



**2016 specification**  
first exams in 2018 (2017 for AS)

# **The Baroque Solo Concerto**

AS/A Level AQA Set Work Analysis

[zigzageducation.co.uk](http://zigzageducation.co.uk)

**POD**  
**6763**

Publish your own work... Write to a brief...  
Register at **[publishmenow.co.uk](http://publishmenow.co.uk)**

Contents

Thank You for Choosing ZigZag Education.....

Teacher Feedback Opportunity.....

Terms and Conditions of Use .....

Teacher’s Introduction .....

Students’ Introduction .....

Introduction to the Baroque Concerto.....

    The Solo Baroque Concerto: Overview .....

    The Origins of the Baroque Concerto .....

    The Main Points to Learn .....

Purcell Sonata for Trumpet and Strings Z850.....

    Purcell’s Career.....

    Overall Structure and Scoring .....

    Analysis: First Movement.....

    Analysis: Second Movement .....

    Analysis: Third Movement .....

Vivaldi Flute Concerto in D Op. 10 No. 3 .....

    Background .....

    Analysis: First Movement.....

    Analysis: Second Movement (A Level only) .....

    Analysis: Third Movement (A Level only).....

Bach Violin Concerto in A minor BWV 1041 .....

    Introduction .....

    Analysis: First Movement.....

    Analysis: Second Movement (A Level only) .....

    Analysis: Third Movement (A Level only).....

The Exam .....

    How to Tackle Questions and Revision Guidelines.....

    Practice Questions for AS Level .....

    Practice Questions for A Level.....

Glossary .....

Answers .....

    Answers to Activities.....

    Answers to AS Level Practice Questions .....

    Answers to A Level Practice Questions.....

Revision Summary .....

INSPECTION COPY

COPYRIGHT  
PROTECTED



INSPECTION COPY

**A**  
we  
ins  
so  
as

**COPYRIGHT  
PROTECTED**

Go to **zzed.uk/freeupdates**



## How to use this resource

This pack can be used to suit different teaching styles and needs, but is primarily for students to use themselves so that they possess a reliable set of notes that they can consult both during and after revision.

Two distinct approaches might be taken in teaching the content and techniques of the set works. The first is to go through the analysis of the set works section by section and to check students' understanding of both written and oral tasks. The second approach would be, after an introduction to the set works to comment on, perhaps first in groups or pairs, but eventually as individuals. While the first has the benefit of ensuring that the work is covered thoroughly, the second that it encourages learning from independent learning, therefore being able to tackle exam-style questions.

In reality, a mixture of both approaches will be necessary and teachers will use the pack to suit the individual needs of their class. For this reason, these notes can be either used as a resource to be learnt and discussed in lessons, or as preparation for pupils' own presentations and discussions.

Each set work has an **introduction** to its context and background, followed by a musical analysis. There are also **practice questions** and answers.

**Musical analysis** lays bare the narrative of a musical work. Without this storytelling, students cannot understand **why** the music functions as it does. Also, experience shows that in-depth analysis of the relationship with, and appreciation of, the music studied, and will aid students' reasoning skills. Nevertheless, it must be understood that the AQA examination does not require students to **be able to analyse the narrative** aspect of the music itself, i.e. it does not expect students to identify from where themes are derived and how they function within the passage. The questions students will need to answer are **second-order questions**: 1. **Identify the instruments and chords** used by the composer (in theory, very little prior knowledge of these types of questions); and 2. To comment on **how elements of musical style function in a particular passage**, often relating that passage to the movement as a whole, and comparing it with other passages between the three set works.

In the analyses that follow mention is made, as each work is discussed section by section, of the points that might be asked in the first type of question. The **glossary** at the end of the pack refers to musical examples. The second type of question requires students to answer questions about the tasks are given (**Your turn now...**) throughout the pack to consolidate these skills. If students made a **table** similar to that on p. 17 of the pack, to note for each movement the points concerning: **melody; tonality; harmony; structure; rhythm, tempo and metre**. A summary of these points in the A3 **comparison chart** found at the end of the pack will help to pick out the differences/similarities between the set works.

Before starting the course, therefore, it is essential that students are clear as to what is required and will not require them to do. To this end it will be useful to look at the '**How to use the guidelines**' sheets at the end of the pack.

**COPYRIGHT  
PROTECTED**



### The scores and recordings

At time of writing, AQA has not yet elected the editions it will use for the examination. The following are the following:

- Purcell – The Purcell Society Edition, Vol 31: Fantazias and Miscellaneous Instruments
- Vivaldi – Istituo Italiano Antonio Vivaldi, Vol. 456: Concerto in D ‘Il Gardellino
- Bach – Concerto in A Minor BWV 1041 (Edition Eulenburg)

In Section B students will be able to access recordings of the excerpts used for analysis. We recommend students to have listened to a variety of different performances. We recommend the following:

#### Purcell:

<https://www.youtube.com/watch?v=GN17QDT5K7Q>

(second movement starts at 1’39 and third movement at 3’50)

This is played on modern instruments; to hear a performance on instruments of the period, see the performance with David Blackadder (trumpet) and the English Baroque Soloists on an album called *Purcell Essentials* from which the three movements can be downloaded from here: [https://www.amazon.co.uk/dp/B00AJG79WM/ref=sr\\_1\\_15\\_rd?\\_encoding=UTF8&pf\\_rd\\_p=155344&sr=1-15%3C/a%3E](https://www.amazon.co.uk/dp/B00AJG79WM/ref=sr_1_15_rd?_encoding=UTF8&pf_rd_p=155344&sr=1-15%3C/a%3E)

#### Vivaldi:

A period instrument performance by the flautist Barthold Kuijken with the orchestra (Archiv label) can be downloaded cheaply from here:

[https://www.amazon.co.uk/dp/B005O6OIZS/ref=sr\\_1\\_158\\_rd?\\_encoding=UTF8&pf\\_rd\\_p=7222&sr=1-158%3C/a%3E](https://www.amazon.co.uk/dp/B005O6OIZS/ref=sr_1_158_rd?_encoding=UTF8&pf_rd_p=7222&sr=1-158%3C/a%3E)

#### Bach:

A period instrument performance by the violinist Simon Standage, with the English Chamber Orchestra (Pinnock (Archiv label), can be downloaded from here:

[https://www.amazon.co.uk/dp/B001LQTI96/ref=sr\\_1\\_11\\_rd?\\_encoding=UTF8&pf\\_rd\\_p=932&sr=1-11%3C/a%3E](https://www.amazon.co.uk/dp/B001LQTI96/ref=sr_1_11_rd?_encoding=UTF8&pf_rd_p=932&sr=1-11%3C/a%3E)

For comparison, here is a performance of the Bach on modern instruments:

<https://www.youtube.com/watch?v=Mp8WtfCsKSE>



A web page containing all the links listed in this resource is conveniently available on Education's website at [zzed.uk/6763](https://www.zzed.uk/6763)

You may find this helpful for accessing the websites rather than typing the links.

**COPYRIGHT  
PROTECTED**



# Students' Introduction

## AQA AS/A Music: Unit 1 Section B

Unit 1 (Appraising) is worth 40% of your A Level or AS Level marks. It consists of two sections. Sections A and B are based on the study of the 'Western Classical Tradition 1650–1850'.

For Section B, AS Level students study set works based on the Baroque solo concerto; A Level students study TWO of: the Baroque solo concerto; Mozart's operas; Romantic piano music.

If you choose to opt for the solo Baroque concerto for Section B, you will need to study the following set works:

- Purcell – Sonata for Trumpet and Strings Z850
- Vivaldi – Flute Concerto in D 'Il Gardellino' Op. 10 No. 3 RV428 (**AS students study the whole concerto; A Level students study the whole concerto**)
- Bach – Violin Concerto in A Minor BWV 1041 (**AS students study only the first movement; A Level students study the whole concerto**)

## How you will be examined

You will be given an extract from one of the above-named set works.

The total marks for this section will be 17.

The Specimen Question Paper shows that 7 marks will be awarded to short questions – usually allotted 1 or 2 marks each at AS Level but with a 5-mark question at A Level.

These questions will ask you to identify features in the score including:

- staff notation
- intervals
- ornaments
- non-harmony notes (passing notes, auxiliary notes, notes of anticipation, suspension notes)
- chords (including inversions, the dominant 7<sup>th</sup>, the diminished 7<sup>th</sup> and other chords)
- cadences
- keys and modulations
- structure
- texture
- articulation marks (*staccato/legato*, etc.)
- techniques such as: sequences, melodic inversion; *tierce de Picardie*; circle of fifths; instrumental techniques (such as *pizzicato*, *arco*, double-stopping, etc.); syncopation

The A Level 5-mark question will probably ask you to focus on the use of one of the above features in the movement under question.

A longer question (allotted 10 marks) will ask how a number of musical elements (melody, harmony, tonality, structure, timbre, texture, rhythm) are used by one of the composers, relating to the context or effectiveness of the set work.

INSPECTION COPY

**COPYRIGHT  
PROTECTED**



## How to use this resource

Firstly, we would advise you to hone your music theory skills such as identifying harmony notes. Also ensure you are fluent in reading treble, bass and viola clefs.

The notes on each set work follow the same format:

A brief **introduction** to the set work and its composer.

**Analysis** of each set work, movement by movement, and section by section. We provide **copies** of the set work for your study: one to annotate with information from the analysis, one blank and use as an aid for answering practice questions and revision.

Then follow **practice questions** on each of the set work movements. **Answers** are provided for your own work.

The AQA examinations **do not require you to be able to analyse the themes** of a piece itself, i.e. to be able to identify from where themes are derived and how they develop throughout a passage or movement as a whole. You will need to be able to answer two types of question: **Identifying techniques and keys and chords** used by the composer; and **Identifying elements of musical style are used within a given passage**, often relating to a specific movement as a whole, and comparing the use of elements between the two set works.

In the analyses that follow, mention is made section by section of features of the set work. The first type of question. The **glossary** at the end of the pack summarises most of the musical examples. The second type of question requires you to **apply your knowledge** of the set work. Tasks are given (**Your turn now...**) throughout the pack to consolidate the learning. You keep a **table** similar to that on p. 17 of this pack, to note for each movement concerning: **melody; tonality; harmony; structure; rhythm, tempo and mood**. There is a summary of these points in the A3 **comparison chart** found at the end of the pack. This can also be used to pick out the differences/similarities between the set works.

Before starting the course, it would be a good idea to look at the '**How to use this pack**' and '**revision guidelines**' sheets at the end of this pack.



Important note: in this pack '**b. 31.2**' means 'the second beat of bar 31'. In musical examples **Purcell, II: 19–20.1** means '**Purcell, set II: first beat of bar 20**'; musical examples have often been altered from the original in the text.

**COPYRIGHT  
PROTECTED**



# Introduction to the Baroque C

## The Solo Baroque Concerto: Overview

### The Baroque

The word 'baroque' is used to indicate that something is eccentric or oddly describe not only music of this period but also painting, sculpture and architecture. An illustration of a Baroque building, painting or sculpture, bring it into class, and example has in common with the examples your fellow students have brought of Baroque music and try to work out the possible connections between Baroque

The **Baroque** is the name we give to the style of music written in Europe between

As you would expect of music that spans a 150-year period, the Baroque covers many – from short instrumental pieces, such as Bach's C major prelude from his *Well-Tempered* complex pieces for chorus and orchestra, for example the same composer's *St Matthew* music of this period uses a similar language; most notably, with the exception of many instruments, it always employs a **basso continuo** part. The bass accompaniment composition allowed composers to write their melodic parts with freedom and in

### **Basso continuo** part (often shortened to *continuo*)

This was an instrumental accompaniment played from a bass line *either* by instruments, or by an instrument or instruments capable of playing chords (such as lute, harpsichord, or a larger type of lute) or, most commonly, by a combination of instruments, i.e. melodic and chord-playing. Sometimes numbers were placed to help players work out the chords required (this is often called a **figured bass**)

In turn, this led to the establishment of our modern system of **major and minor** keys and their **triads** on each degree of the scale, along with the ability to **modulate** (change key) were already manifest in music of the second half of the sixteenth century and early Baroque, with its improvised chords above the bass, helped accelerate the process.

The ability to work with major and minor keys gave composers a new way of structuring music. In the sixteenth century most instrumental music written for ensembles was either based on vocal musical forms, or else consisted of short, contrasting blocks of sound – each section differing in tempo and texture. The use of diatonic tonality meant that composers could plan movements by starting in the **tonic** (home key), modulating to various **related keys**, before returning to the **tonic again**; this resulted in the ability to create much longer movements than before.

Another great musical invention of the Baroque period was the **orchestra**. Initially associated with opera (another Baroque brainwave!), composers soon began to realise that it could provide a new method of expression. The Baroque **concerto** was one of the ways composers exploited this new medium. Rapidly the orchestra became standardised in the Baroque period: **strings** (1<sup>st</sup> and 2<sup>nd</sup> violins, violas) and **continuo** with the addition of all kinds of other instruments (woodwind, brass, plucked strings, keyboards) as required, but the **four-part string** section became the norm, as it is today.

INSPECTION COPY

COPYRIGHT  
PROTECTED





The Baroque concerto, therefore, was an **orchestral** form. By the eighteenth century the **movement structure**, normally **fast–slow–fast**. The outer movements would be in a **simple structure** – such as binary form (music). There were many variants to this standard pattern.

**Ritornello form** contrasts sections called the **ritornello** (the Italian word is *ritornello*) where the string orchestra plays, starting and finishing in the tonic but coming back in the next movement in various related keys – with sections called **episodes** which either develop the ritornello material played by the strings or to introduce new material. Episodes were accompanied either by the *continuo* or the orchestra, or else unaccompanied.

As we study the set works we shall see how three different composers responded to the instrumental music for solo instrument and strings: Purcell, feeling his way in the early 17th century; Vivaldi, largely responsible for establishing the standard format of the concerto; and Bach, who transformed it through his own musical language.

#### Your turn now...

1. Name two important features found in practically all Baroque music.
2. Name four different instruments that might have been used to play a concerto. (You might have to research this.)
3. What is the minimum number of parts a Baroque orchestra would normally have?
4. How many movements does a Baroque concerto normally have?
5. What do we call the sections which mainly focus on the soloist in ritornello form?

**Answers at the end of the pack.**

**COPYRIGHT  
PROTECTED**



## The Origins of the Baroque Concerto

The examination does not require you to write an essay on the history of the Baroque concerto. The concertos are solely for **background** – but without some understanding of the origins of the concerto, you will not be able to evaluate how successful the set work composers were in engaging with the form.

The term ‘concerto’ has two distinct meanings in Italian: 1. **playing together**; 2. **concerto**. The second meaning is the one we most associate with the later concerto (listen to the opening of Grieg’s *Piano Concerto* composed in 1868 to see how pianist and orchestra struggle for supremacy). In the Baroque period, it was normally the first meaning that held sway; this doesn’t mean the soloist necessarily played alone, but that the solo contributions fit within an overall ethos where both soloist and orchestra were important.

The other word ‘concerto’ is related to is, of course, ‘concert’. This was a new concept: people wanted to hear (as opposed to dance to) instrumental music you would either hear in a public concert or a theatrical performance (such as a play with musical interludes – or an opera). In the Baroque period, music was often played in smaller venues (‘chamber’ music), but usually this was in private and not public. As we use the word today, the idea of a **public concert** was very much connected with the rise of the orchestra: music loud enough for people to hear in a larger hall and therefore needing to be played by a larger number of musicians would both appeal to a wider public and be able to be performed by a larger number of musicians.

