

TEACHERS' GUIDE TO SET WORKS

Cambridge IGCSE[®]

Cambridge International Certificate*

Music

0410

For examination in June and November 2016

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

The Set Works for 2016 are:

EITHER

Vivaldi, 'Spring' from *The Four Seasons*, Op. 8 no. 1, RV 269

OR

Rodrigo, *Concierto de Aranjuez*, (Movements 1 and 3)

General Observations

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

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

- Structure and terminology
- Themes and their transformations
- Key centres and modulations
- Identification of chords
- Instruments
- Transposition
- Score markings, performance directions, instrumental effects
- General background information about the composer and about the genre of each work.

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

Antonio Vivaldi (1678–1741)

Spring from *The Four Seasons* Op. 8 no. 1, RV 269

1 Background

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

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

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

2 Instruments

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

In *Spring* the solo violinist is sometimes joined by two other solo violins, taken from the orchestra and in turn the solo violinist joins with the first violins in tutti sections.

There are no transposing instruments in *The Four Seasons*, other than double basses, which sound an octave lower than written. However, the viola part is written in the alto clef (where middle C is on the middle line). Candidates should practise writing small fragments of this part in the treble clef.

3 Directions in the Score

All markings in the score are in Italian. In addition to the capital letters referring to lines from the sonnet, Vivaldi sometimes writes further description as to what a particular part is illustrating. Reference to these is given in the analysis.

- The first movement is marked *allegro* – quick and lively.
- *Tasto solo* in the basso continuo part indicates that no harmonies are to be played, just the notated bass line. This is cancelled by the marking *tutti* some bars later.
- The second movement is marked *largo e pianissimo sempre* – slow and always very quiet
- The viola in this movement is told *si deve suonare sempre molto forte, e Strappato* – play always very loudly and ‘rasping’ into the string (to represent the sound of the dog barking)
- *Danza pastorale* at the start of the third movement means a pastoral (country) dance
- *Con sordino* in the first and second violin parts at the start of the third movement indicates that these instruments should be muted. This allows the solo violin to be heard more clearly.

4 Techniques

Vivaldi’s music is tonal, making much use of tonic and dominant chords, but also uses chromaticism and occasional modal shifts between major and minor. He also uses seventh chords, and less often further extensions (e.g. 9th chords).

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

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

Vivaldi also had some favourite features, which appear in many of his works, often reflecting his own prowess on the violin. These include triplet broken chords, rapid scales and the use of tremolo. He also relied on the harmonious sound of parallel thirds.

5 Structure and Form

For the first and third movements Vivaldi uses ritornello form. This is when varied restatements of a ritornello theme, in different keys and scored for the full orchestra, alternate with episodes, in which the soloist often predominates playing new ideas. Vivaldi’s ritornello statements usually get shorter during a movement, since repetitions of bars or even whole groups of bars are omitted. Since Vivaldi is combining the content of the sonnets with ritornello form, the constant elements of the poem are usually incorporated into the returning ritornello theme, while the episodes depict the changing elements.

The second movement presents a theme which is then repeated in varied form. Here the content of the sonnet is represented through the different layers of the texture. Like many of his slow movements, the second movement of *Spring* is fairly brief and is a cantabile melody over a relatively simple, unchanging accompaniment.

6 Analysis

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

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

FIRST MOVEMENT

This is in E major, a bright, joyful key, appropriate for the happy arrival of spring.

Ritornello 1 (bars 0 to 13³)

The first statement of the ritornello theme is 13 bars long and is homophonic. It begins with a *forte* three-bar phrase which is then immediately repeated *piano*, with a very small change to the ending. Within the three bars there is also repetition as the first bar of the phrase is repeated in bar 2. Both of these bars use just the tonic chord of E major, with a rhythmicised pedal in the basso continuo part. The third bar of the phrase ends with an imperfect cadence.

The ritornello then continues with what sounds like almost a variation on the original three-bar phrase, but this time including some syncopation and ending with a perfect cadence in the tonic. Again, this is repeated in its entirety but at a *piano* dynamic.

Episode 1 (bars 13³ to 27³)

This section of the movement overlaps with the end of the ritornello for one crotchet and refers to the line of the sonnet where the birds cheerfully greet spring with joyful song. It is scored for only three solo violins, the violino principale and two soloists from the orchestra and is based entirely on the tonic chord of E major. The violinists imitate the sound of birdsong by playing at a relatively high pitch and by using mordents, trills, rapid scales (and scale fragments) and repeated notes. The texture is polyphonic with imitation between the soloist and 1st violin soloist. Vivaldi uses one of his favourite techniques in the 2nd violin soloist's line in bars 19 to 21, where the note lengths gradually decrease, from dotted quavers, to semiquavers and finally demisemiquavers.

