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Teachers' Guide to set works and the World Focus

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Music 0410

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Cambridge Pathway

Contents

Wolfgang Amadeus Mozart (1756–91)

Piano Concerto no. 21 in C major, K467 (second and third movements)

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

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

1 Background

Mozart was born in Salzburg, Austria, the son of the composer and violinist Leopold Mozart. He began learning the keyboard (harpsichord and piano) from the age of three and quickly became a very accomplished child prodigy. From the age of six, he travelled with his family around Europe, performing to nobility and in public concerts, so that Leopold could show off his child genius. Mozart met and played for some of the world's most powerful figures, including Louis XV in France and George III in England. During this time, he also learned to play the violin and began composing. The early compositions reflect the fact that he was exposed to a wide variety of contemporary Classical music by other European composers on his travels, and he imitated features that he liked. Mozart's earliest piano concertos were arrangements of keyboard sonatas by J.C. Bach and other composers, begun at the age of 11.

In 1773 the Mozart family settled in Salzburg again. However, it was not long before Mozart began travelling once more, as he was unable to find a position in Salzburg to his (and his father's) liking. He had two periods of working for the Prince-Archbishop of Salzburg, but found this unsatisfactory. The cycle of travelling and returning to Salzburg continued until 1781 when Mozart settled in Vienna, playing, conducting, teaching and composing. In 1782 he married Constanze Weber.

During his relatively short life Mozart composed in all the contemporary genres: concertos, chamber music, operas, sacred music and symphonies, producing a huge number of works. The pieces that are now most often heard date from his later years, when he had assimilated all the influences from his early life (including music from England, Germany, Italy and France).

The peak of Mozart's piano concerto composing career is often seen as the years 1784 to 1786, when he was at the height of his fame in Vienna and was in great demand as a composer and performer. During these three years he composed twelve piano concertos, alongside many other works. The autograph score of Piano Concerto no. 21 is dated February 1785, but Mozart entered the concerto in his own list of works on 9 March. This was just one month after his previous piano concerto, K466.

The period of Lent in the weeks before Easter was usually very busy for Mozart as operatic performances were prohibited. This allowed him to put on concerts in various venues in Vienna. The concerts often included a newly-written piano concerto, performed with Mozart at the keyboard. Piano Concerto no. 21 was written for just such a

concert. On 10th March 1785 Mozart held a 'benefit concert' (from which he would receive all the profits) at the *Burgtheater* (National Theatre) in Vienna. The flyer for this concert announced that Mozart would perform a just-finished piano concerto and that the concert would include some improvising using a large piano pedal. The other pieces in the concert were announced on the day. It is thought that the *Burgtheater* orchestra used for this concert would have numbered around 32 players. Mozart directed the première of the concerto from the keyboard.

When Mozart died this piano concerto had still not been published, though it had been performed in Salzburg, as Mozart sent the music to his father there. In 1800 parts were issued by Breitkopf and Härtel, followed by another set by the publisher André, who had bought the autograph score from Mozart's widow Constanze. No cadenzas by Mozart exist for this concerto, since Mozart improvised his own, so performers today have to compose their own or use a cadenza written by another composer.

This piano concerto is sometimes referred to as the *Elvira Madigan*, because the second movement was used in the 1967 Swedish film of the same name.

The number K467 given to the concerto refers to a catalogue of Mozart's works by the Austrian Ludwig Ritter von Köchel. The chronological catalogue was published in 1862 and the numbers are still used today to identify individual works.

2 Instruments

Mozart's Piano Concerto no. 21 is scored for solo piano, flute, 2 oboes, 2 bassoons, 2 horns in C, 2 trumpets in C, timpani and strings. C major was a key in which Mozart often used trumpets and drums (they are not used in the 2nd movement, which is in F major).

The keyboard instrument Mozart would have used for the première of this concerto would have been very different from a modern grand piano. He used a fortepiano, with a range of about five octaves and with a much lighter touch than pianos of today. The sound produced would have been softer and less sustained. The pedal referred to in the flyer for the première was something Mozart arranged to have made. This was placed underneath the fortepiano, was longer and very heavy and was used to reinforce bass notes, rather like the pedalboard of an organ. The flyer does not specifically mention its use in the concerto, but if it was on stage, ready to be used for improvising, Mozart may well have used it at certain points.

Though most scores do not have a part for the piano until b23 in the 2nd movement and b21 in the 3rd movement, the Bärenreiter score has the piano left hand doubling the bass line from the beginning of both movements. In the autograph score the piano staves are near the bottom of the page, just above the bass line, with the instruction CoB, meaning *col basso* (with the bass line). This is a continuation of the use of basso continuo in the Baroque period, where somebody playing harpsichord or organ would play the bass line with chords over the top. There are no figured bass numbers in the score (numbers indicating which chords should be played), but Mozart would not have needed them to add chords to fit with the harmony. Performances on modern pianos do not usually have the pianist playing along with the orchestra, as today's piano would stand out too much, but a fortepiano would have blended with the orchestral sound.

The Bärenreiter score has some bars of the bassoon parts written in the tenor clef (e.g. 3rd movement b3–16). However, candidates will not be expected to write any of this part in the bass clef.

The trumpets in C sound as written, while the horns in C sound an octave lower than written (candidates will not be expected to transpose any of this part). At this time brass instruments did not have valves and therefore had a restricted number of notes which they were able to play. For this reason their music is mostly based on notes of the tonic and dominant chords. The timpani are tuned to the tonic and dominant (C and G).

The parts for strings are written on four staves, with the cellos and basses sharing the bottom stave. However, occasionally Mozart indicates that the two parts should be independent. In b104 in the 3rd movement the marking *Violoncello* indicates that only the cellos should play the printed music, with the double basses re-joining at the *Bassi* indication in b118. By writing some independent music, Mozart was moving towards a later development, when double basses would have their own part. The double basses sound an octave lower than written but candidates will not be expected to transpose any of this part.

The viola 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.

Some scores contain Tutti and Solo markings (e.g. 2nd movement Solo b23, Tutti b55). It is possible that Mozart also had these markings copied into the orchestral parts, to indicate that the number of string players was to be reduced in the Solo sections.

3 Directions in the score

Markings in the score are in Italian. The 2nd movement is *Andante*, at a walking pace while the 3rd movement is *Allegro vivace assai*, very quick and lively.

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

At the start of the 2nd movement the violins and violas are marked *Con sordino*, meaning that they should play with mutes. Meanwhile the cellos and basses are *pizzicato* (plucked), returning to *arco* (bowed) at b37. (The initial *pizzicato* is missing from the Breitkopf and Härtel score). The stems in different directions in the viola part also indicates that the violas are divided, with half (usually one player per desk) playing the upper notes and the other half (the other player sharing a desk) playing the lower notes.

The violin and viola repeated triplet quavers continue to the end of b21 in the 2nd movement. The notation with a line through the stems of the notes indicates this. Similarly, the notation in the 2nd violin and viola parts in the 3rd movement from b28 (b29 in the Bärenreiter score) indicates that repeated semiquavers should be played.

The abbreviation *1.* in the woodwind and brass parts means that only one instrument should play (e.g. one oboe at b17 in the 2nd movement). *a2* or *zu 2* means that both instruments written on the same stave should play the printed notes e.g. 3rd movement, oboes and bassoons b17.