The immediate predecessor to the Baroque concerto is the **trumpet sonata** of Bologna. These were works for solo trumpet and strings, written for performance in the city of Bologna. The public concerts given by the *Accademie* (institutions that fostered and promoted the study of music, including music, and which would give regular concerts). North Italy was also the centre of musical innovation and playing, and the rise of a whole generation of talented string players. Vivaldi wrote the first concertos for solo string instruments and orchestra. Purcell’s *Sonatas* were written in the style of its Bolognese cousins.

A different tradition of concerto writing was established in **Rome** by **Corelli**. His church sonatas of the time (works for two violins and *continuo*) scored for string groups, with the *concertino* (the two violins and *continuo*) highlighted between two groups of instruments: the *concertino* (the two violins and *continuo*) and the *ripieno* (the full orchestra). The musical material used by the *concertino* and *ripieno* was often the same. Corelli’s music was very popular in **England**, and later **Handel** (who, although German, wrote his own set of concertos in the Corelli style. These types of concerto (with *concertino* and *ripieno* groups) are often described in books as examples of the *concerto grosso*. The distinction between the *concerto grosso* and the solo concerto was not as clear-cut as some writers make out. Your examination does not require you to know about the history of the concerto, but it is a good sense to listen to a Corelli concerto, so you can hear how differently Vivaldi and

### Listen Up!

Go to the link and download some enjoyable examples of the Bolognese album *La scuola strumentale della cappella di san Petronio in Bologna* performed by Sandro Verzari with the Ensemble Seicentonovecento (Bongiovanni label).

<https://www.youtube.com/watch?v=4IRCoOJ-3bc>

**COPYRIGHT  
PROTECTED**



### Listen Up!

Follow the link to download a performance of Corelli's famous 'Christmas' Op. 6 publication. Try to follow the music as it moves from passages for the *ripieno* passages for the *ripieno*.

[https://www.amazon.co.uk/gp/product/B00E69ZSTO/ref=dm\\_ws\\_sp\\_ps](https://www.amazon.co.uk/gp/product/B00E69ZSTO/ref=dm_ws_sp_ps)

Find a video on YouTube where you can see a performance of the concerto while trying to answer the following questions:

1. In the performance you are looking at, name the instruments playing
2. How many players, apart from the *continuo*, are playing the *ripieno*
3. Listening to the whole *concerto grosso*, can you think of another way typical Baroque solo concerto? A good example of a solo concerto concerto by Marcello (a Venetian contemporary of Vivaldi), such as found here: <https://www.youtube.com/watch?v=aYnU-CaH0bM>

Discuss your answers with students in your class.

**Suggested answers at the end of the pack.**

## The Main Points to Learn

- The Baroque style lasted from about 1600 to 1750
- The solo concerto was normally in three movements: fast–slow–fast
- It was written for a solo instrument(s) and orchestra
- The Baroque orchestra had at its core strings and *continuo*
- *Continuo* was a bass accompaniment part normally played by a bass instrument
- The outer movements of the solo concerto were usually in ritornello form



**Corelli** (1653–1713) was the inventor of the *concerto grosso*. His music was hugely influential, especially in England.

**COPYRIGHT  
PROTECTED**



# Purcell Sonata for Trumpet and S

## Purcell's Career

Henry Purcell was born in **1659** and was the greatest English composer of his generation. From an early age he was absorbed by music: first, as choirboy in the Chapel Royal (the King's personal chapel – where Purcell's father and uncle also worked), and then, after a number of other appointments, as organist in Westminster Abbey. It is from around this time that Purcell began to compose music for the King and his family (he held the prestigious title of 'composer-in-ordinary for the King's violins' from 1677), as well as writing music for the theatre. In 1682 he became an organist at the Chapel Royal and this was followed by further court appointments. He died in **1695** and is buried in Westminster Abbey.

Purcell was particularly influenced by the new Italian Baroque style, but his music also looks back to a more conservative English tradition.

### Listen Up!

Explore some of Purcell's other music...

The music Purcell wrote for the funeral of Queen Mary (1695) contains two pieces written for brass ensemble: the March and the Canzona.

Listen to the two brass pieces and complete the following sentence:

'The March is mainly in a \_\_\_\_\_ texture and the Canzona is \_\_\_\_\_ texture.'

You can download the music from the same Purcell album as before:

[https://www.amazon.co.uk/Purcell-Essentials-Various-artists/dp/B00AJG79WM/ref=sr\\_1\\_1?s=dmusic&ie=UTF8&qid=1451741111&sr=8&keywords=purcell+essentials](https://www.amazon.co.uk/Purcell-Essentials-Various-artists/dp/B00AJG79WM/ref=sr_1_1?s=dmusic&ie=UTF8&qid=1451741111&sr=8&keywords=purcell+essentials)

**Answers at the end of the pack.**

## The Sonata Z850

Perhaps dating from 1694, very little is known about the origins of this piece which is now in the collection of the York Minster Library. In all probability the piece was originally written for the London tradition of trumpet playing had developed.

INSPECTION COPY

**COPYRIGHT  
PROTECTED**

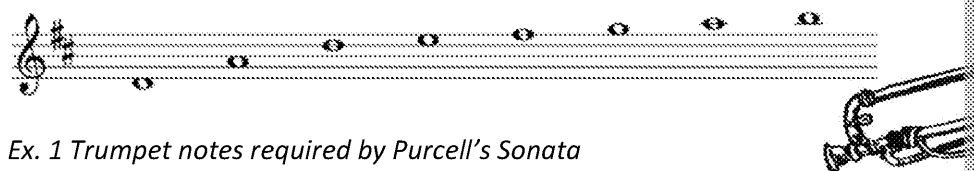


## Overall Structure and Scoring

Purcell's piece, which like many concerto-like pieces written before 1700 was given **forward** to the style that would become associated with the solo concerto (such as which we shall study later on) where soloist and strings are pitted against one other, **looks back** to an older type of instrumental music, which emphasised equality between ensemble, i.e. where the soloist is much more of an equal partner in the music with

The music is in **three movements** – only the middle movement has a tempo marking, but, no doubt, the outer movements were played at a faster tempo with the **fast–slow–fast** plan popularised by Vivaldi's concertos.

The sonata was written with the trumpet very definitely taking on the role of a soloist. At the time were normally tuned in **D**; there were no valves on the Baroque (natural trumpet), therefore the player had to produce different pitches by **over-blowing**. Purcell uses only eight notes in his piece because these were the ones that his trumpeter could play:



Ex. 1 Trumpet notes required by Purcell's Sonata

The limitations of using only these **eight notes** has important consequences for the style of the music. Harmonically, Purcell is stuck with the notes of **D major**. In the first movement, which starts in B minor and moves **chromatically** to D major, Purcell omits notes that the trumpet can not play, for example, the A# that is required in the key of B minor.

In fact, the last three notes are naturally a little out of tune on the Baroque trumpet. The player has to 'lip' them to produce the correct pitch. The top G is naturally a bit sharp, so the player needs to flatten it to produce the G# which occur throughout the trumpet part. In the first movement Purcell gets the trumpet player to sharpen the note to G# so that it allows the trumpet to join in the **modulation to the dominant**, A major.

Melodically, the trumpet part mainly moves **conjunctly** around its top six notes which are the first six of the D major scale. At other times Purcell uses a '**fanfare**' type music where the trumpet darts around between notes of the D major arpeggio (you can hear this in the trumpet's opening entry – cf. ex. 2 below). The **string parts** share the melodic material of the trumpet, so all the instruments can work together with the same material.

It is possible, especially if it was originally written for the theatre, that the sonata may have been played by an **orchestra** with more than one violin and viola to each part. In fact, we know that up to 24 stringed instruments were used in Purcell's time.

The **continuo** part was probably played by a bass viol or bass violin, with the addition of a theorbo, harpsichord or organ, or combination of these instruments. The organ seems a surprising choice for music that wasn't performed in church, but in fact some chamber organs were used in both taverns and stately homes of the time. The bass violin was a predecessor of the cello; it was larger and slightly lower than the Baroque cello, which did not become popular in England until about 1700. An alternative instrument was the bass viol, which was held like the cello but had six strings and no frets. There is no evidence the double bass was used for Purcell's music.

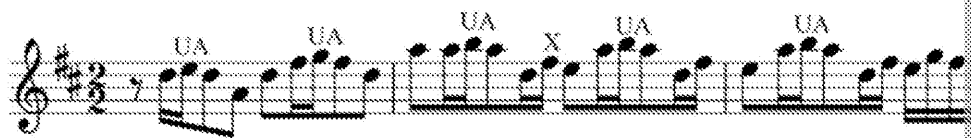
The title 'sonata' here probably means no more than 'a piece of instrumental music'.

**COPYRIGHT  
PROTECTED**



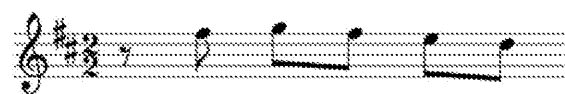
## Analysis: First Movement

The first movement is made up of **three ideas** which proceed one after the other 19.1–end:

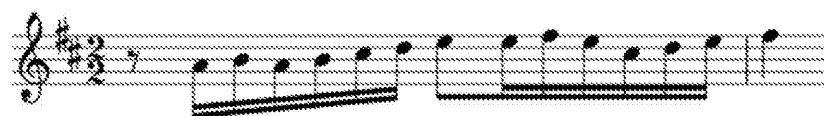


Ex. 2 Purcell, I: 1–4.1 (first idea)

UA = upper auxiliary notes; AN = anticipation; X = unprepared non-harmony note



Ex. 3 Purcell, I: 11 (second idea)



Ex. 4 Purcell, I: 19–20.1 (third idea: first quaver beat removed and replaced by rest)

Apart from perhaps the first idea with its fanfare-like call, none of the melodies as was writing in a fairly neutral, '**generic**' way for instruments – there is no different trumpet parts, for instance. Let us examine how he treats each idea in turn.

### First idea bb. 1–11.1

This starts with just trumpet and *continuo* and ends with a **perfect cadence** in bb. strings take over the theme – the 1<sup>st</sup> violins use exactly the **same rhythm** as the trumpet. The first idea has a catchy **anacrusis** (upbeat) but the pitches are altered so that the theme can move leading to a perfect cadence in that key in bb. 6.4–7.1. The lower strings initially play in **homorhythm** as the top violin part, but later (from b. 5) just support the chord length of the **phrasing** in this section.

The trumpet then re-enters in b. 7 with a **fragmentation** of the theme – just the first idea bent into a shape that now outlines dominant harmony:

Original: bar 1	
Changed: bar 7	

Ex. 5 Purcell, I, trumpet part, upper line b. 1, lower line b. 7, showing same melody in I (b. 1) and V (b. 7) – PN = passing note. (last note of b. 1 altered)

This is immediately **echoed** by the strings, and the **motif** is tossed to and fro until it comes together in a **perfect cadence** back in D (bb. 10.4–11.1) This type of **texture** is called *concerto grosso* and was popular in music at the end of the sixteenth and start of the seventeenth century.

**COPYRIGHT  
PROTECTED**



## Second idea bb. 11.2–14.1

After a brief rest in all the parts, the trumpet introduces the second idea: a **descending** short idea and is passed **antiphonally** from trumpet to strings, but this time using the idea **overlaps** in each part, i.e. the violins start on the last note of the trumpet and strings each take the idea twice; it is harmonised in B minor (the **relative** cadence in that key in bb. 13.4–14.1).

The trumpet now introduces a little figure of three notes; this could be a **fragment** of the last three notes – with semiquavers rather than quavers (**rhythmic diminution**). In bb. 14–15, followed by a cadence into **A major**, emphasised both by the trumpet (p. 11), and holding on a **long inverted pedal on A**. Under this pedal Purcell twists the texture (the **dominant minor**) in b. 17 (see the C $\sharp$  in 1<sup>st</sup> violins), before returning to A major.

A **pedal** is a long held note in the lowest part, usually the dominant or tonic. If the pedal appears in the top part it is described as an **inverted pedal**, and, in terms of the texture, an **inner pedal**. The pedal might consist of repeated notes or a single note. Pedals are both a harmonic and textural device. They are easy to spot in your exam!

## Third idea bb. 19–29

The last section starts back with the A major chord in b. 19 acting as a pivot (chord) back to the tonic, D major. It has a scurrying semiquaver theme in the 1<sup>st</sup> violins, and trumpet in b. 20, followed by a **fragment** of the theme (slightly altered) in the 1<sup>st</sup> violins (working in **10<sup>ths</sup>**) in b. 21 and tossed between strings and trumpet in a set of **rising semiquavers** in b. 22. The motif dissolves into **three rising semiquavers and a crotchet** (b. 24), also bowed. Finally, the trumpet, now joined by 1<sup>st</sup> violins in **unison**, sedately leads the music back to the **tonic**.

## First movement: Harmony and tonality

Ex. 6 A 4–3 suspension 16–17.1. The actual suspension is unlike some suspensions as it is not tied to the previous measure; the G $\sharp$  quaver.

Most of the harmonic writing is **consonant**, mainly using **tonic and dominant** harmony, giving it a ceremonial quality. We have marked some of the **dissonances** found in the first movement. A number of **suspensions** (cf. ex. 6), all appearing at cadences; the one given is in the first movement at b. 16.

### Your turn now...

How many other suspensions can you find in the movement (excluding the first)?  
HINT: look for repeated or held notes from a weak to a strong beat (i.e. from beat 2 to 3) that then fall by step.

**Answers at the end of the pack.**

**COPYRIGHT  
PROTECTED**



Purcell mainly moves to closely related keys by means of **pivot chords** (a chord that is common to both the old and new key). The exception is the **modal change** (this basically means keeping the same key signature but changing the mode, i.e. ABCDEFGA, but altering which ones are flattened and sharpened) from

There is a nice trick Purcell plays in this passage with a *tierce de Picardie*. A minor for bb.16–18, the last chord of b. 18 is chord V in that key; as listeners expect a perfect cadence in A minor, but Purcell sharpens the 3<sup>rd</sup> of chord V to bring us back to the tonic!

#### Your turn now...

1. What is the name of the textural technique used in bb. 14–15.3?
2. Name the key and chord at b. 18.1.
3. Devise a mind map of the textures used in this movement.
4. Discuss how the music of the first movement might have been suitable for the start of a play.
5. Label the suspension and its preparation and resolution in b. 13.

Answers at the end of the pack.



INSPECTION COPY

COPYRIGHT  
PROTECTED





## Analysis: Second Movement

This 20-bar passage is for strings only (cf. above, p. 11). It barely has a melody part as all parts always move in a **homorhythmic and homophonic** texture. The whole passage is divided into two main parts: the first five-bar phrase.

The opening passage (bb. 1–4) consists of two bars of three crotchet beats each followed by a **cadential phrase** and a **4–3 suspension**. This is loosely **sequenced** in bb. 5–8, showing again Purcell's predilection for **irregular phrase lengths**. There is a **7–6 suspension** at the end of this phrase (bb. 8.4–9) which, in turn, is detached from the **sequenced** down a note in bb. 9.4–10. This is followed by a new version of the **sequenced** minim–crotchet rest – and a new cadential phrase (bb. 11.4–13.2.0); bars 9.4–14.4 to the end, with the final cadence appearing in D major.