Ritornello 2 (bars 27⁴ to 301)

This is a very short statement of part of the ritornello theme, still in the tonic. It is taken from bars 6⁴ to 10¹ of the original ritornello.

Episode 2 (bars 31 to 40³)

Here the sound of the murmuring streams are heard, translated into music by the whole orchestra. The violins play stepwise ascending and descending semiquavers slurred in pairs for six bars and then the semiquavers are moved into the basso continuo part and become leaps. The reference in the sonnet to 'gentle blowing' is reflected in the *piano* dynamic. The episode ends on the dominant chord of B major, but the music has not really modulated to this key.

Ritornello 3 (bars 40⁴ to 43)

Despite the lack of a proper modulation, Vivaldi presents the ritornello theme (in shortened form) in the dominant, B major. This three-bar statement takes the same three bars from the original ritornello as ritornello 2. The A sharps in bar 43 confirm that a modulation has taken place and the music is now in the key of B major. The perfect cadence in B major bridges the end of the ritornello and the start of the new episode.

Episode 3 (bars 44 to 55³)

Here the sky becomes black and there is thunder and lightning. The low demisemiquaver repeated notes / tremolo in octaves in the orchestra represent the thunder and the high solo violin triplet broken chords represent the lightning. At first the thunder and lightning are heard in alternation, but at bar 52 they join together, suggesting that the storm is right overhead. From bar 46 the music begins modulating from the current key of B major (the dominant) with a chromatic movement in the bass line to C[#] minor (the relative minor) in bar 55.

Ritornello 4 (bars 55⁴ to 58)

The same three bars of the ritornello, as heard in ritornellos 2 and 3 are heard again, but this time in C[#] minor. There is another cadence in C[#] minor overlapping the end of the ritornello and the beginning of Episode 4.

Episode 4 (bars 59 to 55³)

Despite the sonnet saying that the birds return to their enchanting song, their music has now changed. It is now in C[#] minor (rather than the original E major in Episode 1) and is accompanied by the basso continuo (*tasto solo*, without chordal harmony) playing a tonic pedal. However, it is the same three violins playing as before, with some imitation, trills, repeated notes again and a gradual decrease in note values from semiquavers to demisemiquavers in bars 63 to 65. Like Episode 1 it is also based on just one chord.

The orchestra interrupt the Episode with a short *tutti* from bars 66 to 70³. This music is based on the first half of the ritornello theme (the rhythm is initially identical, without the anacrusis) and quickly returns the music from the relative minor back to the tonic E major.

This is then followed by a short cadenza-like section from the solo violinist, which is not tied to any particular line of the poem. The violinist plays stepwise semiquavers slurred in pairs (as found in Episode 2) and the notes E-B-C[#]-B, repeated in bars 74 and 75 are taken from the birdsong music in bar 22. This section ends with a perfect cadence in the tonic, firmly re-establishing the key of E major and overlapping with the final ritornello.

Ritornello 5 (bars 76 to 82)

This final statement of the ritornello theme is longer than has been heard in the course of the movement, but is still not 'complete' (not as long as Ritornello 1). It consists of the second half of the original ritornello (bars 7 to 13), with the 3½ bar phrase being repeated.

SECOND MOVEMENT

This movement is in the relative minor key, C[#] minor. The different layers of the texture represent the different elements of the sonnet all at the same time. The tempo is *largo* (slow) representing peace and the solo violinist plays a *cantabile* melody representing the goatherd sleeping. The murmuring of leaves and plants is captured by the dotted rhythm repeated patterns in the two violin parts and the viola represents the dog barking. There is no basso continuo at all in this movement.

After one bar of introduction from the violins and violas the solo violin begins the melody. From bars 9 to 13 there is a descending sequence. This is harmonised with part of a circle of 5ths and some seventh chords – bar 10 is B⁷ (with the tied A natural in the solo part), bar 11 is E major, bar 12 is A⁷, bar 13 is D major, bar 14 is G^{#7} and bar 15 is C[#] minor. This is followed by a brief modulation to the dominant, G[#] minor, with a perfect cadence in this key in bars 17 to 18.

The modulation is soon cancelled out in bar 19, by the violins and violas without the soloist (as in bar 1) and the soloist returns in bar 20 with a varied repeat of the melody from the beginning, but now in the tonic key of C[#] minor until the end of the movement.

The climax of the movement is reached in bar 29, with the highest note (C[#]) played by the soloist. This is followed by a four bar phrase ending with a perfect cadence in the tonic (C[#] minor) in bars 32 to 33. This phrase is then immediately repeated and the movement ends as it began, with the rustling leaves of the accompaniment.