The solo piano part includes many ornaments, including appoggiaturas (e.g. 2nd movement b50), trills (2nd movement b60) and turns (2nd movement b62). However, these are only some of the decorations Mozart would have used; he would have added improvised ornamentation to many other bars too. Some performers emulate this today.

The Breitkopf and Härtel score includes several appearances of the word *legato* in the solo piano line, meaning smoothly. However, this is not present in the Eulenburg or Bärenreiter scores.

4 Techniques

As a Classical work, the concerto uses functional tonal harmony, in which the tonic, dominant and subdominant are particularly important. There is also modulation to other keys, most of which are closely related to the tonic and modal shifts (between major and minor versions of keys on the same note). Mozart uses some chromaticism and some chromatic chords including the diminished seventh and augmented sixth. There is also use of sequence, imitation and antiphony.

5 Structure and Form

Classical concertos retained the three-movement structure of Baroque concertos (fast-slow-fast), rather than the four movements found in Classical sonatas and symphonies.

The second movement combines elements of Classical sonata form (used in the first movements of sonatas and symphonies) and Baroque ritornello form, as used in Baroque concertos.

Ritornello form has recurring ritornellos played by the full orchestra, in different keys and of differing lengths, but often using the same musical material, interspersed with episodes featuring the soloist playing new material.

Sonata form movements usually have:

- An Exposition section, with a 1st subject in the tonic, a transition modulating to the dominant (or relative major if the work is in a minor key) and a 2nd subject in the dominant (or relative major). In a sonata or symphony the Exposition section is repeated, while in a concerto an Orchestral Exposition is followed by a Solo Exposition, which may use some themes from the Orchestral Exposition and introduce some new ones.
- A Development section, where themes from the Exposition are developed (fragments of themes are manipulated and heard in a variety of keys).
- A Recapitulation section, with the 1st subject in the tonic, a transition (which does not modulate) and the 2nd subject in the tonic. In a concerto elements of the Orchestral and Solo Expositions would be selected and/or combined.
- The movement may also have an introduction and/or a coda.

Since this is not the first movement of the concerto, Mozart dispenses with many of the standard features of sonata form, varying it to suit his requirements.

In both movements sections of music are built from shorter themes or ideas, used as building blocks. Mozart changes the order and the keys in which they appear to construct the movement.

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

ORCHESTRAL RITORNELLO	1–22	F major (and F minor)
SOLO EXPOSITION	23–54	F major, D minor, C minor
DEVELOPMENT	55–72	C major, G minor, D minor, B flat major, dominant of F major
RECAPITULATION	73–98	A flat major, F minor, F major
CODA	99–104	F major

The third movement combines elements of rondo form (where a main theme alternates with contrasting sections of music) and sonata form. This final movement is therefore in sonata-rondo form.

EXPOSITION	A 1st subject and transition	1–109	C major, modulating to G major
	B 2nd subject	110–177	G major to V in C major
	A	178–239	
DEVELOPMENT	C	239–313	A major, A minor, F major, modulating to V in C
RECAPITULATION	A 1st subject	313–361	C major (passing through A minor and F major)
	B 2nd subject	361–424	C major
	A	425–447	C major

6 Commentary

SECOND MOVEMENT

ORCHESTRAL RITORNELLO (b1–22)

The movement begins with an introductory bar, where the muted violins and violas playing triplet quavers and *pizzicato* lower strings establish the mood. The opening melody in the 1st violins, beginning in b2 is a decorated version of the tonic triad played by the cellos and basses in bar 1. The three-bar phrase is answered by another three-bar phrase, ending with a perfect cadence in b6–7.

At b8 a new melodic idea is introduced, involving leaps of a 17th. These are highlighted by Mozart's use of swiftly changing dynamic, from *forte* to *piano*. Again, the two-bar idea is answered by another two bars, virtually the same but a tone higher (an ascending sequence). A diminished seventh chord in b10 leads to an F minor chord in b11 – Mozart has very quickly moved away from the tonic key of the movement.

In b11 the horns and 2nd bassoon begin a six-bar dominant pedal, over which another new melodic idea (a descending sequence) is introduced. This is quite chromatic, includes antiphony between the 1st violins and flute and oboes, while the 1st bassoon and 2nd violin have a series of suspensions. The harmony still features F minor chords.

At b17 another three-bar melodic idea appears, played by the 1st violins and 1st oboe, while the harmony returns to F major. The flute, 1st oboe and 1st bassoon have a rising chromatic fragment at the end of b19, leading them to double the answering three-bar phrase, which ends with a perfect cadence in the tonic. At b22 the woodwind finally take over the triplet quavers from the strings, but just for one bar.

SOLO EXPOSITION (b23–54)

The piano entry begins with the triplet quavers, with string accompaniment, as in b1, but the 1st violins have now joined the *pizzicato* accompaniment. The melody from b2 is played by the piano from b24, over the same chords as before.

The melody with large leaps appears next (as at b8). However, the leaps are now even larger (more than three octaves) and the dynamic remains *piano*. This time there is no hint of F minor and the theme is extended, ending with a perfect cadence in b34–35.

B35–36 use the material from b22 (woodwind triplet broken chords) to start a two-bar modulation to D minor (the relative minor).

In addition to the introduction of a new piano theme at b37, the strings change the texture to include rests and slurred notes. The melody ends with an imperfect cadence in C minor in b43–44.

At b45 the chromatic melodic idea returns (originally heard from b11). This time it is in C minor (rather than F minor), the piano adds decoration in the second half of each bar, the suspensions are in the 2nd violins and 1st oboe and the dominant pedal is played by the 2nd bassoon.

As before this leads to the descending melodic idea, now in C major, with two three-bar phrases. This time the melody is played by the piano and doubled an octave lower by the violins, with the flute and 1st bassoon also doubling the second phrase. As the piano adds broken chords in the left hand, the 2nd violins and violas are silent.

DEVELOPMENT (b55–72)

The Development opens with a new theme in C major (the dominant). However, with the prominent rising interval of a tenth at the start (C in the 1st oboe to E flat in the flute) it sounds rather like an inversion of the theme at b8. This three-bar theme is repeated by the piano from b58 a fourth lower in G minor. This key is reached via the diminished seventh chord in b56 and a perfect cadence in b57–58. There is a perfect cadence in D minor in b61–62 and the woodwind have triplet quavers, similar to b22.

B62 initially sounds like another new piano theme, but it is really a developed version of the new theme introduced by the soloist at b37, but now in B flat major. The string accompaniment is very similar to that played earlier.

There is development of the chromatic theme (from b12) at b66, with four bars moving through G minor and F minor. At b70 an augmented sixth chord is used and for three bars there are no triplet quavers. These are the only three bars in the movement where they are not used. A dominant chord would be expected here, to end the Development, ready for the return of the tonic in the Recapitulation. However, instead the harmony is ambiguous.

RECAPITULATION (b73–98)

Here, the theme from b1 returns, played by the piano (as at b24), but this time there is no one-bar introduction of triplet quavers and the music is in the distant key of A flat major, rather than the tonic F major. However, A flat major is the relative major of F minor, which Mozart has already explored, so it does not feel too remote. The extra dotted rhythm at the end of b73 also means that the melody reaches a higher pitch than previously. The second three-bar phrase now begins with an upbeat and b76 and 77 are also more decorated, with a turn and scalic semiquavers respectively.

From b79 there is a new version of the theme with large leaps (from b7 and b30). This time the leaps are ascending and the music moves towards C, with a perfect cadence at b81–82.

