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and the World Focus

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**Music 0978**

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## Franz Joseph Haydn (1732–1809)

### *Symphony No. 100, Hob. I/100 Military: 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)
- score markings, performance directions, instrumental effects
- background information about the context and genre of the work

#### Scores

There are a number of different editions of this work, many freely available online. Some scores indicate the presence of one flute in the orchestra, while others suggest two flutes. There are also a few other discrepancies between scores, including occasional misprints. In particular, scores vary as to whether the quavers in b11 in the third movement are to be played slurred or staccato. It is recommended that candidates use a score with printed bar numbers.

## 1 Background

Haydn was born in the village of Rohrau in Austria, into a family that was not particularly musical, though his father was said to have loved music and Haydn learned to play several instruments from an early age. His first big musical break was becoming a chorister at St Stephen's Cathedral in Vienna. 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. This probably happened in 1760, though the contract signed by Haydn is dated 1 May 1761. Haydn was initially in charge of the orchestra, writing music for it and directing performances. On the death of Prince Paul Anton in 1762, Haydn became employed by his successor, Prince Nikolaus, who was also very keen on music and hired more musicians for the orchestra. Although Haydn was slightly constrained by the Prince's requirements for the type of music he wanted, he was able to experiment and try out ideas with his orchestra, and to develop his symphonic style. On the death of Gregor Werner in 1766, Haydn replaced him as *Kapellmeister*, in charge of all the household's music-making. This also coincided with the household move to Eszterháza, a large new palace with two opera houses, a chapel and salons for chamber music, approximately 60 miles from Vienna.

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

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

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

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

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

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

Haydn's Symphony number 100 was first performed in a concert on 31 March 1794 in London and was repeated a week later, apparently to rapturous applause. It was known as the 'Military' due to its use of 'Turkish' instruments in the second and fourth movements – the triangle, bass drum and cymbals, as well as for the trumpet and timpani fanfare in the second movement.

## 2 Instruments

Haydn's Symphony no. 100 is scored for one or two flutes (editions differ on this), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, triangle, cymbals, bass drum and strings. However, the clarinets are used only in the second movement.

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

The parts for strings are written on four staves, with the cellos and basses sharing the bottom stave. However, occasionally Haydn indicates that the two parts should be independent, e.g. in *b9* in the 3rd movement the cellos are *arco* and the basses have different notes *pizzicato*, indicated by the direction of the tails. Sometimes the cellos

play alone (while the basses are silent), indicated by Vc. or 'Violoncelli solo' in the score (e.g. 3rd movement b16<sup>3</sup>). When the cellos and basses return to playing together the marking 'Vc. e Cb', 'Tutti' or 'Bassi' will be seen. 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 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. Candidates will not be expected to transpose any of the double or triple stopping for the violas.

When the bass drum plays on every beat, from b265 in the fourth movement, the first beat has a tail going down, indicating that the large beater should be used, while the other crotchet has a tail going up, indicating the smaller beater.

The notation in some string parts in the fourth movement from bar 265 onwards indicates a tremolo: repeated quavers should be played, rather than dotted minims.

In one edition the bassoons play in the tenor clef from b185 in the fourth movement, to avoid the use of ledger lines. In this clef middle C is the fourth line up from the bottom (at the centre of the clef). However, candidates will not be expected to rewrite any of this part.

### 3 Directions in the score

Markings in the score are in Italian. The third movement is *Moderato* (moderately). The fourth movement is *Presto*, very fast.

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

The small grace note, found from the start of the third movement, is played as the first of a group of four equal semiquavers each time.

When the marking *a2* appears on a wind or brass stave it indicates that the notes are to be played by both instruments. When only one instrument plays there is the marking 'Solo' or the number '1' (sometimes given as a Roman numeral).

From b9 in the third movement the violas and double basses are marked *pizz.*, short for *pizzicato*, meaning plucked. They return to playing with the bow from the marking *arco*.

In one edition there is the marking *Segue Trio* at the end of the Minuet (b56), indicating that the Trio section should follow immediately. Also, in some editions the flute(s), oboe and violins are marked *dolce* in bar 72, meaning sweetly.

Editions also vary in their use of staccato indications, sometimes using dots and at other times wedges. Rather than continuing to use wedges in the bass drum part from b288 in the fourth movement, one edition uses 'sim.', short for *simile*, meaning that the following notes should be played in the same way.

Candidates may see *Fine Laus Deo* at the end of the work. This means (in a mixture of Italian and Latin) 'The end, praise God'.

## 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, modal shifts (between major and minor versions of keys on the same note) and enharmonic changes. However, in the fourth movement Haydn moves to keys which are less closely related. 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 rapid *crescendo* over a short time (e.g. fourth movement b104–107), sudden dynamic changes (e.g. fourth movement b121–122) and use of silence (e.g. fourth movement b77).

## 5 Structure and Form

Classical symphonies were in a standard four-movement pattern:

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

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

The expected structure of the third movement would be:

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

This third movement mostly follows the structure above, though, rather than being repeated, the **a** section of the minuet is written out, with some changes. Haydn also adds a link passage and the minuet and trio are both in the same key.

<b>Minuet</b>	<b>a</b>	0 <sup>3</sup> –16 <sup>2</sup>	G major
	<b>b</b>	16 <sup>3</sup> –28 <sup>2</sup>	G major – D major
	<b>Link</b>	28 <sup>3</sup> –42 <sup>2</sup>	D major – pedal and chromaticism
<b>Trio</b>	<b>a</b>	42 <sup>3</sup> –56 <sup>1</sup>	G major
	<b>c</b>	56 <sup>2</sup> –64 <sup>2</sup>	G major
	<b>d</b>	64 <sup>2</sup> –72 <sup>1</sup>	G major – D major – G minor
	<b>c</b>	72 <sup>2</sup> –80 <sup>2</sup>	G major

The light-hearted finale to the symphony is full of surprises. There are bars of silence, dramatic extremes of dynamics, one explosive bar from the timpani and the return of the Turkish instruments for the closing pages. Here Haydn uses sonata rondo form. This is a hybrid of rondo form and the exposition, development and recapitulation of sonata form, resulting in ABCABA, where C is a development of the material of A and B (rather than new material).

EXPOSITION	A	0–66	G major – E minor – D minor – D major – G major – V7 in D major
	1st subject and Transition		
	B	67–116	D major
	2nd subject and Codetta		
DEVELOPMENT	C	117–216	D major – D minor – F major – C major – A flat major – D flat major – C sharp minor – E major – E minor – V7 in G major
RECAPITULATION	A	217–234 <sup>1</sup>	G major
	1st subject		
	B	234 <sup>2</sup> –303	E flat major – G major
	2nd subject		
	A	303–334	G major

The 1st subject as presented at the start of the Exposition itself has a rondo-like structure, with the form aabcabca (including repeats).



## 6 Commentary

### THIRD MOVEMENT – G major

#### MINUET

##### **a** (b0–16)

This section uses two different motifs, around which much of the rest of the movement is built. The first is the four semiquavers followed by two crotchets figure and the second is the rising quavers in b3. Though played at a *f* dynamic, the opening is relatively lightly scored – the 1st violin melody is doubled by the flute and 1st oboe, while the rest of the orchestra have accompanying chords and rests. The first statement of **a** has the typical balanced phrases of the Classical period – a four-bar question, followed by a four-bar answer, ending with a perfect cadence in G. This section is mostly diatonic, though the melody rises chromatically in b3, and b6 has a diminished seventh chord.

As mentioned above, Haydn writes out the repeat of the **a** section, which allows him to make changes. It is now played *p* and is reorchestrated. The 1st violin melody is now doubled by the flute and 1st bassoon, while the accompanying brass and timpani drop out. The accompaniment is left to the strings, who have rocking quavers throughout the bar. The oboes also add scalic interjection in thirds between the two phrases in b12, joining the first and second phrases by playing a non-chromatic version of the melody in the previous bar.

##### **b** (b16<sup>3</sup>–28<sup>2</sup>)

The melodic material in this section is clearly derived from **a**. The main melodic interest here, played by the violas and cellos, is taken from the 1st violin music in b14<sup>3</sup>–16<sup>1</sup>. Meanwhile the 2nd violins explore the opening motif under a 1st oboe and 1st violin countermelody. This is accompanied by horn chords and a bassoon bass line with octave leaps.

