



**Cambridge Assessment  
International Education**

Teachers' Guide to set works  
and the World Focus

**Cambridge IGCSE™ (9–1)**

**Music 0978**

Use this syllabus for exams in 2025.

Exams are available in the June series.



Version 2

For the purposes of screen readers, any mention in this document of Cambridge IGCSE refers to Cambridge International General Certification of Secondary Education.

**Cambridge  
Pathway** 

---

## Why choose Cambridge International?

---

Cambridge International prepares school students for life, helping them develop an informed curiosity and a lasting passion for learning. We are part of Cambridge University Press & Assessment, which is a department of the University of Cambridge.

Our Cambridge Pathway gives students a clear path for educational success from age 5 to 19. Schools can shape the curriculum around how they want students to learn – with a wide range of subjects and flexible ways to offer them. It helps students discover new abilities and a wider world, and gives them the skills they need for life, so they can achieve at school, university and work.

Our programmes and qualifications set the global standard for international education. They are created by subject experts, rooted in academic rigour and reflect the latest educational research. They provide a strong platform for learners to progress from one stage to the next, and are well supported by teaching and learning resources.

Our mission is to provide educational benefit through provision of international programmes and qualifications for school education and to be the world leader in this field. Together with schools, we develop Cambridge learners who are confident, responsible, reflective, innovative and engaged – equipped for success in the modern world.

Every year, nearly a million Cambridge students from 10 000 schools in 160 countries prepare for their future with the Cambridge Pathway.

**School feedback:** ‘We think the Cambridge curriculum is superb preparation for university.’

**Feedback from:** Christoph Guttentag, Dean of Undergraduate Admissions, Duke University, USA

### Quality management



Cambridge International is committed to providing exceptional quality. In line with this commitment, our quality management system for the provision of international qualifications and education programmes for students aged 5 to 19 is independently certified as meeting the internationally recognised standard, ISO 9001:2015. Learn more at [www.cambridgeinternational.org/ISO9001](http://www.cambridgeinternational.org/ISO9001)

---

# Contents

---

<b>Why choose Cambridge International? .....</b>	<b>2</b>
<b>Ludwig van Beethoven (1770–1827).....</b>	<b>4</b>
<i>Symphony No. 5 in C minor</i> (Movements 3 and 4)	4
1 Background	4
2 Instruments	6
3 Directions in the score	6
4 Techniques	7
5 Structure and Form	7
6 Commentary	8
<b>Franz Joseph Haydn (1732–1809).....</b>	<b>14</b>
<i>Trumpet Concerto in E flat major</i> Hob. VIIe:1	14
1 Background	14
2 Instruments	15
3 Directions in the Score	16
4 Techniques	16
5 Structure and Form	17
6 Commentary	18
<b>Introduction: Chinese music.....</b>	<b>24</b>
The ensemble music of China	24
1 Historical background	24
2 Types of silk-and-bamboo ensemble	25
3 Overall musical features of Chinese music	30
4 Notation and transmission	31

## Ludwig van Beethoven (1770–1827)

### *Symphony No. 5 in C minor (Movements 3 and 4)*

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

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

#### Scores

There are a number of different editions of this work, many freely available online. It is important that candidates use a score with printed bar numbers. The metronome marks which can be seen in the scores are not on Beethoven's original manuscript, but appeared in the *Allgemeine Musikalische Zeitung* in 1817, with the suggestion that they had been worked out by Beethoven. However, musicians today agree that they are probably not what Beethoven actually intended.

Scores which insert a repeat in the Scherzo (e.g. the Eulenburg Audio+Score) are not recommended and the bar numbers below do not refer to such editions.

## 1 Background

Beethoven was born in Bonn, which was at the time the seat of the Elector of Cologne. He had many siblings, but only two brothers (Caspar and Nikolaus) who survived infancy. Both his father and grandfather were employed as musicians in the Elector's Court, his grandfather even reaching the position of Kapellmeister, taking responsibility for the musical establishment. Beethoven's earliest teacher was his father, who gave him piano and violin lessons. He made his first public appearance in Cologne in 1778, which led to lessons from other teachers, including tuition on the viola and organ.

Beethoven's most important early teacher was the court organist Christian Gottlob Neefe, who taught him from 1781 including the study of Bach's *Well-Tempered Clavier*. By the age of 11 Beethoven no longer attended school and effectively became a full-time musician. His work included becoming a deputy organist to his teacher. By the age of 12 Beethoven's first composition was complete: a set of variations on a march, with many other works soon following.

In 1787 it was suggested that Beethoven should spend some time in Vienna and funds were raised for him to undertake the trip. However, after just two weeks he was recalled to Bonn, due to his mother being very ill, and eventually dying of tuberculosis. Nevertheless, it is thought that he managed to play in front of Mozart during his brief stay.

On at least one occasion, during a journey to or from London, Haydn stopped in Bonn and was introduced to Beethoven. Haydn agreed to begin teaching him, necessitating Beethoven's relocation to Vienna in November 1792. The lessons with Haydn did take place, though were not a huge success and Beethoven took lessons

with others too. However, with the financial support of the Elector back in Bonn, Beethoven quickly established himself in Vienna and made contact with many useful patrons, giving private concerts as a pianist. When the Elector was forced to leave Bonn in 1794 due to the political situation, he discontinued the payments to Beethoven, who then worked entirely as a freelance musician, performing, teaching and composing. Around the same time Beethoven's brothers made their way to Vienna to work.

Throughout his life Beethoven was concerned about his finances. After he threatened to leave Vienna, an annuity was set up for him by three of his most generous patrons, giving him an annual income for life. The patrons also sometimes provided Beethoven with somewhere to live, as well as commissioning new works. Some even became his piano pupils.

In October 1802 Beethoven wrote the strange document known as the *Heiligenstadt Testament*. As usual, he was spending the summer in the village of Heiligenstadt, just outside Vienna and this year spent rather longer there than usual. The document is a kind of will, addressed to his two brothers and makes clear the anguish Beethoven was suffering, due to his hearing loss. However, Beethoven did not die for many years and the document was not discovered until long after his death. Beethoven's final appearance as a concerto soloist (in his own fourth piano concerto) was in December 1808 and his final appearance in public as a pianist (other than as an accompanist) was in 1814.

In 1815 Beethoven's brother Caspar died, leaving Beethoven co-guardian of his nephew Karl (together with his mother). There followed many years of legal battles for sole guardianship and then years of caring for the boy. In September 1826 Beethoven travelled to his other brother Johann's country property. Although he was already ill, he did manage to work during the stay. However, on his return to Vienna in December he became very ill and died the following March. Three days after Beethoven's death it is said that as many as ten thousand people paid their respects to the composer.

Sketches of Symphony No. 5 date from as early as 1803 and it is possibly that the first two movements were completed by 1805. However, Beethoven then turned to writing his fourth symphony and many other works, returning to work on the fifth in 1807, completing it the following year. It is typical of what is often known as his 'heroic period' (beginning with Symphony no. 3). Immediately after completing the fifth symphony Beethoven followed it with the sixth, known as the Pastoral.

Beethoven had been requesting a venue for a benefit concert (from which he would be able to keep the profits) for some time. This was eventually offered by the Theater an der Wien, to take place on 22nd December 1808. Beethoven programmed an extremely long list of works, including the first performances of the fifth and sixth symphonies (numbered the opposite way round from the way we know them today), the fourth piano concerto, movements from his Mass in C and a finale specially written for the occasion: a work for piano, chorus and orchestra.

Parts for the fifth symphony were published in 1809 with the score not appearing in print until 1826. It is dedicated to two of Beethoven's most significant patrons: Prince Lobkowitz and Count Andreas von Rasumovsky, though it was Count Franz von Oppersdorff who provided the finances for the work. (Beethoven dedicated his fourth symphony to Oppersdorff instead).

Beethoven's life and output can be divided into three periods. Though this is rather simplistic; it is useful in grouping together works of similar styles. During his early period (1782–1802), which included his first two symphonies, Beethoven was mastering the Viennese Classical style, assimilating and extending it and becoming an established composer. The middle period from 1802 to 1815 includes Symphonies 3 to 8 and was Beethoven in maturity and was the period in which he was becoming increasingly deaf. The third period includes just one symphony (number 9) and sees Beethoven rather more serious and reflective, exploring new sounds and composing techniques and concentrating on smaller works.

## 2 Instruments

The first three movements of Beethoven's Symphony no. 5 are scored for the standard Classical orchestra of the time. There are two each of flutes, oboes, clarinets, bassoons, horns, trumpets, plus timpani and strings. In the fourth movement Beethoven adds piccolo, contrabassoon and three trombones (alto, tenor and bass), extending the range of pitch considerably in the brass and wind sections. These were not usual instruments for symphonic works. The piccolo was more commonly heard in marching band music and trombones had traditionally been used in sacred choral music, to double the choral voice parts.

In the third movement the clarinets are in B flat, sounding a tone lower than written. Candidates should practise writing small fragments of the B flat clarinet parts at sounding pitch. In the fourth movement the clarinets are in C, sounding as written.

In the third movement the horns are in E flat, sounding a major sixth lower than written, while in the fourth movement they are in C (due to the different key for the movement), sounding an octave lower than written. In both the third and fourth movements the trumpets are in C, sounding as printed. Candidates will not be expected to transpose any brass parts. At this time brass instruments did not have valves and therefore had a restricted number of notes which they were able to play. For this reason their music is mostly based on notes of the tonic and dominant chords. The timpani are tuned to the tonic and dominant of the work (C and G).

The parts for strings are written on four or five staves, depending on whether the cellos and double basses are sharing a staff or have one each. When the cellos have been playing alone and the basses join them on the same staff the marking *col Cb* or *col Kb* is used (e.g. third movement b324). The double basses ('Contrabasso') sound an octave lower than written but candidates will not be expected to transpose any of this part. 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, at sounding pitch. Both the cello and bassoon parts sometimes use the tenor clef, to avoid the use of ledger lines for higher notes. Candidates will not be expected to write any of these parts in a different clef.