By b83 the music is very similar to the Opening Ritornello, in F minor, but with the added triplet decoration from the piano, as appeared when the theme was heard from b45. As before, this leads straight into the following theme

which is now played by the piano (as at b50), but this time doubled by the oboe and then the flute, 1st oboe and 1st bassoon. The music has also finally reached the tonic major, with the first strong root position tonic chord heard at b93.

The theme with large descending leaps then appears again at b94, possibly because it was changed so much at b79. This is very similar to the version heard from b30, with the melody in the piano. However, in the second bar (b95) the woodwind take over the triplet quavers from the left hand of the piano for one bar. The piano also moves much higher in b97, to the top extreme of the fortepiano keyboard.

CODA (b99–104)

At the end of b99 the piano introduces a final new theme while the strings play pizzicato in octaves and the wind have the triplet quavers. The movement ends *pianissimo*, the only instance of this dynamic in the movement.

THIRD MOVEMENT

EXPOSITION

A (Rondo Theme – 1st subject and transition) (b1–109)

As in the second movement, the orchestra begins rather than the soloist. The first bar is just the violins in tenths, with the violas, cellos and basses joining in b2 and the wind, brass and timpani for the first cadence in b3–4. The consequent phrase (b5–8) repeat this pattern.

After the opening eight bars have been repeated a new melody begins at b9; however, this is clearly related to the opening theme. Two bars of strings are answered by two bars of woodwind as an ascending sequence. From b17 the wind and strings play scalic descending quavers in octaves while the brass and timpani play the tonic. This dramatic change in texture is highlighted by the sudden change to a *forte* dynamic. There is then an imperfect cadence in b19–20 followed by a pause.

Since the piano enters at b21, the pause would probably have been filled in by the pianist improvising. This short improvisation is known as an *Eingang* or 'lead-in'. When the piano enters in b21 it plays the opening melody, just with string accompaniment, but from the second bar of the theme again.

The end of the piano presentation of the theme overlaps with the start of a new theme (b28) played by the 1st violins. This involves a two-octave leap decorated broken-chord shape with orchestral accompaniment including a pedal in the flute, cellos and basses.

Again, this leads straight in to another new idea from b33 in which the 1st violins alternate with the wind, cellos and basses.

The idea from b41 initially sounds new. However, the rising chromatic lines in the flute and 1st bassoon, imitated a bar later by the oboes, are very similar to the opening theme, while the accompanying violins play a line very similar to the violin theme from b29.

From b46 Mozart builds six bars of music from quavers with trills in thirds and sixths in the wind. The music from b52 is a cadential phrase in which the strings and bassoons ascend and descend the C major scale in octaves.

While the melodies in this section are often quite chromatic, the harmony is very diatonic and makes great use of tonic and dominant chords.

When the piano enters again in b58 it is with a striking rise through a broken tonic triad, leading to semiquaver figuration in the right hand, with chordal accompaniment in the left. The only orchestral accompaniment to this music is from the horns (b64), who imitate the broken triad. Just before the piano bows out again, there is a chromatic descent in b72 (making a reference to the chromatic notes in the opening theme) and a perfect cadence in the tonic in b73–74.

When the strings enter with the opening music again the violins add three quavers as an upbeat and then play the second half of the melody (the equivalent of b5–8). This is repeated by the 1st oboe and 1st bassoon and then the piano, but this time the theme is extended. Here the music features much chromatic descent and begins to modulate. By b104, over a D pedal (the dominant of the dominant key), it sounds as though the music is heading towards the dominant minor (G minor), due to the proliferation of B flats. However, the piano subverts this in b109 with a B natural.

B (2nd subject) (b110–177)

As would be expected, the music is now in the dominant and new material is introduced. Over a pedal in the horns and an Alberti figure in the 1st bassoon, the oboes and flute have a staccato quaver melody. After one bar in octaves from the strings (b119), this idea is repeated by the piano, but is extended with scalic passagework, accompanied by the woodwind using the rhythm from their theme and the strings with (mostly) off-beat crotchets. At b141 the woodwind stop and the strings change to sustained chords. From b147 the piano repeats the music from b141, but with a changed ending to lead to a perfect cadence in G major, via a diminished seventh chord in b149.

At b154 new material is introduced, first by the piano and then repeated by the wind while the piano has decorative triplet quavers. B169 onwards forms a link back to the rondo theme, modulating from the dominant (G major), back to the tonic and ending on the dominant seventh in C major in b177. Again, the pause indicates that the pianist would be expected to perform a short improvisation here.

A (Rondo theme) (b178–239)

The piano begins the rondo theme on this occasion, accompanied by the strings, as from b21. Mozart then returns to the version heard at the start of the movement, where the violins play the melody in tenths, accompanied by violas, cellos and basses, with the woodwind, brass and timpani joining for the cadences.

From b194 the piano takes all the melodic material originally shared between the strings and wind (from b9), this time with very light string accompaniment. The piano continues alone from b202, with a jump to the melodic material from b41. This time there is no string countermelody or woodwind imitation.

Mozart then works backwards through the original statement of the rondo theme, to the music found from b33. It is now played just by the wind and horns (there is no alternation between 1st violins and wind, now the bassoons alternate with the flute and oboes), and it has added piano decoration in semiquavers.

Another step back through the rondo material, takes the music to the six bars from b28, in a virtually identical presentation.

Having already presented the music from b33 in a reorchestrated version, Mozart returns to it again, beginning in a similar way to the original version. However, bars of silence at b222 and b226 and a sudden *piano* at b223 indicate that the music is moving in a different direction. The theme is extended and is used to modulate towards an expected A minor.

Expectations are confounded when the first six notes from b41 are heard in A major, passed down through the strings over alternating chords I and V in A major and a dominant pedal in A major (the note E) in the 1st bassoon.

DEVELOPMENT

C (b239–313)

At the start of the Development the strings are sidelined and there is considerable dialogue between the woodwind and the piano. The piano begins with the opening theme, accompanying it with an Alberti bass and developing the ending. The woodwind then try out another changed version of the ending, which is copied by the piano as an ascending sequence. The 'correct' version of the end of the theme is then played by the piano in b258–261, ending with a perfect cadence in A major and echoed by the woodwind.

From b266 just the grace-note fragment from the theme is used, passed from the piano to the wind and then back to the piano for an ascending sequence leading to chord V9 in F major at b275–276.

From b277 a circle of fifths quickly moves the music on from F major. The woodwind and piano alternate playing the six chromatic quavers taken from b41 as an ascending sequence. In the piano right-hand Alberti figuration there are also suspensions.

From b289 the six notes are reduced to just four and the piano and woodwind alternation is one bar apart rather than two. From b295 the use of thematic ideas gives way to virtuosity as the piano has wide-ranging semiquavers over held woodwind chords. At b301–302 there is a reference to ideas from the first movement. Over a dominant pedal in C (the note G), the A flats suggest that the music is moving towards C minor. However, the return of the six-note motive at b308 brings the music back towards C major. This is an exact transposition of the music from b233.

RECAPITULATION

A (1st subject and transition) (b313–361)

This statement of themes is much shorter than in the Exposition. The opening melody is played by the piano, with string accompaniment, including an Alberti-style accompaniment in the violins, which begins one bar before the theme (b314). In b317 the piano also adds a chromatic passing note to the theme.