The descending two-bar sequence heard at the start of this section in the 1st violins and 1st oboe helps begin the modulation to D major (the dominant), which is confirmed with the perfect cadence in b27–28. From b20<sup>3</sup> the 1st violins return to the opening three-beat motif and their two-bar presentation of this is played first *f*, then *p*. In b23 and 24 the 1st oboe adds a decorative idea derived from the opening of the first motif. Since it is played on the first beat of the bar, this helps prepare the listener for the four semiquavers heard at the start of b27 (until now they had always been an upbeat).

##### **Link** (b28<sup>3</sup>–42<sup>2</sup>)

At this point Haydn could have simply presented the **a** material again. Instead, he adds a new link section, exploring further possibilities of the opening motif. It is first heard in imitation between the 1st bassoon, cellos and basses and upper strings. When the number of crotchets is reduced from two to one from b31 and it becomes a 2-beat rather than a 3-beat figure, the barlines feel displaced and there is a hemiola effect. A result of this hemiola effect is that the figure is heard for the first (and only) time on the second beat (of b32), played by the cellos and basses. Rhythmic equilibrium is restored from b33.

This link passage has a D pedal throughout on bassoons, horns, timpani, cellos and basses, except for b37–39, where the cellos and basses have a descending chromatic scale from D to D. This provides dominant preparation for the return of **a** in the tonic.

##### **a** (b42<sup>3</sup>–56<sup>2</sup>)

Haydn's third presentation of this theme is different again, combining elements of both the first and second statements. It is *f*, as at the start of the movement, with the full orchestra playing, including the brass and timpani. However, the melody is now doubled an octave lower by the violas for two bars and then the flute an octave higher while the 2nd violins and cellos have the rocking quavers from the second statement, together with the oboe link in thirds. In the accompaniment from b47 Haydn also makes use of the ascending quaver motif, clearly in preparation for what is to come.

To end the movement Haydn extends the **a** theme with new ideas from b50. His exploration of the rising quaver motif continues and includes inversion by the 2nd violins, violas, cellos and basses in b51, imitated by oboes, 1st violins, 2nd violins and violas a bar later, played against the rising figure in the bassoons. At the very end Haydn returns to the opening figure, but instead of the crotchets being repeated notes, they are now a rising fifth.

### TRIO

**c** (b56<sup>2</sup>–64<sup>2</sup>)

Though Haydn remains in the same key as the minuet for the trio, there are many other ways in which he provides contrast. The dynamic suddenly reduces to *p* (from *ff*) and the orchestration is drastically reduced to just flute, 1st oboe, 1st and 2nd violins playing in thirds and octaves, with the lower strings joining for the cadences. A new dotted-rhythm motif is also introduced (though it is written with rests rather than dots). Like the minuet this section consists of two four-bar phrases, a question and answer ending with a perfect cadence. However, these are then simply repeated, rather than being reorchestrated.

**d** (b64<sup>2</sup>–80<sup>2</sup>)

As in the minuet, Haydn takes part of the material from the opening of the first section. It is heard in dialogue between the upper and lower strings and the music moves towards the dominant (D major) with a perfect cadence in this key in b67–68.

At b68 there is a sudden change, with all instruments playing either scalic unison dotted notes in G minor (the tonic minor), or a dominant pedal (the note D). The presence of brass and drums playing a dotted rhythm here could be seen as a reference to the 'Military' title of the symphony. All instruments end on the note D.

**c** (b72<sup>2</sup>–80<sup>2</sup>)

The opening four bars of this section are simply a repeat from the start of the Trio; G major returns, the brass and timpani drop out and the dynamic returns to *p*. However, the second phrase is changed and continues by ascending (rather than descending as before), in order to reach a climax at the end of the section.

At this point there is a *da capo* and the minuet is played again, without repeats. However, because the repeat of the **a** section at the start is written out, it is still heard twice.

## FOURTH MOVEMENT – G major

**EXPOSITION** (b0–116)

**A** (b0–66)

**FIRST SUBJECT** (b1–49)

The *presto* first subject is introduced by the strings. The opening eight bars consist of two balanced four-bar phrases, ending with a perfect cadence in the tonic in b8 and are then immediately repeated. This eight-bar melody could be thought of as 'a'. It appears here as a relatively simple melody, but its full capacity is revealed throughout the movement.

After the repeat the music changes direction; though the melody uses the opening material it is now in E minor (the relative minor), the wind join and the dynamic increases from *p* to *f*. The second bar of melody descends through three different octaves, accompanied by a rising minor second, which will become significant later. This rising semitone was heard three times in the cellos in b2–4. At a *pp* dynamic the melody is then heard again, hinting at the key of D minor. After the opening, which is very clearly in G major, these eight bars are rather destabilising.

At b16<sup>2</sup> we hear the wind, brass and strings together for the first time in the movement, outlining D major and playing in octaves from b19. After some chromaticism, there is a perfect cadence in D major in b25–26. B8<sup>2</sup>–26<sup>1</sup> could be seen as 'b'.

B26 uses the opening of 'a' in imitation, where lower strings and bassoons are imitated by the violins a bar later, accompanied by brass chords. At b32 the cellos and basses change to playing a pedal D (with the timpani) and eventually the rest of the orchestra join by playing ascending D<sup>7</sup> and D<sup>9</sup> broken chords above it. There is then nearly two whole bars of silence. These bars could be seen as 'c'.

At b41<sup>2</sup> 'a' is heard again, identical to the opening of the movement, except that the dynamic is now *pp* rather than *p*. There is then a repeat back to b8<sup>2</sup>.

#### *TRANSITION* (b49–67<sup>1</sup>)

Like the first time bar, the second time bar completes the perfect cadence in G major, but the music continues with continuous quavers and material based on the opening. From b56 Haydn takes just the first three quavers from b1, repeating them as different broken chords and modulating towards D major. At b63 the music reaches the dominant seventh chord in the new key, played for two bars in broken chords in octaves by the strings and held chords in the woodwind and later horns, preparing the way for the second subject.

#### **B** (b67–116)

##### *SECOND SUBJECT* (b67–97)

As in many of Haydn's works, the second subject actually begins with the first subject theme in the dominant. However, this soon moves in a new direction with wind and string staccato chords from b74. After a bar of silence these are played by just the upper strings, separated by more bars of silence. The falling semitone will be noticed in all but one of these pairs of chords (and even in the third pair, it is present in the violas).

From b82, while the upper strings have repeated quavers on the notes of a chord of A, and the flute interposes the fifth falling to the third, a dissonant B flat falls to the root, first in the cellos and next in cellos and violas.

At b86 the cellos and basses introduce another new second subject idea: an octave leap and then two grace notes to another crotchet. This is imitated (overlapping the cello statement) by the 1st violins with an even larger interval of a tenth. When this is repeated the 1st violins continue with the grace note figure for four bars, over the rest of the strings playing quaver chords.

At b94 the cellos state the octave leap and grace note figure again, but this time they are imitated by the 2nd violins with a leap of a tenth, and the wind have joined the accompaniment, playing a short fragment of six quavers. Instead of moving into the grace note figure at b98 though, Haydn begins the codetta.

#### *CODETTA* (b98–116)

In this passage there are continuous quavers, with frequent octave leaps and some chromaticism. From b109 the wind and 1st violins return to the fragment of six quavers heard previously in the wind from b94. The Exposition ends with the alternation of tonic and dominant chords in D major.

#### **DEVELOPMENT** (b117–216)

##### **C**

This section begins with the second part of the second subject, from b78, where the strings play pairs of descending crotchets, separated by whole-bar rests. The timpani then burst *ff* into the string's *pp* dynamic, as if waking up the rest of the orchestra, who respond with two *ff* chords (f in some scores).

The first subject is then heard in D minor (the tonic minor), in just the strings. After a brief pause, the music plunges into F major. Although this is the relative major of D minor, it is quite removed from the tonic G major, and begins a series of visits to remote keys. For much of the rest of the Development the brass are absent even in loud moments as they simply cannot play in these distant keys. When the first subject is played in F major (the relative major of D minor) it is accompanied by held wind chords and merges into the descending crotchets of the second

subject, with the violins and cellos and basses alternating. At b138 the first subject opening bar is heard in C major, in the oboes and violas, followed by the bassoons, cellos and basses before the strings and upper woodwind play quavers in octaves, all landing on the note C. This then simply steps down to A flat to change the key.