## 3 Directions in the score

Most markings in the score are in Italian. However, the German marking 'zu 2' (rather than *a 2*) appears in some editions in the wind and brass parts. This indicates that the notes are to be played by both instruments. When only one instrument plays there is the number 1.

The tempo of the third movement is *Allegro*, meaning quick and lively. The tempo of the fourth movement is also *Allegro* increasing to *Presto* (very fast) at b362. Just before the *Presto* is *Sempre più allegro*, meaning always (i.e. continually) getting faster. In some scores this is followed by *più stretto*, also meaning faster. At the end of the third movement is the marking *Attacca*, indicating that the fourth movement should follow without a break.

In the third movement at b209 the instruments playing are marked *sempre più p*, meaning always more quietly.

In the fourth movement at b69 the 1st oboe is instructed to play *dolce*, meaning sweetly.

When the string players have the abbreviation *pizz.* (e.g. third movement b244 in the cellos) it is short for *pizzicato* and indicates that the notes are to be plucked. They return to using the bow with the marking *arco* (e.g. violins b255). When stems of notes have short lines across them (e.g. fourth movement from b281 in the violins and violas) then the notes are to be played as a tremolo. In this case the double lines indicate repeated semiquavers.

## 4 Techniques

As a late-Classical / early Romantic work, the symphony uses functional tonal harmony, in which the tonic, dominant and subdominant are particularly important. There are frequent perfect cadences, particularly at the end of movements. However, Beethoven does not always modulate to the most obvious (closely related) keys. Keys modulated to in the third movement include E flat minor, B flat minor and C major. The fourth movement is in the tonic major key of C major (rather than the expected C minor key of the work) and modulations include to the dominant (G major), but also to F minor. Modulations are frequently achieved through the use of chromatic chords such as the diminished seventh. There are also modal shifts (between major and minor versions of keys using the same tonic), particularly C major and C minor.

Both movements make use of pedal notes, sequences, silence and large and sudden contrasts in dynamics.

## 5 Structure and Form

At the time Beethoven was writing this work, symphonies were in a standard four-movement pattern:

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

Although candidates are only required to study the third and fourth movements, Beethoven has a unifying motif throughout the whole work. For this reason candidates should also listen to the first and second movements to understand this.

Beethoven follows the conventions in this symphony with a third movement in the style of a Scherzo and Trio (though he does not designate it as such). The structure of this movement is a loose ternary form. Although sections are repeated Beethoven writes out the return of the Scherzo, rather than giving a D.C. instruction to repeat the opening section, allowing him to make changes. At the end of the movement Beethoven unusually adds a link section, so that the third and fourth movements can be played without a break.

The third movement has this outline:

Scherzo	0–140	C minor, E flat minor, B flat minor, C minor, F minor, C major, C minor
Trio	140 <sup>3</sup> –235	C major, G major, C major, F major, C major (NB bars 140 <sup>3</sup> –160 are repeated)
Scherzo	235 <sup>3</sup> –323	C minor, F minor, C minor
Link	324–373	A flat major, V <sup>7</sup> in C

The fourth movement is in sonata form. Sonata form movements usually have:

- An exposition section, with a first subject in the tonic, a transition modulating to the dominant (or relative major if the work is in a minor key) and a second subject in the dominant (or relative major). The exposition is then repeated.
- A development section, where themes from the exposition are developed (fragments of themes are manipulated and heard in a variety of keys)

- A recapitulation section, with the first subject in the tonic, a transition (which does not modulate) and the second subject in the tonic.
- A coda

Beethoven greatly expands the length of the coda, compared with earlier composers of symphonies. He also very unusually presents a reprise of part of the Scherzo (third movement) between the development and recapitulation sections. This, along with the four-note motif, is another way in which Beethoven is unifying the whole work.

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

EXPOSITION	1st subject 1st theme	1–25	C major
	1st subject 2nd theme	26–33	C major
	Transition	34–44	C major, G major
	2nd subject	44 <sup>3</sup> –63	G major, A minor, C major,
	Codetta – Closing theme	64–86	G major, F minor, C major
DEVELOPMENT		86–152	A minor, V in C
SCHERZO		153–206	C minor, V7 in C
RECAPITULATION	1st subject, 1st theme	207–231	C major
	1st subject, 2nd theme	232–239	C major
	Transition	240–253	C major
	2nd subject	253 <sup>4</sup> –272	C major
	Closing Theme	273–294	C major
CODA		294 <sup>4</sup> –444	C major

## 6 Commentary

### THIRD MOVEMENT – C minor

#### SCHERZO (b1–140)

This movement returns to the key of the opening movement (after a second movement in A flat major). It opens with a mysterious sounding rising arpeggio four-bar phrase in the cellos and basses. This is answered by the upper strings, with the woodwind gradually joining in and the horns playing a dominant pedal. After a *poco rit.*, the opening cello and bass phrase is heard again, but it is extended by a bar. The answering phrase is reorchestrated – the 1st flute begins with the violins and there is no dominant pedal. However, it still ends on the dominant chord.

A sudden *ff* in the horns signals the main theme. This theme, which begins with a repeated note, refers back to the rhythm at the opening of the first movement, with three short notes followed by a longer one. There is light string accompaniment, with a chord on the first crotchet of each bar until b27, when the full orchestra takes up the horn theme, extends it and moves to the key of E flat minor.



A swift *diminuendo* leads to a repeat of the opening cello and bass theme. This is still played by the same instruments but is now in B flat minor (a tone lower than the start of the movement). The answering phrase is nearly the same as before (albeit in the new key), though the bassoons have the dominant pedal. The second statement of the opening theme is much extended, with the violas joining the cellos and basses from b56. The 1st oboes and horns also add a pedal. The melody in b60–61 is repeated in b62–63 and is then heard in diminution (all notes as crotchets) and then as an ascending sequence to lead back to C minor. From b71 there is a *tutti* statement of the horn theme, followed immediately by another statement from b79. This time it is in F minor and is even more powerful (*ff*) and richly textured (the woodwind play all three crotchets, harmonising them from b83).

At b90 the key of C major (the tonic major) is temporarily achieved, perhaps foreshowing the harmonic structure of the symphony as a whole. However, the A flats (as well as D flats) are still present and the music quickly returns to the key of C minor with the opening theme from b97. The answering phrase includes a new melodic shape in contrary motion played by the cellos, whilst the woodwind have the original answering phrase and the violins reference the horn theme. The answering phrase is then repeated with development; the wind reach one note higher and the cello countermelody is slightly altered. The violins continue to reference the horn theme.

From b109 the violin and upper woodwind roles are reversed; the violins continue the development of the answering phrase while the flutes, oboes and timpani reference the horn theme. All this takes place over a dominant pedal in the horns from b100–114, joined by the bassoons from b111.

B114<sup>3</sup> is the start of a new melodic idea in the 1st violins, who introduce quavers into the movement for the first time. This is played over continuing development of the answering phrase in the bassoons and cellos, accompanied by chords on beats 2 and 3 in the 2nd violins and violas and just on beat 3 in the upper woodwind. This use of shorter note values in the violins, together with the chords on weak beats and a crescendo from b122 helps to build to a climax. The orchestration also becomes denser, with trumpets and timpani joining from b124, double basses from b128 and horns from b130<sup>3</sup>.

The climax at b133 turns out to be a dramatic *tutti* statement of the horn theme in the tonic at a *ff* dynamic. However, this lasts for just four bars, with the music quickly quietening to *p* and clarinets and horns dropping out. The Scherzo ends with a unison C, allowing the modal shift from C minor to C major for the Trio.

### TRIO (b140<sup>3</sup>–235)

The Trio is in the tonic major of C major. As at the start of the Scherzo, the cellos and basses first announce the theme. The Trio then proceeds in fugal style, with the violas and bassoons imitating the opening melody in the dominant, while the cellos and basses play a bass line. 2nd violins enter next, followed more swiftly by the 1st violins, in the manner of a *stretto*. The 2nd violins begin on C, as the cellos and basses, whilst the 1st violins are in the dominant. Due to the quicker entry the imitation by the violins is shortened, leading to a triumphant *tutti* perfect cadence in G major. Beethoven builds excitement in this part of the Trio by gradually building the texture, not only from melody instruments which then continue with accompanying or countermelody lines, but by gradually adding woodwind and brass too (firstly with sustained chords and then doubling the whole-work motif, which punctuates the cadence chords) and increasing the dynamic to *f* at b152<sup>3</sup>.

The second part of the Trio takes a while to get going, as the cellos and basses begin hesitantly with just the first few beats of the theme, before continuing in full the third time. By immediately using F natural, the music returns to C major. The theme is imitated by the violas and bassoons as before, but then continues with development, returning to the cellos and basses to briefly modulate to F major. 2nd and then 1st violins once again take the theme, *stretto* as before and from b181<sup>3</sup> the flutes and oboes finally have the melody. This *tutti* climax includes a dominant pedal on the horns and then repetition of bars 3 and 4 of the theme. From b189 there is a descending sequence, still over the dominant pedal and at b193–194 the pedal is finally resolved with a perfect cadence in C major.

B197<sup>3</sup> is a repeat of the material from b161<sup>3</sup>. However, by writing out the repeat, rather than simply putting repeat marks, Beethoven is able to make some changes. This time the bassoons do not double the viola entry, but instead the 1st clarinet does two bars later. Previously the clarinet joined the violas (with the bassoons dropping out) after four bars. As before there is a brief modulation to F major, but the violin entries are now *pp* rather than *f* and the accompanying instruments have one chord per bar, rather than something more rhythmically exciting. From b224 the theme dies away as it is passed down through the woodwind outlining a dominant seventh chord. Pizzicato cellos and basses end the Trio on the dominant note.

### SCHERZO (b235<sup>3</sup>–323)

As would be expected the key returns to C minor and the Scherzo is repeated. Again, Beethoven writes out the music rather than putting a D.C., allowing him to make some changes of direction and of scoring. The opening cello and bass theme is changed by lingering on the second note (C) and the notes being more detached with the use of rests. The answering phrase is now played by the clarinets and bassoons (rather than the strings, with the wind joining slightly later).