After just a single hearing of the opening theme (eight bars) Mozart then jumps to the music heard at b33, but omits the equivalent of b41–45 and moves on to the idea with descending quaver trills. The cadential phrase from b51 is then also omitted, with the piano's new theme from b58 replayed from b333, with some changes. The horn imitation of the rising triad is heard much earlier (just two bars after the piano). From b339 the music also changes direction, moving towards A minor (with added string accompaniment and a bassoon imitation of the rising tonic triad) and then towards F major.

B351 brings back ideas from b102, so again, Mozart jumps to the end of the A section. The cello dominant pedal from b353 prepares for the return of the B section in the tonic. In contrast to the omission of much of the earlier material, at b359–360 Mozart adds two bars of woodwind to lead into the B section.

B (2nd subject) (b361–424)

As would be expected, material which was heard in the dominant in the Exposition is now presented in the tonic. It has also been reorchestrated and is now at a lower pitch, rather than being played by the woodwind and horns it is performed by the piano with string accompaniment. From b371 the piano adds running passagework (slightly earlier than in the Exposition) and the thematic material is taken by the woodwind.

The second theme of the 2nd subject is heard from b405, originally this was played by the wind and then the piano (b154), but now the piano plays the full eight bars. These are slightly more chromatic than before. From b413 the piano has running semiquaver scales, previously these were triplets.

B418–424 are a cadential phrase leading up to the cadenza. There are similarities to the cadential phrase used at the end of the A section in the Exposition (b52 onwards), particularly the use of the dotted quaver – semiquaver rhythm in the flute and then the brass. As would be expected, the orchestra stop on a tonic 2nd inversion chord just before the piano cadenza.

A (b425–447)

This is a much-shortened statement of the A section involving two statements of the opening eight bars. The first is by the piano (b426) with string accompaniment (repeated quavers rather than crotchets or Alberti-style figuration). The second is by the strings (b434) accompanied by virtuosic piano broken chords. There is a short extension where the final two bars of the theme are repeated by the strings and then echoed by the woodwind over a rapid C major scale on the piano, covering nearly the full range of the instrument.

Mendelssohn (1809–47)

Calm Sea and Prosperous Voyage, Op. 27

Scores of this work are available online. However, these are not recommended as they do not have bar numbers and instrument names are only given on the first page. The more recent Eulenburg edition (No. 653) is much easier to follow. However, this has a bar-number error for bar 420, which is printed seven bars earlier than it should be. The 'Edition Cranz' is not recommended as it contains a piano reduction, which may cause confusion.

The Bärenreiter full score contains both the first and revised versions of the overture. However, students need only become familiar with the revised version.

The autograph score is also freely available online. Whilst this is not recommended for candidates to study in detail, it allows the opportunity to view the music in Mendelssohn's own handwriting.

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

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

1 Background

Mendelssohn was a nineteenth-century German composer from a wealthy and educated background; his grandfather was an eminent philosopher and his father was a banker. He was a child prodigy, had piano lessons, and performed and composed from an early age. Despite his relatively short life, he composed works including overtures, concertos, symphonies, oratorios, chamber music and music for piano.

Mendelssohn admired the music of Bach, Handel, Haydn and Mozart and was partly responsible for the revival of Bach's music, arranging a performance of Bach's *St Matthew Passion*. The influence of these earlier composers may be seen in many of his works.

As part of his education Mendelssohn travelled widely throughout Europe, initially with his family in Germany and later alone. Aged 12 his teacher Zelter took the young Mendelssohn to meet Goethe in Weimar. At that time Goethe was probably the most important figure in German literature. Despite the 60-year age gap the two became friends and met many times until the poet's death in 1832.

In 1787 Goethe had been travelling from Sicily to Italy when the ship became stuck due to a lack of wind (in the days of sail, no wind meant no movement). Fortunately, the wind picked up again before the ship drifted into nearby rocks. In 1795 Goethe wrote two poems recalling this experience. Both Schubert and Beethoven set the poems to music in 1815, Schubert writing a song using the text of the first poem and Beethoven composing a cantata using both.

In the 1820s Mendelssohn was great friends with A B Marx, the editor of a musical journal. It seems that he persuaded Mendelssohn to set the two poems to music, but without using the text in the composition. The work would therefore be programme music: music which tells a story or sets a scene, without using words. It would also be a concert overture. Previously overtures had been composed to precede large-scale performances such as an opera, often serving as an introduction to what was to follow. In the nineteenth century they were becoming separated from their original context and being played alone in concerts, so composers such as Mendelssohn decided to write concert overtures which would stand alone. In 1826 Mendelssohn had written a concert overture for *A Midsummer Night's Dream*.

In 1828 Mendelssohn had seen the sea only once and had never sailed. He had also suffered the failure of his opera the previous year, which caused a crisis in his confidence. However, he began writing the overture, which was first performed privately in Berlin in 1828. Due to Mendelssohn's travels abroad, it was not performed publicly until 1832, also in Berlin. This was in a revised version, with some changes to the original.

Mendelssohn's three concert overtures *A Midsummer Night's Dream*, *The Hebrides* and *Calm Sea and Prosperous Voyage* were published together in 1832. Later a motif from the overture was used by Elgar, in his thirteenth *Enigma* Variation, which refers to a sea voyage.

2 Instruments

Mendelssohn's *Calm Sea and Prosperous Voyage* is scored for a relatively large nineteenth-century orchestra. There are pairs of woodwind instruments (two each of flutes, oboes, clarinets and bassoons), plus a piccolo and a part for serpent or contrabassoon. The serpent was a woodwind instrument, but with a metal mouthpiece, rather like that of a trombone. It is likely that Mendelssohn included it to give bass support for the woodwind instruments. Since the instrument is now obsolete, the part is played by a contrabassoon.

Mendelssohn's brass section has two horns and three trumpets, rather than the usual two. There are two timpani, tuned to the notes D and A (tonic and dominant of the overture). In the string section there is a separate part for the double basses throughout, giving a five-part string texture. In some scores, where the cellos and basses play the same music, they share a stave for a few bars.

Candidates will be expected to be able to transpose small fragments of a part played by some of the transposing instruments, to the pitch at which the instrument sounds.

The following are the transposing instruments used in this work:

- Piccolo: this part sounds an octave higher than written (but candidates will **not** be expected to transpose any of this part).
- Serpent and contrabassoon: this part sounds an octave lower than written (but candidates will **not** be expected to transpose any of this part).
- 2 clarinets: these are pitched in A, sounding a minor third lower than written (so candidates need practice in transposing **down** a minor third).
- 2 horns in D, with notes sounding lower than written. Where the horns have low notes (e.g. b53–59) the music is written in the bass clef and the notes sound higher than written. Candidates will **not** be expected to transpose any horn parts.
- 3 trumpets in D: unlike the horns these sound higher than written but candidates will **not** be required to transpose any trumpet parts.
- Double bass: this part sounds 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.

Occasionally the cello part is written in the tenor clef, to avoid the use of many ledger lines when the notes are reasonably high (e.g. b189–205). This is where middle C is on the fourth line from the bottom. However, candidates will **not** be expected to write any of this part in the treble clef.

3 Directions in the score

Most directions in the score are given in Italian. However, at one point Mendelssohn uses his native German.

