|  |  |  |  |
| --- | --- | --- | --- |
| **VIVALDI: Concerto in D minor, Op. 3 No. 11** | | | |
| **Context:**   * Vivaldi was a composer in the Baroque era. He was a virtuoso violinist who lived in Venice and was the Musical Director at an orphanage there. * Vivaldi was instrumental in developing the concerto genre, especially in developing the solo concerto. He was highly influential and inspired lots of notable composers including J.S. Bach. * This particular work is called ‘L’estro Armonico’ meaning ‘harmonic inspiration’ and was designed to be distributed across Europe and to impress audiences. | | | |
| **Movement 1** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Very short introductory movement  Starts with a duet for two unaccompanied solo violins  Ends with the solo cello and accompaniment | Typical of earlier Baroque concerti | Corelli: Concerto Op 6 No 1 |
| Tonality | D minor throughout | Dramatic key |  |
| Harmony | **Functional harmony:**   * **Tonic pedal** (repeated Ds at start) * **Circle of 5ths** * **Perfect cadence** at end | Emphasises the key  Typical Baroque progression  Structural definition | Bach: Brandenburg Concerto No. 4 in G |
| Melody | Melody mostly consists of:   * **Broken Chords** * **Descending scales**   Large **disjunct** leaps (2 octaves)  Ascending and descending **sequences** near the end | Typical, simplistic Baroque melody lines  Emphasises the key  Drama  Extends melodic ideas | Corelli: Trio sonata  Bach: Brandenburg Concerto No 4 in G |
| Rhythm, tempo & Metre | **Allegro, simple triple metre**  **Continuous quaver** motion at the very start, with **semiquavers** coming in as the movement goes on = ‘moto perpetuo’ (continuous motion). **Continuous semiquavers** in solo cello passage. | Typical mvt 1 tempo in Baroque concerti – grabs attention  Typical rhythmic style of Baroque music | Vivaldi’s Four Seasons ‘Summer’ and Tartini’s Violin Sonata in G minor |
| Texture | Opens with **two-part** writing for **two solo violins** which are **unaccompanied.**  They play in **canon,** first at the distance of a crotchet, and later at the distance of a bar  More of a **melody dominated homophony** texture during solo cello and continuo passage | Baroque composers favoured intricate, decorative, complex contrapuntal textures  Provides contrast and introduces the solo cello well | Bach: Concerto for Two Violins  Handel: Concerti Grossi No 6  Tartini: Violin Sonata in Gminor |

|  |  |  |  |
| --- | --- | --- | --- |
| **Movement 2** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | 3 bar tutti introduction  Main section is fugal consisting of alternations between episodes for just the concertino parts and tutti sections | Very dramatic harmony gets extra emphasis at this point  Ritornello form is a favoured Baroque structure  Fugues are typical of the intricate, decorative Baroque style | Bach: Brandenburg Concerto No 4 in G |
| Tonality | Starts in D minor  Modulates frequently to **related keys**:   * A minor (dom) * G minor (sub dom) * D major (tonic maj) very briefly right at very end, but does end in D minor | Creates continuity from previous mvt  Typical of Baroque style – very structured  Defines different sections e.g. A min at start of one of the tutti sections, G minor at start of second episode | Purcell: Sonata for Trumpet and Strings in D and Handel’s Concerti Grossi Op 6 |
| Harmony | **Opening 3 bars = very dramatic:**   * **Circle of 5ths** * **Extended root position chords with 7ths** * **False relation** * **Neapolitan 6th chord** * **Imperfect cadence** (ends on V7)   **Rest of movement:**   * **5-4 suspension** (dissonance) * **Perfect cadences** * **ii 7d chord** * **Dominant pedal** near end, **tonic pedal** at very end | Harmonic inspiration!  Strong functional progression  More colourful than standard triad  Intense dissonance  Chromatic harmony – dramatic  Propels music forwards to rest of mvt  Light dissonance  Establishes the modulations/structural definition  Creative, forward thinking  Builds tension towards final perfect cadence | Bach: Brandenburg Concert No 4 in G  Vivaldi: Four Seasons  Corelli: Concerto Op 6 No 1  (These 3 pieces contain all the harmonic features) |