Ex. 7 Purcell, II: 1<sup>st</sup> violin part (complete)

What makes the music effective is Purcell's use of chords, and particularly his **chromatic** use of **suspensions**, some of them noted in ex. 7.

A **7–6 suspension** means that when the suspended note becomes dissonant **seven notes** (a 7<sup>th</sup>) above the bass. On the next beat, as it falls by step it becomes a **sixth** (a 6<sup>th</sup>) above the bass, which is, of course, a consonance. Cf. ex. 6 on p. 13.

Several things are worth making a note of:

1. Purcell uses lots of chromatic changes from **major to minor** (b. 10.2–4 from A major to A minor, b. 16.4 from D major to D minor) **and vice versa** (bb. 2.3–3.1 from B minor to B major, b. 16.4 from D major to D minor). There is also a use of a **tierce de Picardie** in b. 8.3 (we are in A minor, but the chord is A major).
2. The use of **augmented chords** in b. 13 and 19 add a real piquancy to his writing.
3. The use of unusual chords and chord progressions – **less reliance on functional harmony** (than is found in later music).
4. The use of **7<sup>th</sup> chords** on the first beat of bb. 11 and 17.

**COPYRIGHT  
PROTECTED**





**Your turn now...**

By yourself or with a partner, complete the following table contrasting the two movements of the Purcell:

	First Movement	Second Movement
Melody		
Tonality		
Harmony		
Structure		
Rhythm, Tempo, Metre		
Texture		
Sonority (Timbre)		

**Answers at end of pack.**

# Analysis: Third Movement

## Overall structure

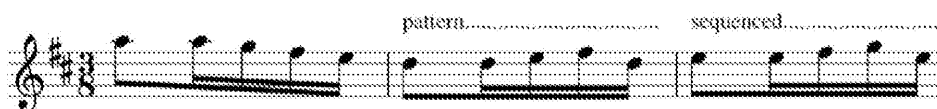
The final movement returns to the celebratory mood of the first, but there is more to the way the movement is organised:

- First idea bb. 1–16.1
- Second idea bb. 16.2–27.1
- Third idea bb. 27.2–33
- First idea in melodic inversion bb. 33–51.1
- Fourth idea bb. 51.2–58
- First idea bb. 59–64
- Second idea bb. 64–80

Roughly this looks like a **rondeau** (a popular structure in Purcell's time where a new music between the repeats): A (bb. 1–27) B (bb. 27–33) A' (bb. 33–50) C (bb. 50–58)

## First idea bb. 1–16.1

The **triple-time** main theme as outlined in violin I bb. 1–4 is a falling five-note scale

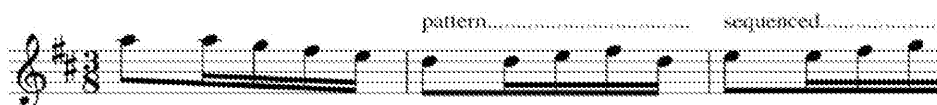


Ex. 8 Purcell, III: 1–4 (first idea)

The main feature of this passage, however, is its texture – which is **imitative polyphony**, giving it a somewhat old-fashioned sound for its time. The main theme is imitated down an octave in the 2<sup>nd</sup> violins in b. 5, down two octaves in the *continuo* in b. 8, in the 1<sup>st</sup> violins in b. 10, and finally, at pitch, in the solo trumpet part in b. 13. The instruments focus on the **subject** (main idea) of this passage.

## Second idea bb. 16.2–27.1

Seamlessly Purcell introduces the second idea, which is basically a rhythmic idea (a dotted quarter note):



Ex. 9 Purcell III, top line bb. 16.2–17.1 (second idea) shown

The rhythm is related to the first idea – it just misses out the initial quaver. The first two parts (using the same rhythm) string chords are answered by the trumpet **antiphonal** (note) **triads**, and finally (starting b. 26) trumpet and 1<sup>st</sup> violins join together for a cadence that leads towards a prominent cadence – here the final perfect cadence of the piece.

## Third idea bb. 27.2–33

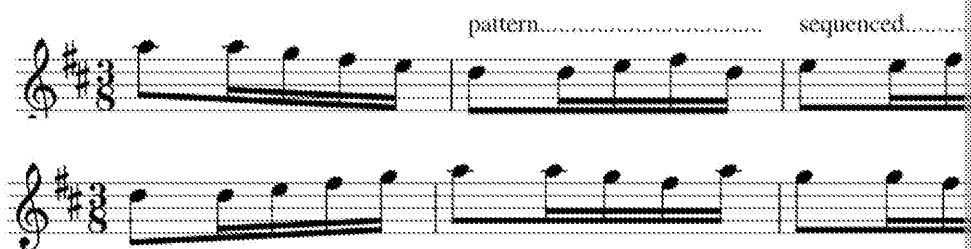
This is a section for just trumpet and *continuo* (it feels like an **episode** in a *ritornel*). The trumpet part has a one-bar phrase **sequenced** in the following two (bb. 28–30) for a **phrase** (bb. 31–33).

**COPYRIGHT  
PROTECTED**



### Inversion of the first idea bb. 33–51.1

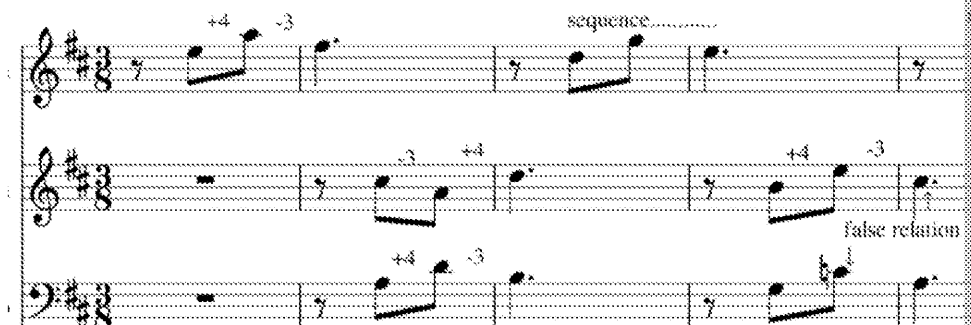
Purcell now reintroduces the opening idea but in **melodic inversion** (i.e. the pitch in the way they moved originally). This type of change to a contrapuntal subject is a feature of Purcell's writing. The subject is heard first in the 1<sup>st</sup> violins (b. 33), then 2<sup>nd</sup> violins an octave, b. 36), *continuo* (down two octaves, b. 41) and, finally, at pitch, trumpet **redundant entry** (one that starts but doesn't finish) in the 1<sup>st</sup> violins in b. 46 in B. The whole movement. The section ends with 1<sup>st</sup> violins and trumpet in 3<sup>rd</sup>s, (b. 49) **cadence** in bb. 50–51. Notice also the **suspensions** in the violin I part on the first and b. 42 (4–3 suspension).



Ex. 10 Purcell III, top line: bb. 1–4 (first idea), lower line bb. 33–36 (first idea in melodic inversion)

### Fourth idea bb. 51.2–58

Another 'episode' develops using a further simple idea: trumpet and 1<sup>st</sup> violin in unison by a falling 3<sup>rd</sup>. Antiphonally this is answered by the *continuo*. The passage is the whole pattern repeated. Purcell has lots of fun playing with **variants** of this idea. The 2<sup>nd</sup> violins and violas play a falling 3<sup>rd</sup> followed by a rising 4<sup>th</sup> in 3<sup>rd</sup>s, and this sequence is repeated in the *continuo* part in bb. 56 and 58.



Ex. 11 bb. 51–55, fourth idea (omitting viola and replacing some notes with rests)

Note the C $\flat$  in the *continuo* part in b. 54. This is a **chromatic** note because we are in – D major – and Purcell contradicts it immediately in the next beat which plays the expected C $\sharp$ . This bitter effect in the music was loved by Purcell and his contemporaries and is called a **false relation**, i.e. a different accidental vs. the expected one in two adjacent beats in different instruments or parts.

### Return of first idea bb. 59–64

The first idea now returns, but **not contrapuntally** (i.e. not in polyphony). Trumpet and 1<sup>st</sup> violin are in **unison**, the 2<sup>nd</sup> violins are mainly in 3<sup>rd</sup>s with the melody, and it is accompanied by strings.

### Return of second idea bb. 64.2–80

The strings now reintroduce the repeated monotone chord pattern with one difference: the final note of each entry moves up to the succeeding note of the D major triad. This pattern is repeated with the result that the trumpet and strings move up and down in a series of steps, followed by the briefest **cadential phrase** in the strings, repeated by the 1<sup>st</sup> violin and trumpet, accompanied by *continuo*, and the piece ends with three bars of the **tonic chord**.

**COPYRIGHT  
PROTECTED**





Your turn now...

This task is to be completed **after** you have studied the first movement of concerto – do not attempt it beforehand! In class, pairs or by yourself, do the following. You are to say which features of the Purcell are similar to the Vivaldi (looking features of the music) and which features seem to hark back to a more conservative style of composing for instrumental ensemble. It might be a good idea to listen to Purcell's *Fantazias* to get an idea of the older English tradition in which this performance on four viols to download:

[https://www.amazon.co.uk/dp/B00B46RCEQ/ref=dm\\_ws\\_tlw\\_trk4](https://www.amazon.co.uk/dp/B00B46RCEQ/ref=dm_ws_tlw_trk4)

Use the headings in the left-hand column to make notes on the style.

	Forward-looking Elements of Purcell's Style	Conservative Elements of Purcell's Style
Melody		
Tonality		
Harmony		
Structure		
Rhythm, Tempo, Metre		
Texture		
Sonority (Timbre)		

# Vivaldi Flute Concerto in D Op.

## Background

### The Baroque solo concerto

Vivaldi was the most important composer in the development of the Baroque concerto. He composed so many – **more than 450** – but also because the **popularity** of his work led to writing the **model** from which so many composers based their own compositions for generations. We shall see how **Bach** transformed Vivaldi's model when we study his Brandenburg Concerto No. 5.

In order to properly understand Vivaldi's contribution to the concerto form, we need to ask two questions: **why** did he compose so many concertos, and **in what ways** did he transform the model? In trying to answer these questions in this section, we shall look at the little information about the background to this particular flute concerto and consider why it was called '*Il garzone*'.



Vivaldi (left) and a goldfinch (right)

Vivaldi was born in **1678**, the son of a well-known violinist in Venice. He studied at the Pietà (he was '*il prete rosso*' or 'the red priest' on account of his red hair), but soon it was clear that he was more interested in music. From 1703 he was engaged at the Pietà (cf. below) originally as a violin teacher, but he became increasingly involved with composing music for that institution. His first concertos (Op. 3) were published in 1705 and began to spread across Europe. Around this time Vivaldi also became heavily involved in the opera house, as well as composing operas for it and for other opera houses in northern Italy. He spent much of his time away from Venice in the second half of his career: Mantua (1718–1720); Rome (1720–1721); and Vienna in 1741.

It was no accident that Vivaldi's career was established in **Venice**. This was an important city which was an educational and recreational trip that young noblemen made across Europe. They were expected to return home, marry, produce heirs, settle down and run their estates. Venice was a fashionable art works en route which were shipped back home. The music of Venice, especially opera (the market for Italian opera was insatiable across Europe), and the music-making which the city had played a prominent part in developing, that is, the music designed for performance in concerts. Lots of courts and larger houses across Europe (many of them in this period) had noblemen who supported their own orchestras, and with the fashionable music of the time played in their own houses.

INSPECTION COPY

COPYRIGHT  
PROTECTED



Further, it is important to understand Vivaldi's career at the **Ospedale della Pietà**. There were four *ospedali* in Venice; these were roughly equivalent to our modern orphanages. The idea was that unwanted children (either through poverty or illegitimacy) could be deposited in the *ospedali* and taught a trade. The Pietà was just for **girls**. They were trained to play musical instruments and sing to a very high standard. When they were older they were either married off or remained in the Pietà as teachers; a few became singers on the opera stage. The institution held **regular concerts** to show off the young ladies and the cream of Venetian society would come to listen. It was for La Pietà that Vivaldi wrote most of his concertos.

Vivaldi **standardised the concerto**. Most of his concertos share three main characteristics:

1. A **solo instrument** (324 out of all his concertos) with **string orchestra and continuo** – mainly for **solo violin** (214)
2. **Three movements** in a **fast–slow–fast** plan
3. The use of **ritornello form** in the outer movements

Of course, there are many exceptions.

### ***Il Gardellino***

The flute concerto in D (RV 428; RV is the abbreviation for the catalogue of Vivaldi 10 (meaning his tenth publication), published by one of the top music publishers) is the earliest publication of a set of concertos (there are six of them) designed for the years 1729–1730, and was probably not written much earlier as the Pietà only reappointed this teacher who was probably the first performer in these concertos. It seems that two others that have actual names rather than just the title 'concerto', was reappeared as a chamber concerto (that is, a concerto for a group of instruments) that included the flute part.

Not many Vivaldi concertos have a name, although his most famous, *The Four Seasons*, is **programmatic** – that is, they tell a story in the music. Each season's concerto is printed with the words of the poems in front of the music they inspired. He also put the actual lines of poetry on the score so that performers and listeners would know what was represented. In this concerto (*gardellino* is the Venetian dialect form of the Italian 'goldfinch'), Vivaldi was less specific. The use of a **flute**, the **cadenza** for solo flute (e.g. 13ff), the 'tweets' on the violins with **written-out and ornamental trills** (e.g. 13ff), the **high-note** chirps of violin I (e.g. 1: b. 32), and the **omission of the bass** for quite a while (e.g. 27ff) give the impression of bird-like music. The second movement might be listened to on the flute, and the last movement brings back a few of the techniques of the first. This type of programme music was especially popular in France and Northern Europe. Vivaldi wrote this concerto (and the others which had names) to maximise his sales!

#### **Listen Up!**

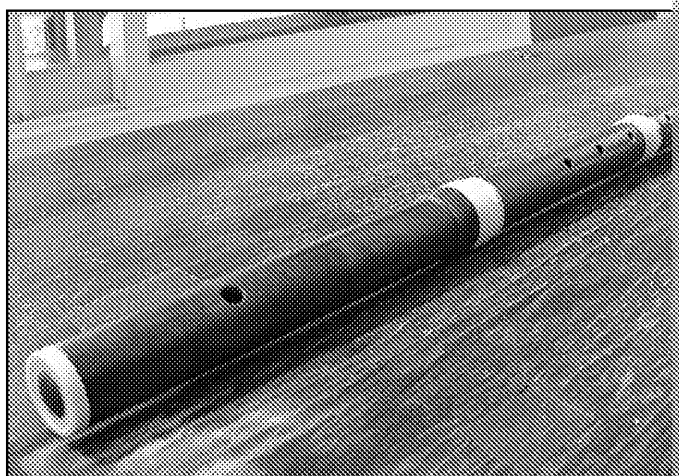
There are lots of performances of Vivaldi's *Four Seasons* (*Quattro Stagioni* in Italian) – listen to at least a couple of the concertos, following the poems. You can easily find the music and texts of the poems online.