The first section of the overture is given the title *Meeresstille*, meaning calm sea. However, this also has connotations of depth. This section is also marked *Adagio*, meaning slow. The *a2* above the cello stave means that the cello section is to divide into two parts, with half playing the upper notes and the other half playing the lower notes. In practice this usually means that two players sharing a stand will take one part each. The same applies to the violas in b12.

Sempre p in the strings in b5 means always quiet.

Espress. in the 1st violins in b22 is the abbreviation for *espressivo*, meaning expressively.

In scores where the pairs of woodwind instruments share a stave, 1. (in the bassoons b34, clarinets b37) indicates that the written notes are to be played by the first player.

Legg. in the 1st flute b45 is short for *leggiero*, meaning lightly. *Perdendosi* in the following bar means dying away.

At b49 Mendelssohn gives the title of the second poem *Glückliche Fahrt*, meaning prosperous voyage, but also with connotations of happiness. This section is marked *Molto Allegro e vivace* meaning very quick and lively.

a2 in the oboes at b53 means that both oboists should play the single line of printed music.

The notation in the timpani part from b79 indicates that repeated quavers are to be played at the notated pitch. From b84 the 1st violins are to play octaves As in quavers (as in b83).

The *tr* and wavy line over the timpani note in b87–90 means that the timpanist should play a drum roll, at the same time *cresc al ff* (gradually getting louder to very loud).

The abbreviation *pizz*. (short for *pizzicato*) in string parts means that the strings should be plucked until cancelled by the term *arco*, when the players should return to using the bow (e.g. *pizz*. in the 1st violins b99, followed by *arco* in b107).

marcato in the strings in b107 means marked or accented.

The notation in the 1st flute and 1st clarinet from b171 indicates that the two pitches are to be played as alternating quavers.

dolce in the cellos at b185 means sweetly.

più f in the strings at b363 means more loudly.

The double bar at b482 is marked *Allegro maestoso* meaning quick, lively and majestic. At the same point Mendelssohn writes in German *Dasselbe Tempo, die Achtel wie vorher die Viertel*. This means that the music should be played at the same tempo, but that the previous quaver now becomes a crotchet. This is mirrored by the time signature change from 𝄵 to 𝄴.

The double lines on the minims in the strings in b493–494 indicates that semiquavers on the notated pitches should be played.

ten. assai in b495 is short for *tenuto assai*, meaning very held, i.e. that the pause on the semibreve should be long.

4 Techniques

Mendelssohn's music is tonal, but uses an extended vocabulary of chords, with seventh and ninth chords, typical of the nineteenth century. There is also use of chromaticism and modal shifts between major and minor (e.g. G major and G minor from b367). There are frequent extended pedal points (e.g. violins b29–36), particularly in the opening section, to reflect the stillness of the sea.

Mendelssohn uses a variety of textures: from a full tutti homophonic texture to a single melodic line and also melodies in thirds and octaves. There is also sometimes antiphony between different sections.

5 Structure and Form

Concert overtures were usually written in sonata form. However, since this particular Overture is programme music, Mendelssohn had the added complication of following the structure of the poems in his overture, necessitating some changes to the standard form.

Sonata form works usually have:

- An Exposition section, with a 1st subject in the tonic, a transition modulating to the dominant or relative major (if the work is in a minor key) and a 2nd subject in the dominant or relative major
- A Development section, where themes from the Exposition are developed (fragments of themes are heard in a variety of keys)
- A Recapitulation section, with the 1st subject in the tonic, a transition (which does not modulate) and the 2nd subject in the tonic
- The work may also have an introduction and/or a coda

The first section of this overture is sometimes referred to as a slow introduction. However, Mendelssohn's sister Fanny was emphatic that the overture should be seen as two pictures, mirroring the use of the two poems.

The structure of the overture is:

CALM SEA	b1–48	D major
PROSPEROUS VOYAGE	b49–517	
Linking/Opening section	b49–98	D major
EXPOSITION	b99–270	
1st subject	b99–128	D major
Transition	b129–184	Modulating from D major to A major
2nd subject	b185–270	A major
DEVELOPMENT	b271–400	Modulating through many keys
RECAPITULATION	b401–481	D major
1st subject	b401–416	D major
Transition	b417–481	D major
CODA	b482–517	D major

From the table above it can be seen that the 2nd subject does not appear in the Recapitulation section. This is because it is heard at the end of the Development section (from b379). Although this is in the tonic key of D major it is presented in the form it was heard earlier in the Development section (in C major from b335). The preceding music in G minor and lack of a clear return to the tonic (the dominant pedal in the violins sound much more like a preparation for the real return of the tonic at b401), therefore this is still part of the Development, rather than the Recapitulation.

6 Commentary

CALM SEA (b1–48)

The overture opens in D major with a quiet, but very important 2-bar motif played by the double basses, accompanied by long held notes in the upper strings, clarinets and bassoons and a tonic pedal in the cellos. Both the melodic shape (falling from the tonic to the mediant, via the dominant and subdominant) and the rhythm are widely used by Mendelssohn in the rest of the overture. The use of double basses helps to suggest the depth of the sea, while the static accompanying parts reflect the stillness of the water.

In b3–4 the 1st violins copy the opening double bass motif in inversion, followed by the double basses playing the motif again in b5–6, at the same time as the upper strings playing the same rhythm, the violins in sixths, in contrary motion with the double basses. This opening phrase ends with an imperfect cadence in b7–8.

Flute suspensions begin in b9, while the original motif is passed down from the 1st clarinet (b10) to the cellos (b12), two octaves and a tone higher than the basses in b1–2, this time ending on a G sharp. A sense of unease is reinforced by the diminished seventh chord used in b15. This is followed by a G major chord in b16, but the move to G7 in 3rd inversion in b17 again lends to the restlessness.

The cello dominant pedal in octaves from b20 is one of the rare times the dominant is heard clearly in this section. This means that the key of D major is never really clearly established. At the same time the opening rhythm is heard in the double basses and violas (b21) and both the rhythm and melodic shape two bars later. The 1st violins have the opening motif in the tonic in b25–26 and b27–28 are finally a perfect cadence in the tonic.

B29 is the start of a very widely-spaced passage, in which there is a two-octave gap in the middle of the texture (between the 2nd violins and violas and 1st bassoon). This is also where the longest pedal point begins, a tonic pedal in the 1st and 2nd violins. Underneath this the chromatic, mostly conjunct rising and falling crotchets in the bassoons and lower strings suggest gentle waves.

At b36 the 1st violin pedal continues into the opening motif. This is imitated a bar later by the 2nd violins, then the 1st clarinet, cellos and finally the basses, ending on a 1st inversion tonic chord in b41. At b44 only the cellos remain, on a dominant pedal and in b45 the 1st flute plays a rising melodic shape, which some have suggested could represent the start of a breeze. (There is a reference to Aeolus in the poem, who was keeper of the winds in Greek mythology.) The same melody is repeated in b46 and b47 sees the passing of octave As up through the woodwind, ending on a dissonant chord in b48.

There is no cadence to finish this first section of music, it merges with the following section.

PROSPEROUS VOYAGE (b49–517)

Opening/Linking Section (b49–98)

The new section has a sudden return to *piano* and a change of both tempo and time signature, moving much faster than the *Calm Sea* music. However, the dissonant chord from b48 continues, played solely by the woodwind and horns with a gradual decrease in note values. Once the strings enter, the wind and horns move to a D7 chord, over the strings G and D, still resulting in a dissonant sound.