| Melody | **Opening 3 bars:**  **Chromatic descending scale**, with **repeated pitches**, via **descending sequence**  **Rest of movement:**   * Subject starts **conjunct** but then has some **disjunct** leaps outlining circle of 5ths * Countersubject has **repeated pitches** * **Descending scales** which are later **inverted** * **Descending sequences** * **Trill ornamentation** | Very dramatic  Typical Baroque features  Quite striking and easy to remember  Contrasting to subject  Also in mvt 1 = unity  Extends melodic ideas  Decoration = Baroque style | Tartini: Violin Sonata in G (chrom desc)  Vivaldi’s Four Seasons: Winter (seq & trill) |
| Rhythm, tempo & Metre | **First 3 bars:**   * **Adagio** (slow) * **Repeated rhythm** in each bar – 4 quavers followed by paused minim   **Rest of the movement:**   * **Allegro** (fast) * Subject starts after a **quaver beat rest** * Occasional **syncopation** * **Long pedal note** – tied semibreves | Draws emphasis to the dramatic harmony (harmonic inspiration!)  Contrast to opening 3 bars  Exciting start – emphasises the subject  Adds drama as pulse slightly obscured  Creates contrast to all the semiquavers/quaver movement | Vivaldi: Four Seasons ‘Summer’  Bach’s Brandenburg Concerto No 4 in G |
| Texture | **First 3 bars:**  **Tutti, chordal, homorhythm**  **Rest of the movement:**   * **Fugal** * Starts with **monophonic subject** in cello * Texture gradually thickens as **countersubject** (cello) , **real answer** (viola), and **second countersubject** (cello) are introduced * Creates **4 part polyphony** * Cello & continuo part **double** each other   Texture thins during **episodes** – just concertino soloists (3 parts) plus continuo accompaniment  Episodes alternate with **tutti** ritornelli-like sections  **Long pedal note** towards the end | Very dramatic as most of the concerti is based around contrapuntal textures. Emphasises the dramatic harmony at this point.  Baroque composers favour intricate, decorative, complex textures such as the fugue  Emphasises this line  Creates contrast – allows focus on the soloists, and dramatic tutti moments  Sounds foreboding. Helps bring the movement to a close. | Fugues Bach’s Toccata and Fugue in D minor & Bach’s Concerto for Two Violins  Alternation in Winter from Vivaldi’s Four Seasons & Corelli: Concerto Op 6 No 1 |

|  |  |  |  |
| --- | --- | --- | --- |
| **Movement 3** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Opens with a short tutti section  Longer central section for solo violinist accompanied by upper ripieno parts  Closes with repeat of opening tutti section  Overall ABA (Ternary Form)/Ritornello Form like | Forward thinking to solo concerto – long section for one part to play elaborate virtuosic material | Bach: Brandenburg Concerto No 4 in G in Rit Form |
| Tonality | D minor  Short modulation to F minor (unrelated key) in middle of central section  Ends in D minor | D minor = unity with other mvts  Drama/tension in middle with chromatic harmonies  Creates symmetry with start | Handel: Concerti Grossi Op 6 |
| Harmony | **Chromatic harmony in tutti sections:**  **Neapolitan 6th chord**  **Diminished 7th chord**  Tutti sections end with **perfect cadences** | Drama/’harmonic inspiration’  Structural definition | Corelli: Concerto Op 6 No 1  Bach: Concerto for Two Violins |
| Melody | **Tutti sections melody:**  **Conjunct, cantabile melody**  **Ascending sequence**  **Central, solo violin section melody:**   * **Improvised** * **Trill ornamentation** * **Disjunct leaps**(e.g octave, min7th, dim 5th) * **Chromaticism** * **Repeated pitches** in accompaniment part | Contrasts to the mainly triadic/scalic melody in other mvts  Anticipating solo concerti  Decorative = Baroque  Expressive/dramatic  Tense/obscures key/interesting  Simple accompaniment to allow elaborate melody | Purcell: Sonata in D for Trumpet and Strings = cantabile melody  Vivaldi’s Four Seasons ‘Spring’ – virtuosic solo violin |
| Rhythm, tempo & Metre | **Siciliano** – **slow** dance in **compound quadruple** time with **dotted rhythms**  **Continuous quavers** in accompaniment in central section | Contrasts to the simple metre of other mvts. Typical for central of a concerto to be a dance  Simple accompaniment to allow elaborate rhythms in melody | Bach: Concerto for Two Violins & Tartini: Violin Sonata in G minor |
| Texture | **Tutti texture** at start/final section:   * Violas double first violin a **6th lower** * Some **imitation** between groups of parts in bar 2 (antiphony)   Central section:   * **MDH** with melody in concertino violin 1 * Upper ripieno parts and concertino violin 2 accompany in **homophonic chords** * Cello and continuo **do not play** | Contrasts central, solo section  Emphasises this part  Baroque favour contrapuntal textures = decorative  Clear texture allows melody line to be heard easily  Simple accompaniment  Thinner texture – emphasises melody | Vivaldi’s Four Seasons: Winter has alternation between tutti and soloist  Bach: Brandenburg Concerto No 4 in G has MDH and similar accompaniment figures |