THIRD MOVEMENT

Vivaldi returns to E major for the final movement as the joyful appearance of spring is again mentioned in the sonnet. This movement is a dance in compound time with a prominent dotted rhythm. Like the first movement, it is in ritornello form, but like the second movement the sonnet is represented all at once, rather than in sections.

Ritornello 1 (bars 1 to 12³)

While the 1st and 2nd violins play the dance melody in thirds, the violas and basso continuo represent the bagpipes, with long sustained notes as a drone. This gives a simple texture – the violins playing the same melody in thirds and bass and violas playing in fifths, as would be expected in a country dance. The phrase structure is very similar to that used by Vivaldi in the first movement. Bar 1 is exactly repeated in bar 2 and bar 3 is a varied repetition to end the phrase. The three bars are then repeated *piano*.

The second half of the ritornello begins at bar 6⁴, one beat earlier than might be expected. Again the first bar of the melody is repeated, but with the 1st and 2nd violins swapping parts. The viola relinquishes the drone for two bars, to play in thirds with the violins.

The ritornello ends with a distinctive four note pattern (C[#]-B-A-G[#]) in the 1st violin part in bars 10⁴ to 11³ and Vivaldi returns to this motif later in the movement (and indeed, later in the set of Op. 8 concertos).

Episode 1 (bars 12³ to 22¹)

This episode overlaps the end of the ritornello and is scored for solo violin and continuo. Despite the prominence of the dotted rhythms in the ritornello, none are used in this episode. Again, Vivaldi begins with repetition – bar 14 is a repeat of bar 13. There is then an ascending sequence leading to C[#] minor in bar 17, followed by a descending sequence in bars 18 and 19, accompanied by a chromatic bass line. The episode ends with a perfect cadence in the relative minor, C[#] minor in bars 21 to 22, overlapping the return of the ritornello theme.

Ritornello 2 (bars 22 to 34³)

This begins like Ritornello 1, but in the relative minor. After the three-bar melody we therefore expect a *piano* repeat, but instead Vivaldi continues with two bars of new material (bars 25 and 26). This includes a variation on the four-note descending pattern G[#](A) – F[#](G[#]) – E(F[#]) – D[#] and suspensions in the 2nd violin part. The two bars are then exactly repeated.

More new material follows in bar 29, including imitation between the violins and violas and basso continuo and a descending sequence in bars 29 to 30. Here the music returns to the tonic, before modulating to the dominant in bars 33 to 34, ending with a perfect cadence in B major in bar 34.

Episode 2 (bars 34³ to 58²)

This long episode is scored initially for solo violin, solo 1st violin from the orchestra and basso continuo. The solo violinist has some double stopping from bar 36 and as in the first ritornello, much of the time the two violins play in thirds.

From bar 36³ there is a modulating sequence with perfect cadences in E major, A major and D major, before returning to E major in bar 40. Here the four note descending figure from bars 10 to 11 appears again, repeated many times at different pitches.

New material is introduced in bar 48³ and it is presented as a long descending sequence. From bar 53 it initially looks as though it is all about to be repeated, but instead the music modulates to the dominant, ending with a perfect cadence in bar 57. This time there is a short break between the end of the episode and the return of the ritornello.

Ritornello 3 (bars 58³ to 71³)

This begins with the same 3½ bars as the start of ritornello 1, but displaced by half a bar (starting on the third beat of the bar rather than the first). Surprisingly, in bar 61, Vivaldi then writes a new key signature of E minor (the tonic minor) and the first bar of the ritornello theme is heard as a descending sequence, beginning in E minor, then D major. Here the basso continuo line finally gets to play some of the dotted rhythms, in answer to the violins. The interest continues in the bass part, with continuous quavers while the violins hold long notes. The music modulates from A minor in bar 65, to G major in bar 66 and reaches E minor again in bar 68. There is then a chromatic descending bass line before the ritornello suddenly stops.

Episode 3 (bars 71⁴ to 79²)

As in the first movement, this is a cadenza-like passage for the solo violin over a dominant pedal in the basso continuo (with no harmony filled in). The four-note descending pattern appears again in bar 76 (B-A-G#-F#), decorated with other notes.

Ritornello 4 (bars 79³ to 89)

The key signature of E major returns with a statement of the ritornello theme which is much more similar to ritornello 1. Bars 1–3 from ritornello 1 are heard (displaced by half a bar), followed by bars 9–12. The last 2½ bars are repeated piano and the movement and concerto ends with a perfect cadence in the tonic E major.