The lower strings' scalic ascending and descending quavers from b59 suggest a gradual increase in movement, with occasional rising arpeggios from the upper strings. From b63 the serpent and contrabassoon are heard for the first time, with a descending line of long held notes. When the note A is reached in b71 this becomes a dominant pedal in the double basses, though the chord above is the tonic (in 2nd inversion). At this point the clarinets and 1st bassoon take over the scalic quavers, with the flutes having the rising arpeggios. The flute arpeggios also serve as a reminder of the music in b45–46, though now they reach a third higher.

B79 is the start of several bars with dominant and dominant 7th harmonies, clearly in preparation for the return of the tonic. A *crescendo* brings the dynamic to *ff* and off-beat chords in b95–96 followed by seven accented *ff* dominant 7th chords in b97–98.

EXPOSITION (b99–270)

First Subject (b99–128)

The joyful nature of the 1st subject suggests that they have finally set sail. As in the linking section, the woodwind initially dominates, with their first bar of rhythm taken from the opening double bass motif. Despite the huge *crescendo* preceding this theme, it is presented quietly.

When the strings come to the fore from b107, their rhythm and melodic shape is also derived from the opening double bass motif. From b115 there is a long passage of wind and horn repeated triplet crotchets set against string quavers, creating cross rhythms. The 1st and 2nd violins again explore ascending and descending scalic movement as at b59; however, they now reach a higher pitch. From b119 Mendelssohn again begins a long *crescendo*, reaching *ff* at b129.

Transition (b129–184)

This begins with a statement of the 1st subject, this time at a *fortissimo* dynamic and played by the full orchestra (compare with b99). Since the 1st and 2nd violins now have the main melody in octaves, the woodwind play a more accompanying role. As before the strings come to the fore again, this time just violas, cellos and basses, together with the serpent and contrabassoon playing the motif, while the violins take on the arpeggios originally played by the 1st flute and 1st clarinet at b108. This leaves the woodwind free to add trills above the melody.

From b141 the music begins to change direction and to move away from the tonic. A rising sequence in the violas, cellos and basses, lasting for eight bars, brings the music to the dominant key.

B149 introduces a new transition theme in A major. This is still related to the themes heard previously, as it has the same melodic profile as the 1st subject (the mediant falling to the dominant via the supertonic and tonic). This theme is initially presented by the 1st violins and clarinets, but the answering phrase is given to the cellos and basses. The slurred quaver broken chords in the 2nd violins and violas are very suggestive of the gentle movement of the sea. B157 is initially a repeat from b149, but changes after four bars.

The G natural in the cellos and basses in b162 suggests a brief return to the tonic, but G sharp is used again at b169. The next few bars have an E7 harmony, the dominant of the dominant key of the movement, so prepare for the entrance of the 2nd subject in the dominant.

Second Subject (b185–270)

This is first presented by the cellos and the minim-dotted crotchet-quaver rhythm appears once more. There is light accompaniment by the upper strings and woodwind and the first statement ends with an imperfect cadence in b195–196.

There is an altered repetition of the 2nd subject from b197, with the melody in the 1st flute and 1st clarinet. However, the repetition reaches only the sixth bar before stalling and pausing (at b205) and then continuing in the 1st clarinet.

The end of the clarinet statement overlaps with a reworking of the 2nd subject idea in the violins (b209), where the dotted rhythm becomes repeated without the intervening semibreve, over a descending bass line. At b217 the melodic shape is changed to a descending and ascending fourth and then two bars later to a descending and ascending fifth in crotchets. This sounds rather like a fanfare and hints at the fanfares to come later in the Overture.

There is a return to D major (the tonic) at b223, though this is really heard as the subdominant of A major, as a move to a B minor chord, then F sharp minor, F sharp major (a modal shift) and B major leads to the chord of E7 at b235, the dominant seventh of A major. The rippling quavers in the strings give way to the rising fourth fanfare idea again, which at the peak of the *crescendo* is taken up by the brass (b243). Alternating Ds and As in all instruments (brass and strings) lead to a plagal cadence in A major in b254–255 and the music settles with A as the prevailing key once more.

The A major broken chords, first heard triumphantly at b91 and then again at b141 (using various chords) are heard from b259 at a *piano* dynamic with very light orchestration. Just one instrument at a time plays the broken chord, passing from 1st flute to 1st clarinet and then to the 2nd violins and violas, finally ending in the divided cellos, giving a constant rocking motion. This cello figuration continues underneath the start of the Development section.

DEVELOPMENT **(b271–400)**

The Development begins with the transition theme from b149, in A major as before, but re-orchestrated (the melodic material is taken entirely by the woodwind) and now at a *piano* dynamic (rather than *forte*). The theme is repeated as before, but again with the melodic material in the wind rather than the strings.

From b280 the Development moves away from restating the transition theme and instead jumps to the trumpet fanfares from the end of the Exposition (b243).

At b286 the piccolo is heard for the first time, with a rising diminished fifth interval (F sharp to C), also played by the 1st flute and 1st violins. This dissonant interval, together with the ominous rumblings in the timpani and lower strings and the series of seventh and ninth chords hint that a storm may be on the horizon. Between each held chord the 1st and 2nd violins continue the rippling water broken chord figures. The continued use of extended

chords means that the music does not settle in any key. The pitch also rises with each chord. The climax is reached at b327, with the highest pitch and loudest dynamic. Here the music is in A minor, the dominant minor.

At b335 the threat of a storm passes and the 2nd subject is heard in the cellos in C major, over a dominant pedal in the double basses. Meanwhile the flutes share the broken chord rippling water figuration. This statement of the 2nd subject is cut short, as the cellos begin the repetition of it from b343.

At b347 the double basses move to an A pedal, under an A minor harmony, interrupted by clashing F sharps in the horns. Instead of resolving onto the expected E in b355, D sharp is heard instead and the music passes through E minor, before reaching G major at b367. This is achieved by repetition of the first bar of the 2nd subject at an increasingly higher pitch.

At b371 G major changes to G minor (a modal shift) and the cross rhythms (woodwind and horn triplet crotchets against string and brass crotchets and quavers) from b115 are heard. Here the whole orchestra except the 3rd trumpet is playing at a *fortissimo* dynamic. From b375 repeated G minor chords are heard, alternating with the note E in the horns.

The return of the 2nd subject in D major at b379 could be seen as the start of a 'reverse' Recapitulation. However, this now sounds like the dominant of the preceding G minor and the violins have a dominant (A) pedal, suggesting that they are still preparing for the real return of the tonic. The 2nd subject theme is played by the 1st clarinet, with the broken chord rippling water idea in the flutes. When the theme is repeated by the 1st clarinet, the violins and violas also have the broken chord figure and the cellos take over the dominant pedal from b391. Dissonant notes from the horns are heard at b393 and b397, just as at b48.

RECAPITULATION (b401–481)

1st subject (b401–416)

As when it is first heard, the 1st subject is presented *pianissimo*. However, on this occasion the melody is played by the 1st and 2nd violins (rather than the 1st flute and clarinet) and there is no *pizzicato* string accompaniment. The initial accompaniment is by the woodwind, included a dominant pedal in the 2nd bassoon for two bars, with the lower strings adding quaver accompaniment from b403.

B409–412 are nearly identical to b107–110, just without the horns and timpani. At b413 the Recapitulation suddenly jumps forward to what was b141 in the Exposition (alternatively the Recapitulation could be seen to be a restatement of the 1st subject as presented at the start of the transition, but re-orchestrated and at a quieter dynamic).