**COPYRIGHT  
PROTECTED**



The **instrumentation** of the concerto requires a few comments. The title page says **Traverso**; which means flute; this was quite different from the modern flute – bass with only one key at its foot. It works well in the **key of D** (which Vivaldi uses here) as trills are more difficult to play. It makes a purer, more ‘woody’ sound than a modern flute which is why Vivaldi takes care to **reduce the scoring** when the solo flute is used. The instrumentation consists of ‘*Violino Primo e Secondo, Alto Viola*’ (according to the title page) which are **and violas**. These instruments would certainly have been doubled (i.e. played by two players) as the number playing would depend on the venue, circumstances and wealth of the patron. At the Pietà the orchestra could include up to 60 players. Finally, the **continuo** is played. Here ‘*organo*’ means **keyboard**, not necessarily organ, and the part was most likely played by a cello. The cello might have been doubled by a double bass playing the cello part but so the **continuo** part would have been read from the bass line and the numbers (**figured bass**) keyboard player the chords they needed to play, e.g. ‘6/4’ means a 2<sup>nd</sup> inversion chord. Notice how there are few figures in the first and last movements – that not only was of root-position chords (which normally do not need a figure) but also indicates that if they are needed it was felt by the composer or publisher that they were too obvious to



*A Baroque flute*

**COPYRIGHT  
PROTECTED**





# Analysis: First Movement

## Overall structure

As we have already mentioned, Vivaldi’s concertos are nearly always in **three movements** and normally a fast **tempo** as here with the marking ‘*allegro*’ (‘lively’).

Vivaldi used a **ritornello form** structure for most of the outer movements of his concertos. Simply put, this means that the whole orchestra plays the main theme or themes throughout the movement (the Italian word ‘*ritornello*’ is related to the English word ‘return’), and the soloist takes the spotlight in sections which are called **episodes**.

Bars	(Total no. of bars)	Section
1–13.1	13	Ritornello
13–20	8	Episode
21–26.3	5 1/2	Ritornello
26.3–47.2	21	Episode
47.3–53.1	5 1/2	Ritornello
53–95	43	Episode
96–100	5	Ritornello

Notice how **short** the ritornellos are after the very first one – each just about five bars. The episodes get **longer** from 8 bars (episode 1) to 21 and then 43 bars for the succeeding episode.

One final thing to notice about the structure is that the ritornellos **overlap** with the orchestra’s final note is the soloist’s first note – this helps the music maintain its continuity.

A word about **plurals**. Italian words ending in –o end in –i in the plural; hence *concerto/concerti*. As these words are used a great deal in English, however, we will use the English plurals: concertos and ritornellos.

!

**An Important Note!**

The analysis that follows explains how Vivaldi arranges his melodic and harmonic material. The examiner will **NOT** expect you to be able to identify where themes will be expected to:

- (i) describe **how themes have been altered** within the part of the movement, e.g. have the themes been sequenced, inverted, used in parallel motion etc.
- (ii) (in the 5 (for A Level students) and 10-mark questions) be able to identify Vivaldi’s **melodic techniques** (as well as rhythm, harmony-mark, etc.)
- (iii) (in the 10-mark question) be able to talk about the **relationship between the melodic material and overall structure** of the movement, i.e. **how the episodes are related**. In these 10-mark questions examples will help amplify your points. Examples should come from **the whole movement**, and for A Level students from **the concerto**. Given the short written time you are allotted for these questions, it is better to learn the bar numbers of some of the major sections and features than to be quicker in some cases to write out an annotated musical example and then describe it fully in writing.

INSPECTION COPY

COPYRIGHT  
PROTECTED



Your turn now...

As you work through the analysis write down, in the table below, features of melodic style as found in all three of the movements of the concerto; give an example from each column.

Melodic Techniques	Example
Uses compound rather than simple intervals	In b. 1 there is a maj 9

Answers at the end of the pack.

COPYRIGHT  
PROTECTED



## First ritornello (bb. 1–13.1)

The opening ritornello is made up of three distinct musical ideas which we shall label A, B and C. In an examination answer you will need to identify these ideas more precisely. One way of doing this is to write: 'Vivaldi uses what I shall label "idea A" which first appears in b. 1 and ends in b. 4.'

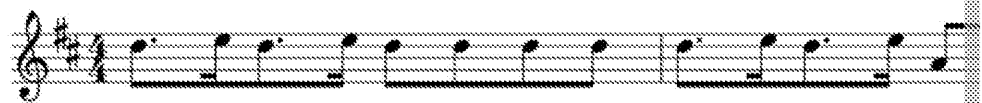
The three musical ideas that Vivaldi uses are **presented one after the other**; this is typical of the ritornello. Also typical, especially in works by Vivaldi, is that, apart from the short introduction, the whole of the ritornello is played in **unison**.

Idea A takes us up to b. 8.3. It is basically a one-bar rhythmic and melodic shape: a quaver–semiquaver followed by two pairs of straight quavers. The **dotted notes** (which we shall call A1) and are followed by four **repeated notes** on the same pitch.



Ex. 12 Vivaldi, I: 1–2 (Idea A: ua = upper auxiliary note)

Vivaldi could have written bb. 1–2 as follows:



Ex. 13 Vivaldi, Idea A rewritten

... but instead turns the descending 2<sup>nd</sup> and 5<sup>th</sup> to **compound intervals** (greater than an octave) – a 12<sup>th</sup>; the major 9<sup>th</sup> might be described as an 'angular' interval because it is not a simple interval. This was a popular procedure used by the composer in his melody-writing; what the tune takes on a new vigour and energy, aided by the **unison texture**, the **dotted notes** (not labelled in Le Cène's publication, but generally music of this period began for the first time). Over the top of this idea Vivaldi writes simple **arpeggios** landing on the last beat of the phrase. These too add rhythmic impetus by starting on an **offbeat** semiquaver.

Vivaldi's **phrase lengths** are normally **irregular**. For instance, the opening phrase is four bars long, followed by a three-and-a-half-bar phrase, which then proceeds without pause to the end of the ritornello. There are glimmers in Vivaldi's writing of what is called **periodic phrasing**, a way of organising music in the new **Classical** style. Here four-bar phrases are used, and within each phrase there is also a symmetrical structure of two bars vs two bars. Vivaldi's first phrase is four bars long and can be divided into two groups. When asked to comment on the melodic style of a passage in this work, it is worth analysing the phrase structure the composer uses.

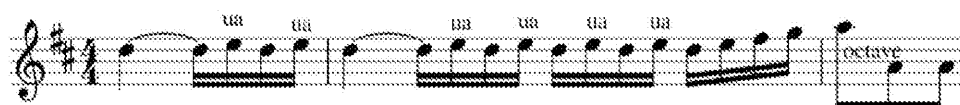
The harmonies both times move from **I to V** (reaching V on the second half of b. 2). In b. 5 this creates a whole series of **perfect cadences** in the tonic key which drive the music forward.

Bar 5 takes idea A1, following it this time with idea A2 on the **subdominant** – a **sequenced** down a step in bb. 6 (harmonies VII–III), 7 (VI–II) and 8 (V–I): so that we have a **cadence** in the tonic. This is a nice example of a **harmonic sequence**.

**COPYRIGHT  
PROTECTED**



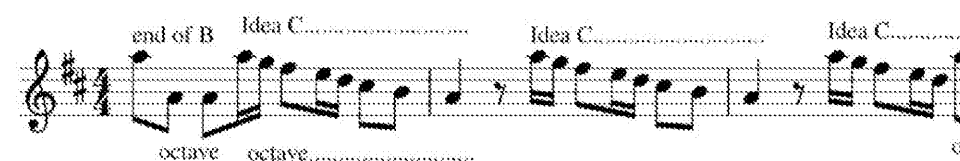
Idea B now runs from bb. 8.3 to 10.1. The flute now joins the strings in **unison**. Notice the last note of idea A (another Baroque technique that keeps the melody moving) contrasts with the previous one by way of its **conjunct semiquaver runs** followed



Ex. 14 Vivaldi, I: 8.3–10 (Idea B: ua = upper auxiliary note)

The **syncopated rhythm** of the crotchet tied to a semiquaver also provides rhythm. This reveals that both idea A and idea B are linked by the use of the **upper auxiliary note** and the harmony moves from **tonic to dominant** in b. 10.

Idea C starts halfway through the second beat of b. 10. The first time it is heard it is in the treble clef, but in bb. 11 and 12 it starts after a **quaver rest**:



Ex. 15 Vivaldi, I: 10–13.1 (Idea C; the trills have been left for you to add in)

It is merely a **D major scale** filling the **octave leap** heard at the end of idea B (pitched on the use of a typical Vivaldi two-semiquaver-quaver rhythm again adding rhythmic dynamism to the ritornello. The low note is emphasised each time by a **trill** (inconsistently added in the edition), and moves on to another **perfect cadence** in D on the first beat of b. 13.

Notice the **asymmetrical phrasing** of this section.

## Episode 1 (bb. 13–20)

The first episode is written for **solo flute alone** without any help from the orchestra, which is relatively unusual. In fact, this section acts more like a **cadenza**, a section in which a soloist is allowed to improvise, usually towards the end of a movement. The ritornello of the concerto is connected with the work's title; here, the soloist can show off as the goldfinch.

### Listen Up!

**Programme** (descriptive) pieces were especially popular in France at this time. Vivaldi's *Le coucou* (the cuckoo) written for harpsichord – there is a link to the cuckoo's minor 3<sup>rd</sup> call unites the whole movement, and also the structure of this amusing piece is in the form of a rondeau: ABACA. Vivaldi published *Gardellino* in his Op. 10 publication to increase the commercial viability of the work.

Download from: [https://www.amazon.co.uk/Le-Coucou-Daquin/dp/B001GG48XM/ref=sr\\_1\\_1?s=dmusic&ie=UTF8&qid=145191&keywords=daquin+coucou](https://www.amazon.co.uk/Le-Coucou-Daquin/dp/B001GG48XM/ref=sr_1_1?s=dmusic&ie=UTF8&qid=145191&keywords=daquin+coucou)

**COPYRIGHT  
PROTECTED**



Notice how Vivaldi first uses an upper auxiliary note (pitch: A–B–A) which recalls the first half of b. 13 before widening the interval to a perfect 4<sup>th</sup> in the second half of b. 13 (said to be important in the actual sound of the goldfinch's birdsong):



Ex. 16 Vivaldi I, 13–14 (ua = upper auxiliary note; 4 = perfect 4<sup>th</sup>)

The rhythm of this episode begins with the longest note value so far (a crotchet) and rapidly moves in b. 14 to the same rhythmic idea heard at the start of idea B in b. 13. The crotchet is then **diminution** into straight semiquavers and then demisemiquavers. The crotchet returns back in the second half of b. 16 (note how fond Vivaldi is of introducing new ideas). The episode features **octave leaps** and **trilled notes** on the strong beats. The *cadenza* ends with demisemiquavers followed by four repeated quavers (idea A1) and ends with a **fermata** (pause – Vivaldi's trilled minim D in b. 20). As the soloist is totally independent in this section, with a free tempo – making any similarity with birdsong even more obvious.

### Second ritornello (bb. 21–26.3)

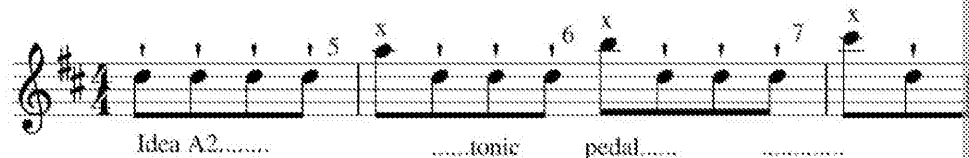
The second ritornello is an **abridged** version of the first one – the main difference being **omitted**. Bars 21–24.3 are the same as bb. 1–4.3, and idea C appears on the last half of b. 24.3 (a **rhythmic displacement** – not beat 2 as in the first ritornello but beat 4), and only lasts for less than three. (In addition, the trill on the low A is not marked – but would probably be added by performers.) As with the first ritornello, the last statement ends with a **perfect cadence** on the first note of the next episode.

### Second episode (bb. 26.3–47.2)

This episode can be divided into two halves. The first section (bb. 26.3–31.4) is based on idea A1, like *cadenza*, this time accompanied by the **violins**. The second section starts in b. 31.4, providing a bassline, and the music gathers more momentum. This second section is divided into two subsections, the second starting in b. 39.3.

### Second episode: First section (bb. 26.3–31.4)

In b. 26 the flute begins with the four repeated notes (A1), this time marked **staccato**. The flute then stretches from a 5<sup>th</sup> to a 6<sup>th</sup>, then a 7<sup>th</sup> and finally an octave. Another way of looking at the repeated Ds as a continuous (tonic) **pedal** with the pitches above – A, B, C#, D – forming a melodic line (Vivaldi does this type of thing quite often).



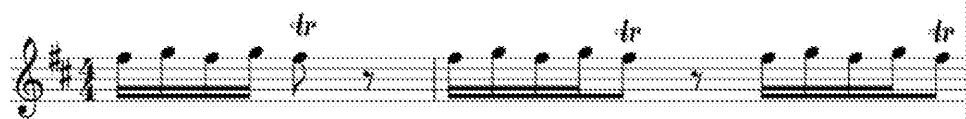
Ex. 17 Vivaldi, I: 26.3–28 (5, 6, 7 = intervals of 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>; x = notes of D major scale)

**Motivic links:** When the flute reaches top D it takes the rhythm of the crotchet from the first episode (compare b. 13 with b. 28.3) as an **octave jump**, followed by a demisemiquaver scale (also from the first episode, b. 19.4), with the octave leap to dotted quavers and semiquavers (b. 30 – related to idea A1, repeated).

**COPYRIGHT  
PROTECTED**



As mentioned above, the violins join in this passage in 3<sup>rd</sup>s with a short motif (idea D) **auxiliary note** and a **trill** – like birds chattering on a branch:



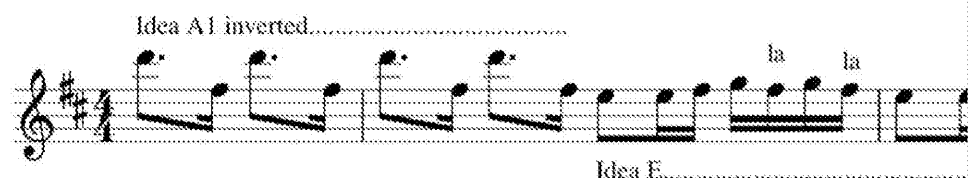
Ex. 18 Vivaldi, I: 28.3–29 (Idea D)

## Second section – first part (bb. 31.4–47.2)

The flute then takes a three-semiquaver upbeat to b. 32 to start a run of semiquavers. The new section is emphasised by two **tonic chords** in the *continuo*. Underneath **plays a bass line**; Vivaldi often **thinned out the texture** in his episodes by allowing the lowest (lowest) line. This offers variety, but is also useful in a flute concerto in that it allows the instrument to come across more strongly – notice that Vivaldi has marked the 1<sup>st</sup> violins play a repeated **dominant semiquaver inverted pedal** (where the pedal is the flute part, and end with a short reference to idea D. Up to this point you will have noticed that Vivaldi hasn't been much harmony apart from tonic and dominant root-position chords. This provides a real contrast with a **greater variety of harmonic progressions**.