At b146 the third part of the second subject (the motif featuring the octave leap) is played in imitation between cellos and basses and 1st violins, followed from b150 by the second part of the second subject, inverted and extended to form a rising scale of A flat major over a tonic pedal. This is dominant preparation for a perfect cadence in the distant D flat major at b155–156.

The second part of the second subject is played by all the wind and strings at b160, and then echoed by just the oboes at a *p* dynamic from b162<sup>2</sup>. When the 1st violins enter after the bar of silence in b165 there has been an enharmonic change as they have the 2nd section of the second subject in C sharp minor (in inversion). This is imitated by the 2nd violins four bars later, leading to a perfect cadence in E major in b173–174. The enharmonic change is necessary as there is no such key as D flat minor.

From b166–181 the pairs of descending crotchets from the second subject are inverted and extended into scalic passages, just as they were in the A flat major passage above, but now in C sharp minor and E. When this second part of the second subject is presented in inversion by the wind from b174 there has been a further change: the crotchets are now dotted and are played legato. This continues when the violins take over from b178.

At b182 there is a *f* interruption by the first subject in E major and then a modal shift to E minor from b186. Whilst the cellos, basses, bassoons and violas have some imitation and play the opening bar of the first subject as a descending sequence the descending chords in the wind include some suspensions. At b194 the quaver movement is transferred to the upper strings.

From b202–215 Haydn returns to the tonic G major by a series of dominant chords rising in fourths – on E, then on A and then on D. Under each chord the cellos and basses have the dissonant semitone falling to the root, taken from the second part of the second subject. They alternate with the flute (as at b82–85), but continue for longer, until the violin interruption with the first subject from b212, imitated by the flute and oboes.

### **RECAPITULATION** (b217–334)

#### **A – FIRST SUBJECT** (b217–234<sup>1</sup>)

After a single 8-bar statement of the first subject, Haydn continues with tutti development of the first subject for nine bars. The staccato quaver descending scale in octaves in the violins and flutes (not marked as staccato in all editions) leads to material derived from the second part of the second subject.

#### **B – SECOND SUBJECT** (b234<sup>2</sup>–303)

Here the falling pairs of crotchets are longer and descend in semitones, reaching E flat major.

At b245 the violins have the first subject in E flat major, imitated by the lower strings a bar later. After imitation of the 1st violins by the 2nd violins, the idea is imitated by the cellos and basses in inversion in b251 and 253. From b255 the shape of the melody is lost as the strings move down together in octaves.

From b257 the presentation of the first subject theme is very chromatic, starting by outlining a diminished seventh chord and another diminished seventh in b260. At b265 the full percussion section reappear, over the cellos, basses and violins playing the third section of the second subject, now in the tonic. When this moves into continuous quavers in the strings from b277 it is very like the Codetta passage from b98. At b296 the percussion suddenly stop and the dynamic reduces to *p*, leaving just the 1st violins playing fragments of the first subject over very sparse string accompaniment.

**A** (b303–334)

From b303 the first subject is presented exactly as at the start of the movement. The wind then repeat the first subject, with imitation between the flute and 1st oboe over horns outlining the tonic and dominant harmonies. From b318 we have the final tutti of the movement, with the full percussion section and the strings, flute and bassoon playing in octaves. At b326 the music simply alternates tonic and dominant chords, bringing the movement and the symphony to a triumphant close.

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## Johannes Brahms (1833–1897)

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### *Academic Festival Overture*

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

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

## 1 Background

Brahms was born in the German city of Hamburg, to a father who was a professional double bass and horn player, and a mother who was seventeen years older than his father. From the age of seven he received piano lessons and quickly became very accomplished. His composing abilities were soon recognised, and he also began having composition lessons. However, the family was not rich and some sources report that as a teenager Brahms played the piano in the inns and taverns of the dock area in Hamburg, in addition to giving concerts as a solo pianist. Even as a child, Brahms was interested in the music of earlier composers and studied old manuscripts in Hamburg library.

In 1850 Brahms met the Hungarian violinist Eduard Reményi, and was invited to tour with him in 1853. It was on this tour that Brahms met the eminent violinist Joseph Joachim and the Schumanns (Robert and Clara), all of whom were to become his good friends. Joachim also enabled Brahms to meet the composer Liszt. Schumann, who had founded the publication *Neue Zeitschrift für Musik*, wrote about Brahms in glowing terms shortly after their first meeting, in an article entitled 'New Paths'. However, this was not well-received by all musicians and in 1860, following the publication of a manifesto by Brahms, Clara Schumann, Joachim and others, there was a division between those composers (including Brahms) who wanted to pursue a traditional approach based on thematic development within formal structure, and those who advocated 'New Music', including programme music (such as Liszt and Wagner).

Sadly, Robert Schumann suffered a breakdown not long after meeting Brahms, and went to an institution. Brahms moved to Düsseldorf for a few years, to support Clara. Brahms' compositions from his Hamburg and Düsseldorf days are mostly for relatively small forces, including many solo piano compositions. One of Brahms's first orchestral compositions, the first Piano Concerto, did not receive unanimous acclaim at its première in Hanover in 1859. This was possibly due to the antagonism between the two groups of composers and it had the effect of dissuading Brahms from writing further orchestral music for many years.

In 1862 Brahms moved to Vienna, the musical capital of Europe. Brahms had held conducting posts in Hamburg and Detmold, and continued to conduct in Vienna, but was mostly known as a composer, living on money received for giving concerts and from the publications of his works and teaching.

It was the *German Requiem*, composed between 1865 and 1868, that established Brahms as one of the foremost German composers. However, Brahms did not complete his first symphony until 1876 (although sketches exist from 1862).

Brahms was offered an honorary doctorate from the University of Cambridge in 1876, but rejected this, possibly because he disliked travelling. However, in 1879 he accepted the offer of a Doctorate in Philosophy from the University of Breslau (now Wrocław in Poland), having been nominated by the conductor Bernhard Scholz. The citation states that Brahms was 'Artis musicae severioris in Germania nunc princeps' (First among contemporary masters of serious music). He initially sent the University a card of thanks, but Scholz persuaded him that something rather more significant was required, so he wrote the *Academic Festival Overture*, Op. 80 in 1880. The première was given at the University on 4 January 1881, conducted by Brahms himself, and it was published the same year. The *Tragic Overture* Op. 81 was completed, performed and published at the same time and the two works are a great contrast with each other. It seems that Brahms was not particularly happy with the title of Op. 80, but, despite other suggestions from friends, stuck with the original.

After the *Academic Festival Overture*, Brahms wrote two further symphonies and then returned to music for fewer instruments. He was very self-critical and took care to destroy all his incomplete works. His final public appearance was in March 1897, at a performance of his Fourth Symphony and he died the following month.

## 2 Instruments

Depending on the edition of the score used, instrument names may be in Italian or German. If in Italian it is important that candidates are aware that 'trombe' are trumpets (not trombones).

For this Overture Brahms took the opportunity to use the largest range of instruments of any of his compositions, helping to create the festive feel. To the double woodwind (pairs of flutes, clarinets, oboes and bassoons) he adds a piccolo and contrabassoon, while the brass section consists of four horns, three trumpets, three trombones and a bass tuba. There is also an expanded percussion section, with bass drum, cymbals and triangle alongside the three timpani (tuned to the notes G, C and D), rather than Brahms' usual two.

Both the piccolo and contrabassoon are transposing instruments, sounding an octave higher and an octave lower than written respectively. The clarinet parts are played on instruments 'in B flat' at the start of the overture, where the notes sound a tone lower than written. However, from bar 88 the players change to using clarinets 'in C', which sound as written. Occasionally the bassoon part is written in the tenor clef, where middle C is on the fourth line from the bottom (e.g. b235–241).

Despite advances in brass instruments, with many composers using the newer valved instruments, Brahms preferred to write for natural horns, which were limited to playing notes in the harmonic series of the key to which they were tuned. This overture has two horns in C (sounding as written) and two in E (sounding a minor 6th lower than written). The three trumpets (this is the only occasion on which Brahms wrote for three trumpets) are in C, sounding as written. They are written on a single staff with the direction of tails showing who plays which notes. The first and second trombones have their music written in the tenor clef. Trombone 3 and tuba share a bass staff. Candidates will not be asked to rewrite notes played by any of the brass or woodwind instruments.