Transition (b417–481)

At b417 the transition theme is heard in the tonic (originally it was in the dominant) played by the 1st clarinet and 1st violins, answered by the cellos and basses. There are fewer instruments accompanying than before and it is now *piano* rather than *forte*. As before the theme is repeated (from b425); the repetition is the same rather than changing after four bars. Unlike in the Exposition, the transition theme is then played for a third time, now *fortissimo* and with nearly the whole orchestra playing, and with some changes of notes in the melody to take it in a slightly different direction. From b437 the woodwind take the rhythm of the transition theme, but give it a new melodic shape.

From b442 a *crescendo* to *fortissimo* and chromatic rising lines over a bass line which heavily features the dominant suggest the music is building to a climax. A four-bar melody played by the oboes, 1st clarinet and 1st violins in b445–448, ending with an imperfect cadence, is repeated from b453 with richer orchestration. The climax is reached at b457 where the start of the 1st subject is played in augmentation over a tonic pedal. Here the tonic is finally reached securely, with the root of the chord in the bass. The opening fragment of the 1st subject is played in augmentation again from b461 and the music then gives way to repetition of the tonic chord, with the tonic and

dominant notes alternating in the bass. Some writers have suggested that this triumphant moment could be when the ship arrives at its destination, even though this is not mentioned in Goethe's poem. With the strong emphasis on the tonic chord, the overture could have ended here.

CODA (b482–517)

This section could represent the triumphant return of the ship into the harbour. It is twice as slow (with a corresponding time signature) and begins with an ascending almost three-octave D major scale in the upper strings and clarinets (with added G sharps). The texture gradually builds as more instruments join in, reaching a widely-spaced tonic first inversion chord at b487. Descending D major scales, first in triplet quavers, then semiquavers follow. From b493 there is a descending tritone (D–C–B flat–A–G sharp), with the G sharp forming part of a diminished chord. This recalls a similar descending tritone in the bass in b165–169 (though with B natural rather than B flat).

At b496 the trumpets begin a fanfare and the third trumpet finally enters at b498. The trumpets initially play in canon and then, after a 2nd inversion tonic chord in b500, make a reference to the 2nd subject with a falling third motif, taken up by the woodwind and horns in b505 and the strings from b507. The 1st violins restate the first three bars of the 2nd subject, but jump to the 10th above in b509 rather than the octave.

The triumphant *fortissimo* dotted tonic chords suddenly drop to *piano* in b515 and the final three semibreves, with the plagal cadence in the last two bars, make a reference to the Calm Sea section of the overture, bringing it full circle.

Introduction: Caribbean Music

The Caribbean is a broad term given to the region of the Americas that consists of a number of islands on the Caribbean Sea. Some of its largest islands are Cuba, Haiti and the Dominican Republic, Jamaica and Puerto Rico. Prior to the arrival of Christopher Columbus at the end of the fifteenth century, these islands were occupied by the native Arawak Indian and other indigenous groups of people. With the colonisation of many of these islands by England, France, Spain and the Netherlands, the indigenous populations were virtually wiped out by disease brought by the Europeans. As the sugar plantation economy grew, African slaves from the western coast of Africa were imported to serve as labourers to work on these plantations. Following the Emancipation Act of 1834, Central African, East Indian, and Chinese indentured labourers were brought in to replace the workforce. Today, the population of many Caribbean islands is a mix of African, Indian, Afro–European and Afro–Asian descent. The diversity of languages spoken in the Caribbean reflects the region's complex and colourful colonial history: in Trinidad and Tobago, Jamaica and Barbados, English is the main language; in Cuba, Puerto Rico and the Dominican Republic, Spanish is spoken, whilst Haiti, Martinique and Guadeloupe are French-speaking as they were colonised by France. However, in many islands, localised forms of language and speech, known as Creole, also exist. These linguistic blends can often be heard in the lyrics of reggae and calypso.

With such an eclectic mix of peoples and languages, the musical cultures of the Caribbean are a melting pot of old cultures from Europe, Africa and many other sub-cultures. Today, some of the musical styles and genres of the Caribbean are hugely popular in many parts of the world. The music of the steel band, calypso and reggae all had their roots in the region, whilst the music of Cuba, Puerto Rico and Dominican Republic has influenced popular Latin dance music such as salsa, rumba, cha-cha-cha and mambo.

Candidates do not need to study music from the whole of the Caribbean, but should be taught about the instruments and musical features of Reggae and Calypso music, 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.

1 Jamaica: Reggae Music

Jamaica's most popular music form is reggae. Its spread was aided by a vibrant recording industry and the **sound system** (the mobile music playing and loudspeaker system mounted on trucks that played music to the public). Reggae music has been a powerful and liberating force for the poor and oppressed in Jamaica. Strongly rooted in the historical conditions of slavery and colonialism, reggae music spoke up against poverty, crime, political violence and police brutality. But more than that, reggae is linked to **Rastafarianism**, a twentieth century religious movement. Originating among the poor urban class in the 1930s, its development was influenced by the teachings of the black nationalist Marcus Garvey (1887–1940), who urged black people to look to Africa as their motherland. The belief in a single God – Jah – is an important aspect of the religion. Haile Selassie (1892–1975), emperor of Ethiopia is acclaimed as the messiah of Rastafarianism; because of this, the colours red, green and gold, which are the colours of the Ethiopian flag are prevalent in Rastafarianism. Central to its tenets are the message of peace, love, and a lifestyle of self-expression, self-reliance and dignity. Cultural symbols such as locks or matted hair, headdress, garbs in the colours mentioned above and ceremonial rituals give Rastafarians their identity.

By the 1970s, the sociocultural influences of Rastafarianism began to be felt among the middle and upper classes, as well as a new generation of nationalistic youths. Reggae stars such as Bob Marley, Burning Spear and Alpha Blondy, whose reggae songs carry messages of human rights and universal love helped introduce the music and the ideals of Rastafarianism to the world. Marley's synthesis of revolutionary ideology and Rastafarian spirituality appealed hugely to the lower class and disenfranchised peoples, especially those in the English-speaking Caribbean.

Other Jamaican reggae artists such as Bunny Wailer, Peter Tosh, Jimmy Cliff and the Third World Band also helped reggae gain worldwide international popularity. The music, message and the unique communicative skills of Bob Marley and many Jamaican Reggae artists captured the imagination and admiration of the world.

Instruments

Traditional instrumentation in reggae consisted of two **guitars** (**acoustic** or **electric**), one for **rhythm** and one for **lead**, **drums**, **congas**, **keyboards**, a lead singer and backing vocalists. Instruments that may be included in reggae music today include **drum kit**, **bongo drums**, **chimes**, **tambourines**, **cowbell** and **shakers**, **electric organ**, **string instruments**, **saxophone**, **trombone**, **trumpet** and **French horns**.

Musical Features

Tempo, rhythm and metre

Reggae music was strongly influenced by many different styles of music including the *Mento*, a style of Jamaican folk music which is a fusion of European and African elements, as well as American jazz and rhythm and blues. The immediate precursors of reggae were *Ska* and *Rocksteady*, Jamaica's dance music genres that emerged in the 1960s. Reggae, which combined the prominent offbeat bass of *Ska* and the slower tempo of *Rocksteady* followed. The genre's strong and critical social commentary, its link with Rastafarianism and the Jamaican lower class made it different from its two earlier precursors.

