of **rallentando** add to the impression of gently rolling waves, before the voices enter *pp* with a gentle **syllabic** and seductive melody that follows the natural inflection of the words in four-bar phrases. The vocal texture is imitative, giving the impression of the sirens speaking one after the other in echo, and the phrases gently rise and fall over the ostinato and chromatic dotted minim chords in the piano. Towards the end of the verse, murmured 'ah's from the lower voices mirror the piano harmonies, and the word *morts* (the dead) is highlighted by a few bars of **double chorus**. Boulanger's instruction on the score at this point – 'Voix dans la coulisse' ('voices in the wings') – may indicate that she intended the 'ah's to be sung off-stage. An accented, **inverted pedal** C# emerges fleetingly in the piano. Perhaps this is the tolling of the funeral bell, hinting at the grim fate of the sailors.

The introduction of the solo voice in the second verse – Section B – (with a slightly faster tempo) sees a change in the piano figuration. The bass register disappears and is replaced by rippling contrary-motion semi-quavers in the upper range of the instrument. The words refer to 'blonde hair' and 'shining tears', and the impression here is one of gently shimmering water. The vocal line is initially fairly understated: mainly in the lower register, it is syllabic and quiet until the word *argent* (silver), where it leaps up the octave. The piano reacts to the change of mood too: although the semi-quavers remain, they are underpinned by rising open triads (a 10th) of C, D and E, and the right hand moves up an octave, giving a particularly spacious feel.

At the word *ondes* (waves), the piano writing changes again. The key briefly moves to E-flat major, and rising quaver arpeggios in the left hand are set against a triplet figure, which paints a scene of lightly undulating water.

There are many more examples of imaginative text-setting and word-painting by the piano in the second half of the song, and with careful listening, learners should be able to pick out many for themselves. The following questions may provoke further discussion and will help learners to appreciate more of Boulanger's compositional techniques through listening to the latter half of the piece. Although a score is not essential, a copy of the lyrics and a translation (if needed) may prove useful.

- Describe the texture of the chorus parts when they return after the solo voice ends.
- How does the piano support them?
- What happens in the chorus just before the return of the first verse words and music?
- How does the piano accompaniment differ when the first verse returns?
- Can you find any other examples of specific words in the text being 'painted' by the voices or the piano?
- Can you find any other examples of ostinati or pedal notes in the second half of the song?
- How do the piano part, the harmonies, the dynamics and the tempo all contribute to the mood created by the music in the last 8 bars of the song (where the voices sing 'ah' in dotted minims)?

Section C: Connecting Music (30 marks)

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

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

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

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

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

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

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

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 www.cambridgeinternational.org