Joaquin Rodrigo (1901–1999)

Concierto de Aranjuez (Movements 1 and 3)

1 Background

Blind from the age of three, Rodrigo was a Spanish composer of works including concertos for guitar, violin, cello, harp and piano, music for theatre and vocal pieces. He began his studies in Spain, but then spent a great deal of time studying in Paris, where he studied with Paul Dukas from 1927 and was encouraged by the Spanish composer Manuel de Falla. Here he also met a number of other composers including Ravel, Stravinsky and Poulenc. Despite writing several widely acclaimed pieces for guitar, Rodrigo was not a guitarist, saying that he could not 'play four notes in a row' on the guitar. However, he was an excellent pianist and violinist.

The *Concierto de Aranjuez* was composed in 1939 when Rodrigo was in exile from Spain, due to the Spanish civil war (1936–1939). It was not his first work for guitar, but the first he had written for guitar and orchestra. Rodrigo and his wife, Victoria Kamhi, met the guitarist Regino Sáinz de la Maza and the Marques de Bolarque (a music aficionado) in Paris and Rodrigo was asked to write a concerto for guitar and orchestra. It was first performed by Regino Sáinz de la Maza in Barcelona in 1940, once the Rodrigos had returned to Spain. The *Concierto de Aranjuez* firmly established Rodrigo's reputation as the leading Spanish composer of his generation and it remains his most successful work.

Rodrigo's lifelong interest in Spanish history is immediately evident in the work. It is named after the royal palace of Aranjuez, 50km south of Madrid, that had been built between the 16th and 18th centuries as the summer residence of the Spanish monarchs. Rodrigo himself said that he wanted to evoke the fragrance of the magnolias, the singing of the birds and the gushing of the fountains, found in the gardens there during the period at the end of the 18th and beginning of the 19th century. This was the time of the reign of Charles IV and Ferdinand VII, when many Spaniards wore traditional dress and bull-fighting was in favour. The *Concierto* has a distinctly Spanish flavour as Rodrigo drew on some of the traditional characteristics of Spanish folk music, especially *Flamenco* and *Fandango*.

2 Instruments

The *Concierto de Aranjuez* was one of the first twentieth-century concertos for guitar and orchestra. The guitar is a relatively quiet instrument, so the problem of balance between the soloist and orchestra must be solved if the concerto is to be successful. However, the orchestra in the *Concierto de Aranjuez* is not particularly small. It consists of 2 flutes (the 2nd doubling piccolo), 2 oboes (the 2nd doubling cor anglais), 2 clarinets, 2 bassoons, 2 horns, 2 trumpets and strings. There are no parts for trombones, timpani or percussion, which would have made it much more likely that the orchestra would have drowned out the solo guitar. The remaining problems of balance are solved by Rodrigo's clear orchestral textures, with generally light accompaniments which often feature solo instruments from within the orchestra. The full orchestra is used sparingly, in passages which do not involve the solo guitar.

There are several transposing instruments used in this work. Candidates will be expected to be able to transpose small fragments of a part played by a transposing instrument, to the pitch at which the instrument sounds.

The following are the transposing instruments in *Concierto de Aranjuez*:

- Piccolo: this part is written an octave lower than it sounds (but candidates will not be expected to transpose any of this part).
- 2 clarinets in B flat: these parts are written a tone higher than they sound (so candidates need practice in transposing down a tone).

- 2 horns in F: these sound a perfect fifth lower than written.
- Cor anglais: like the horns, this sounds a perfect fifth lower than written.
- Double bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).
- Solo guitar: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).

It should be noted that the trumpet parts are written in C (i.e. at their sounding pitch): Rodrigo does not use the more usual notation of trumpets in B^b. For the string section Rodrigo writes a separate part for the double basses, giving a five-part string texture.

In addition to the transposing instruments, there are some parts which use clefs other than the familiar treble and bass clefs. The violas are 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. The bassoon and cello parts are occasionally written in the tenor clef, when the pitch is too high to be written on the normal bass clef without an excessive number of ledger lines (e.g. bassoon, first movement, 4th bar of fig. 13, cello, first movement, bar before fig. 21).

Ledger lines are also avoided in the violin parts in the third movement from fig. 11 by *8^a*, indicating that the notes should be played an octave higher than written. This is then cancelled at fig. 12 by the marking *loco*.