The music for the strings is written over five staves, with the double basses having their own line, separate from the cellos at the bottom. Like the contrabassoon, the double bass is a transposing instrument, sounding an octave lower than written. However, 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 in the treble clef. The violas are frequently given prominent themes, since Brahms often liked to place this main melodic material in the middle of the texture. The cello part, when moving particularly high, has a few notes written in the tenor clef (b290–292), to avoid the use of ledger lines. However, candidates will not be expected to rewrite any of this part.

### 3 Directions in the score

Most directions in the score are given in Italian. However, occasionally Brahms uses his native German.

There are four different tempo markings in the score. These are *Allegro* (b1), meaning quick and lively, *L'istesso tempo, un poco maestoso* (b88), meaning the same tempo, a little majestically, *animato* (b157), meaning animated and *Maestoso* (b379), meaning majestically.

In b1 the strings and wind are marked *pp sempre e sotto voce*, meaning always very quiet and (literally) 'below the voice' i.e. very quiet!

The bassoon entry in b8 is marked with the number 1. This indicates that the notes are played by the 1st bassoon. The marking a2 for the flutes in b17 shows that the one note is to be played by both flutes.

The violin and cello note in bar 20<sup>4</sup> is marked *pizz.*, meaning plucked. These instruments then return to playing *arco* (bowed) in the following bars.

At b17 the *tr* (and wavy line) over the timpani notes indicates a drum roll.

*Ben marc.* (short for *marcato*) in the wind and strings at the end of b45 means well marked.

At b53 the clarinets have the marking *muta* (or *mutano*) in C, telling them that they should change instrument, from their clarinets in B flat to clarinets in C.

At b64 the brass and oboes are instructed to play *dolce* (sweetly).

The cellos in b78–79 have double lines on each of the crotchets. This indicates that they should play four semiquavers on each note (not crotchets).

*Espr.* (short for *espressivo*) in the 2nd violins and violas at b129 means expressively.

The violas and cellos play *leggiero* (lightly) from b157.

At b226 1.2. a2 indicates that only trumpets 1 and 2 play and that they double the single note melody.

At the end of b258 the 1st and 2nd horns play *Gestopft*, putting a hand into the bell of the instrument to flatten the pitch of the note by a semitone and produce a muted timbre. This was necessary as the horns used by Brahms did not have valves and the written note (G flat) was not playable as part of the harmonic series. The marking *offen* four bars later (cancelling *Gestopft*) is omitted on many scores.

In b259 the cellos and double basses (and violas and bassoons in the following bar) have *m.v.* in the score, short for *mezza voce*, a further indication that the passage should be played quietly.

At b292<sup>4</sup> the 2nd violins have two notes, with stems in different directions and the marking *div.* (short for *divisi*). This means divided, so that half the section play the top notes and the other half play the bottom notes. Some scores have *unis.* to indicate when they return to playing the same notes again.



## 4 Techniques

In many ways, Brahms' harmony is traditional, using diatonic chords with some chromaticism and extended chords, including diminished sevenths (e.g. b17). However, he frequently moves between distantly related keys, often a third apart (e.g. b25 in F major followed by b33 in D flat major), or moves up a semitone (e.g. b277 in C minor, followed by b281 in C sharp minor). Brahms also makes use of pedal notes (e.g. the dominant pedal from b290).

Brahms' approach to rhythm was particularly inventive. There are numerous examples of off-beat chords (e.g. b157 onwards) and syncopation and several points where he employs other rhythmic effects. From b53 the wind have motifs which they play on the beat, while the strings shadow off the beat, a quaver later, creating an unsettling feeling. From b179 the combination of duplet and triplet quavers is very striking, particularly once the horns enter two bars later. From b395 Brahms obscures the triple metre by writing two-beat patterns.

## 5 Structure and Form

Brahms' *Academic Festival Overture* is an example of a concert overture. In the Baroque and Classical periods overtures had been composed to precede large-scale performances such as opera, often serving as an introduction to what was to follow. In the early nineteenth century they were sometimes separated from their original context, being played alone in concerts. By the mid-nineteenth century some composers had decided to write overtures which would stand alone, as Brahms has done here. By choosing to write an overture, rather than a symphonic poem (which some composers had moved to), Brahms yet again displays his conservatism.

Concert overtures were often written in sonata form. However, there is some disagreement amongst musicologists as to the exact form of this overture. Brahms himself described it as a 'pot pourri of student songs' and details of these are given below. This medley of student drinking songs is interspersed between several other original melodies, and the piece unfolds in a fluid manner, constantly fragmenting and re-inventing ideas.

Many writers have also referred to the elements of sonata form that the work exhibits. Since the overture clearly divides into two sections, with the return of themes from the first section in the second, it is outlined here as an abridged version of sonata form.

A work in an abridged version of sonata form might have the following:

- An Exposition, with a first subject (in the tonic) and a second subject (in the dominant, or relative major in the case of a minor-key work)
- A Recapitulation with both subjects in the tonic
- A Coda in the tonic

The structure given here does not identify an introduction (as can be found in some analyses of the piece). Much of the material from the first 87 bars is used a great deal throughout the overture, and is here regarded as one of the four themes in the First Subject. There is a clear Second Subject, with two main themes, the first of which is a typically lyrical melody. This appears first in E major, but then in the dominant, returning in the Recapitulation in the tonic. There is no Development section, instead Brahms continually develops ideas throughout the Exposition and Recapitulation.

The structure of the overture is:

<b>EXPOSITION</b> (bars 1–240)	1st subject	1st theme	1–24	Mostly C minor
		2nd theme	25–45	F major, D flat major, F minor, G major
		3rd theme	45–63	E minor/G major, C minor/E flat major
		4th theme ' <i>Wir hatten gebauet ein stattliches Haus</i> '	64–87	C major
		1st theme (now in tonic major) mixed with bits of 4th theme	88–105	C major, E minor, C major, G major
		1st theme	106–112	G major
		1st theme (new lyrical version)	113–126	C major to V in E
		2nd subject	1st theme ' <i>Der Landesvater</i> '	127–156
		2nd theme ' <i>Fuchslied</i> '	157–240	G major, B major, G major towards C minor
<b>RECAPITULATION</b> (bars 241–378)	1st subject	1st theme (from b17)	241–254	C minor
		3rd theme	255–268	F minor / A flat major
		1st theme	269–289	C minor, C# minor
		1st theme mixed with bits of 4th theme	290–311	C major
	2nd subject	1st theme	312–345	C major, E flat major
		2nd theme (but misses initial statement of theme)	346–378	C major
<b>CODA</b> (bars 379–end)			379–end	C major

### The Student Songs

The student drinking songs were clearly incorporated to reflect the University setting of the first performance (and Brahms' honorary degree) but would not have been the serious piece the academics at the première were expecting! Four songs have been identified, though there may be fleeting references to others in some of the themes. Brahms himself did not attend university, but he may have become familiar with the songs when Joachim was studying in Göttingen.

- 1 *Wir hatten gebauet ein stattliches Haus* (*We have built a mansion*) dates from 1819 and is heard initially in the trumpets from b63. This was a daring choice of melody for Brahms, because it had been used to promote the unification of small areas of Germany and was therefore banned until 1871.
- 2 This tune is known as *Der Landesvater* (*Father of our country*) but there is also an earlier version, known as *Alles Schweige* (*All is silent*). Brahms uses only the second half of the melody. It had been used in the eighteenth century at a student ceremony where caps were pierced with a sword. It is heard from b128<sup>4</sup>, in the second violins.

- 3 This humorous melody, *Was kommt dort von der Höh?* (*What comes from afar?*), sometimes known as a *Fuchslied* (*Fox's Song*) was sung at Fresher initiation ceremonies. This is when a young person arriving at University would have been made fun of by older students. The Freshers were sometimes known as 'foxes', due to their nervousness. The accents destabilise the music, possibly suggesting that the students may have had too much beer! It is heard from b156<sup>4</sup>, played by the bassoons, initially in imitation and then in thirds.
- 4 The final, most famous student song *Gaudeamus Igitur* (*So let us give praise*) is the only one with Latin words, and it ends the overture triumphantly. This was originally a drinking song but was then used as a graduation song. It forms the basis of the Coda, from b379.