Bar 33 is a **repeat** of b. 32 and b. 34 follows with idea D. This means bb. 31.4 to 33.4 are half bars with an upbeat! This period is then **sequenced** in bb. 33.2 and 36.4. Notice the lengths Vivaldi starts the main idea on **different beats of a bar**. With these sequences, for the first time in the music, each **modulation** punctuated by the *continuo* part in b. 36.

In b. 39 the **viola** has a semiquaver lead-in to a new set of **sequences** that are built on before. The melodic phrase that is treated as a descending sequence is two bars long, sequenced at bb. 41.3, 43.3 and 45.3. The *continuo* part drops out completely. The **inversion of the opening idea A1** (a falling 6<sup>th</sup> this time), followed by a new idea **auxiliary**, and is accompanied in 3<sup>rd</sup>s by violin II:



Ex. 19 Vivaldi, I: 39.3–41 (Inversion of A followed by idea E; la = lower auxiliary note)

The viola provides a steady bass line and the 1<sup>st</sup> violins add **bird-like trills** (both as semiquavers) as a kind of pedal. There is **periodic phrasing** here: each two-bar sequence is a half-bar sequence, and each bar is in itself a balanced ½ bar + ½ bar. In addition, the two-bar sequence is a half-bar sequence, and even a 4+4 arch. Only the final statement does not follow the pattern of a **half-bar sequence** (up a note) of the **A1 inversion**, followed by a cadential figure (idea A1 this time but with very wide intervals) to lead into the third ritornello:



Ex. 20 Vivaldi, I: 46–47

**COPYRIGHT  
PROTECTED**



Notice this whole section (bb. 39.3–47.1) is in **B minor** (relative minor). Notable **bar harmonic rhythm** that speeds up to give more momentum towards the end of the section. The **flattened form of the leading note** A $\flat$ , b. 41.3 – Vivaldi was very fond of this chord if we are moving back into the tonic of D again at this point, only to be thwarted by a chord (so the progression sounds a bit like an interrupted cadence); the use of 7<sup>th</sup> in the I part and resolve down by step onto the next chord:

Ex. 21 Vivaldi, I: bb. 39.3–41, violin I part and harmonies underneath

### Ritornello 3 (bb. 47.3–53.1)

This uses idea A in B minor, and follows with idea C (b. 51.2), omitting idea B just after b. 53.1.

### Episode 3 (bb. 53–95)

The longest episode of the movement can be divided into six segments:

1. A new chromatic idea followed by the bird calls, sequenced in b. 59.3
2. A link passage bb. 65–68
3. Birdsong *cadenza* over a dominant pedal bb. 69–76
4. Broken-chord figuration bb. 77–84
5. Variations on the birdsong idea bb. 85–90
6. Transition passage based on idea A leading to the final ritornello

### Segment 1 (bb. 53–64)

In b. 53 the flute takes idea A $_2$  (the repeated four quavers – marked **staccato** as it is at the start of the second episode, b. 26) and moves it up the **chromatic scale** from the tonic. It is accompanied by the 1<sup>st</sup> and 2<sup>nd</sup> violins in **unison**, marked **piano**, playing a bass line in b. 32. This creates a **two-part texture**.

The music moves to D major again in b. 54, then E minor in b. 55 and F $\sharp$  minor in b. 56. In b. 53, the **even harmonic rhythm**, the **constant modulations** to related keys and especially the **supertonic chord in first inversion** (the so-called **Neapolitan 6<sup>th</sup>**, b. 53) which adds a half-cadence into the dominant of B minor, F $\sharp$  minor, is harmonised with a root-position chord. The modulations had been harmonised with 1<sup>st</sup> **inversions**.

**Neapolitan 6<sup>th</sup>** – is the 1<sup>st</sup> inversion of a major chord on the flattened supertonic. For example, in C major or minor the supertonic (second note of the scale) is D $\flat$ . The major chord of D $\flat$  consists of the notes D $\flat$ , F, and A $\flat$ . In 1<sup>st</sup> inversion, F will be its lowest-sounding note. In our Vivaldi movement the supertonic (second note of the scale) is E. The flattened supertonic is therefore E $\flat$  and G. In 1<sup>st</sup> inversion the E will be in the bass – just as in b. 53.3!

**COPYRIGHT  
PROTECTED**



The harmony then remains static in **F# minor** until b. 60. The violins use **idea D** (b. 58.3) and above it the flute moves from the tonic to its upper auxiliary note first in dotted quarter, then in written-out semiquaver trill, and finally as a proper **trill** (b. 58.3), at which point it plays a variant of idea A1 followed by the written-out trill in **3<sup>rd</sup>s** from idea D (notice **violin** supported by regular presentations of **chord I** from the *continuo*).

Ex. 22 Vivaldi, I: 58.3–59

At b. 59.3 the chromatic idea heard in b. 53 gets **sequenced**, this time moving from D to C (b. 61.3).

Second segment (bb. 65–68)

At bar 65 the flute moves off again with a new idea of a simple broken chord followed by a sequence of eighth notes.

Ex. 23 Vivaldi, I: 65–66 (new idea followed by idea E)

Here is a summary of how this passage works:

Bar	Key	Chord
65.1	B minor	I
65.3		V <sub>7</sub> b (i.e. <b>without raised leading note</b> ; pivot chord III <sub>7</sub> b in D)
66.1	D	II <sub>7</sub> b
66.3		I <sub>7</sub> b
67.1		V <sup>7</sup> c then V <sup>7</sup>
67.3		I (pivot chord – IV in A)
68.1	A	V <sup>7</sup> d
68.3		I <sub>7</sub> b

Third segment (bb. 65–68)

As often happens in this concerto, a passage of harmonic dynamism is followed by a section of static harmony. From bars 69 to 76 are all based on chord I in A major, which of course will act as the dominant of the tonic in b. 77. ‘*Tasto solo*’ in the *continuo* part indicates that the keyboard player plays this case a long **tonic pedal** on A (or as we eventually hear it, a long dominant pedal on D) in the 1<sup>st</sup> violin; this is the only section of the movement where Vivaldi gives us a glimpse of the *continuo*. Because the harmony is static it means that the violin can imitate the flute exactly in a **canon** at a minim’s length:

COPYRIGHT  
PROTECTED





The musical score is for the song "The Rose Tree" and is written for two voices, Soprano and Alto, in the key of D major (indicated by two sharps) and 4/4 time. The score consists of two systems. The first system contains the first line of music, and the second system contains the second line. The Soprano part is written on a treble clef staff, and the Alto part is written on a treble clef staff. The lyrics "The Rose Tree" are written below the Soprano staff. The score includes various musical notations such as notes, rests, and trills. The lyrics "The Rose Tree" are written below the Soprano staff. The score includes various musical notations such as notes, rests, and trills. The lyrics "The Rose Tree" are written below the Soprano staff. The score includes various musical notations such as notes, rests, and trills.

Ex. 24 Vivaldi, I: 69–70

The flute (followed, of course, by the violin) reaches a high E (b. 71) – providing evocative *Arpeggios*, trills and repeated notes make up this further ‘*cadenza*’-like section. The flute plays written-out semiquaver **trills**, followed by an ornamental trill (which we can call *idea C*), while the violins enter and play the bird motif (**idea D**), and the *continuo* plays **arpeggios** when the violin parts have rests.

**Segment 4 (bb. 77–84)**

At b. 77 the violin and viola take the music of b. 32 (from episode 2 – minus the violin's first half-bar) and finish it off with a half-bar. The music is finished by the repeated quaver idea **A2** in the strings in D major. This idea is sequenced at b. 78.3 with an extra half-bar semiquaver work added onto it. At b. 80.3, back in D major, the semiquaver idea acts as a **pivot chord**, i.e. I in E minor and II in D) this semiquaver idea is **sequenced** (omitting the violins' A2) at bb. 82.3.

**Segment 5 (bb. 85–90)**

At b. 85 the trill idea **D** continues in the violins supported by **tonic and dominant** the top the flute plays arpeggios related to the very opening:


Ex. 25 Vivaldi, I: 85.2–83

In bar 88 there is a **modal change** to the **tonic minor** (D minor) – another of Vivaldi's cadential theme, played in 3<sup>rd</sup>s with the 1<sup>st</sup> violin and discreetly harmonised by the

*Ex. 26 Vivaldi, I: 88.2–89*

At b. 91.3 the flute plays a **minor** version (i.e. uses F naturals rather than sharps) **chromatically**:

Sequence of 1st half of phrase.....



Idea A1.....

*Ex. 27 Vivaldi, I: 90.2–92*

### Segment 6 (bb. 91–95)

In the final part of this episode the flute comes in with a three-semiquaver upbeat (A2) followed by dotted quaver–semiquaver octaves (A1 inverted, from b. 30), A2 straight semiquavers followed by a scale to take us down into the final ritornello.



Ex. 28 Vivaldi, I: 93.4–95

The harmony and tonality of this passage is fairly straightforward with modulation to A major (b. 91), A major (b. 92) and back to the tonic, D major (b. 93). Notice the **appoggiatura** in bars 89 and 90.

### Fourth ritornello (bb. 96–100)

This is constructed from the first ritornello as follows:

b. 96.1–96.2 = b. 1.1–1.2 but with the flute playing in unison rather than with the violin.

bb. 96.3–end = 9.3–13, final note converted into a semibreve.

Notice that idea B, which only appears in the first ritornello, makes a brief restatement in bar 96.3.

**COPYRIGHT  
PROTECTED**



COPYRIGHT  
PROTECTED



**Your turn now...**

Complete the table below noting the relationship between the ritornello and first movement, i.e. how much of the episode material is derived from the first movement; do the ritornellos reuse of material from one episode to the next; do the ritornellos reuse of material?

Section	Thematic Relationships
First ritornello	Ritornello 1 – three ideas one after the other ('A', 'B', 'C')
First episode	Episode 1 – takes upper aux note idea of A then wider
Second ritornello	
Second episode	
Third ritornello	
Third episode	
Fourth ritornello	

**Answers at the end of the pack.**

## Analysis: Second Movement (A Level only)

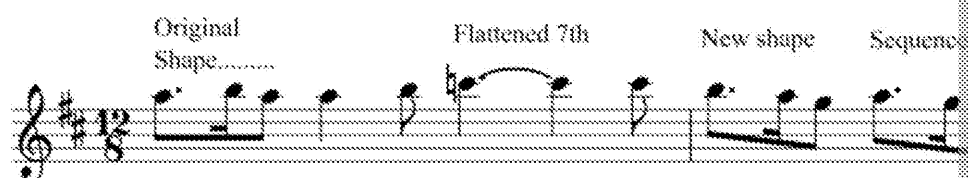
This movement is typical of the second movements of Vivaldi's concertos in the **instrumentation** (just flute and *continuo* – keyboard alone here); **same key** as the first – not marked in the Vivaldi, but the nature of the 12/8 rhythm shows that the music is in the style of the *siciliana*; the bass merely supports the melody instrument rather than being an equal – it – **binary form** of two roughly equal repeated parts.

The *siciliana* was a slow, lilting number in 6/8 or 12/8, with phrases that often began with an **anacrusis**; this type of movement was associated with **pastoral** (countryside) music. The slow movement here is no doubt owing to the concerto's title. Normally the major version here.

As the main interest of the music is in the melody, let's look at the **melodic structure**. The first thing that notices is the lack of periodic phrasing. **Phrase lengths are unequal** and separated by rests for the flautist to take a breath. Every phrase uses the typical dotted quaver–semiquaver pattern of the *siciliana*, mostly this is also used with a melodic shape that includes an **upper octave** (b. 11, 12 (slightly adapted – twice)). The melodic style is very lyrical, and with a few exceptions, it is a vocal line – hence the movement title: '*Cantabile*' (singing).

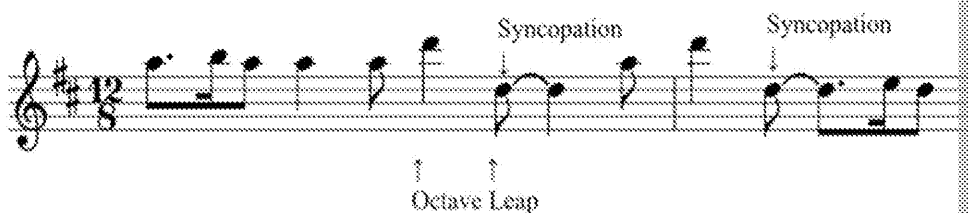
The second phrase (upbeat to b. 3 – the quaver of which Vivaldi has pushed up an octave rather than moving by step) looks as if it is going to be the first phrase sequenced out. The third phrase (upbeat to b. 4) also starts as if the first phrase is going to be sequenced out. It repeats the **rising 5<sup>th</sup>** of the first phrase and then moves on to a cadential phrase in the **dominant**.

The second half also consists of three phrases, the first lasting two bars, the second half of the first, and the final phrase extending **asymmetrically** for three bars. The first phrase (b. 8) takes the rhythm of bb. 1–2, just extending the dotted quaver–semiquaver–quaver descending pattern, so it is sequenced twice, each time down a note:



Ex. 29 Vivaldi, II: 7–8

The most striking thing about this phrase is the unexpected **flattened 7<sup>th</sup>** (b. 7.3, 8.1). The phrase starts like the very first phrase of the piece, but instead of moving from tonic to dominant to tonic. This is followed by some striking octave drops and gentle syncopation.



Ex. 30 Vivaldi, II: 11–12

**COPYRIGHT  
PROTECTED**





Your turn now...

Practise your chord recognition skills by completing the following table. Tell how much of the bar you are asked to analyse and how many different keys and some of the chords have been left in for you. The answers are in the pack; check them before you continue with the notes.

Bar	Key	
1.1	D	
2.1		
2.3		
3.1		
3.3		IVc-I (IVc is an is a pivot
4.1	A	
5.1 then 5.2 (2 chords in all)		
5.3 then 5.4 (3 chords in all)		
6.1 (4 chords)		
7.1		
7.3		
8.1	E minor	I-I
9.1		
9.3		
10.1(4 chords)	D	
11.1 (4 chords)		
12.1		IV-
13.1(4 chords)		

Answers at the end of the pack.

The most interesting features of the harmony include: the G (b. 3.3) in the flute part as an **appoggiatura** (4-3) over the bass line, harmonised as a rapid IVc-I;

Appoggiatura

Ex. 31 Vivaldi, II: 3

the **diminished 7<sup>th</sup>** chords (bb. 7.3, 9.3), which allow Vivaldi to change keys; and the flute part against dominant harmony in the bass (so a 4–3 suspension) but that does not work because it leaps up to an A:

*Ex. 32 Vivaldi, Il: 11.3–4*

### Analysis: Third Movement (A Level only)

### First ritornello (bb. 1–15)

This is made up of two ideas. The first (bb. 1–4.1: idea A) is a **unison** strings then semiquaver offbeat scale followed by a **broken-chord** quaver pattern with a few

Ex. 33 Vivaldi, III: 1–4, idea A

The second (bb. 4–5.2, idea B) is a repeated ‘chirping’ motif performed on flute with a trill:

Ex. 34 Vivaldi, III: 4–5, idea B

This is how Vivaldi uses these ideas in the opening ritornello:

Bar	Idea	
1	A in the strings	
4	B in fl. and vl. I	
5	A again	
8	B, but the final crotchet beats do not rise up a note as before but remain at the same pitch	
9	A, this time starting on the dominant and lasting only 2 not 3 bars	
11	B, but in the tonic keeping same pitch for last beats	
12	A (shortened version) in tonic once more	
14	A starts again 2 bars early! Just a little fragment of B	
15	Cadential extension of A with trill	

**COPYRIGHT  
PROTECTED**



This is a good example of how Vivaldi creates a 15-bar passage of music with real **idea overlap**, sometimes **squeezing** them together – all over simple **tonic and chord V** has a **4–3 suspension** and forms part of a **perfect cadence** into the first **idea** in the tonic. The way idea A returns at quicker and quicker intervals (similar to a **trill** in the Bach Concerto, last movement, for an explanation of this) helps give the music a sense of **forward motion**.