3 Directions in the Score

Most of the performance directions in the score are fairly standard Italian ones. However, sometimes Rodrigo uses Spanish equivalents of the more usual Italian terms, and a few of them refer to specific playing techniques. Directions used include:

- *Rasgueado* (e.g. solo guitar, first movement, b1) means 'strumming'. This was an important part of baroque guitar technique, but dropped out of use in art music during the 19th century. However, it was always an essential part of Spanish Flamenco guitar technique. The direction *sigue* in b3 (more usually spelled *segue*) means that the player should continue to play *rasgueado*.
- *Arm.* (e.g. solo guitar, first movement, fifth bar of fig. 10): this is an abbreviation, meaning that the note should be played as a harmonic. In this case, the string is indicated by the figure 5 in a circle (i.e. string 5, the A string), and the number 7 beside the note means that the harmonic is produced at the 7th fret; the note produced is an E, two octaves higher than the written note. Rodrigo was not always so explicit in his notation of harmonics (e.g. at the end of the second movement, where the method of producing the effect is left to the player's discretion).
- *Spiccato* (e.g. strings, first movement, fig. 1): this means a detached style of playing, achieved by using a bouncing stroke of the bow on the string.
- *Col talone* (e.g. strings, first movement, fig. 3 and fig. 22): this means that the heel of the bow should be used.
- *Sordina* (e.g. trumpets, first movement, fig. 12): this means that the instruments should be muted. This direction is cancelled at the fifth bar of fig. 14, where *senza sordina* means that the mutes should be removed. The strings are also muted throughout the second movement.
- *Divisi* (e.g. double basses, first movement, b1) literally means 'divided' and indicates that half of the section should play the top notes on the staff and the other half should play the bottom notes.
- *Unis.* (short for *unisono*, found in the bass part in b20) literally means 'united' and indicates that all instruments in the section should now play the same notes after a passage in which they have been divided.

- *Pizz.* (short for *pizzicato*) in string parts means that the strings should be plucked with the finger until cancelled by the term *arco*, when the players should return to using the bow (e.g. *pizz.* in the cello part, first movement, three bars before fig.5, followed by *arco* in the second bar of fig. 5).
- *1°* (e.g. in the flute part, first movement, fig. 2) indicates that the printed notes are to be played only by the 1st flute.
- *Cuerda* (e.g. '4.a cuerda' in the 2nd violin part, first movement, fig. 1) means 'string', indicating that the D played by the 2nd violins here should be played on the 4th (G) string.
- *Ben marcato il canto* (guitar part, second movement, fourth bar of fig. 7) tells the guitarist that the melody should be brought out (literally 'marked') above the accompanying chords.
- *Ponticello* (e.g. 1st violin, third movement, fig. 20) indicates that the violins should move their bows to play nearer the bridge than is usual.

4 Techniques

Rodrigo's harmonic language is tonal, but he uses an extended vocabulary of chords, including many discords. Some of these derive from the use of the Phrygian mode in Flamenco music, while others are based (especially in the second movement) on the dominant minor 9th chord. Dissonant chords and dominant minor ninths are common in Flamenco. Modulations are often not firmly established, and the music frequently passes through keys or just touches on them, without becoming explicit. There are pedal points in some passages and use of sequential repetition.

5 Structure and Form

Rodrigo wrote in an essentially neo-classical style and in all the movements he uses his own reinterpretation of classical formal structures. The first movement is in a kind of sonata form, although it does not exactly follow the tonal procedures normally associated with this form. The second movement is in a version of ternary form that includes a substantial amount of development and two cadenzas in the central section. The third movement is in a sort of *rondo* form.

Close relationships between themes are evident in this work. The opening statements of thematic material contain small cells which are then used in a slightly different way to build subsequent themes. This means that the movements convey a strong sense of thematic integration and underlines the debt Rodrigo owed to composers of the classical period.

6 Analysis

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

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

FIRST MOVEMENT: ALLEGRO CON SPIRITO

Tonic key: D major

INTRODUCTION

Rather than beginning with a traditional full orchestra statement of the two main themes, the movement begins with the solo guitar playing an introduction. It is accompanied only by *divisi* double basses, playing a tonic pedal, which allows the solo guitar to be heard easily, despite the *pp* dynamic. Although there is a 6/8 time signature, the music uses both 6/8 and 3/4 rhythms, which can be heard as a type of *hemiola* rhythm and is influenced by Flamenco rhythms. The music is very simple, consisting of three bars, which

are repeated, first with the 3rd of the tonic chord at the top, then the 5th, followed by the tonic and the 5th again. Just chords I, II and V are used.

At b19 the woodwind section joins the accompaniment, playing short interjections, derived from the first four notes of the introduction, while the guitar plays a simple quaver figure, based on chords I, II and V, like the opening music.

A *ff* descending scale in the solo guitar in the bar before fig. 1 leads into a repeat of the introduction at fig. 1, played by the strings, this time without the double bass sustained tonic pedal. Instead the cellos play a rhythmicised tonic pedal, as played by the guitar as the bottom note of each chord in the opening.

EXPOSITION

First Subject

At fig. 2 the introductory music is repeated, but it is now an accompaniment to the First Subject of the movement, played by the 1st oboe and 1st violins. The clarinets, 1st horn and 1st trumpet join the lower strings in playing the introductory music.