## 6 Commentary

### EXPOSITION (bars 1–240)

#### First Subject (bars 1–126)

##### First Theme (bars 1–24)

The Overture opens very quietly, with a theme in C minor, played by the strings and bassoons. It has a memorable melodic shape: a repeated note followed by the note above and the note below. This has similarities to the Hungarian *Rakoczy March*. The duple metre, staccato walking bass line and use of most of the percussion section right from the start add to the march-like feel. The melody begins in the 1st violins, but at the end of b2 is passed to the violas and 1st bassoon. When the melody is passed back to the 1st violins at the end of b3 it is a repetition of b1–2 a fifth higher.

From b7 the mood becomes even darker, with a sense of expectation as the opening four-note motif is heard, followed by the same idea but reduced to just the first and last notes. Together with the entries of the bassoons, horns and violins after a quaver rest, a sense of uncertainty prevails. The clear duple march feel of the opening is now lost in this rhythmic instability.

At b14 it sounds as though the theme is beginning again, this time without the violins and with the first note of each group of four missing in the violas. However, Brahms quickly moves onto descending and ascending arpeggios in the clarinets (with the violas joining the ascent), outlining a diminished seventh, accompanied by a chromatic bass line, held notes in the horns and tuba and a timpani roll.

At b19 the strings try to restart the theme in G major (with the violas playing above the violins in pitch), but again this is interrupted by the diminished seventh arpeggios, now a fourth higher and with violas joining the descent and the 1st violins the ascent. This theme ends with an imperfect cadence in F minor in b24.

##### Second Theme (bars 25–45) 'Chorale-like theme'

The 1st and 2nd trumpets pre-empt this theme, by entering with their dominant pedal on the last beat of b24. This theme, in F major, again features the violas playing the melody above the violins for five bars, before the horns and bassoons take over, repeating the melody but lengthening the note in the middle (b32) and pivoting the tonality to D flat major. From b35 the strings pivot back to F minor, playing a series of sustained chords, whilst the bassoons have a line based on the chorale melody.

There is then a return to the ideas presented in the first theme, now in C major, before turning towards G major, with a swift *crescendo* from *p* to *f* and moving to a higher pitch in the 1st violins.

**Third Theme (bars 45<sup>4</sup>–63<sup>2</sup>)**

For the first time in the overture all the woodwind instruments are heard, playing with the strings. The loud, staccato four-bar theme is in E minor, briefly passing through G major in b47. From b50 the previous bars are fragmented. This fragmentation, together with the following *ppp* dynamic and the instruments sounding as if they are playing out of time with each other from b53, gives a very unsettled feeling. The passage ends with a perfect cadence in G and a drum roll on the note G.

**Fourth Theme (bars 63<sup>3</sup>–87) Student Song: *Wir hatten gebauet ein stattliches Haus***

The student song is first introduced by the trumpets, accompanied by the oboes, horns and the double basses (and later contrabassoon) joining the timpani roll on a held G. This now becomes a dominant pedal as the key changes to C major (with a key signature change in the score). From b71 the melody is passed to the flutes, oboes and horns, with brass, contrabassoon, timpani and lower string accompaniment. After the opening bars, which are completely diatonic, all the bassoons, cellos and strings add harmonic interest in b78–9 with an ascending and descending chromatic shape. From b80 the third phrase of the song is elongated. The *crescendo*, ascending semiquaver string and bassoon scales (with the first appearance of the piccolo from b87) and the dominant pedal from b84 are clearly leading to a climax.

**First and Fourth Themes (bars 88–105)**

With the change of time signature to common time (though the same tempo), virtually the whole orchestra (except for the triangle, cymbals and bass drum) play a new version of the first theme, now also *ff* and in C major rather than C minor, with accents and *staccato*, and a *maestoso* feeling of four-in-a-bar. In b91 Brahms employs a rhythmic effect where some instruments are playing crotchets on the beat while the bass line is syncopated. In the following bar the wind have four bars of the fourth theme in diminution (halved note values). Ascending semiquaver woodwind scales in b95 lead to two bars of the new version of the first theme in E minor, but there is a swift return to C major in b98.

Brahms uses the rhythmic effect of syncopation against crotchets on the beat in b99, but which instruments are on and off the beat is reversed from b91. This rhythmic effect, in all bassoons, cellos and basses, then accompanies the second half of the fourth theme (originally heard from b72), now in G major. In b96–102 Brahms has taken the 1st violins and the flutes into the upper reaches of their range.

There is a *fp* and reduction in instrumentation at b106, with music very similar to that heard from b7, but now without the violins. This part of the first subject ends with a perfect cadence in C major in b112–113.

**First Theme (bars 112<sup>3</sup>–126)**

Yet another version of the first theme is presented, initially by the strings, now in harmony, with the wind joining for the second phrase. It is still in C major, but there is now an upbeat and the music is legato, *p* and gentle. Brahms then develops the melodic idea in b118<sup>5</sup>–119<sup>3</sup>, repeating it over changing harmonies, increasing the volume and the pitch, heading towards a cadence in B major in b126–127. From b122<sup>4</sup> the upper wind imitate the upper strings two beats later.

**Second Subject (bars 127–240)****First Theme (bars 127–156) 'Der Landesvater'**

The pedal octave Bs in horns, reinforced by the octave B leaps in upper strings now, become a dominant preparation for the next theme. The G and D naturals in the descending bass line suggest this will be in E minor, but when it begins in b129 it is in E major. The leaping string octaves are revealed as the beginning of the new melody. The fragment of *Der Landesvater* used by Brahms is played by the 2nd violins, with the violas doubling a sixth below. The 1st violins employ a typical Brahms technique of holding a higher note above the melody (an inverted tonic pedal) and doubled by the horns. The 2nd bassoon doubles the double bass line an octave higher. Meanwhile, the cellos keep a constant *pizzicato* broken chord quaver accompaniment. The melody has typical features of a second subject – it is lyrical and legato.

From b137 it sounds initially as though the melody will be repeated exactly; however, the violin Bs are recast as the third in G major (rather than the dominant in E major). In the following bar the octave leaps are heard as dominant Ds in G major, the traditionally expected key of the second subject. The theme is started by the 1st flute and 1st oboe, with the clarinets and bassoons then taking over. In b141 the music becomes more chromatic and fragments of the melody (from b131) are passed from the clarinet to the oboe and then the flute (alternating with the horns). At b149 the violins take over again and repeat the bar as an ascending sequence, creating a four-bar melody, while the cellos (now joined by the violas) return to their *pizzicato* broken chords. The wind echo the four-bar string phrase but change the rhythm to triplet crotchets and present it doubled in 3rds and 6ths. After some chromatic harmony in b151–152 and melodic chromaticism in the crotchet triplets, the passage ends on a chord of D in dominant preparation for the next passage.

### **Second Theme (bars 156<sup>4</sup>–240) 'Fuchslied'**

The song melody is introduced by the bassoons, initially in unison, then with the 2nd bassoon in imitation from b158 and finally in parallel thirds. This is over violas and cellos playing off beat staccato notes. At the end of b165 the 1st oboe takes over the melody, with the bassoons taking on an accompanying role and reharmonising, together with the *pizzicato* strings. The effect is quite comic and caused amusement when first heard.

In b174 there is the sudden entrance of virtually the whole orchestra, with the theme in the bass while the higher instruments play an inversion of it. It is reharmonised again, with a hint of B major in b177. In b179 the 1st violins introduce a cross rhythm (triplet quavers against the prevailing duplet quavers), which is taken up more forcefully in the middle of the texture in b181, by the horns and violas. In the meantime, two bars of the melody (originally heard in b161–162) are repeated as a descending sequence, with alterations to the rhythm from b184, creating a hemiola. This loud orchestral outburst comes to an end with a perfect cadence in B major in b187–188.

After two bars of gentle introduction, the violas (*arco*) and cellos (*pizzicato*) present the theme quietly in B major, against a new 1st oboe countermelody and violin accompaniment. The melodic and rhythmic shape from the end of the oboe countermelody (B to E sharp in b198–199) is repeated lower and with a larger interval, before being taken over as a rising octave by the 1st bassoon and violas, with the link to the second subject first theme made clear. This leap is repeated over a rhythmicised pedal F sharp in the cellos.