The second statement of the theme is more strikingly different as the cellos play pizzicato and are doubled by the bassoons. The answering phrase is also pizzicato, back in the strings without any woodwind this time.

The entry of the horn theme at b255 is now from the clarinets, *pp* instead of *ff*. After four bars the melody is passed to the 1st violins. Similarly, from b263, in the key of F minor, the melody is played by the oboes for four bars, then the 1st violins and finally the bassoons.

There is a return to C minor at b281 with the opening melody, but still played quietly by bassoons and pizzicato cellos and basses. The subdued presentation of the Scherzo continues, the horns make a brief appearance for four bars from b295, but otherwise only strings (mostly pizzicato) and bassoons are heard.

### LINK (b324–373)

Over held A flats and Cs in the 1st violins, violas, cellos and basses the timpanist begins with the main motif/horn theme rhythm, but soon experiments with other rhythmic ideas, before settling on a repeated note from b336. From this point the music gradually begins to build, first through gradually increased scoring and then a *crescendo*. The 1st violins have an elaborated version of the theme, which gradually increases in pitch, while the cellos and basses play nearly all the note values of the horn theme (three notes instead of four). However, like the timpani earlier, at b350 they continue with repeated crotchets as a dominant pedal. From C minor in b350 there is a modal shift to C major at b355. Together with the *crescendo* the note values shorten to become repeated quavers and the fourth movement follows without a break.

## FOURTH MOVEMENT – C major

This is not a typical symphonic finale for various reasons. Though it is optimistic, it is not particularly light-hearted. C major increases the feeling of optimism, but it was not usual to end a minor key symphony with a finale in the tonic major. The movement contains a relatively large number of distinct themes.

### EXPOSITION (b1–86)

#### 1st subject, 1st theme (b1–25)

A *ff* tutti triumphant march-like theme opens the movement, with most of the instruments playing the same rhythm in the first five bars (the violas and then the 2nd violins have tremolo semiquavers). The theme includes repetition (e.g. b6<sup>3</sup>–8<sup>3</sup>); these bars are immediately repeated exactly and then repeated with some variation, including added acciaccaturas and extending the quavers to increase the pitch. The use of dotted rhythms (e.g. b4<sup>4</sup> and 5<sup>4</sup> or the rhythms in b12<sup>3</sup> onwards which effectively sound dotted), the strong presence of brass (trombones have now been added to the trumpets and horns), the quadruple time signature and the strong

tonic and dominant harmonies, with the opening rising triad of C major like a fanfare all contribute to the march-like feel. This theme ends with a descending scalar passage played in octaves, first by the strings, with the woodwind gradually joining in.

### 1st subject, 2nd theme (b26–33)

This theme is played by the horns and wind and has reduced orchestration compared with the 1st theme. It also has generally longer note values but is accompanied by tremolo semiquavers in the 2nd violins and violas (and sometimes the timpani) and a bass line in quavers outlining rising and falling dominant seventh and tonic chords.

### Transition (b34–44)

Elements of the rhythm and melodic shape of the 1st subject 2nd theme are taken up by the violins, with the music beginning a modulation to the dominant. A one-bar ascending sequence in b37–38 is followed by another in b39–40 and when the highest note of the violin melody is reached in b41 it is marked *ff*. The descending quavers following this highest note refer to those from b22, but here, rather than the woodwind simply joining the strings a little later, they play in alternation. The rhythm of the symphony's main motif is heard in the 2nd bassoon, contrabassoon, cellos and basses.

### 2nd subject (b44<sup>3</sup>–63)

In the dominant key of G major we hear a theme which references the main motif first heard at the start of the whole symphony. Here the rhythm is triplet quavers followed by a crotchet. The first two bars, which have a rising melodic shape, are then heard in inversion in the following two bars. A very short *crescendo* in b48 is followed by a full orchestral tutti playing a *f* version of the theme, but swiftly followed by the answering two bars in inversion with much reduced orchestration at a *p* dynamic. This inverted form of the theme is then quietly repeated as an ascending sequence, with tutti *f* interjections. B54 temporarily reaches A minor, but the music quickly heads back towards the tonic, with a large *crescendo* on a dominant chord in b56 and an augmented chord V in b57. Once the dynamic has reached *ff* the upper strings have semiquaver ascending C major scales over a tonic chord. When the upper strings have reached their top note, the bass then ascends chromatically, before the strings then head back down a G major scale, leading to chords IV–V–I in G major in b62–64. Two bars with just a chord on the first beat of each bar give the music breathing space before the codetta.

### Codetta/Closing Theme (b64–86)

Beethoven introduces yet another new theme (in G major) to bring the exposition to an end. It is presented in sixths by the 1st clarinet, 1st bassoon and violas, with light accompaniment from 2nd clarinet, 2nd bassoon, 2nd violins and violas and occasional semiquaver flourishes from the 1st violins. The opening two bars of the theme are repeated in b66–67 and then extended from b68. From b72 there is a full orchestral statement of the closing theme at a *f* dynamic, now with piccolo flourishes and tremolo upper strings. The key of F minor is reached briefly at b80, with the bass instruments playing a broken chord under a held chord from the rest of the orchestra. At b82 the violins repeat the bass line of the previous two bars, but a tone higher, so now outline a dominant seventh chord in C major. When the bass instruments join the broken chord in b84 they create contrary motion with the rest of the orchestra and the section ends with a strong perfect cadence in the tonic.

## DEVELOPMENT (b86–152)

After a repeat of the exposition section, Beethoven begins the development by continuing the broken chord figure first heard at b80, but now as a dominant seventh chord in A major in the contrabassoon, cellos and basses, under a held chord (tremolo in the upper strings). As at the end of the exposition, this is taken up by the upper woodwind, but just for one bar.

There then follows a long section of development of the 2nd subject theme. It is first presented in a similar way to b90, in A major, with the melody in the 1st violins (now with the piccolo added an octave higher),

triplets in the 2nd violins and violas and light chords in the woodwind and rest of the strings. As before, the opening ascending idea is heard in inversion. From b95<sup>4</sup> the triplet motif (referencing the first movement of the symphony) is passed around the orchestra in both ascending and descending form, sometimes in full and sometimes just a single triplet with a crotchet. For example, at b100–101 the shortened form is passed down through the strings, reaching the cellos and basses (who play a fuller version), accompanied by the wind with chromatically moving crotchets. By repeating the motif and using sequence Beethoven is able to touch on a number of keys.

There is a striking entry by the oboes at b113 and again at b116 when they have the motif as repeated notes, rather than ascending or descending by step. This becomes even more prominent when the brass and timpani take up the triplet and crotchet as repeated notes from b121. Here the music is building towards the climax, the dynamic is increasing, as is the pitch and the number of instruments playing. This passage explores the fairly remote keys of A flat major and F minor. From b130 the strings play continuous triplet repeated notes.

B132 is the start of nearly twenty bars of dominant preparation for the return of the tonic. There is a pedal note in the contrabassoon, cellos and basses and an inverted pedal in the 1st violins. At b142 the pedal note continues under a diminished seventh chord (the notes F#-A-C-E flat), held by the wind and brass and played as a descending then ascending broken chord in the 1st violins. This leads to a dominant chord in b144. When the contrabassoon, cellos and basses join in playing the broken chord in b145 the pedal note is taken over by the brass and timpani.

### SCHERZO (b153–206)

Instead of the triumphant return of the 1st subject 1st theme in the tonic, Beethoven now takes the very unusual step of returning to the Scherzo third movement, with a change of metre to 3/4. The key signature in the printed score is not changed, but the horn theme begins at b160 in the 1st violins, followed the woodwind and accompanied by pizzicato lower strings, with accidentals returning the key to C minor. This is a quiet reprise of the scherzo horn theme (mostly *pp*) and from b175 yet again entails long dominant preparation for the return of the fourth movement's opening theme in the tonic. From this point the melodic shape of the theme disappears and only the rhythm is used, leading to repeated crotchets from b198 and quavers for the final two bars of the section, together with a rapid *crescendo*. This section can be seen as a reworking of the link section of the Scherzo since it has the same restrained dynamics and feeling of anticipation before a dramatic *crescendo*. For the last four bars of this section the timpani play the note C against the rest of the orchestra playing a dominant chord, with the cellos and basses joining in on C for the final two bars.

### RECAPITULATION (b207–294)

#### 1st subject, 1st theme (b207–231)

Finally Beethoven allows the triumphant return of the opening theme in C major (the key in which the music remains until the end of the symphony). The theme here is the same as in the exposition.

#### 1st subject, 2nd theme (b232–237)

Like the 1st theme, this is virtually the same. There are slight changes in the last two bars, with the addition of a flattened seventh to the C major chord, suggesting F major.

#### Transition (b240–253)

The changes at the end of the 2nd theme are likely to be because the transition now needs to be changed. Strictly it is not necessary, since the music does not need to change key, but Beethoven maintains its place between the 1st and 2nd subjects and by ending the 1st subject 2nd theme with hints of F major, Beethoven can engineer a similar modulation up a fifth to C. The melodic material is the same, but the harmony has changed and from b244<sup>4</sup> the contrabassoon, violas, cellos and basses take the melody, rather than the violins.

B250 does not reach as high a pitch as b41, as it is now in a different key and it is not marked *ff*. The rhythmicised tonic pedal in the brass and timpani and the scalic quavers in the rest of the orchestra are preparation for the 2nd subject in the tonic.

### 2nd subject (b253<sup>4</sup>–272)

This is a transposed version of the 2nd subject from the exposition. Some of the original material is played up a fourth, while some of the material is played down a fifth, i.e. in C major.

### Closing Theme (b273–294)

The melodic material is played entirely by the woodwind (before the violas also had the melody). As before there are semiquaver flourishes in the 1st violins, but the later piccolo semiquavers are omitted. Rather than the original F minor heard at b80, we now have a diminished seventh chord at b289, with the upper strings playing tremolo and the other instruments holding chords (there are no broken chords). This part of the movement ends on a 2nd inversion tonic chord on the first beat of b294.