The upbeat to fig. 3 marks the return of music from the introduction, from b18. However, this time it is played by the full orchestra, with the strings taking the original guitar part and the woodwind and brass playing the short interjections, derived from the first four notes of the introduction. As in the introduction there is a descending scale (one bar before fig. 4), but this time played by violas and cellos, with some initial help from the clarinets and bassoons.

Fig. 4 begins with five tonic chords played by the guitar, as heard at the opening, but this quickly moves into a decorated guitar statement of the First Subject (from fig. 2, originally played by the 1st oboe and 1st violins). Although the outline of the melody from fig. 2 can be seen, the rhythm is very different and it is no longer accompanied by music from the introduction. The accompanying woodwind parts reinforce the addition of ornamentation to the theme. The most important bars from the original version of the theme are the eighth and ninth bars of fig. 2, with the falling tone and falling minor 3rd as these form the basis of the melodic material for this section, with the guitar continuing with fragments of the theme, together with scale passages.

Between figs. 5 and 6 the music begins to move away from the tonic key of D major. At the third bar of fig. 5 the key of B minor (the relative minor) is suggested, with the use of the dominant chord of this key (F \sharp major). During this passage the harmonies show the influence of flamenco music.

Second Subject

This begins on the last quaver of the fourth bar of fig. 6. It is still in the key of D major: if following Classical sonata form principles it would be expected that the second theme would be in the dominant (A major). Two bars before fig. 7 the key moves towards E \flat and three bars after fig. 7 finally towards A major. At the third and fifth bars of fig. 7 there is a false relation between the 2nd horn and violas. These are often found in Flamenco harmony. At the second bar of fig. 8 the Second Subject is played by the guitar in F major (a minor third higher than before) and the music touches on D \flat major one bar before fig. 9 before reaching an E major chord (the dominant chord of A major) three bars after fig. 9.

DEVELOPMENT

This section begins at fig. 10 with an inversion of the introductory theme, in A minor (the dominant minor), rather than the dominant that would be expected after the E major section at the end of the exposition. As if to emphasise this unexpected key, the music is printed with a new key signature, rather than using accidentals.

The introductory theme is not the only melodic material for long. After just 2½ bars Rodrigo adds the First Subject from fig. 2, this time played by a solo cello, with added decoration. The semiquaver decoration in the ninth bar of fig. 10 becomes increasingly important later.

At fig. 11 the guitar returns with the introductory music in A major. However, from the end of the fourth bar of fig. 11 there are suggestions of the First Subject. This statement of the theme is not complete as the orchestra return at fig. 12 and with the guitar move the music towards C major. While the guitar continues with semiquaver decoration from fig. 12 to fig. 13, the flutes enter at the fifth bar of fig. 12 with a shortened version of the introduction.

At the upbeat to fig. 13 the horn enters with a shortened and varied version of the First Subject, which is then passed to the 1st oboe, followed by the 1st bassoon. This is accompanied by the strings playing the introductory theme in A^b major, moving to B major in the sixth bar of fig. 13. Here the 1st violins, followed by the solo guitar, play the First Subject in the version played by the cello (from fig. 10). The key signature is changed back to the original two sharps and B major quickly becomes B minor (two bars before fig. 14).

The second subject reappears at the fifth bar of fig. 14 and is used extensively (with its Flamenco harmony) until fig. 16. This is accompanied by the whole orchestra, with increasingly elaborate material and frequent use of descending scales in the woodwind and solo guitar parts.

RECAPITULATION

At fig. 16 the tonic key returns and the First Subject is played by the oboe and 1st violins, with the introductory rhythm used in the accompaniment. The introduction alone is therefore omitted from the reprise; it only appears as an accompaniment to the First Subject. The guitar enters at the eighth bar of fig. 16 with the answering phrase of the First Subject. The woodwind echo some of the notes one bar before and after fig. 17 (as they did from the eleventh bar of fig. 4).

The ascending D major scale in the second bar of fig. 17 is now played by the flute (rather than the violins in the Exposition at fig. 5). The guitar part from the fourth to the seventh bars of fig. 17 is basically the same as the exposition (the third to the sixth bars of fig. 5), but there are then changes.

Fig. 6 from the Exposition is heard a fifth higher at the eighth bar of fig. 17, leading to the entry of the Second Subject one quaver before fig. 18. In a traditional sonata form movement it would be expected that the Second Subject would now be played in the tonic; however, here it is played by the 1st clarinet in the key of G (the subdominant). This is accompanied by the guitar playing arpeggios and a muted interjection from the trumpets. This interjection is taken from the guitar part in the exposition (the sixth bar of fig. 6), when the guitar played both the Second Subject and the interjection motif.