In the final quaver of b209 the cellos change direction and play the rising interval moving to a pedal G. This is imitated by the violas, then the violins. The 1st flute and 1st clarinet invert the interval in answer to the rising one. This leads to repetition of ideas from b190, but this time without the *Fuchslied* melody. The original oboe countermelody from b193 becomes the main melodic interest and is now played by the 1st violins. The melody is then taken over by the violas and cellos, who extend it, moving it downwards and adding chromatic notes, with the other strings joining in octaves from b222. This takes place under a wind and horn inverted pedal D, increasing in dynamic, with two trumpets and timpani joining from b226.

After a short *ff* D major chord in the strings it becomes clear that the pedal D has been a dominant preparation for the triumphant return of the second subject second theme (*Fuchslied*) in G major played by the wind and horns, with offbeat chords from the contrabassoon, trumpets, timpani and strings. At b235 the melody suddenly veers away from what is expected and continues to ascend over repeated dominant Gs, heading towards C minor.

**RECAPITULATION (bars 241–378)****First Subject (bars 241–311)****First Theme (bars 241–254)**

With a change of time signature to common time (which is not the same as at the start of the overture) and a return to C minor (including a printed change of key signature), Brahms begins the Recapitulation. This does not use material from the very start of the overture, but rather ideas first heard from b17. However, they are now presented with some differences. Virtually the whole orchestra is playing at a *ff* dynamic (previously it was *pp* with only a selection of instruments) and the original sextuplets are now groups of five and seven notes. The descending and ascending arpeggios still outline diminished seventh chords and they are repeated a fourth higher (as before) from b245.

Instead of the second theme from b249, which is what happens at this point in the Exposition, Brahms chooses to repeat the fragment of three notes heard in b244<sup>4</sup>–245<sup>1</sup>: quavers rising a semitone and then a crotchet on the same pitch as the second quaver. This melodic idea is repeated many times by the violins, violas and cellos in octaves (with the third note extended), while the wind and horns answer with the figure in inversion, accompanied by the bassoons and double basses playing the original motif. With a rise in pitch and a *crescendo* in some of the instruments, this repeated 3-note fragment builds excitement ready for the return of the next theme.

**Third Theme (bars 255–268)**

The second theme does not appear in the Recapitulation, instead Brahms moves straight to the third theme. A comparison with the music from b45 reveals that this is a very similar statement to that heard originally, just now a semitone higher. This means that the cadence in the middle of b256 is a perfect cadence in A flat major and the cadence in b258 is in F minor. Fragmentation of the theme then follows as before. Brahms' use of the hand-stopped horn timbre with the *mezzo voce* in the bass instruments creates a mysterious mood. This passage is more extended than previously, as it is repeated a tone lower (from the end of b262). B264 suggests a move towards B major, but this suddenly changes direction to G.

**First theme (bars 269–289)**

The music then 'jumps' to the equivalent of b106 in the Exposition, omitting the fourth theme which appeared at this point earlier. There is some reorchestration – the bassoons join the cellos and basses and the upper strings have the interjections which were earlier played by the horns. From b273 the music builds, with a *cresc. molto* and the addition of more instruments, including some very high 1st violin notes.

Brahms then doubles back to the music from b88, but this is now presented in C minor instead of the original C major and after the initial bar there are many other changes. From b281 the same music is repeated a semitone higher, in C sharp minor. The descending crotchet idea from b279–80 is used extensively from b283, creating some uncertainty in the metre, as the groups cross the bar lines the use of three descending notes sometimes suggests a triple metre. This takes place over rapidly changing harmony. Together with the increasing dynamic, fairly full orchestration, semiquavers in the upper strings (with the 1st violins again in the extreme upper range) and accents and *sf* marking in other instruments, it makes for a very exciting passage.

**First and fourth themes (bars 290–311)**

The change of key signature shows clearly that the music is back in C major and Brahms unleashes all the percussion for the first time, including the triangle. Ideas from the fourth theme are heard first here, in the brass, but with string semiquaver scalic accompaniment and a double bass dominant pedal. This reverses the order from b88, where the fourth theme did not appear until four bars later. B306 onwards repeats the previous four bars, but with the melody an octave higher and the third note changed to be a third higher this time. Because the music from b106 has already been heard again in the Recapitulation, Brahms now moves on to the second subject.

**Second subject (bars 312–378)****First theme (bars 312–345)**

B312–313 see the same octaves in the violins and violas and the descending bass line as before, but now moving us from G major to C major (rather than the B major to E major before). This means that the theme is now heard in the tonic major, but with the same orchestration as from b129. Similarly, the theme is then repeated a minor third higher, now in E flat major from b323. However, in the Exposition the wind presented only the second half of the melody, whereas now there is a statement of the complete melody. This continues with fragments of the melody passed between various instruments and then the violins playing a longer line from b338, imitated by the 1st flute and 1st bassoon (in the Exposition there was no imitation). The wind follow this with their triplet version as heard earlier.

**Second theme (bars 346–378)**

With the change of time signature to 2/4, Brahms then completely omits the statement of the second theme, jumping to the material from b211. This is in C major (rather than the original G major) and the violas have the first statement of the countermelody (originally played by the violins), followed by the 1st oboe (instead of violas and cellos).

Again, the music builds with a large *crescendo* and the strings play in octaves under the inverted dominant pedal in the wind, horns and timpani. The second theme is finally heard in the Recapitulation from b 366<sup>2</sup>, with similar scoring to the Exposition, but with trumpets prominently reinforcing the melody, rather than playing off-beats. The end of the melody is also changed, as here it can stay in a major key, rather than becoming minor. In the final two bars before the Coda the off-beats also cease, with all the instruments playing on the beat, giving a sense of arrival.

**CODA (bars 379–401)****'Gaudeamus igitur'**

The appearance of the final student song necessitates another change of time signature, to triple time. The melody is initially played by the brass and upper woodwind, with demisemiquaver scales and syncopation in the violins, while the violas add a triplet semiquaver cross rhythm. From b383 the percussion, trumpets and trombones stop and the violins join the melody, over a walking bass line. At b386<sup>4</sup> the brass and timpani add an upbeat, before the percussion return and the violins recommence their scales.

From b395 Brahms obscures the bar lines by writing two-beat patterns for the wind and strings, until b398, when the triple metre returns, together with the piccolo on the descending scales. After 1 1/2 beats of silence, the overture ends with repeated plagal cadences and three tutti C major chords.

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## Introduction: Indian music

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India is a huge country with diverse languages, religions and sub-cultures. It has an extensive range of musical traditions ranging from classical to rural and urban folk music, film, dance, theatre and religious music. In India, music has a close affinity with religions as it is believed music originates as a divine manifestation and a gift from God – *Nāda Brahmā* ('sound as god'). Religious meanings are all-pervasive in both sacred and secular genres.

Sacred and secular folk music traditions are closely linked to social contexts. Amateur, semi-professional and professional groups play both traditional and modern music and songs for calendrical celebrations, religious festivals and at regular life-cycle rituals such as births, marriages and funerals. Local music and dance groups have historically played an important part in knitting together the fabric of South Asian society. Over recent centuries two main systems of classical music have developed – Hindustani in the northern Indo-Islamic part of the country, and Karnatak (or Carnatic) in the south. The two traditions share some general characteristics (systems of *rāga*, *tāla*) but each also has its own distinct concepts, practices and instruments.

The state of Rajasthan is situated in northwest India. Historically it has been a focal point of North Indian culture since the earliest times. It has a rich variety of folk music genres. In Rajasthan, local, or 'Little' (*deśī*) traditions (such as the *Kathputlī* traditional puppetry) have developed over many hundreds of years in tandem with the 'Great' (*margā*) classical music and dance forms.

Historical sources dating to the Mughal period detail the shared employment of folk musicians and classical musicians in the princely courts of the Maharajas. In some areas, such royal patronage of folk musicians is still in evidence: for example, the *Laṅgās* and *Māṅgaṇiyārs* are Muslim communities who have worked for many generations as professional hereditary performers, playing for wealthy high caste Rajput families in the desert regions of Western Rajasthan.