### CODA (b294–444)

Beethoven now embarks on a long coda in which there is more development. As in the development section, Beethoven begins with the 2nd subject, presenting it in different keys, on different instruments both in full and fragmented. B303 is similar to b130 in the development, but now without a dominant pedal. As in the exposition the 2nd subject ends with chords on the first beat of the bar, now six times rather than two. However, the closing theme does not follow as it did before.

At b317<sup>4</sup> the 1st subject 2nd theme is stated by the bassoons and then developed by other instruments (horns, followed by 1st flute then 1st clarinet) before the wind play the theme together. Having not had the chance to play virtuosic semiquavers in the recapitulation, the piccolo has longer scalic flourishes from b329, while the rest of the orchestra have chords.

At b334<sup>4</sup> the strings return to the 1st subject 2nd theme in octaves, repeated by the piccolo, 1st oboe and horns. From b338 excitement gradually builds through repetition, a *crescendo* and a dominant pedal in various forms – a trill in the piccolo and decorated with other notes in the violas, cellos and basses. The piccolo semiquaver scales reappear from b346, over orchestral chords again and the music races towards a conclusion with an increase in tempo. Off-beat chords in the wind and horns from b354 help with the increase in speed and excitement.

From b362 Beethoven returns to the first four bars of the closing theme, at a very fast tempo. There is now also canonic imitation in the 2nd violins from b366. The wind join from b370 and from b378 the dynamic increases again from *p*, with the whole orchestra playing chords on the strong beats of the bar. Continuous crotchets and quavers from b386 lead to a reappearance of the 1st subject 1st theme (again just the first four bars), presented as an ascending melodic line, with the contrabassoon, cellos and basses imitating one bar later. As with the closing theme a few bars earlier, this quickly gives way to chords (from b400), heard on just the first beat of each bar from b404. From this point there is just alternation between tonic and dominant chords for twelve bars, then from b416 only the tonic chord is heard until the end of the movement (and the symphony). The work ends with the whole orchestra playing the note C.

## Franz Joseph Haydn (1732–1809)

### *Trumpet Concerto in E flat major Hob. VIle:1*

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

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

#### Scores

There are a number of different editions of this work, with some freely available online. It is recommended that candidates use a score in which all the brass parts (including the soloist) are for transposing instruments in E flat (so printed in C major in the score in the 1st and 3rd movements and in F major in the 2nd movement).

## 1 Background

Haydn was born in the village of Rohrau in Austria and learned to play several instruments from an early age. His first big musical break was becoming a chorister at St Stephen's Cathedral in Vienna. Whilst there he also learned the violin and the organ and studied baroque music. Once Haydn was no longer part of the choir at St Stephen's he remained in Vienna, earning money as a freelance musician. In 1759 his first full-time appointment was for Count Morzin, as his *Kapellmeister* (literally 'chapel master'). This job involved taking charge of the musicians employed by the Count and composing music. These works included music for keyboard, sacred works and some early symphonies for the Count's small orchestra.

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

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

On the death of Prince Nikolaus in 1790, Prince Anton succeeded his father. He did not have an interest in music, so the orchestra was disbanded. However, Haydn was extremely lucky to be retained on full pay, but without any tasks to fulfil. This left him free to explore other avenues. Haydn was able to undertake two very successful (and long) visits to London, taking part in concert series and writing music for the ensembles there, including twelve symphonies.

Whilst back in Vienna, between his two London visits, Haydn bought a house in the village of Gumpendorf, which he was to retire to later. However, with the death of Prince Anton, his successor wanted to re-establish the orchestra in Eszterháza, necessitating Haydn's return to Vienna at the end of his concert tour. Haydn returned to Austria in 1795, where he wrote several more works.

Haydn's numerous works were organised into a catalogue by Hoboken, who gave them a number for the type of work (as a Roman Numeral) followed by another number for the individual work. Haydn's Trumpet Concerto is Hob VIIe:1.

Haydn is best known for his symphonies and string quartets. However, he did write many other works, including concertos throughout his long career. His concertos include ones for keyboard, two for cello and several and for the lira organizzata, written for the King of Naples. Haydn's Trumpet Concerto was composed in 1796, shortly after his return from London. Haydn's friend, Anton Weidinger (a court trumpeter) had invented a new instrument, known as a keyed trumpet (see below for more information about the instrument). Haydn wrote a concerto to showcase the new possibilities offered by this instrument, for Weidinger to play. The new trumpet was able to play melodically and even chromatically throughout the range, use ornamentation including trills and mordents and to modulate to very remote keys. The premiere of the concerto did not actually take place until March 1800, in the Burgtheater in Vienna. This was a benefit concert for Weidinger, meaning that he would have been able to keep any profits from the event.

## 2 Instruments

Haydn's Trumpet Concerto is scored for solo trumpet, two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings. This is similar to Haydn's later symphonies, though he does not include clarinets here.

Weidinger had been experimenting with a keyed trumpet for many years, eventually producing a workable instrument in the 1790s. This had keys which covered holes in the tubing at particular points (rather like on a woodwind instrument). When the first key was open it raised the pitch by a semitone, the second key raised it by a tone etc. This meant that it was no longer restricted to the 'fanfare' notes of the harmonic series but could play stepwise (and chromatically if required) throughout the range. Unfortunately though, the introduction of keys on the instrument left it with a rather duller tone than the natural trumpets which preceded it. After his premiere of Haydn's trumpet concerto Weidinger performed in further concerts in Vienna, but these performances became increasingly unpopular. Once the valve system (as used on trumpets today) was invented in 1813 Weidinger's trumpet became obsolete.

The solo trumpet is 'in E flat' meaning that the notes sound a minor third higher than written. Candidates should practise writing small fragments of this part at sounding pitch. Like the solo trumpet, the orchestral trumpets and horns are also in E flat, so the trumpets sound a minor third higher than written. However, the horns sound a major sixth lower than written. Candidates will not be expected to transpose any of these parts.

The orchestral brass instruments were natural horns and trumpets 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. The timpani are tuned to the tonic and dominant (E flat and B flat). Neither the orchestral brass nor timpani play in the second (slow) movement, which was typical.

The parts for strings are written on four staves, with the cellos and basses sharing the bottom staff. However, occasionally Haydn indicates that the two parts should be independent e.g. in b20 of the 1st movement there is the marking *Vcl.*, indicating that only the cellos play the printed notes. The basses join in again from b24, shown by the marking *Bassi*. In the 3rd movement from b27 the cellos and basses have different parts, joining together at b33 with the *Tutti* marking. By writing some independent music Haydn was moving towards a later development when double basses would have their own part. The double basses ('*Bassi*') sound an octave lower than written but candidates will not be expected to transpose any of this part. The cello part is occasionally written in the tenor clef (e.g. b20), to avoid the use of ledger lines. This is where middle C is the fourth line up from the bottom, shown by the centre of the clef. Candidates will not be expected to rewrite any music in the tenor clef. 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, at sounding pitch.

The notation in some string parts in the 1st movement from bar 13 indicates that the 2nd violins, cellos and basses should play repeated quavers. From bar 16 the 2nd violins change to playing repeated semiquavers (shown by the double lines).

### 3 Directions in the Score

Markings in the score are in Italian. The first movement is *Allegro* (fast), the second movement is *Andante* (at a walking pace) and the third movement is *Allegro* again.

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

When the marking *a2* appears on a wind or brass staff it indicates that the notes are to be played by both instruments. When both instruments play different lines the direction of the stems indicates which notes are to be played by which player (e.g. 1st movement oboes b46–47). When only one of the two instruments is to play the number 1. appears (e.g. bassoon b4), or the direction 'Solo' (e.g. 2nd movement, flute b2).

The sign which appears in some editions of a slash with a dot either side (e.g. strings b25) indicates that the previous bar should be played again.

At the start of the second movement the 1st violins are marked *cantabile*, meaning in a singing style while the rest of the strings are instructed to play *stacc.*, short for *staccato*. At the end of b2 the lower strings are also given the instruction *legg.*, short for *leggiero* meaning lightly. The *fz* markings in the 1st violin (and viola) indicate *forzando*, meaning forced.

In the 3rd movement from b57 the cellos and basses are instructed to play *pizz.*, short for *pizzicato* meaning plucked. They return to bowing with the *arco* marking at b65.

### 4 Techniques

As a Classical work, the symphony uses functional tonal harmony, in which the tonic, dominant and subdominant are particularly important. There is modulation to these and other keys, most of which are closely related to the tonic, though there are also some more distant keys used. Haydn uses some chromaticism and some chromatic chords including the diminished seventh. There is also use of pedal notes, sequence and imitation.

Haydn makes expressive use of a wide dynamic range. This includes examples of sudden dynamic changes (e.g. 3rd movement b255–270 and use of silence (e.g. 3rd movement b280–281).



## 5 Structure and Form

Classical concertos were in a standard three-movement pattern:

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

Haydn follows the conventions here, including the use of sonata and sonata-rondo forms.

The structure of the first movement is sonata form, with a double exposition i.e. an exposition played by the orchestra, followed by one involving the soloist. In this movement the orchestral exposition contains only the 1st subject.

EXPOSITION	1st subject (orchestra)	1–36	E flat major
	1st subject (solo)	37–51	E flat major
	Transition	52–59	Modulating (E flat major to B flat major)
	2nd subject	60–82	B flat major
	Codetta	83–92	B flat major to an imperfect cadence in C minor
DEVELOPMENT		93–124	C minor, A flat major, F minor, finishing with four bars of dominant preparation for a return to the tonic.
RECAPITULATION	1st subject (solo)	125–168	E flat major
	Cadenza	168	
	Coda	169–173	E flat major

The recapitulation dispenses with the transition and the 2nd subject, moving straight from the 1st subject into the cadenza and then the coda.

The 2nd movement is in a relatively straightforward ternary form and is in the subdominant key of A flat major.