## Episode 1 (bb. 16–39)

After the unpredictable phrasing of the ritornello, the episode gives us **balanced** phrasing. Only in the last eight bars does Vivaldi add some imbalance which helps thrust the ritornello.

### First eight bars (bb. 16–23)

Flute and violin have a **duet** over the *continuo*. The parts **overlap** with each other (crotchet–dotted crotchet–quaver) gives a **sarabande-like** feel to the music. Notice the dotted crotchet beat. After three bars of tonic harmony the first four bars end (ending here, less commonly with I on a weak beat), whereas the second four end which leads back onto chord I in b. 24, with a **cello link** that also appears in bb. 27

The **sarabande** is a slow triple-time dance with an emphasis on the second character of the dance is transformed by Vivaldi with a fast tempo.

### Second eight bars (bb 24–31)

Here a new four-bar phrase is introduced made up of repeated staccato quavers, broken figuration on the tonic arpeggio, and a semiquaver run. The second four-bar phrase moves the tonic up a tone. Underneath the melody the violins 'twitter' together in 3<sup>rd</sup>s in semibreves. The harmonies of this section are: I in D (b. 24) which acts as a pivot chord and V<sup>7</sup>-I in A (bb. 28-31).

### Last four bars (bb32–39)

Next the flute has a new semiquaver pattern which is accompanied solely by violins to create a **five-bar phrase**. The implied harmonies are in A major: I-V<sup>7</sup>-VI-V-IV creates a **2-3 string of suspensions**:


*Ex. 35 Vivaldi, III: 33–34, 2–3 suspensions indicated*

Finally, at b. 37 the violins re-enter with their 'twitter' from b. 24 and the flute b. 37 that moves into the same **cadential progression** that we saw in b. 15 with its 4-3


### Second ritornello (bb. 40–58)

This starts off with **idea A** in bb. 40–41 (**I in A major**), followed by a sequence of shape of chord  $V^7$  in the same key. Note that the broken-chord part of this idea is and we can find lots of different variants of it throughout the concerto:

Violin



Vln.



Ex. 36 Vivaldi, III: shapes of the broken-chord motif of idea A, intervals indicated 41, 43, 90, 115, 116.

The flute doubles violin I in the first two bars, and rests in the second two.

At b. 44 Vivaldi gives us a new two-bar pattern: a bar of **repeated block-chord** quaver pattern based on four notes. This is **sequenced** four times. Here are the **harmonies**

Bar	Key	
44	A	
45	A	
46	A	
47	A	
48	A	
49	A	
50	A	
51	A	
52	A	
53	D	

As you can see, Vivaldi makes great use of **7<sup>th</sup> chords**; the 7<sup>th</sup>s appear in the flute the previous chord, and **resolving** by step as follows:

Preparation Resolution

8 7 6 6 7 6

Ex. 37 Vivaldi, III: 44–47

At b. 54 the ritornello reverts to **idea A** which is heard in the strings as I in A major before a cadential bar (b. 58) which cadences into A major for the second episode

Episode 2 (bb. 59–88)

The first eight bars (bb. 59–66) follow a **four-bar pattern**, which is varied the second time. Bars 59–60 consist of arpeggio semiquaver figure on the flute, accompanied by **two-part** quaver broken chords on violin I and II in bb. 61–62. Throughout the passage (which is all based on I in A major), the 1<sup>st</sup> violin plays the dominant note, E (**inverted dominant pedal**). These four bars are then repeated in bb. 67–70, which fit the harmonies of chord V. Bar 67 adds an ending to the period (chord I again).

From b. 68 to b. 78 a new two-bar pattern is repeated and **sequenced** five times. The first bar has a dotted quaver–semiquaver pattern followed by a repeated ascending four-note scale on the flute, accompanied by the **violins in 3<sup>rd</sup>s** plus **continuo** in the first bar and with just **continuo** in the second. The harmonies of this episode move to E (b. 71), F# minor (b. 73) and back to A in b. 75.

The final passage in this episode consists of four bars (bb. 79–82) where the flute plays **arpeggio** with **trills** and **semiquaver figuration**, while the violins repeat A major. The continuo plays a long **tonic pedal** (**tasto solo** = no chords in the *continuo* part). Bars 83 to 88 are **sequenced** three times, the last time moving into the customary **cadential** bar with

COPYRIGHT  
PROTECTED





### Ritornello 3 (bb. 89–93)

Here **idea A** appears in the strings with the **broken chords** in **inversion**, the first bar straight into the customary cadential bar. The harmony is all I in B minor except for the usual V–I with a 4–3 suspension. Then as a surprise there is an extra ‘link’ bar of chord I in B minor before the next episode starts:

Idea 'A' ..... (broken chords inverted) ..... One bar

Cadential bar (cf. b. 39, 58) ..... Extra bar

Ex. 38 Vivaldi, III: 89–93

### Episode 3 (bb. 94–111)

This episode takes another four-bar idea (bb. 94–97) and accompanies it with the flute being a ‘linking unit’ in the **continuo** part. This then **repeats** (bb. 98–101) as a **second** **continuo** link phrase the flute part begins a written-out semiquaver **trill** on a high note in bars (bb. 102–103) accompanied by string chords punctuating the first beat, and a **trill** in b. 104. Bars 105–107 **vary** this with the flute gradually working up a D major scale with **ornamental trills**, still supported by chord I on the main beat by the strings. Bars 108–111 **repeat** the first three bars of the episode. The **keys** are G (b. 96), A (b. 98) and back to D (b. 102).

### Ritornello 4 (bb. 112–117)

This is a repeat of the first three bars of the opening of the movement with a new **episode** **repeated** and coming to rest on a **unison D**.

#### Get Creative!

Composing your own ritornello-shaped movement would be a good way to consolidate your knowledge of the Vivaldi. You could compose some music using computer software – compose your ritornello theme, copy it transposed into different keys, work out some connecting episodes. You could be ambitious and compose for an instrument that you yourself play – you could really try to make the episode the player of the solo instrument!

Another way of approaching the task would be to create a group composition. A group of students getting together to compose the ritornello and everyone creating their own episodes. You might want to use a programme (a poem or story) to help you.

Record your piece and listen back. How does it compare to Vivaldi's? What do you think of composing with a ritornello structure? Do you think you overcame them?

**COPYRIGHT  
PROTECTED**



# Bach Violin Concerto in A minor

## Introduction

Bach was born in Germany in **1685** from a long line of musicians and spent his life finally ending up in charge of music at St Thomas's Church, **Leipzig**, one of the most important in Germany. He died there in **1750**. His stature as a composer and performer (particularly as a violinist) was such that although immediately after his death his music was largely forgotten, regarded as a rediscovery. There was an important revival of interest in his music in the nineteenth century. From the 1820s he was regarded as one of the greatest contributors to Western civilisation, with works such as the *John Passions*, the *Brandenburg Concertos*, *The Well-Tempered Clavier* and *The Art of Fugue*.

We do not know exactly when Bach wrote his Violin Concerto. Parts survive, written by his sons, dating from about **1730**, but presumably they were copied from a pre-existing manuscript written much earlier. The traditional view is that they were composed while Bach was in Weimar, between 1717 and 1723. Some scholars, however, think they could have been composed in the **Collegium Musicum** in Leipzig, of which Bach was director from 1729 to 1737. The Collegium Musicum was a collection of professional musicians and students from Leipzig who gave concerts. The Violin Concerto could easily have been played at one of these concerts.

Bach came across **Vivaldi's** concertos (and those of other Venetian composers) in 1703 when he took charge of the music of another German court, Weimar. The influence of Vivaldi on Bach has been critical; his music became more vigorous and possessed of more clarity. Bach combined this new style with more traditional features of German church music – especially the *cantata* – usually keeps his inner parts very busy. It is this meeting of styles that makes his music so satisfying to listen to.

## Analysis: First Movement

### An Important Note!

The analysis that follows explains how Bach arranges his melodic and harmonic material. The examiner will **NOT** expect you to be able to identify where themes will be expected to:

- (i) describe **how themes have been altered** within the part of the movement. Examiners, e.g. have the themes been sequenced, inverted, used in different parts of the orchestra, etc.
- (ii) (in the 10-mark question) be able to **describe** more generally Bach's style (as well as rhythmic, harmony, etc.)
- (iii) (in the 10-mark question) be able to talk about the **relationship between the melodic material and overall structure** of the movement, i.e. **how the parts are related**. Given the short written time you are allotted for these questions, you should learn the bar numbers of some of the major sections and features. You may be asked to write out an annotated musical example more quickly in some cases to write out an annotated musical example more fully in writing.

### First ritornello (bb. 1–24.1)

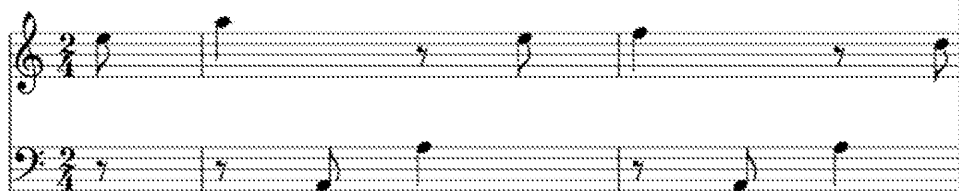
Immediately we can hear the differences between this concerto and Vivaldi's – not only how the composer handles the **texture**, the construction of the **melody**, and the **harmony**.

**Texture** first. There is just so much more going on in Bach's music. True, the music is for a solo violin and violin I playing together, but the other parts are also independent and much busier 'feel'. For instance, at the very start of the movement, the 1<sup>st</sup> violin part is in those gaps the *continuo* part echoes the rhythm of the top parts creating a very rich response):

INSPECTION COPY

COPYRIGHT  
PROTECTED





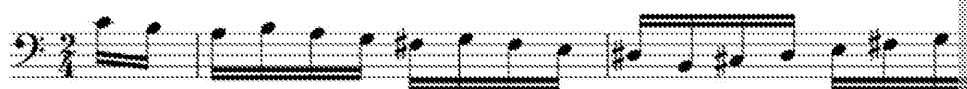
Ex. 39 Bach, I: 1–2

In bar 8 the 2<sup>nd</sup> violins **imitate** what the 1<sup>st</sup> violins played in bar 7, and then continue the pattern, sequenced down a note:



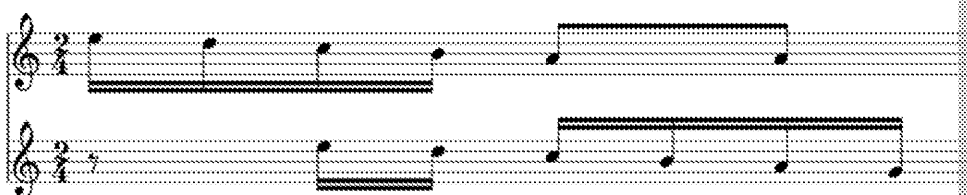
Ex. 40 Bach, I: 7–9 (some notes omitted to reveal imitation)

Later, just before b. 13, the cello moves into the foreground:



Ex. 41 Bach, I: 13–14

Then, in b. 20 the 2<sup>nd</sup> violins **imitate** the 1<sup>st</sup>s again, this time at a quaver's distance. In the previous example the 2<sup>nd</sup> violins start **above** the 1<sup>st</sup> violin line.

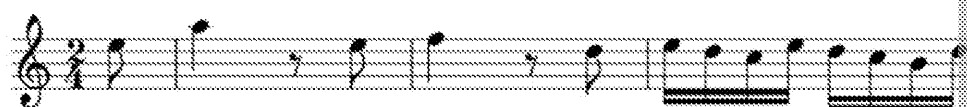


Ex. 42 Bach, I: 29 (some notes omitted to reveal imitation)

Only the **viola** seems subsidiary, but even this instrument's part is far more interesting in the Vivaldi (unison tutti's excepted).

There are also many passages in the Bach of instruments playing in 3<sup>rd</sup>s and 6<sup>ths</sup>, as in bb. 3 and 19.

Turning now to **melody**, the opening phrase (upbeat to bb. 1–4.1) has a nice regularity to balance it with an equivalent **period**. The **anacrusis** (upbeat) gives it real forward momentum, and notice the little internal **sequence** which finishes it off:



Ex. 43 Bach, I: 1–4

**COPYRIGHT  
PROTECTED**



The second phrase, however, just goes on and on, not resting until the end of the typical Bach; it's like a downhill cycle ride on a winding road – you know you have you think you've reached the bottom there's another twist in the road which reveals a further descent! Bach starts with a little idea, reminiscent of the pattern used in b. 3, with **increasing the interval** between the first two notes each time, from a tone to a minor 3<sup>rd</sup> and minor 6<sup>th</sup>:



Ex. 44 Bach, I:5–6

After a descending scale (b. 7) he makes the violins leap up a perfect 12<sup>th</sup> creating this suspension is **sequenced** in b. 11.



Ex. 45 Bach, I: 8.2–13.1, suspensions marked

This is followed by a strong quaver passage with leaps of 6<sup>th</sup>s and 7<sup>th</sup>s (bb. 14–19) **cadence** ending on the violin's lowest E (with a **sequence** bb. 21–22). This type of go on and on is called **Fortspinnung** (brief definition: the process of developing a master of it).

The **harmonies** of this opening ritornello are as follows:

Bar	Key	
1	A minor	
2		
3		
4		
5		
6		
7		
8		
9		Ib – Ia
10	G	
11		
12		
13		
14	E minor	
15		
16		

COPYRIGHT  
PROTECTED



Bar	Key	
17	E minor	
18		
19		
20		
21		
22		
23		
24		

Again, we notice how much more varied and busier the harmony is in the Baroque (the **rhythm**) at least every minim, and sometimes on each quaver beat (e.g. bb. 13). The **modulation** to G major (the dominant of the relative major – not a closely related key) is a welcome ray of sunshine; the move from G then moves smoothly to its relative, the dominant of the home key, A minor; the **6/4 cadence** into the first episode; the **cadence** into b. 20; the **dominant pedal** (repeated Es) in the bass part bb. 5–6 in bb. 13, 21–22 which acts as a substitute for the dominant 7<sup>th</sup> in E minor.

**Modulation:** notice how Bach subtly moves from the key of A minor to G major. b. 9.2 could be read as Ib in A minor; the G $\flat$  and F $\sharp$  in the violin II part are taken from the ascending and one the descending version of the melodic line. The quaver beat of that bar also makes chord VIIb in G major!

Your turn now...

Another feature of Bach’s harmony is the constant use of **dissonance**. Identify the dissonances Bach uses. Test yourself:

Can you find the **first** example that occurs in the violin II part of bb. 1–10 (they are listed in the order in which they occur)?

- 1. An **unaccented passing note**
- 2. An **accented auxiliary note**
- 3. A **7–6 suspension**
- 4. An **anticipation**

Answers at the end of the pack.