*Candidates do not need to study music from the whole of India but should be taught about the instruments and musical features of Hindustani instrumental music and folk music of Rajasthan, which are described in the following sections. The instruments or terms specific to this world focus with which candidates should be familiar are printed in bold. Information has been provided on the history and socio-cultural context of this music for the benefit of teachers; candidates should have a general awareness of the background to each style but will not be tested in detail on this.*



# I Classical Hindustani instrumental music of North India

## 1 Instruments

### Drone instruments

The background sound of a drone is central to the texture of any ensemble performance in Indian music. The drone instrument is a four-string lute known as the *tānpurā* or *tambūrā*. It has a long, unfretted neck with four or five strings tuned to the tonic and dominant of the *rāga*. In performance, the *tānpurā* player sits behind the soloist and strums the strings in a fairly free rhythm. The sound of the drone has two important functions: firstly, the pitch 'sa' is of prime importance in relation to other pitches in the *rāga* being played, hence the sounding of the tonic (sa) string on the *tānpurā* helps to provide the reference pitch for the entire performance. Secondly, the sound of a drone helps to create ambience and mood to the music. In more recent times, a small electronic pitch-producing device known as the *śruti* box may be used in place of a *tānpurā*.

### Melody Instruments

Song has been an important part of classical music in India from the earliest times, and although instrumental traditions also rose in importance since the Mughal period, vocal music remains the backbone and basis for much of the instrumental tradition. Today, instruments in the classical tradition include the *sitār*, *sarod*, *sāraṅgī* and *bansuri*.

#### The *sitār*

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

In the twentieth century, the *sitār* and its most famous player Ravi Shankar became musical icons of Hindustani classical music partly through interest shown by the 1960s pop group The Beatles. Western interest has also aided its rise in position as an image of culture and cultivation among the rising middle-class in India in modern times.

#### The *sarōd*

The *sarōd* is another instrument that has held an esteemed position in Hindustani classical music. It has a wooden body covered with goatskin and a broad neck that has a fretless fingerboard covered in a smooth metal sheet upon which the player slides the cuticles of his left hand while the right hand plucks the strings with a plectrum made of polished coconut shell. The modern *sarōd* has four to five main playing strings, four fixed drone strings and approximately 15 sympathetic strings. By the nineteenth century, it had become one of the most important concert instruments in Hindustani music.

#### The *sāraṅgī*

A *sāraṅgī* is a fretless, bowed lute with three main playing gut strings, one brass drone string, and up to 35 to 40 sympathetic strings attached to pegs along the side of the fingerboard. It is held vertically, with the instrument resting on the lap and the pegbox end resting on the left shoulder. A horsehair bow is held with the right hand and the left hand plays stopped notes by sliding against the strings with the cuticles. Unlike the *sitār* and the *sarōd*, the *sāraṅgī* was originally a folk instrument. In Mughal times, it accompanied singing and dancing in the courts. Because of such associations, the *sāraṅgī* has previously been thought of as an instrument of a lower class. In the twentieth century, it had been accepted into the classical tradition.

## The *Bānsurī*

The *bānsurī* is a transverse flute made from bamboo, reeds or canes. It has six or seven finger holes. Closely associated with the Hindu god Krishna, the instrument was previously associated with only folk music. In recent years, however, it has found its way into classical, film music and other genres. As it is keyless, the player must master difficult whole and half-hole fingering techniques to play the microtones and slides.

## Percussion instruments

### *Tablā*

The *tablā* is the most important percussion instrument in Hindustani classical music. It is actually a paired set, comprising a smaller, higher-pitched right-hand drum – the *tablā* (or *dayan*) – and the bigger left-hand drum – the *bayan*. The heads of both drums are made of goatskin, with a circle of black tuning paste in the centre of the *tablā*, and closer to an edge on the *bayan*. The *tablā* player has the important role of keeping the time cycle (*tāla*) in Hindustani music. It is also capable of playing complicated cross rhythms. Players learn the different sounds and strokes for each hand by reciting drum syllables known as *bōls*.

## 2 Musical Features

### i Scale/mode/melody

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

*Sa ri ga ma pa dha ni sa*

Just as notes in a Western scale can be made sharp or flat or natural, pitches in the Indian scale can also be altered, with the exception of the notes *sa* (the first degree) and *pa* (the fifth degree), which are never altered as they are thought to be 'pure' (*śuddh*). As with the concept of the tonic in Western tonality, the *sa* first degree is relative and can be pitched anywhere; usually a vocalist or instrumentalist decides what pitch to start the *sa*. The notes *ri*, *ga*, *dha* and *ni* can be flattened (*komal*) and the note *ma* can be sharpened, producing *tīvra ma*, resulting in 12 tones in an octave.

With these tones, a *rāga* (or *rāg*) can be constructed. The basis of Indian melody is the *rāg*. It is a scale having five notes or more in ascending and descending format, but it is also more than a scale as a *rāg* comprises recurring motivic melodic movements and strong tonal centres. Moreover, *rāgas* have extra-musical associations such as moods, time of day or season of the year. A *gat* is a fixed composition based on a specific *raga*; during a performance, it is often varied through improvisations.

## ii Time cycle

The concept of time in Hindustani music is *tāl* or *tāla*, in which cycles of beats (*mātras*) are divided into groups of short and long sections (*vibhags*), e.g. the *mātras* of the 16-beat *tāla* is made up of four *vibhags* of four beats each. Hand gestures, such as claps or a wave of the hand, help to mark the division of the cycle (see Ex. 1). The standard sequence of beats that defines a *tāla* is known as *ṭhekā* (see Ex. 2). The drum syllables in the *ṭhekā*, which are called *bōls*, are onomatopoeic words that imitate the sounds of different strokes on the *tablā*.

The *ṭhekā* for *tīntāl*

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

In the Hindustani music system, a fairly large number of *tāla* exist, with the 16-beat *tīntāl* being the most common *tāla*. It is divided into four groups of four beats marked by three claps and a wave (*khāli*, meaning empty beat). The first beat (called the *sam*) is the most important beat in all metrical cycles. Not all compositions begin on the first beat of the rhythm cycle, nor does every single line of a composition have to fit exactly into the full length of the cycle. The *sam* is often played with emphasis to mark the beginning of the cycle. Instrumentalists must have a good knowledge of the structure of the different *tālas* so as to be able to come in on the first beat with the drummer.

In Hindustani music, the term referring to the speed or tempo in which the *tāla* is set is *laya*, with *vilambit* being slow, *mādhya* medium and *drut* fast.

## iii Formal structure

In Indian classical music performance, two aspects are always present: composition and improvisation. The central feature of a *rāg* performance in the Hindustani system is the fixed composition known as *gat*. But before the composition is played, the performer plays a slow, non-metric and freely improvised section known as the *alāp*. This allows the soloist to define and explore the notes of the *rāg*. This section is accompanied only by the *tāmburā* drone instrument. As the playing progresses, the music becomes more rhythmic and a pulse is felt (although there is still no fixed metre), the *jōr* section is introduced.

At the entry of the *tablā* drums which introduces the *tāla* metrical cycle, the fixed composition (*gat*) begins. From this point, the soloist elaborates the composition with ornamentations, melodic expansions and improvisation. The *tablā* keeps the time cycle going but will, now and again, also improvise virtuosic rhythmic patterns as a display of their skills. As the performance progresses, the soloist speeds up, climaxing with the repeated striking of the drone (*chikari*) strings in between other pitches. This section, known as the *jhāla*, concludes the performance. At times in the *alāp* section, the *jhāla* may also be heard after the *jōr*; when played in this section, rhythmic density and the interplay between melody and high-pitched drone strings becomes the centre of attention although this is still non-metric.

### 3 Transmission of music

Indian classical music is transmitted via the *guru-shishya* (teacher-disciple) system or within the family from parent to child. In the old days, a pupil learns from only one *guru* and the relationship of a teacher-disciple is one of utter commitment on both sides: the pupil lived with the *guru* and took on the chores of the teacher's household, and equally the *guru* devoted much time on teaching and nurturing the pupil. Transmission was through oral and aural repetition and practice. In modern times the old traditions of *guru-shishya* system is no longer as strong.

### 4 Performance contexts

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

Up to the middle of the twentieth century, semi-private performances in people's houses (especially the teachers' houses) were still fairly common. With social change throughout India in modern times, however, performances of classical music began to take place in auditorium and concert halls, on television and radio. These brought new changes to classical performances: larger venues led to sound amplification, performers now perform on stage, concerts are shortened as performance start and end at fixed times.