A (orchestra)	1–8	A flat major
A (solo)	9–16	A flat major
B (orchestra and solo)	17–32	A flat major, A flat minor, C flat major, D flat minor, V in A flat major
A (orchestra and solo)	33–40	A flat major
CODA (based on B, with hints of A)	41–50	A flat major

In the finale Haydn uses sonata rondo form. This is a hybrid of rondo form and the exposition, development and recapitulation of sonata form. Because of the statement of themes first by the orchestra and then by the soloist, this results in the form ABABACABA. C is a development of the material of A and B (rather than new material).

For this movement Haydn returns to the key of E flat major. The first (orchestral) exposition remains in the tonic throughout.

EXPOSITION	A 1st subject (orchestra)	1–26	E flat major
	B 2nd subject (orchestra)	27–44	E flat major
	A 1st subject (solo)	45–67	E flat major
	Transition	68–79	E flat major to V in B flat major
	B 2nd subject (solo)	80–124	B flat major
	A 1st subject (solo and orchestra)	125–141	E flat major
DEVELOPMENT	C	142–180	A flat major, F minor, C minor, V in E flat major
RECAPITULATION	A 1st subject	181–191	E flat major
	Transition	192–199	E flat major
	B 2nd subject	200–237	E flat major
	A Coda	238–297	E flat major

## 6 Commentary

### FIRST MOVEMENT – E flat major

#### ORCHESTRAL EXPOSITION

##### 1st subject (b1–36)

The work begins with the melody in the 1st violins accompanied by the rest of the strings and horns (playing a typical fanfare melodic shape). The opening melody has three stepwise ascending notes at the start, an important motif in this movement. In b4 the music is transferred to the wind, who imitate the previous bar an octave higher, before the strings restate the material again in b5 at the original pitch.

At b8 we hear the full orchestra playing *tutti* for the first time, in a new rhythmic figure played mostly in octaves. It is at this point that the soloist is also first heard, playing just a single note. This is Haydn's sense of humour on display as both here and at the soloist's second entrance (b13) they are given notes which would have been easily possible on a natural trumpet!

In b8–12 Haydn reuses much of the same material, *f*, staccato and *tutti* at first, then echoed in a varied version by the violins *legato* and *p*, restated by the full orchestra again at b10 and again echoed by the violins.

Throughout this the horns have a tonic pedal, sometimes reinforced by the orchestral trumpets and timpani. Finally in b12 the music moves on, with a new rising fanfare shape and it is this that is imitated by the soloist, using notes in the harmonic series. At the start of b13 the 1st violins play a chord that involves triple stopping (three notes all played at once) and the flutes begin a four-bar inverted dominant pedal.

From b14 the cellos and basses begin a line which descends in semitones and from b15 the 1st violins have minims with large leaps, rising in semitones. When the cellos play without the basses from b20 their descending semitones are now minims rather than a full bar. The melody played by the 1st violins in b24 (repeated in b25) is used later in the movement.

At b32 the rhythmic fanfare figure from b8 returns, but now just in the violins (and inverted) and this statement of the 1st subject ends with a perfect cadence in the tonic in b35–36.

## SOLO EXPOSITION

### 1st subject (b37–51)

The soloist finally enters with material which would not be playable on a natural trumpet – stepwise movement in a relatively low register, covering a diatonic scale with a range of more than an octave. This is the 1st subject theme, originally played by the 1st violins. There is the same imitation of the melody by the flutes in b40 and the trumpet is lightly accompanied by the strings. Having lost the melody to the trumpet, the 1st violins take over what was played by the 2nd violins earlier.

The orchestra states the fanfare-like idea from b8, with the trumpet providing a varied echo in b45–46. When the trumpet echoes again in b47 chromaticism is used, further illustrating the capabilities of the keyed trumpet (unlike in b11). Otherwise the presentation is similar to that heard in the orchestral exposition.

### Transition (b52–59)

At this point the music diverges from the orchestral exposition, so that a modulation can take place. Rather than the large 1st violin leaps there are chromatic lines in the strings and solo trumpet, leading us to the dominant key of B flat major.

### 2nd subject (b60–82)

The new theme in the dominant is presented by the soloist. However, the theme begins with three stepwise ascending notes, just as in the 1st subject. From b62 there is some interplay between the soloist and the 1st violins. The light string accompaniment allows the new chromatic capabilities of the instrument to be clearly heard.

### Codetta (b83–92)

To round off the exposition Haydn uses the semiquaver figure from b24, followed by a long descending sequence of semiquavers in b85–86. This part of the exposition does not feature the soloist at all. From b87 there is a modulation in preparation for the new key of the development.

## DEVELOPMENT (b93–124)

This begins in the relative minor, C minor, with the 1st subject theme. However, after just three bars the music has modulated again, to the subdominant key of A flat major. There is some imitation between the soloist and the 1st violins and a version of the motif from b13 is heard in b102–103, passing through F minor. The solo trumpet part becomes increasingly virtuosic, with semiquavers from b107 ascending to a high pitch in b110 before a very quick descent to the lowest notes of the movement in b117. During this passage there is an augmented 6th chord in b114.

From b121 there is a dominant pedal in the timpani and horns preparing for the return of the tonic key a few bars later.

## RECAPITULATION

### 1st subject (b125–168)

Since the soloist is part of the recapitulation from the start, it makes sense to compare this statement of the 1st subject with that from the solo exposition (b. 37). There are some very small changes (added horns), but otherwise, until b135 the music is practically identical. At b136 there are two bars of new linking material, followed by a short reference to the large violin leaps from b16, but these are now played by the solo trumpet further demonstrating its capabilities and then imitated by the 1st bassoon.

From b142, over repeated perfect cadences in the tonic, Haydn introduces a new triplet figure, played first by the flutes and violins and then by the trumpet. At b147 the soloist also uses the three-note stepwise ascending motif before a bar of triplets.

The virtuosic solo trumpet semiquavers from b152, which are imitated by the 1st violins, are adapted from b107 in the development section. However, there is then a swift return to music originally from the orchestral exposition at b156 (compare with b19). This time the trumpet joins the lower strings in the descending chromatic line.

B161 is similar to b8, but in a version without semiquavers. From b164 four bars of continuous staccato quavers in the strings and bassoon, chromatically ascending, build a sense of anticipation and lead to a second inversion tonic chord in b168, followed by a pause over the rest. At this point the soloist plays or improvises a cadenza, a chance to display further virtuosity and musicianship. There is no known cadenza by Haydn or Weidinger, so today soloists either compose their own or use one by another composer.

### Coda (b169–173)

After the soloist's cadenza, ending on a trill, the whole orchestra rejoin triumphantly with a rising inverted version of b8. B169–170 are repeated (with the addition of a timpani roll) before the final perfect cadence in the tonic.

## SECOND MOVEMENT – A flat major

This is a lilting and gentle movement, the 6/8 time signature giving a kind of pastoral feel. There are no orchestral trumpets, horns or timpani and the wind are used sparingly, with the 2nd flautist not required. The dynamics are fairly subdued, though the music does reach *mf* and Haydn also asks for occasional *fz* notes, often on the weakest beats of a bar.

### A (b1–16)

As in the 1st movement, the 1st violins begin with the cantabile melody accompanied by the lower strings. The opening four-bar antecedent phrase ends with an imperfect cadence and the 1st flute doubles the melody for the second half. The consequent phrase begins identically to the antecedent but is much more decorated in the second bar (b6) and leads to a perfect cadence in the tonic, with no flute doubling. From b9 the trumpet repeats the eight-bar melody accompanied just by the strings.

### B (b17–32)

This section begins with just the orchestra, but now the strings are joined by wind for two bars. At b19 the trumpet takes over the melody from the 1st violins and 1st flute and it quickly becomes much darker, the C flats pointing to the key of A flat minor, a modal shift. The trumpet line is very chromatic, affording Weidinger another opportunity to display the capabilities of his keyed instrument. From b18 the violas hold a dominant pedal, joined by the cellos and basses one bar later. The melody in the solo trumpet and 1st violins creates some dissonances with this pedal.

The music then moves on harmonically, with a perfect cadence in the remote key of C flat major in b23–24. While the cellos and basses hold a tonic pedal in b24–26 the violins play the melodic line and the trumpet accompanies with a repeated falling semitone figure.

After a brief move to D flat minor in b27 the trumpet rejoins with the semitone figure which is now rising rather than falling and is a chromatic decoration of the dominant of the movement, preparing to lead back into the tonic A section.

### A (b33–40)

This is a presentation of the A theme which is very similar to that heard from b9 – the trumpet has the melody with the strings accompanying. However this time the 1st flute joins to double the trumpet for two bars (as it did for the 1st violins at the start of the movement) and the trumpet adds a higher note in b38.

### CODA (b41–50)

Haydn uses material from the B section here. It begins in exactly the same way, with two bars of wind and strings, before the trumpet takes over the melody line. The final perfect cadence of the movement is in b45–46. After that the violas, cellos and basses have a tonic pedal, the 1st violins and 1st flute have the main melodic material and trumpet makes a reference to the falling semitone figure from b25.

## THIRD MOVEMENT – E flat major

### ORCHESTRAL EXPOSITION (b0–44)

#### A – (Orchestra) 1st subject (b1–26)

As with the preceding movements, the finale begins with just the strings, this time just violins and violas. The opening 1st violin melody is lengthened by repetition – b3–4 are repeated exactly in b5–6 and then in decorated form in b7–8. This opening statement ends with an imperfect cadence in b10–11, with the 1st violin semiquavers in b11 imitated by the 2nd violins and violas in b12. It has relatively simple harmony, with just chords I and IV over a tonic pedal in the violas, until the approach to the cadence.

From b13 the opening melody is repeated tutti, with the flutes and bassoons doubling the 1st violin melody an octave above and below respectively. At b15 the 2nd violins imitate the melody line and then from b18 anticipate the 1st violins decoration of the melody in b19. This statement of the melody is extended from b24, using the semiquaver idea from b7.