The piccolo and oboe take over the Second Subject briefly two bars before fig. 19, but at fig. 19 it returns to the clarinet. It touches on A^b major at fig. 19 and returns to the home key of D major at the third bar of fig. 19. The following scale passages and octaves in the guitar, together with the orchestral accompaniment are a complete reprise of what was heard in the exposition. This includes the very brief false relations between the 2nd horn and violas in the third and fifth bars of fig. 19.

One quaver before fig. 20 the guitar restates the Second Subject (as in the Exposition) in the key of B^b major. A complete reprise of the corresponding part of the Exposition follows, but the music here reaches A as the dominant key, ready to lead firmly into the tonic, D major.

CODA

The music resolves onto the tonic at fig. 22 and the quaver figure from the introduction (b19) is played by the strings while the woodwind play a dotted version of the First Subject (from fig. 2).

At fig. 23 there is a cadential phrase, typical of Spanish guitar music, here played by the orchestra and at fig. 24 played by the guitar. The quaver figure from the introduction returns in the solo part at the fifth bar of fig. 24 and the introductory theme appears in shortened form once more, with the first two bars played by the strings followed by the third bar played by the solo guitar. The movement finishes very abruptly, as it began, with the guitar playing the hemiola figure.

THIRD MOVEMENT: ALLEGRO GENTILE

Tonic key: D major

This movement is basically in Rondo form, with a recurring theme. The theme is in the style of a courtly dance, which can be seen as a reference to the royal Palace of Aranjuez.

RONDO THEME

Despite the return to a key signature of two sharps, the movement begins in the key in which the second movement ended: B major. As in the first movement, the guitar begins, stating the theme in two parts. There are frequent metre changes, between 2/4 and 3/4 which are similar to the 6/8 and 3/4 time changes in the first movement. The theme itself consists of a four-bar phrase which is repeated (with the alteration of the first two notes to quavers rather than crotchets) and another four-bar phrase which is also repeated. There is then a final four-bar phrase in which the two parts played by the guitar use imitation. This final phrase begins in the same way as the first phrase, but ends differently.

At b20 the orchestra enters with an emphatic perfect cadence in D major, firmly establishing D major as the key for this statement of the theme. The key of D major would be expected for the third movement, as concertos and symphonies have the convention that the first and last movements are in the same key. Unlike the guitar statement of the theme, the orchestra parts are all marked staccato.

FIRST EPISODE

At fig. 1 the guitar begins with a perfect cadence in D major and what at first sounds like it will be a restatement of the rondo theme in this key. However, at the third bar of fig. 1 the music begins to move towards F# minor, with a perfect cadence in this key at the fifth and sixth bars of fig. 1. There are then four bars of an F# pedal, played by the guitar against a flute melody. This is followed by three bars of solo descending sequence played by the guitar (from four bars before fig. 2), which also serves to modulate into E major.

From fig. 2 the rondo theme rhythm is used, but the guitar melody becomes a harmonised ascending scale of E major. However, this suddenly diverts to C# minor (the relative minor of E major) on the last beat of the seventh bar of fig. 2. Here the guitar plays four bars of C# pedal against the same flute melody as before (sixth bar of fig. 1), but transposed a perfect fifth higher. This time the following three bars of solo guitar descending sequence return to the key of D major.

At fig. 3 the guitar plays a variation on the original rondo theme by playing the melody and extra notes in continuous staccato quavers, accompanied by occasional bassoon and brass interjections.

Fig. 4 begins as at fig. 3, but quickly begins modulating, ascending in steps, reaching C# minor at fig. 5.

SECOND EPISODE

At fig. 5 the guitar plays assertive crotchet chords in C# minor. These are then repeated by the flutes and brass, but are broken into octave quavers. At the fifth bar of fig. 5 there is an enharmonic change to D^b major, with repetition of crotchet guitar chords in quavers by the orchestra. This is then followed by a modulatory passage played by the guitar. The key of B minor is reached in the third bar of fig. 6.

The unison string parts, played three times from the third bar of fig. 6 are taken from the last four notes played by the guitar in the second and third bars of fig. 6. The guitar played this in 3/4, whereas the strings firmly state the motif in 2/4. At the eighth bar of fig. 6 the guitar presents another version of the same motif, this time decorated in triplet quavers. This music, which remains firmly in B minor, is accompanied by a trilling dominant pedal in the 1st violins.

At fig. 7 B minor suddenly becomes B major, with a short variation on the quaver version of the rondo theme from the strings. At the fourth bar of fig. 7 the guitar returns to triplet quavers, this time in E minor, again with a trilling dominant pedal (B) in the 1st violins.