Reggae music has a 4/4 metre and the tempo is usually slow. One of the most distinctive rhythmic features of reggae music is its emphasis on the **offbeat**, in which the guitar or piano (or both) plays staccato chords on beats 2 and 4. This **rhythmic ostinato** is combined with the bass drum on beat 3 resulting in a unique sense of phrasing with the first beat omitted. This rhythmic style, dominating reggae music in the 1970s, came to be known as '**One Drop**', which is named after Bob Marley's song of that same name.

Variations on the bass drum can be introduced to provide variety, e.g. playing on the first beat, the first and the third beat (or on every beat), introducing two quaver notes in the first or third beat, or adding **syncopated** semiquaver and quaver patterns.

The electric bass guitar typically plays a syncopated rhythm corresponding to the bass drum while other instruments add cross-rhythms or countermelodies. As a result of the combination of different rhythmic patterns played by different instruments, the rhythmic texture of reggae music is one of **polyrhythm**, with sets of patterns of regular beats, offbeats and syncopation.

Melody, lyrics, vocal style and texture

Melodies can be borrowed and adapted from hymns, work songs, spirituals and Jamaican traditional songs. Original reggae songs are also composed by individual creators and performers who infuse their own experiences into their songs, Bob Marley, Bunny Wailer, Peter Tosh being some notable examples. The lyrics often reflect the themes of universal peace, love, Africa as homeland and references to the Rastafarian god '**Jah**'. Lyrics carrying messages of human rights, poverty, crime, political violence and police brutality are also common.

Reggae songs are generally in **verse–chorus** form. Due to the influence of the work song, call-and-response texture can also be found in reggae music. A unique characteristic of reggae singing by the lead vocalist is the use of volume oscillation (tremolo) rather than pitch oscillation (vibrato). This style of singing is referred to as '**toasting**'. Backing vocals usually sing in harmony, either throughout the melody or as countermelody to the main vocal line.

2 Trinidad and Tobago: Calypso Music

The islands of Trinidad and Tobago are known for **steel band** and calypso music. Since the late nineteenth century, **Carnival**, a festive celebration preceding Lent, has been the main context for the development and performance of calypso. Before the 1930s, strolling minstrels sang songs that included a combination of free speech, humour, theatre and sentimental expressions about the labourers' African homeland. Known as *banja*, these were the precursors of Calypso. Until the 1960s, these songs were accompanied by guitar or banjo. As the style evolved and continued to develop, it became known as Calypso.

Calypso songs were topical, commenting on local political issues, daily lives and relations between men and women. It was the cultural expression for the largely illiterate Afro–Trinidadian working class society.

Calypso songs were originally sung in venues called **tents**, constructed from bamboo and thatch. Tents (or halls or arenas) are still the main venue in which calypso singing takes place. During the weeks preceding Carnival, calypsonians (singers of Calypso) will perform each night in four or five tents. The best singers are selected to perform before a panel of judges at a show on the Sunday before Lent. The best calypso of the year will then be crowned the Calypso Monarch, the reward of which would be cash and fame for the winning song and singer.

The first commercial recordings of calypso music were made as early as 1914. Multinational record companies such as Decca also helped spread the interests in calypso with the distribution of **78 rpm records**. Each year, the calypsonians sang new songs to capture the spirit of Carnival celebrations. By the mid-1930s, calypsonians were making visits to New York city where they recorded their latest hits. After World War II, interests in calypso spread throughout New York, Miami, Chicago and California. New calypso songs were composed in the United States, extending the reach of the music. In the 1950s, calypso songs were played over the radio, television and on film. By the 1970s, calypso gained international popularity as sub-genres such as *Soca* developed. The lyrics of these new calypsos moved away from topical local themes to a more dance hall/party ambience.

Instruments

Early calypso instrumentation emphasized West African elements where voice and drums are strongly featured. But the influences of European and British marching bands soon led to the borrowing of acoustic guitar, **penny whistle** and fife, used as lead instruments. By the mid-1950s, steel bands became a popular accompaniment for calypsos at Carnivals. Today, big band instruments including the **saxophone**, **trumpet**, **trombone**, **clarinet**, **piano**, **synthesizers**, **electric guitars**, **bass guitar**, and so on can also be heard in modern calypso music.

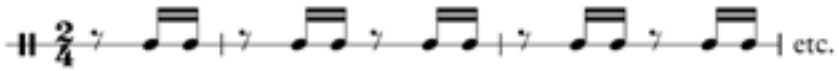
Steel pans were constructed from large, 55-gallon oil drums. In the 1940s when Trinidad's Petroleum industry began to thrive due to increased demand for oil, there was a plentiful supply of oil drums. Using discarded oil drums, the islanders began to make musical instruments out of them. The heads of these oil drums were beaten into a series of convex circles. Different sizes and cuts of the pan created high- and low-pitched pans; tuned dents were carefully hammered into the head of each pan to produce pitched notes. A number of pans producing different pitch range form the steel band, in which the instruments are divided into melody, soprano, tenor, and bass pans. From its inception, the steel band and calypso have been strongly linked. The number of members in a steel band varies from a few players to 20 or more. During the Carnival, pans were strapped over the shoulder or worn hanging from a strap around the neck. A distinctive feature of steel band playing is the use of **rolling / tremolo** to create sustained chords or longer notes.

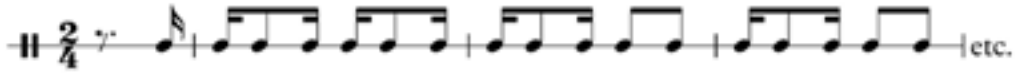
Traditionally, rattles made of dried-out calabash filled with seeds accompanied steel band and calypso songs. Today, an array of percussion instruments such as the **maracas**, conga, bongos, **cowbells**, guiros, triangles, trap drums and **bass drums** are common.

Musical Features

Tempo, rhythm and metre

Early calypso songs were slower in tempo, but to suit the dancing and the road marches at the Carnival, the music is now mostly faster and in duple metre. **Syncopated** rhythms in the music are a typical characteristic of calypso, for example:





The pattern of two longer and one shorter notes is frequently found in both melody and bass lines:

Melody, harmony, lyrics, vocal style and texture

The earlier, slower calypso songs tended to be in the minor mode, whereas most modern calypsos are in the major mode, with simple harmonies. Melodic lines are often simple and may return during instrumental interludes. Melodic instruments may imitate the vocalist's melodic contour whilst also providing supporting harmony. Calypso songs often begin with an instrumental introduction and instrumental refrains after each verse are also common.

Calypso songs are often in **verse–chorus** form, following the poetic structure of a traditional ballad. Melodic structure varies from song to song, but a typical form is that of A, A, B, C. At times, the same melodic phrases are repeated over and over, very likely to allow for the Calypsonian to focus on the improvisation of the lyrics.

In terms of vocal texture, contrast between solo and chorus singing is common. The chorus sings a short refrain, often in harmony, and the solo singer improvises, making up new verses on the spot. At times, the words do not fit neatly with the music, resulting in the singer rushing the words in speech rhythm in order to fit the lines into the time.

Calypsonians are singer-poets; many adopt catchy stage names – Attila the Hun, Lord Invader, Roaring Lion, Lord Kitchener, Mighty Sparrow, for example. The lyrics often use satire to comment on political exploitation and economic injustice, although there are also songs sung for entertainment.

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