#### B – (Orchestra) 2nd subject (b27–44)

This is a triumphant fanfare-like idea introduced in b27 in the 1st oboe and 1st violins, imitated by the 2nd oboe and 2nd violins in octaves. The two-bar melodic shape is repeated twice, accompanied by an inverted dominant pedal in the flutes and alternating tonic and dominant chords from the rest of the orchestra. From b33 the fanfare shape is heard in diminution at a variety of pitches over three bars, which are then repeated, followed by a cadential figure from b39, with a perfect cadence, repeated from b41. Because this is the orchestral exposition, the material remains in the tonic key of E flat major.

### SOLO EXPOSITION (b45–141)

#### A – (Solo) 1st subject (b45–67)

The 1st subject from the orchestral exposition is repeated, with the soloist playing the main melodic ideas most of the time. As in b1–12 the melody is accompanied just by violins and violas. The 1st violins play mostly what was played by the 2nd violins the first time and the 2nd violins join the violas on the 'bass' line.

As before, more instruments join from b57, but it is not the full tutti it was at b13, with just the oboes, cellos, basses and three bars later the horns adding to the accompaniment. This may have been because Haydn wanted the soloist to be able to be heard clearly. The accompaniment consists of a pizzicato tonic pedal in the cellos and basses, a rhythmicised pedal in the violas, held chords in the 2nd violins and light, off-beat chords in the oboes and horns. The 1st violins are still playing the earlier 2nd violin line, so have the imitation of the soloist's melody from b59 and the anticipation of the semiquavers in b62.

### Transition (b68–79)

From b68 the music takes a different course from the orchestral exposition. The semiquaver idea from b7 is used imitatively and to modulate. Haydn builds expectation that the 2nd subject will be in the relative minor (C minor), but at the last moment moves towards the dominant in preparation for the 2nd subject instead. Except for a held F in the last two bars, the soloist does not participate in the transition, the melodic material is played by the flutes and 1st violins, with imitation by the violas and 2nd violins.

### B – (Solo) 2nd subject (b80–124)

The trumpet begins the fanfare-like melody in the dominant key of B flat, imitated by the 1st violins a bar later. Again, the scoring is fairly light and includes a B flat pedal in the cellos and basses and an F (dominant) inverted pedal in the flutes.

At b86 the soloist introduces a new two-bar idea – a rising fanfare shape. With mordents and leaps at the fast tempo this is virtuosic and the even lighter scoring really allows the soloist a chance to shine. From b93 there is further demonstration of the chromatic capabilities of the instrument, doubled by the 1st violins and then interplay between the trumpet and strings, who alternate four bars of melody, then two bars before joining together from b110. A dramatic held dominant seventh in E flat major in b122–124, played as separate descending notes in the 1st violins, brings this part of the solo exposition to an end. The soloist joins this to the next section by alone holding a note from b124 into b125.

### A – (Solo) 1st subject (b125–141)

To round off the exposition the 1st subject returns in a version very similar to that heard at the start of the solo exposition, with the trumpet playing the melody and the violins and violas accompanying. However, three bars into the melody the 1st flute begins imitating the trumpet, before doubling it from b133. The consequent phrase is started as a full tutti, without the soloist and at a *f* dynamic, as at b13. However, the introduction of a D flat at b141 brings the statement to an abrupt end.

## C – DEVELOPMENT (b142–180)

The trumpet interrupts the orchestral statement of the 1st subject with a statement of its own – the first part of the 1st subject theme in A flat major (the subdominant). This is accompanied by the strings and, from the third bar, the 1st bassoon imitating the trumpet (in a similar way to the flute at the end of the exposition).

From b148 another abrupt modulation leads to a perfect cadence in F minor (the relative minor of A flat major). The melody is played by the 1st oboe and 1st violins, while the soloist plays an accompanying role, together with the rest of the strings.

From b155 Haydn uses the material from b3 of the movement in a descending sequence in the 1st violins, with an accompanying 2nd violin figure and fanfare motifs from the soloist. As the b3 material continues to descend, the 2nd violins join the 1st violins in octaves and the cellos and basses imitate the 2nd violins.

With another perfect cadence in F minor in b163–164 the music becomes suddenly *f* and a new semiquaver idea is introduced. From b168 there is a dominant pedal in C minor, with the orchestral brass and some of the wind playing this using the fanfare motif rhythm played by the soloist a few bars earlier. Meanwhile the 1st flute and 1st violins have returned to developing the material from b3. Both the orchestration and dynamics reduce until the 1st violins play a repeated version of the b3 material alone (b177–178) and are then joined by a held chord from the oboes, horns and soloist.

**RECAPITULATION (b181–297)****A – (Solo) 1st subject (b181–191)**

Having interrupted the consequent phrase of the 1st subject played by the orchestra at the end of the exposition, the soloist now plays it here, doubled by the 1st bassoon and imitated by the 1st flute and 1st violins. This is very similar to the music from b57, but with some changes in orchestration.

**Transition (b192–199)**

As in the exposition, the 1st subject is followed by the transition from b192. However, here it is shorter, probably because it does not need to modulate this time and there is no distracting redundant modulation as there was the first time.

**B – (Solo) 2nd subject (b200–237)**

In this presentation the melody is played by both the soloist and the 1st violins, imitated a bar later by the 1st oboe and 1st bassoon. Though it is still *p*, more instruments are playing than before (the orchestral brass and timpani play a chord on the first beat of each bar). The flutes have a dominant pedal as before.

From b204 the solo part is even more virtuosic than in the exposition, with groups of three quaver-semiquavers figures over a wide range, followed by ascending octave leaps. This is accompanied by sustained woodwind and horns with occasional chords from the trumpets and strings, allowing the soloist's display to be clearly heard.

From b221 Haydn uses much more repetition of the motif from b106. Before the main rhythmic figure of quaver and two semiquavers was heard on the first beat of the bar, followed by two quavers. The figure is now heard on the second beat, with the quavers augmented to crotchets, meaning that the figure extends over two bars. Whilst the soloist reminds the audience of the chromatic abilities of the keyed trumpet, the motif is extended by wind repetition, before being passed back to the strings.

**A – Coda (b238–297)**

A fragment of the 1st subject is played by the 1st bassoon and soloist. The orchestra then take up the third bar of this melody, together with suspensions in the 1st violins. This is a part of the movement with large dynamic contrasts, from b245 only the strings play *p*, joined by the trumpet four bars later playing trills. However, at b256 there is tutti diminished seventh chord played *ff*. This is swiftly followed by an unexpected B natural played tremolo and *pp* by the strings in octaves at b 266, with a return to a tutti *f* just five bars later. A dominant seventh chord in E flat major in b279 is then followed by two bars of dramatic silence.

A fragment of the 1st subject theme played *p* by the soloist over a cello and bass tonic pedal and new harmony by the strings leads to a large and sudden *crescendo* with repetition of the motif from b7 and the movement ends with repetition of tonic and dominant chords.

## Introduction: Chinese music

### The ensemble music of China

This topic examines the musical features and performance practice of **two** types of Chinese music ensemble. The region from which the extract is taken will be specified. Candidates would not be tested on the historical or geographical background but they would be expected to:

- Identify and briefly describe some of the main instruments (including the main performance technique, e.g. bowed, plucked)
- Understand which instruments are associated with each ensemble
- Describe the musical processes and features (e.g. scale/mode; texture; rhythm, metre and tempo)
- Describe the performance contexts and modes of transmission

### 1 Historical background

China is a huge country with an ancient tradition of around three millennia. It became unified in 221 BCE after the King of the State of Qin conquered all the other Warring States and established himself as Qin Shihuang, First Emperor of the Qin Dynasty. The Qin dynasty, however, was short-lived and was succeeded by the powerful Han dynasty, which ruled from 206 BCE to 220 CE. As the Han dynasty is considered the first golden age of China's imperial rule, the majority of the population is known as Han Chinese to this day. China subsequently went through a number of different dynastic rules until a modern republic was founded in 1912 by the Nationalist Party, ending the 2000-year imperial rule in China. Following a time of turmoil which saw the Sino-Japan war and civil war between the Nationalists and the Communist forces, the Communist Party, led by Mao Zedong, defeated the Nationalists, establishing the People's Republic of China from 1949. The Nationalist army and its leader Chiang Kai-Shek fled to the island of Taiwan and set up a rival government.

Today, 91.5 per cent of China's population is Han Chinese, while ethnic minorities, comprising 55 officially recognised ethnic minority groups, make up about 8.5 per cent of the population. The official language of China is known as Mandarin or *Putonghua*, which is taught at schools. Different regional dialects or languages also exist; some regions may share common terms and a degree of intelligibility, but some are so different as to be mutually unintelligible. The written form of the language, known as *hanyu* or *zhongwen*, has been standardised since the time of Emperor Qin Shihuang. The written text comprises characters that generally represent one syllable of spoken Chinese. In modern times, the traditional system for Chinese characters has been simplified in China and some Chinese-speaking countries outside mainland China. However, places like Taiwan, Hong Kong and Macau have retained the traditional system.

Just as there are many different regional dialects and languages, Chinese music consists of many regional traditions that are different in form, style, instruments, notation systems, performance practice and repertory. Traditionally, music is often closely linked to religious or ritual contexts and plays an important role in social ceremonies such as weddings, celebrations and funerals. Music ensembles of different regions can generally be differentiated by the instrumental combination and distinctive instruments. We will focus on two types of string and wind (known typically in Chinese as *sizhu*, literally 'silk-and-bamboo', as it comprises instruments made from bamboo and instruments with silk strings; see *bayin*) instrumental ensembles.



## 2 Types of silk-and-bamboo ensemble

### A. Jiangnan sizhu ensemble (Jiangnan silk-and-bamboo ensemble)

#### Geographical and social background

*Jiangnan* (lit. south of the river) is a geographic area in China referring to the regions south of the *Yangtze* (modern romanisation *Yangzi*) River. Also known as *Chang Jiang* (lit. Long River), it is the longest river that flows from the peak of the Tanggula mountains in Qinghai province in Tibet to the East China Sea, the mouth of which is in Shanghai. It has served as one of the most important waterways in China and has played a huge role in the history, culture and economy of China. As one of the five treaty ports opened to foreign trade in the nineteenth century, it grew in importance as a major economic centre and financial hub. Being opened to foreign trade and international settlement, it became a hub of modern and Western culture in the twentieth century.