## II Folk music of Rajasthan (Laṅgās and Māṅgaṇiyārs)

### 1 Instruments

#### Melody Instruments

The Laṅgās and Māṅgaṇiyārs are distinguished chiefly by their employment of particular bowed lutes, which they use both for solo instrumental performance and for accompanying the singing of songs. These instruments have become strong markers of identification, since their use is unique to each particular group. The instruments are considered to be auspicious, bringing good luck to the audience members that are fortunate enough to hear them. Both communities also employ a range of percussion and wind instruments, many of which are unique to the Thār desert region that encompasses Western Rajasthan and Eastern Pakistan.

#### The *kamāichā*

The Māṅgaṇiyārs are particularly well known for being the only musicians in the world who employ the *kamāichā*, a hemispherical bowed lute that is usually carved from local hardwoods such as mango and *sheesham*. Like the classical *sāraṅgī*, the *kamāichā* has three main playing strings that are typically tuned to the tonic, fifth and octave. However, these strings are fretted; the left-hand fingers press down with the nails as opposed to sliding the string against the cuticles. The *kamāichā* is typically held in the lap whilst sitting cross-legged on the floor, and it is sounded with a large wooden horsehair bow. The *kamāichā* also features a number of sympathetic strings; although these are set higher on the bridge than on a classical *sāraṅgī* and are frequently sounded with the bow as the musician plays the main strings. Animal skin (usually goat – *bakrā* – or, more rarely, *hiren* – deer) is stretched over the gourd chamber to act as a resonator.

### The *murli*

Wind instruments are occasionally used by some Māṅgaṇiyārs for melodic accompaniment and solo performance. Most notable of these is the *murli*, a double reed gourd flute also known as *pūngi* and made famous for being used throughout the Rajasthani desert by *jogi*, or snake charmers. It has a characteristically shrill, nasal sound.

### The Sindhi *sāraṅgī*

This bowed lute shares certain similarities with the *kamāichā*: it is made of local hardwood; it features a locally sourced animal skin as the resonator; it is played with a horsehair bow; and the fretted strings are stopped with the nails against the fingerboard, unlike the classical *sāraṅgī* where the cuticles are used to slide against the strings. The Sindhi *sāraṅgī* features two closely-fitted high metal strings (both tuned in parallel to the octave) along with its two lower gut strings that are tuned to the tonic and fifth respectively. The Sindhi *sāraṅgī* is also a somewhat smaller and lighter instrument, and it is usually tuned as much as a full octave above the normal range of the *kamāichā*.

### The *algoza*

In addition to playing the ubiquitous double reed oboe *shehnai*, a small number of Laṅgā musicians play the double end-blown flute *algoza*, also known colloquially as *satārā*. This instrument is constructed from two joined wooden flutes: one of which is used to play the melody whilst the second, longer pipe is sounded as a drone. Circular breathing is commonly employed by *algoza* players to create a continuous sound, and beeswax can partially cover the fretting holes to modify the fundamental pitch of the instrument as required for accompaniment.

## Percussion instruments

### *Dholak*

The *dholak* is a double-headed barrel drum that is widely used in folk music contexts across North India. When not performing as solo instrumentalist/singers, the Laṅgās and Māṅgaṇiyārs typically use *dholak* for the main rhythmic accompaniment of songs. The drum is usually held on the player's lap whilst sitting cross-legged on the floor or placed on the floor in front of the player and held in place by the musician's foot or knee. Laṅgā and Māṅgaṇiyār *dholak* players use a variety of open and closed hits to sound the drum, along with rim shots and sustained notes that are allowed to ring out. The right hand usually performs more elaborate patterns on the higher-pitched goatskin drum head while the left hand keeps the basic rhythmic pattern on the lower-pitched drum head.

### *Khaḍṭāl*

*Khaḍṭāl* is a generic term used for paired wooden clappers that are found in various forms in many folk and devotional music traditions throughout India. The Rajasthani variant of *khaḍṭāl* commonly found in contemporary Māṅgaṇiyār music ensembles (although rarely used by Laṅgā musicians), consists of two hand-held rectangular wooden blocks similar to Chinese *pāibǎn* (clappers) or castanets. Expert Māṅgaṇiyār performers will hold a pair of *khaḍṭāl* in each hand, manipulating them skillfully – and often theatrically – to create rapid, complex rhythmic patterns that accompany song performance.

## 2 Musical Features

### i Scale/mode/melody

The Laṅgās and Māṅgaṇiyār are distinct from other folk musicians in Rajasthan in that they have their own unique body of *rāg* knowledge, which has a complex relationship with the North Indian classical *rāga* system. It seems likely that Laṅgā and Māṅgaṇiyār musicians came into contact with classical *rāga* knowledge when employed as performers alongside classical musicians in the Mughal courts.

### ii Rhythmic cycles

The Laṅgās and Māṅgaṇiyār operate within a broadly similar metrical framework to the *tāla* structures of North Indian classical music. However, *tāla* structures are not identified explicitly by the folk musicians, and mnemonic devices such as *tablā bōls* are not commonly used to recite fixed metrical structures. Instead, rhythmic patterns generally tend to be less complex and more freely expressed in Laṅgā and Māṅgaṇiyār music, usually fitting into 8-beat or 16-beat cycles and featuring considerable variation in terms of the rhythmic devices and motifs that are played within these frameworks.

One classical rhythmic device that has been adopted in Laṅgā and Māṅgaṇiyār musical performance is the *tihār*: this is a pattern that is repeated three times to signal the end of a song section, concluding with a flourishing landing on the first beat of the following metrical cycle. Classical musicians refer to this first beat of the cycle as *sam*, whereas Laṅgā and Māṅgaṇiyār musicians call this primary beat *muddā* or *gur*.

### iii Musical structure and song repertoire

Laṅgā and Māṅgaṇiyār instrumental music and song performance are closely related. Instrumental pieces may be derived from folksongs which are often in simple strophic forms; these are not usually *rāg*-specific. Longer and more complex pieces are always used as a vehicle for *rāg* performance – starting with a non-metrical exposition of the melodic form, similar to a classical *alāp* – followed by a pulsed section and a metrical section.

## 3 Transmission of music

Within the Laṅgā and Māṅgaṇiyār communities, musical learning takes place primarily via oral and hereditary modes of transmission. From birth, children begin to acquire aspects of repertoire and performance skills from both parents and extended family members through a process of osmosis. Music making is constantly happening in Laṅgā and Māṅgaṇiyār homes, and children are encouraged to begin singing along and playing instruments as soon as they are physically able.

When young male musicians show enough interest and are sufficiently skilled, they will accompany their fathers and uncles on performances. This usually happens during the early teenage years, although it is not uncommon for young children to appear onstage with family members at concerts and local performances. Due to strict rules and cultural expectations, female members of the communities have historically not been permitted to perform in public. However, Laṅgā and Māṅgaṇiyār women have their own unique repertoires of songs which are usually sung for private all-female occasions, for example during certain ceremonial gatherings such as elaborate wedding rituals. Senior female figures within the community act as key custodians and transmitters of the core song repertory, and they have a fundamentally important influence on the maintenance and shaping of these rich musical traditions.

## 4 Performance contexts

Laṅgā and Māṅgaṇiyār musicians are called upon to perform specifically for *maṅgal* (joyous and auspicious) occasions, such as birthdays, religious celebrations, ritual feasts and marriage ceremonies. The traditional employment under patronage from the wealthy classes has all but disappeared now. However, the recent explosion of tourism in Rajasthan has led to more lucrative performance opportunities for a number of Laṅgā and Māṅgaṇiyār musicians, with many groups finding regular work at the increasing number of hotels and desert safari camps that have appeared in the region since the 1980s.

Some of the more skilled and fortunate Laṅgā and Māṅgaṇiyār musicians have also gone on to forge successful careers as concert performers. One example of this is shown in the remarkable life and career of the late Sakar Khan Māṅgaṇiyār, who rose from poverty to become one of the most renowned Rajasthani folk musicians of the modern era. Sakar Khan was also the first ever folk musician from Rajasthan to be presented, in 2012, with the prestigious Padma Shri award, the fourth highest national honour that can be bestowed upon any Indian citizen.

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