|  |  |  |  |
| --- | --- | --- | --- |
| **Movement 4** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Alternations between tutti passages and episodes for the 3 concertino soloists  The material at the opening of this movement is very similar to the start of the first movement.  There is material in the middle of this movement which is similar to that of the central section in the 3rd movement | Typical Baroque feature  Typical for a final movement to reference ideas in previous movements | Bach: Brandenburg Concert No 4 in G & Corelli: Concerto Op 6 No1 has alternations |
| Tonality | Starts in D minor  Modulation to **related keys** of:  A minor (dom)  G mninor (sub dom)  Ends in D minor | Continuity with other mvts  Typical of Baroque style to modulate to related keys – structured tonal approach | Purcell’s Sonata in D for Trumpet & Strings |
| Harmony | **Functional:**  Multiple **circle of 5ths**  **Perfect cadence** at end (using secondary 7th – ii7b-V-I)  **Dissonance:**  **Chain of 7-6 suspensions** at the end | So many = drives the music forwards/v. exciting!  Cadence defines structure  Builds lots of tension for a dramatic ending (harmonic inspiration!) | CO5ths in Vivaldi’s Four Seasons: Winter  Sus in Corelli’s Concerto Op 6 No 1 |
| Melody | **Repeated pitches** in opening material and in accompaniment later on in mvt  Ascending/descending **sequences**  **Trill ornamentation**  **Chromatic descending scale** in cello near start and in lower strings at the very end | Mimics ideas from mvts 1 and 3  Extends melodic ideas  Intricate/decorative = Baroque style  Tension/drama | Vivaldi’s Four Seasons: Winter  Tartini: Violin Sonata in Gm (trill & chrom desc) |
| Rhythm, tempo & metre | **Allegro, quadruple metre**  Starts with an **anacrusis**  Passages of **repeated quavers**  Passages of **repeated semiquavers** | Symmetrical to first movement  Exciting  Typical of Baroque style – moto perpetuo  References rhythms from mvt 1 especially | Vivaldi’s Four Seasons: Winter/Summer |
| Texture | Starts with **two solo unaccompanied violins in imitation**  Solo violins sometimes in **3rds**  **Tutti homophonic chords** accompany solo cello melody (near start)  Upper strings accompany solo violin 1 melody with **homophonic chords** in centre of mvt  Episode passages where **just the 3 soloists** play, contrast with **tutti** passages  **Tutti contrapuntal** ending with lower strings and continuo in **homophony** | Like start of mvt 1  Typical Baroque – emphasises this line  Allows focus on melody/like mvt 1  Allows focus on melody/like mvt 3  Like mvt 2  Very intricate/decorative/complex = Baroque style  Dramatic ending | Bach: Concerto for Two Violins  Bach: Brandenburg Concerto No 4 IN G  Vivaldi’s Four Seasons: Summer (similar MDH texture)  Corelli: Concerto Op 6 No 1  BACH: Concerto for Two Violins |

|  |  |  |
| --- | --- | --- |
| **SONORITY (All movements)** | | |
| A03 | A04 | WL link |
| Written for **string** orchestra **Concerto Grosso** – **Concertino** (soloists) & **Ripieno** (ensemble)  Concertino consists of 2x violins and 1x cello **(Trio Sonata Group)**  **Continuo** accompaniment with cembalo playing from **figured bass**  Solo cello has **virtuosic** music, frequently breaking away from continuo line (e.g. end of mvt 1)  Solo violin 1 has **virtuosic,** improvised melody in middle of mvt 3 with disjunct leaps and trills  **‘Spiccato’** instruction mvt 2 Adagio section and at start of mvt 3 – light bounce of the bow  **Ritornello** type instrumentation in mvt 2 & 4 where the concertino play passages in alternation with tutti passages | Typical of Baroque concerti composition. Limited wind instruments at the time.  Typical of most Baroque composition.  Forward thinking. Move towards the solo concerto.  Creates variety with the very structured approach to melody writing in the other mvts (mainly triads/scales)  Detailed performance instruction allows more effective performance  Common of Baroque composition | Corelli: Concerto Op 6 No 1  Bach: Brandenburg Concerto No. 4  Doesn’t happen in Bach (above)  Tartini: Violin Sonata in G minor |