Traditionally, music ensembles have existed all over China; many of these are part of Chinese village societies or associations which provide their services as paid professionals performing for religious and life-cycle ceremonies. At the same time, music-making for self-cultivation or pleasure has also existed. In the latter part of the nineteenth and early twentieth centuries, amateur music-making activities began to spread in urban areas; amateur musicians from well-to-do families and educated backgrounds would gather and play music for self-cultivation and to entertain themselves. In the early twentieth century, many *Jiangnan sizhu* ensemble groups and music clubs began to develop in the city of Shanghai. Music enthusiasts would gather and play at teahouses, in clubs or neighborhood associations. They would meet to play music for their own entertainment, to improve their performance skills and to socialise. It was in this climate that the *Jiangnan sizhu* became established as a genre of wind and string ensemble.

In music conservatoires today, students are expected to learn pieces of the *Jiangnan sizhu* repertoire and to know something of the style. However, conservatoire-trained groups tend to play from notated scores while folk groups tend not to use notation when they play.

#### Instrumentation

The term *sizhu* originally came from the ancient Chinese *bayin* (lit. eight sounds) classification system in which musical instruments were classified according to the material used in the construction of the instruments, the eight being stone, earth, bamboo, metal, skin, silk, wood and gourd.

The core instruments used in the standard *Jiangnan sizhu* ensemble include the *dizi* (transverse bamboo flute), *xiao* (end-blown bamboo flute), *sheng* (mouth organ), *erhu* (two-stringed bowed lute), *pipa* (four-stringed plucked lute), *yangqin* (dulcimer or struck zither), *sanxian* (three-stringed plucked lute), *bangzi* (woodblock) and *ban* (clapper).

At any gathering, the number of players is not fixed. As few as two or as many as ten or more players may participate. But generally, only one of each instrument is played. If more players of a particular instrument turn up, the players will take it in turn to play. Those waiting to play will sit around, chatting and drinking tea.

#### Candidates should be able to identify and briefly describe the following instruments:

##### ***Dizi***

The *dizi* is a transverse or side-blown flute made from a piece of bamboo with six finger holes and a blowhole. Halfway between the finger holes and the blowhole is an extra hole which is covered by a thin membrane of bamboo skin. This membrane produces a slightly nasal buzzing tone colour and amplifies the volume. In *Jiangnan sizhu*, the moderate-length flute known as the *qudi* is used. It is tuned in the key of D and has an average range of about two and a half octaves. It is normally the leading instrument of the ensemble.

**Sheng**

The *sheng* mouth organ is one of the oldest Chinese wind instruments. It is made up of fourteen to seventeen bamboo pipes of different lengths set in a small wind chamber traditionally made of gourd; in modern times this may be made of metal. Each pipe has a free reed made of metal or brass attached to the end of it before it is inserted inside the wind chamber. It is held at an angle to the player's right. Sound is produced by exhaling and inhaling air through a wooden or metal blowpipe connected to the base and by closing the finger holes in the gap in selected pipes. It is capable of producing two or more tones simultaneously, producing the harmony of a fourth, fifth or octaves.

**Erhu**

The *erhu* is a two-stringed, bowed fiddle. Originating from the bowed spiked-lute of Persia, this instrument travelled to China via Central Asia on the ancient Silk Road. Today it is very much an important Chinese instrument. It has a round and long fretless pole mounted perpendicular to a small hexagonal-shape soundbox covered by snakeskin. Two silk strings (in modern day, steel or nylon strings) are fastened to the lower end of the pole and are passed over the face of the soundbox by means of a small bamboo bridge and then wound onto tuning pegs at the top. The bow, made of horse hair, rests between the two strings. Sound is produced by pushing or pulling the bow against the inner or outer string. The strings are commonly tuned a fifth apart to D–A, C–G or A–lower D.

**Pipa**

Like the *erhu*, the *pipa* is an instrument imported into China via the Silk Road in around the 6th century CE. Its ancestor is the Persian *ud* (or *oud*). The *pipa* has a pear-shaped wooden body. Today, the *pipa* has 29 or 31 frets, six on the neck and the rest on the body of the instrument. Four strings run from a fastener on the belly of the instrument to conical tuning pegs in the sides of the bent pegbox. The strings are commonly tuned to A–D–E–A. Previously, silk strings were used but today, nylon-wrapped steel strings are used to make it sound more powerful; as a result, finger picks are attached to the right hand fingers, which pluck the strings to produce sound. The left hand presses on the frets to produce the desired pitch. When it first arrived, the instrument was played horizontally, but gradually it is held more upright. In the *Jiangnan sizhu* style of playing, it elaborates the melody by using performance techniques such as the finger rolls, tremolos, harmonics and glissandi.

**Yangqin**

The *yangqin* ('foreign' *qin*) is a trapezoidal-shaped hammered dulcimer. Its origin can be traced back to the *santur* of Persia. In China, it has been adapted and has expanded in size. The instrument used commonly in *Jiangnan sizhu* has two rows of bridges at the top, each supporting eight to twelve courses of metal strings (two strings per course) passing over each bridge. In the lower octave, each course has a single string. The strings are struck with two slender bamboo beaters covered with felt.

**The following instruments are commonly used in a *Jiangnan sizhu* ensemble, but candidates will not be expected to identify or describe them:**

**Zhonghu**

The *zhonghu* is similar to the *erhu* but is slightly larger in size. It is tuned an octave lower than the *erhu* and is used more often as a subsidiary instrument to add a thicker sound texture to the high-pitched *erhu*.

**Xiao**

The *xiao* is a vertical-notched bamboo flute. It has four or five finger holes in the front and one in the back. It is thin and long and pitched a fourth or fifth lower than the *dizi*. It has a softer tone and more delicate timbre than the *dizi* transverse flute. Its range is about two octaves. In *Jiangnan sizhu* it usually plays a less ornamented version of the main melody.

**Sanxian**

The *sanxian* is a fretless plucked lute with three strings. It has a small rectangular sound box covered in the front and back with a snakeskin. It has a long neck, with a curved-back pegbox at the end of the neck and three tuning pegs at the side of the neck. The instrument used in the *Jiangnan sizhu* ensemble is about 95 cm in length. It has a rich tonal quality and has a compass of about three octaves. It is played by plucking the strings with the fingernails of the right hand or with a plectrum.

**Percussion instruments in *Jiangnan sizhu* (candidates should understand the importance and role of the percussion, but will not be expected to identify or describe the instruments)**

The percussion part in *Jiangnan sizhu* ensemble is played by a single musician, who holds the *ban* clapper in the left hand while the right hand strikes the *bangzi* woodblock with a stick. The *ban* clapper marks the strong (at times also on medium strong) beat, with the *bangzi* woodblock playing the rest of the beats (see section on Rhythm, Metre and Tempo). Although the percussion part is not technically demanding, the percussionist plays an important role of controlling the tempo of a piece and signalling changes in tempo between sections. In the slow section in 4/4 time, the woodblock subdivides the weak beats into two, four or eight pulses in an improvisatory manner. As the tempo quickens, the rhythmic patterns in the woodblock becomes less dense; as the music progresses into a very fast tempo in the last section, the clapper and woodblock alternate in rapid succession.

**Ban**

The *ban* is a wooden clapper consisting of two slabs of wood loosely attached together by a cord at one end. One slab is actually formed from two pieces of wood permanently tied tightly together and is thus twice the thickness of the other slab, which is a single piece of wood. The two parts of the clapper have flat surfaces on one side, which are struck together, while the other sides may be slightly contoured.

The single slab of the clapper is held in the palm of the left hand with the thumb separating the two slabs. The heavier double slab hangs down freely. The moving part is struck against the other slab, which remains stationary.

**Bangzi**

The *bangzi* is a rectangular woodblock partially hollowed out with a horizontal slit. It is placed flat on a table and played with a single thin piece of wood or bamboo.

**Performance contexts**

As explained above, this music is performed by amateur musicians who play for recreation. Groups meet weekly in the tea-houses and/or community centres dotted around the city of Shanghai. Some members regularly attend one music club or centre, but some play in different places. In the more public tea-houses, musicians sit in one corner around one or two tables. Members of the music club usually take it in turns to play; those not playing will sit around, drinking tea, smoking or chatting among themselves. Patrons in the tea-house may listen to the music if they wish, but more often than not, they would simply ignore the group. Today, groups may also be invited to play on the concert stage.

## B. Guangdong music

### Geographical and social background

The Guangdong province lies on the coast of the South China Sea. As the region is in the far south of the Chinese territories, the region and its people have often been marginalised and dismissed as the 'southern barbarians'. Since opening up the region as an important port of entry for foreign trade in the early part of the twentieth century, Guangdong has flourished rapidly, attracting foreign businesses and Christian missions. The region has thus been highly influenced by Western culture. Today, Guangdong is the most populous province in China, with its capital city Guangzhou and its special economic zone Shenzhen becoming an important economic hub. Both the people of Guangdong and the dialect spoken in the province are referred to as Cantonese, Canton being the romanised name of the city of Guangzhou. Hong Kong and Macau, two islands on the southern coast of Guangdong province, were ceded to the British and Portuguese in the late nineteenth century. Both places were then under British and Portuguese rule until their return to the People's Republic of China in 1997 for Hong Kong and 1999 for Macau. Mass migration of Cantonese from the Guangdong region, Hong Kong and Macau to other parts of Southeast Asia, America and Europe in the nineteenth century has led to the spread of Cantonese culture.

The term *Guangdong yinyue* (lit. Guangdong music) may refer broadly to music that developed in or originated from this region, but it is also a type of silk and bamboo (*sizhu*) ensemble music of the region.