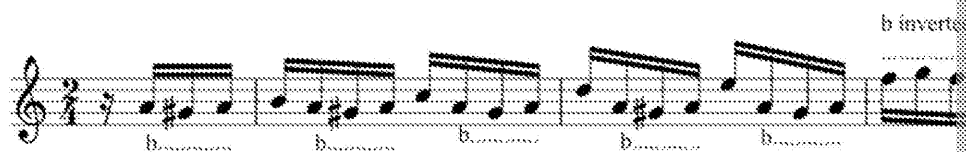
INSPECTION COPY

COPYRIGHT  
PROTECTED



## First episode (bb. 24–51)

If we just look at the solo part, we might feel that as with Vivaldi the music of the relationship to the material used in the ritornello. In fact, Bach creates the new **two little cells** (small melodic shapes) from the ritornello, which we shall call cell a (a rising perfect 4<sup>th</sup> interval from the very opening, and b is a three-note shape which is used with the melodic shape upside down). Here is how cell b first appears in the ritornello:



Ex. 46 Bach, I: 4.2–7

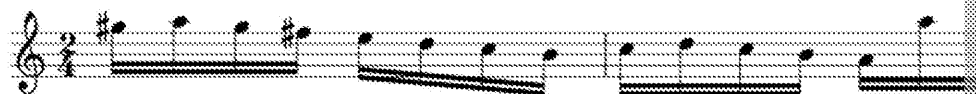
The shape b also appears in bb. 9 and 11 and inverted appears twice in the cello part.

In the episode, cell b appears 10 times in bb. 24–31. It might be worth ringing the bell also how the first two appearances of b are joined by the rising perfect 4<sup>th</sup> (which is from the very opening two notes of the ritornello's melody):



Ex. 47 Bach, I: 24–27

Notice how Bach **stretches the intervals** of the melody – at first a perfect 4<sup>th</sup> followed by a perfect 5<sup>th</sup> followed by a minor 7<sup>th</sup>. There is also use of **sequence** to develop the melody. This includes the little cell b. Then in b. 32 the inversion of cell b (circle them) appears in the sequences:



Ex. 48 Bach, I: 32–33

In b. 44 Bach introduces a new idea which disrupts the rhythm as it lands on the second beat, **sequenced** twice, the second time leading into the second ritornello.

The biggest difference, however, between Bach's and Vivaldi's approach can be seen in the **accompaniment**. There are some passages which follow Vivaldi's model – for instance in bb. 29–32 and bb. 49–51, and the use of repeated upper string chords in bb. 44–47.

However, the orchestra's role is much more important in the Bach: it plays music that the themes derive from the material of the opening ritornello. This closely **ties the episode together**, much more so than in Vivaldi. Let's examine some passages in more detail.

Bars 25–28 show Bach using **cell 'a'** (the rising 4<sup>th</sup> derived from the very first two notes of the ritornello) and also another cell (d) which first appears in the first beat of bb. 21 and 22:

**COPYRIGHT  
PROTECTED**



Ex. 49 shows musical notation for two staves. Annotations include 'a...' above the first staff, 'd (from b.13)' above the second staff, 'b stretched' above the first staff, and 'antiphonal answer' below the second staff. There are also 'd...' annotations at the end of each staff.

Ex. 49 Bach, I: 25–28

Then, starting just before b. 33 the first four notes of the opening (a longer version imitated by the seconds, who play while the 1<sup>sts</sup> have rests so we get an **interlock**

Ex. 50 shows musical notation for two staves, illustrating a sequence of notes in a descending pattern.

Ex. 50 Bach, I: 32.2–36

This is then **sequenced** in a descending pattern until the upbeat of b. 40 when we opening ritornello theme (with the **interlocking imitation**).

Let’s look at the cello part in b. 43: it is an exact repeat of b. 4. In b. 4 it seemed nothing out of the ordinary. But of course it is the same as our cell ‘d’, which appears in b. 22, and then in the example above (ex. 43) in the violin II part, as well as in bars 27–28 sequences this motif underneath the repeated string chords, bb. 43–48:

Ex. 51 shows musical notation for a single staff, illustrating a sequence of notes in a descending pattern.

Ex. 51 Bach, I: 43–45

It remains to analyse the harmony of this passage:

Bar	Key	
24	E minor	I w
25	A minor	
26		
27		
28		
29		
30	C	
31		
32	A minor	
33		

COPYRIGHT  
PROTECTED



Bar	Key
34	A minor
35	C
36	
37	F
38	A minor
39	
40	
41	
42	
43	
44	
45	E minor
46	
47	D minor
48	
49	C
50	
51	

Most of the passage does not stay in the dominant (E minor) but reverts to the tonic (A minor). The most significant move away from the tonic in this passage is to the **relative major** (C), with **passing** chords to the relative major's subdominant (F), the dominant (E minor) and the subdominant minor (D minor) at the end of b. 50 which briefly implies the dominant of the relative major (C major) area. Again, Bach uses a great many **diminished 7<sup>th</sup> chords** which help him to move between keys employed, but here milder forms are used.

### Second ritornello (bb. 51.2–84.1 with brief solo 'interruption')

Just as Bach **integrates the material from the ritornello into his episodes**, like the first ritornello, the **second ritornello** that section is **expanded with solo material**. The first ritornello is 32 bars!

**COPYRIGHT  
PROTECTED**



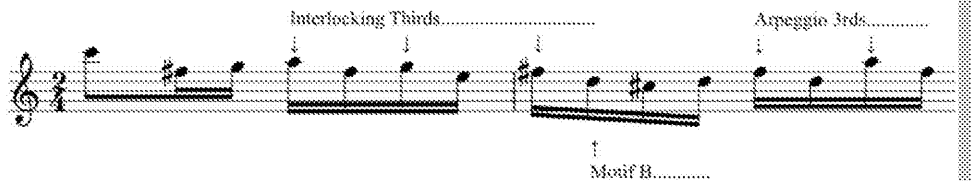


This table outlines where the ‘proper’ ritornello material derives from. After that new solo material.

Rit. 2 bb.	Comes from Rit. 1 bb.	Comments
51.2–61.1	0.1–10.1	The original material appears a min parts are rewritten – most noticeable violin has a new rising arpeggio figure accordingly; and imitation in b. 59. b. 59.2 the theme moves back to the
63–65.1	10–11	Rewritten with some new accompaniment
67.2–73.1	13–18.1	Starts slightly differently but otherwise
78–84.1	19–24.1	First bar new, otherwise as original

We can see from this that Bach has actually repeated his opening ritornello, at first mostly **in the tonic**, and has used a ‘cut-and-paste’ technique so that in between the **solo violin passagework** (passagework refers to music that is less thematic, typically arpeggio figures).

In the first two violin breaks (notice **without continuo**), Bach merely uses a series of motifs by:



Ex. 52 Bach, I: 61–62

The second break is a **sequence down one note** of the first. The third break is accompanied by string chords on the first beat of the bar. It is one bar of new figure **sequenced** down four times, followed by a long two-bar scale passage up two octaves, the orchestral violins joining in the last octave (2<sup>nd</sup> violins playing in 3<sup>rd</sup>s).

Here is a summary of the harmonic progressions of the ritornello:

Bar	Key	
52	C	
53		
54		
55		
56		
57		
58	F	

INSPECTION COPY

COPYRIGHT  
PROTECTED



Bar	Key
59	C
60	
61	G
62	
63	
64	
65	
66	
67	
68	
69	E minor
70	
71	
72	
73	
74	
75	
76	
77	
78	
79	
80	
81	
82	
83	
84	

As you would expect, the harmony does not deviate a great deal from that use of **chromatic auxiliary notes** (bb. 62, 67) and the extensive use of **diminished**

**Second episode (bb. 84.2–101.1)**

Bach shows how tightly he organises his material in this episode:

bb. 84.2–88.1 are based on the opening of the first episode 24.2–28.1 but **transposed to E minor**.

INSPECTION COPY

COPYRIGHT  
PROTECTED



Bars 88.2–90 are based on the start of the second phrase of the opening ritornello accompaniment (the tune isn't doubled by the 1<sup>st</sup> violins who harmonise instead of greatly reduced). This is then **sequenced** starting the second semiquaver of b. 91. The pattern is varied a little (the top notes of the last two sets of four semiquavers repeat and ascend), and this variant is itself sequenced in b. 97:

Ascending pattern ..... Two notes same then ascend

cf. bars 5 & 6 ..... Motif B

Ex. 53 Bach, I: 93–6, first note put down an octave to reveal pattern

Finally, bb. 99 to 101 are a *continuo*-accompanied violin solo, consisting of mainly (the same patterns), that leads into the next ritornello.

Harmonies from bar 89 are:

Bar	Key	Chord
89	E minor to A minor	V <sup>7</sup> over tonic – V <sup>7</sup> d in A minor (notice the B)
90		Ib–V <sup>7</sup> c
91	A minor to D minor	I–V <sup>7</sup> in D
92		Scrunchy chord: VII on raised leading note
93	D minor to G	I–V <sup>7</sup> c in G
94		Ib–V <sup>7</sup> c
95	G to C	I–V <sup>7</sup> in C (notice the F sharp)
96		VI over dominant
97	C to F	IV–V <sup>7</sup> d in F (notice the B)
98		Ib–V <sup>7</sup> c
99		I–VI
100	F to D minor	II–Vb (pivot IIb in D minor)
101		V

Ritornello interruption (bb. 101.2–105.1)

Bach now brings in ritornello material but in **D minor (the subdominant)** – and on the next episode continues. The harmonisation is similar to, but not exactly the same as, the start of the second proper ritornello.

COPYRIGHT  
PROTECTED



### Episode 2 continues...

The idea which we last heard at b. 88.2, but originally from b. 5, returns to the soloist by chords in the upper strings, with a new motif heard in the *continuo* when the soloist returns, which is this time sustained:

Ex. 54 Bach, I: 106–109

This idea is **sequenced down** a note in b. 109. In b. 112 the soloist produces an ascending scale, ending on a sustained note with the *continuo* using the new idea from b. 108; this is repeated in b. 115, and finally in b. 117 there is a new two-bar phrase of **string-crossing** produced by moving rapidly from a note on one string to the next; very typical of the style, sequenced in b. 119 and b. 121.

### Another ritornello interruption! (bb. 122.2–126.1)

The ritornello first phrase returns in the strings while the soloist continues with the melody from b. 117. Again, it is only a short snatch of the ritornello but as it comes back in the strings, it is **fooling us** into thinking that the final ritornello has arrived.

### Episode 2 continues...

The solo violin starts off just as it did after the last interruption with the b. 5 idea in the upper strings, **sequenced up a 4<sup>th</sup>** in b. 129, up a 4<sup>th</sup> again in b. 131, and yet again in b. 133. One of all these upward 4<sup>th</sup> transpositions, is playing on its **top string**, introducing the melody from b. 44, which is sequenced down a 4<sup>th</sup> this time in b. 137 and then in b. 139. This is followed by b. 49 (heard twice, second time in sequence) and b. 50 which was the music of the first ritornello, the second ritornello, this time moving into the final ritornello.

### Final ritornello (bb. 142.2–171)

This is nearly an exact repeat of the second ritornello, with two main changes:

1. Bach omits the material from bb. 55.2–58.
2. He transposes the material as follows: bb. 142–145 are down a 3<sup>rd</sup>, and the rest of the ritornello is down a 4<sup>th</sup>. We look at what these transpositions do to the key scheme of the ritornello.

Second Ritornello	Key	Transposition
52	C	down min 3 <sup>rd</sup>
60	A minor	down 5 <sup>th</sup>
61	G	down 5 <sup>th</sup>
69	E minor	down 5 <sup>th</sup>

COPYRIGHT  
PROTECTED



## Summary of the main points

This movement is very complex. Before we move on to the second movement it is worth noting four main points that are key to the understanding of the Bach:

- **Texture** – Bach's texture is busy; he achieves this by ensuring all his parts are moving at all times, but also tying them together through the use of imitation.
- **Melody** – This avoids any sort of periodic phrasing, but develops his melody through the use of intervals, melodic inversion, etc. into one long line, a technique called *Fortspinnung*. He develops his melodies by the use of a few small melodic cells which crop up throughout the movement.
- **Harmony** – Bach's music uses a great deal of dissonance and modulates almost constantly. As a result, pivot chords, Bach loves the use of *tierce de Picardie* and diminished 7<sup>ths</sup> to a great extent.
- **Structure** – Ritornellos and episodes are tightly bound together through the use of the following:
  - Episode 1 – uses cells from ritornello 1 in both solo and accompaniment
  - Ritornello 2 – has solo interjections
  - Episode 2 – has ritornello interruptions
  - Ritornello 3 – is an abridged version of ritornello 2

## Analysis: Second Movement (A Level only)

The tempo is *andante* (a moderate speed), the key C major (the **relative major**), it is so far so typical of the late Baroque concerto (although Vivaldi kept his middle movement in the minor). The structure of this movement is, however, unique. Bach uses a **refrain** where the thematic interest is in the **bass (*continuo*) part**; this repeats 10 times in the movement. In the hands of a lesser composer this might make for a somewhat rigid and forced structure, but Bach surmounts this with a beautiful, **rhapsodic solo violin melody**; it is almost like having improvisation by one of the great jazz musicians – no wonder jazz composers have been inspired by Bach.

Here is the first statement of the refrain:

The musical score shows the first statement of the refrain in the second movement of Bach's Cello Suite No. 1. The score is in C major, 3/4 time. It features a bass line (continuo) and a solo violin line. The bass line includes chords: C: I, F: V7, F: Ic, E: VI7d, C: VII, C: II7d, and C: VII. The solo violin line includes notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Annotations include 'Prep', 'Susp 7', 'Resn 6', 'Maj 3', 'Perf 4', 'Bass pedal creates dissonance', 'Aug 4', 'Sequence', and 'Perf 4'.

Ex. 55 Bach, II: 1–4, expression marks omitted

**COPYRIGHT  
PROTECTED**



Four bars that look quite simple in the orchestral score have a lot going on, as they tease out what is happening:

1. The bass line is made up of a **half-bar motif** consisting of three repeated steady upward stepwise 3<sup>rd</sup> to the semiquaver–two-demisemiquaver rhythm; you can hear this in the opening statement.
2. The first five times the motif appears it starts on the tonic C, which therefore means that two times it is **sequenced** down a step.
3. Bach continually alters the **interval** between the repeated note and rising semiquaver, giving some expressive and angular (not easy to sing) intervals such as the **major 7<sup>th</sup>** in bar 2.
4. The harmonies are **restless**; by beat 2 we are in the subdominant, F major, in bar 2, and in bar 3 we have moved to the dominant, G. The refrain ends on a **perfect cadence** in bar 4.
5. Each time Bach modulates he uses a **pivot chord**.
6. There are lots of **suspensions** that add interest to the harmony. The first is in bar 1, preparation, dissonance (a 7<sup>th</sup>) and resolution (falling by step to the 6<sup>th</sup>) has to be heard. The suspension (b. 3) is similarly prepared and resolved (A falling to G), the resolution for the next suspension in the following bar (G falling to F $\sharp$ ). The final suspension (b. 4) (falling to B) over the last chord of the cadence.
7. The bass pedal in bar 2 also creates **considerable dissonance**: it carries on regardless, but only on the last beat provides the root to chord I.