As at fig. 7, E minor becomes E major at fig. 8, with a repetition of the string music from fig. 7 a perfect fourth higher. The guitar begins the triplets once again, but after just one bar these disintegrate into a descending semiquaver scale in A minor, first played by the flute and taken over by the guitar, over a dominant (E) trill in the violins. In the sixth and seventh bars of fig. 8 the violas and cellos play just the start of the rondo theme in A minor.

At the eighth bar of fig. 8 the guitar triplets and flute and guitar scales are repeated a tone lower, resulting in descending semiquaver scales in G minor, over violin trills on the dominant (D).

RESTATEMENT OF RONDO THEME

At fig. 9 the key signature changes to G major and the rondo theme is played by the 1st violins and cellos, accompanied by semiquaver broken chords in the guitar, which themselves included the notes of the theme. The theme is extended by four bars at the end, with a descending sequence, which allows the music to modulate.

THIRD EPISODE

On the last beat of the first bar of fig. 10 the orchestra play a short new melody, which is developed from the rondo theme. The guitar takes up this melody on the last beat of the fifth bar of fig. 10, slightly modifying it. The theme is played twice, first in C major, then moving up a tone to D major.

At fig. 11 the key changes to E minor and the theme is played by the guitar (including decoration with semiquaver broken chords), the 1st flute and 1st violins, with the 2nd oboe and 2nd violins doubling a third below. At the same time the piccolo and 1st oboe play mordents ornamenting the theme. At the sixth bar of fig. 11 an ascending scale of E melodic minor, played by the solo guitar, leads to the section being repeated in D major. This ends again with an ascending (D major) scale played by the solo guitar.

The end of the developed theme is overlapped by the horns playing just the first two bars of the rondo theme, followed by the cellos and double basses one bar later and the trumpets at the third bar of fig. 12. At the same time the developed theme is also played by the woodwind and violins. This is now a perfect fourth lower than when it was first heard (at fig. 10).

At the fifth bar of fig. 12 the guitar repeats the solo first heard at the fifth bar of fig. 10, also a fourth lower in the key of G major. As before the five-bar theme is repeated a tone higher, in A major. However, this time the key signature is also changed, to three sharps.

Fig. 13 is an exact repetition of fig. 11, but is in the key of B minor, a perfect fifth higher than before. The solo guitar ascending scale run in the sixth bar of fig. 13 is B melodic minor, which leads to a repeat in A major.

RESTATEMENT OF RONDO THEME

One beat before fig. 14 the rondo theme returns in the key of A major, played by the piccolo while the 1st flute decorates the theme in triplets. The guitar plays semiquavers, which also ornament the theme.

FOURTH EPISODE

At one bar before fig. 15 the guitar plays a fanfare-style theme, mainly in thirds, with some fifths and sixths. This is still in the key of A major, over a dominant pedal in the cellos. Muted trumpets take over the fanfare theme at the eighth bar of fig. 15, still accompanied by the cello dominant pedal.

From the second bar of fig. 16 the fanfare-theme is played by the upper woodwind and violins, while at the same time bassoons, horns, violas and cellos play the developed theme (first heard at fig. 10).

The guitar returns to play the fanfare theme at fig. 17, in B major, again accompanied by a cello dominant pedal. Again, the fanfare is repeated by the trumpets (from the ninth bar of fig. 17), though this time they are not muted.

Fig. 18 corresponds to fig. 16, with the fanfare set against the developed theme, still in B major. The violin semiquavers two bars before fig. 19 outline C# major, but unexpectedly the guitar returns at fig. 19 in D major, playing the fanfare theme, but this time providing its own dominant pedal, though the cellos and basses help out with pizzicato As. One bar after fig. 19 the key signature also changes back to D major, the tonic of the movement.

The fanfare theme is extended with a three-bar ascending sequence four bars before fig. 20. This leads to the guitar playing semiquaver quintuplet arpeggios over a dominant pedal in the cellos and double basses and rising tremolo scale in the 1st violins. This emphasis on the dominant, together with the rising scale and the crescendo (and even *molto* crescendo in the sixth bar of fig. 20) all give a feeling of anticipation of the impending return of the tonic. This is further emphasised by the guitar being left alone in the seventh bar of fig. 20, to continue the descending arpeggios, gradually rising in pitch, leading to a held crotchet A in octaves and then an ascending scale of D major.

FINAL RESTATEMENT OF RONDO THEME

At fig. 21 the theme is played by the full orchestra in D major, while the guitar is silent.

CODA

The orchestra extend the end of the rondo theme by outlining the broken chord of D major. The guitar returns in the fifth bar of fig. 22, playing an ornamented falling D major arpeggio, with a fast diminuendo from *ff* to *pp* in just five bars. The movement and the concerto end very quietly with three Ds, played by the guitar, 1st violins, cellos and double basses.

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