Hong Kong's proximity to Guangzhou has had some impact on Guangdong music as the then British colony has a vibrant recording and movie industry, night clubs and live entertainment venues. Since the 1920s, Cantonese music played in Hong Kong has been more experimental, with the addition and adaptation of Western instruments such as the violin, cello, Hawaiian slide guitar, banjo, xylophone, and so on. Musicians and composers active in Hong Kong were also performing in Guangzhou, Macau and other cities. Recordings and the commercialisation of this music have made it a modern urban genre.

### Instrumentation

Like the *Jiangnan* silk and bamboo ensemble, the instruments used in *Guangdong yinyue* largely comprise of bowed and plucked lutes and wind instruments. Some instruments found in *Jiangnan* silk and bamboo ensemble are also used in Cantonese music. These include the *sanxian* three-stringed fretless lute, *yangqin* hammered dulcimer, *dongxiao* end-blown flute and the *pipa* four-stringed lute. But several other instruments not heard in *Jiangnan* silk and bamboo ensemble make it uniquely Cantonese. These include *gaohu*, *yehu* and *qinqin* fretted plucked lute. At times, other instruments such as the long boxed zither *guzheng* may be added to the ensemble. Traditionally, Cantonese ensembles do not often use percussion instruments, but today, pieces may be arranged for larger orchestras in which percussion and other instruments may be added.

**Candidates should be able to identify and briefly describe the following instruments:**

#### **Gaohu**

The *gaohu* (lit. high fiddle) belongs to the family of two-stringed bowed lutes. It is about 78 cm in height. Developed from the *erhu* in the 1920s by a Cantonese musician and composer, it has a slightly smaller soundbox than the *erhu*'s and the strings are tuned a fourth or fifth higher. It is held with the resonator between the player's knees. It is the lead instrument in the Cantonese ensemble.

**Guzheng**

The *zheng*, known today as *guzheng* (*gu* meaning ancient), is a Chinese zither with more than 2500 years of history. It has 16–21 strings and is 160 cm long. It has a high arching soundboard and large wooden, moveable tuning pegs mounted diagonally on the soundboard itself. The strings are tuned to a pentatonic scale without half steps over a three-octave range. Today, the instrument is played resting on a stand. It is plucked with finger picks made of plastic, ivory or tortoise shells and taped to the first three fingers in the right hand. The left hand presses the strings to the left of its bridge as it is plucked.

**The following instruments are commonly used in a *Guangdong yinyue* ensemble, but candidates will not be expected to identify or describe them:**

**Yehu**

The *yehu* (coconut-shelled bowed lute) has a resonator made from coconut shell with its front end covered with a piece of coconut wood instead of the snakeskin commonly used in other two-stringed lutes. Like the other types of two-stringed lutes, the bow passes in between the two strings, and a small seashell serves as a bridge. It is a supporting instrument in the ensemble. It has a medium pitch and a distinctly mellow timbre.

**Qinqin**

The *qinqin* is a fretted three-stringed lute with a fretted neck. It has a scalloped resonator covered with a wooden soundboard. It is held in a horizontal (or diagonal) position, the soundbox resting on the player's lap. It is plucked with fingernails or a small plectrum.

**Performance contexts**

In the early twentieth century, *Guangdong* music, like the *Jiangnan sizhu*, was also played in tea-houses by amateur musicians. However, it soon developed into a form of pure entertainment music by semi- or professional music bands. This music came to be played on radio, in dancehalls and on television. The music is also used in films and recorded commercially, particularly in Hong Kong.

Today, amateur music clubs still exist in cities and rural areas, but it is not always easy to locate such groups. In places such as Hong Kong, Singapore and the United States, Cantonese music is often played by modern, larger Chinese orchestras (e.g. The New York Chinese National Ensemble).

### 3 Overall musical features of Chinese music

- A Scale/mode
- B Texture
- C Metre, rhythm and tempo
- D Melodic labels

#### A Scale/mode

The Chinese scale system is heptatonic, having seven degrees in an octave. Although it is a heptatonic system, the basic scale of the majority of the melodies is pentatonic, consisting of the 1st, 2nd, 3rd, 5th and 6th degrees of the scale. The 4th and 7th degrees are commonly used as leading or passing tones, which are essential for filling in the gaps and helping to elaborate the melody, particularly when the music is in a slow metre.

#### B Texture

Harmony in the Western sense does not traditionally exist in Chinese instrumental music. Rather, each instrument decorates the basic melodic outline in different ways according to the idiom and technique of each instrument, resulting in simultaneous variation of the same melody. This form of musical texture is known as heterophony. The ability to ornament the basic melody spontaneously is an important feature of Chinese music and is a highly regarded skill in the playing of *Jiangnan sizhu* and *Guangdong* music. Thus, for the musicians, the music is never played in the same way each time.

#### C Metre, rhythm and tempo

Metrical structure in Chinese music is referred to as *banyan* ('beat and eyes'), *ban* (also the name of the clapper percussion instrument) being the strong beat of a measure and *yan* the subsidiary beats. In Chinese music, duple or quadruple metre is common; triple metre is rare. A time signature of 4/4 is known in Chinese as *yi ban san yan* (One *ban* and three 'eyes'); 2/4 is referred to as *yi ban yi yan* (One *ban* and one 'eye').

Sometimes, free tempo sections may introduce a piece or end a piece. In general, Chinese instrumental music tends to progress from slow to mid- to fast and really fast tempo. Slow to mid-tempo sections are often in 4/4; fast sections are in 2/4, and towards the end of a piece when the tempo really accelerates to a very fast tempo, the metre is in 1/4.

#### D Melodic labels and performance practice – teachers will find this section helpful in understanding more about Chinese music, but candidates will not be tested on this

As mentioned above, the basis of Chinese music is the basic melodic outline. Melodies, both vocal and instrumental, are built from the system of *qupai* or 'labelled melodies'. These are pre-existing melodies which are assigned name titles, hence the word 'label'. One of the most common *qupai* structures is that of a melody having a total of 16 beats in 2/4 metre. This melodic unit then forms the basis on which variations are created. One method of transforming the labelled melody is through the process of metrical expansion, slowing down the metre to 4/4 time. When expanded, the notes in the original labelled melody become further apart temporally, thus allowing more notes to be inserted. This thus results in more densely decorated versions of the original labelled melody (see Figure 1). A labelled melody on which other derivative pieces can result is referred to as the 'mother tune'. In the *Jiangnan sizhu* repertoire, there are pieces which begin with densely ornamented melodies in the expanded 4/4 metre. As the piece progresses and the tempo speeds up, the melody becomes less ornamented until it is stripped back to its core labelled melody outline. An example of this is a piece titled *Huanle Ge* (Happy Tune) (see Jonathan Stock, *World Sound Matters: An Anthology of Music from Around the World*, Transcriptions. Schott Educational Publications, 1996, p.14). At the same time, 'stand-alone' pieces that need not contain the stripped back labelled melody may also result.

74 "SILK AND BAMBOO" MUSIC IN SHANGHAI

a)  $\underline{3} \quad \underline{3} \quad \underline{5} \quad \underline{6} \quad \underline{5} \quad \underline{3} \quad \underline{2} \quad \underline{1}$

b)  $\underline{3} \quad - \quad | \underline{3} \quad - \underline{2} \quad \underline{5} \quad - \underline{3} \quad | \underline{6} \quad - \quad | \underline{2} \quad \underline{5} \quad \underline{5} \quad \underline{3} \underline{2} \quad | \underline{1} \quad \underline{1}$

c)  $\underline{3} \quad - \quad \underline{35} \quad \underline{2} \quad | \underline{3-5} \quad \underline{61} \quad \underline{5524} \quad \underline{3553} \quad | \underline{6} \quad \underline{5617} \quad \underline{6157} \quad \underline{6561} \quad | \underline{223} \quad \underline{54} \quad \underline{3561} \quad \underline{5235} \quad | \underline{1} \quad - \underline{1}$

a)  $\underline{0} \quad \underline{1} \quad \underline{5} \quad | \underline{2} \quad \underline{3} \quad \underline{2} \quad \underline{7} \quad \underline{6} \quad - \underline{1} \quad \underline{2} \quad \underline{3} \quad | \underline{5} \quad - \underline{6} \quad \underline{3} \quad \underline{2} \quad | \underline{5} \quad \underline{3} \quad \underline{0} \quad \underline{2} \underline{3} \quad |$

b)  $\underline{1612} \quad \underline{3253} \quad | \underline{2356} \quad \underline{3215} \quad \underline{6123} \quad \underline{2161} \quad | \underline{5} \quad - \underline{1} \quad \underline{3235} \quad \underline{6136} \quad | \underline{5} \quad \underline{3561} \quad \underline{3632} \quad \underline{6532} \quad |$

Figure 1. Example of the expansion of the labelled melody: a is the 'mother tune'; b is a version in mid-speed, and c is in slow 4/4 metre. (From J Lawrence Witzleben, *Silk and Bamboo Music in Shanghai: The Jiangnan Sizhu Instrumental Ensemble Tradition*. The Kent State University Press, 1995, p.74)

## 4 Notation and transmission

Different types of notation system are used in China for different genres and instruments. Some solo instruments use the tablature notation system. Traditionally, a more common notation system for instrumental music is one that uses Chinese characters to denote the seven degrees of the scale. However, this form of notation is now less commonly used. Since the early twentieth century, cipher notation (borrowed from the French Chev  Galin system), whereby numbers 1 to 7 are used to represent the degrees of the heptatonic scale, is the most prevalent form of music notation. With the introduction of the Western music conservatoires since the mid-1950s, the Western staff notation is now also commonly used.

Although different forms of notation systems exist, oral/aural transmission was also an important part of music learning and was usually passed on within the family or a hereditary lineage. However, with the introduction of music conservatoires, music learning has become more institutionalised with formal teaching resulting in the playing from notated scores, standardised and virtuosic performance.

**School feedback:** ‘While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.’

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

We are committed to making our documents accessible in accordance with the WCAG 2.1 Standard. We are always looking to improve the accessibility of our documents. If you find any problems or you think we are not meeting accessibility requirements, contact us at [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org) with the subject heading: Digital accessibility. If you need this document in a different format, contact us and supply your name, email address and requirements and we will respond within 15 working days.

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