From the above analysis we can get a flavour of the **types of question** and answer that can be asked:

1. Identifying techniques: pedal, sequence, suspension
2. Identifying intervals
3. Identifying keys
4. Identifying chords
5. Identifying dissonance

Very little of this can be learnt by heart; you really need to be able to analyse and discuss musical conditions.

What is pertinent to overall understanding of the movement is that Bach makes it **musically and expressive**. It will take too much space to continue the analysis of this movement in detail, but it is worth your while taking little passages apart in as much detail as possible. Your answers with fellow students and your teacher.

Bars 5 and 6 introduce the solo violin over the upper strings without the *continuo* (which continues throughout the movement):

1. The viola provides a continuous quaver **tonic pedal**, until b. 6.3 where it provides the reprise.
2. The violins start with the quaver followed by a quaver rest pattern for a bar, then repeat on every beat.
3. The harmony starts in **C**, moves to **F** (b. 5.3) and back to **C** at b. 6.2 (the F $\sharp$  in the previous bar is the dominant harmony in C).
4. The solo violin plays a period of one bar and three beats. It consists of **descending semiquaver figure**.

Let's examine the dissonances that Bach uses in the solo violin part:



Ex. 56 Bach, II: 5–6

**COPYRIGHT  
PROTECTED**



Most of the dissonances are straightforward (PN = passing note; AX = auxiliary note). Two of the dissonances are particularly interesting:

The passing note on b. 6.1 moves C-B $\flat$ -A but instead of moving conjunctly Bach starts

The **unprepared dissonance** in b. 6 is an F; this is like a mini-suspension in that it is held over from the previous group of triplets (its preparation) and it falls by step onto a harmony note (E – its resolution).

Note how the violins provide the semiquaver–demisemiquaver–demisemiquaver appearance of the reprise.

**Bars 7–8 are an exact repeat of bb. 1–2.**

The solo violin's next period (**bb. 9–14**) is a lovely example of *Fortspinnung* – it lasts, climaxing to a **very high G** as its last note.

The solo has very little repetition or apparent structure – it is like a written-out improvisation. The second half of b. 9 is an **inexact sequence** of its first half. A new rhythmic figure (dotted eighth–sixteenth) is introduced; in Bach's time this might have been assimilated to the rhythm triplet and its gentle swing.

Tonally, the music moves from C to G (b. 9.3), back to C (b. 11), G again (b. 12) and back to C (b. 13.1): note the **diminished 7<sup>th</sup>s** on b. 13.1 and 13.3; the whole bar flirts with the dominant before moving to G major.

The solo violin part is also suffused with **chromaticism** – b. 13 and one note each in b. 14 and 15 form a chromatic scale.

The texture is as at b. 5, but note there is a **short two-bar entry of the reprise** starting on b. 10.1.

The next time the **reprise enters (b. 15)** it is four bars long. It uses G as a pedal note (b. 15), then as the tonic in G (b. 16). It then sequences following the **diminished 7<sup>th</sup>** chord in b. 17, and ends with cadences in **D minor in b. 18**.

Bach this time starts the next solo phrase two bars before the end of the reprise – on b. 19.1. The soloist beautifully **held B $\flat$**  (a note of the diminished 7<sup>th</sup> chord in the strings below). The soloist then continues the patterns as previously established. The last two bars of the violin solo are accompanied by the strings.

In **b. 21 the reprise** returns for just two bars in **D minor** (the supertonic minor).

In b. 23 the **solo violin repeats bb. 9–14 but up a note**. The accompaniment is also up a note. The minor changes, most notably the introduction of the ***continuo* lead-in in b. 28.4**. The soloist then continues the patterns as previously established. The last two bars of the violin solo are accompanied by the strings. The next time the **reprise enters (b. 29)** it is four bars long. It uses G as a pedal note (b. 29), then as the tonic in G (b. 30). It then sequences following the **diminished 7<sup>th</sup>** chord in b. 31, and ends with cadences in **D minor and A minor**. Notice how in b. 24.3 Bach employs V in A minor which in b. 25.2 chromatically alters this A minor chord so it becomes an A major chord (***tierce*** – the third of the dominant of D minor).

The **reprise returns in b. 29** – this time for only one-and-a-half bars – and it moves to A minor.

At b. 30.3 the next solo starts for six-and-a-half bars. There is similar figuration to the 'near' **sequence** of b. 30 beat 3 to beat 4; and bars 33–34 a **sequence** a 4<sup>th</sup> higher than the first half of b. 35 a **sequence** of its first half.

The long solo violin notes, as before, emphasise the **diminished 7<sup>th</sup> harmonies** in b. 31 and b. 34 is C minor, via whose chord V leads us back to C in b. 37.

**COPYRIGHT  
PROTECTED**



There are **two entries of the reprise** while the soloist is playing – in bb. 31–32 in the *continuo* part.

The very **first two bars of the piece** return in bb. 37–38.

At b. 39 the soloist, accompanied in b. 5 fashion, has a three-bar and three-beat **diminished 7<sup>th</sup>** on b. 41.1, followed by a **chromatic** passage leading down to chord

The **final reprise** occurs in b. 43 – the first two bars are the same as bb. 1–2 (but in Bar 45 uses a sequence of the half-bar motif but keeps in C major and the final bar progression.

The solo violin embellishes this final reprise – there are a couple of **sequences** (bb. 43.2–44.1) and it finally **joins with the 1<sup>st</sup> violins** in their cadence.

### Listen Up!

Compare two recordings of Bach's slow movement, one played on instrument and another on modern instruments. You can find your own recordings or use the ones suggested to your teacher.

Make a list of as many differences as you can and then discuss in class to see which you prefer, supporting your answer with reasons.

**Some ideas are given at the end of the pack.**

## Analysis: Third Movement (A Level only)

In this movement we focus on a major difference between Bach and Vivaldi: the latter follows Vivaldi in finishing with a fast (*allegro assai* – fairly fast) movement in **ritornello**.

The metre is **9/8** – three beats in compound time – which makes the movement a dance form that was often used for the **last movements** of sonatas and suites.

Whereas Vivaldi almost always used a homophonic texture throughout his concertos, Bach uses **counterpoint**. We have already seen how much busier his texture is in the first two movements of Vivaldi's. In the last movement he takes this one step further and furnishes the ritornello with a **fugue**.

A fugue is a **strict imitative texture** where each part comes in one after the other (called the **subject**). Bach was famous for writing in what was regarded as the most sophisticated form. Here he is not as strict as in a real fugue. It is also worth noting that the last movement of his instrumental **suites** (sets of dances), tend to be in 9/8.

**COPYRIGHT  
PROTECTED**





Let us examine how it works. Note that **throughout the ritornello the solo violin**

Ex. 57 Bach, III: 1–2

The 1<sup>st</sup> violins enter with the fugue **subject**, which is accompanied by a **countersubject** in the violas. The bar of repeated crotchet–quaver notes is an important feature of this part, which provides a supporting bass.

Now let's fast-forward to when the violins II enter:

Ex. 58 Bach, III: 5–6 (slurs omitted, **bass part altered** to reveal sequence)

The 2<sup>nd</sup> violins take the subject in an altered form called a **tonal answer**. When a subject starts with a 4<sup>th</sup>, a tonal answer starts with the interval of a 5<sup>th</sup>, and vice versa. The result is an **enable modulation** to the **dominant** as here – E minor. Note the **sequence** (the subject in the bass part). The violas continue playing supporting harmonies, while the 1<sup>st</sup> violins now have the **countersubject**.

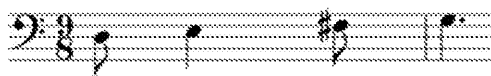
The next entry of the subject is in the *continuo* at the end of b. 8 with the **subject** returning us back to the tonic, A minor:

Ex. 59 Bach, III: 9–10 (violin II part altered to reveal countersubject)

COPYRIGHT  
PROTECTED



By the end of b. 12 all the parts are playing ‘free’ material with no statements of the **subject** or **countersubject**. In a fugue this passage is called an episode – but it is best to avoid this use of the word and reserve the use for the music between the ritornellos. A little bass tag appears with



Ex. 60 Bach, III: 13–14.1

It generally supports **dominant-to-tonic harmony** and is used to reinforce Bach’s plan to move us to G, in b. 14 to C, and in b. 19 to A minor, and D minor in b. 20. At the end of the movement the **octave displacement** between the last two notes is used (i.e. the last note goes down an octave to the leading note of A minor this time).

The final appearance in this section of the movement of the **subject** is in the violin I part, starting on b. 15.2. Other than the repeated bar motif in b. 23, the material is non-subject-related until b. 43. In this section the texture is more or less **homophonic**, and the counterpoint toned down a notch. Notice that

The harmonies – more or less straightforward – are mainly **tonic and dominant**. In b. 9 we have already mentioned, and back again to the tonic in b. 9. In bar 12 Bach uses the I chord (here I in A minor) into a major chord so it acts as V in a new key – A is V in D major so it can cadence into G in bb. 13–14. In b. 13 Bach adds the third of the chord and changes it into V<sup>7</sup> in C in b. 15. We move back into A minor at b. 19, into D minor in b. 23.

### First episode (bb. 25–42)

The texture in this section becomes lighter: mainly **solo violin with support from the continuo** and **offbeat** chords from the strings. The bass tag from b. 13 turns up in b. 31 (inverted), bb. 34, 36, 38, and 41 (varied again).

The first part of this solo episode is largely devoid of reference to the ritornello material, modelled on b. 29, and the semiquavers in b. 34 come from b. 31. Bars 33–34 are the same as b. 28 and 40 echo the **appoggiatura** from b. 26 (D# to E) and b. 42 is a **melisma** that most of this solo falls into neat two-bar units which act to some extent as **periods**.

When the sequences start, so do the modulations: from A minor to G (b. 34) and from

### Ritornello 2 (bb. 42.3–45)

This is a brief statement of the ritornello. The **subject** appears in violin I, the **countersubject** has a ‘filler’ part and the *continuo* supports the harmonies. The solo violin continues the **subject** in the next bar. The music is in the **dominant minor** and is curtailed after three bars.

### Episode 2 (bb. 46–60)

This is closely modelled on the first episode so bars 46–57 are the equivalent of bars 25–38 with some minor changes, especially to the soloist’s semiquaver runs. Thus, when we move from A minor to G, this one moves from E minor to D. Bars 58–59 are new material which provide a new link with the third ritornello.

**COPYRIGHT  
PROTECTED**



### Ritornello 3 (bb. 59.3–72)

Bach now gives us a much longer presentation of the ritornello material in the **re** the **tonal answer** in the 2<sup>nd</sup> violins, which is harmonised, mainly in 6<sup>ths</sup>, by the 1<sup>st</sup> parts support the harmony and the soloist plays above the fugal texture, with a p As we would expect, we have now moved to the dominant (G) by b. 64 and Bach **disguise** in the 2<sup>nd</sup> violins without the initial jump (b. 64.2) – again harmonised by again, the subject appears in the solo violin (b. 69 – again without the initial upbe **countersubject** appears in the violas in b. 69.2. The bass continues to support.

### Episode 3 (bb. 72.3–90)

This is largely non-thematic material, although the compound **gigue rhythm** gives indeed the whole movement. The orchestra provides a little more support in this followed by two-crotchet–quaver rest pattern emphasising the start of a series of **modulate** in the solo violin: b. 72.3 (d); 74.3 (G); 75.3 (e); 76.3 (a); 78.3 (F); 79.3 (G)

From b. 82 the solo violin part becomes much more **virtuoso** with some flashy **str** on adjacent strings so the bow crosses from one string to the next in rapid succes bar **sequences**: bb. 82 (a); 84 (C); 86 (F): this final sequence only lasts one bar mo movement with a minor dominant harmony over a **sustained dominant chord** b **stopping** (playing on three strings at once) in the solo violin part in b. 90 and the short improvised **cadenza** by the soloist.

### Ritornello 4 (bb. 90–94.1)

The **subject** now starts in the *continuo*, **imitated** a bar later (**stretto**: this means time for each fugal subject to enter one after the other – at the start of the move between each entry – now each part enters at shorter intervals, here two beats! to add a sense of climax at the end of a fugue or fugal piece) in the solo and 1<sup>st</sup> vi the viola. It is in A minor and another example of a ‘false reprise’ by Bach as the final) episode begins.

### Episode 4 (bb. 94–116)

The first eight bars of this episode are the **same as the very first episode**, but tra From b. 100 the soloist rushes into a series of **semiquaver runs**, accompanied by subject which is tossed between the two violin parts and modulates to D minor in 105. At b. 105 the solo violin has an extremely difficult passage which involves cor high stopping on the A string (we call this **bariolage**). This returns us to A minor solo violin passage the **continuo enters** with the first bar of the subject (upbeat to in the following bar and continuing likewise in a sequence until b. 115 where the st subject, imitated by the *continuo* in b. 116 with chord V in A minor. This leads us t

### Ritornello 5 (bb. 117–end)

This is an exact repeat of the first ritornello. The only difference is the violin II ent

#### Listen Up!

Bach was a great organist and composed a lot of music for that instrument organ fugue in G minor and see if you can follow the **entries** of the fugue (long notes) throughout the piece. Listen a second time and see if you can h too as it weaves its way through the piece, and also the long **pedal notes** animations of fugues on the Internet which can help you follow how they a

**COPYRIGHT  
PROTECTED**



# How to Tackle Questions and Revision

In Section B of the paper you will be given a section of one of the set works by the examiner with a recording of it. You will have 20 minutes (A Level) or 25 minutes (AS Level) to answer the questions. There will be seven short-answer questions and one 10-mark question at AS Level and at A Level two 1-mark questions and a 5-mark question as well as the 10-mark question.

Firstly, it will really help if you are familiar enough with the set work that you don't need the recording; this will save you precious time in the exam.

It will also be useful to know where the excerpt comes from. Remember that the bars will be numbered from bar 1 even if the excerpt starts at bar 25!

**Revision tip:** Have a reduced-size copy of the score and cut it into its components – by movement or episode – ensuring no part is longer than about 20–25 bars. Mix them up and then decide whether you are looking at the opening or a middle episode, what is going on that are in the music – e.g. what instruments are playing, what themes, what

- For the short questions you will need good music theory skills:
- Reading the treble, viola and bass clefs
  - Working out intervals
  - Working out keys
  - Working out cadences (including the cadential 6–4)
  - Working out chords (including the dominant 7<sup>th</sup>, diminished 7<sup>th</sup> and Neapolitan)
  - Recognising techniques such as: sequence, pedal, syncopation, imitation, etc.

**Revision tip:** The glossary at the end of this pack has a list of all the techniques used in these set works. The ones marked with an \* are ones that are particularly likely to be asked in short questions. Makes sure you know these thoroughly.

For A Level students the long question will ask you to relate the given passage to the whole work or genre as a whole.

**Revision tip:** The comparison chart of all three set works included in this pack lists keywords against each element of style which may come up in the examination. It is a good idea to make a table yourself with the titles: melody, tonality, harmony, etc. along the top and the movements along the side, adding keywords as you go through the analysis. These keywords will be very helpful in answering the 10-mark question.

## Tackling the 10-mark Question

Let us take the following question which refers to **bb. 1–26.3** of the first movement of Vivaldi's *Concerto in G major for Violin*.

**'Discuss how Vivaldi's handling of structure, tonality and texture in this excerpt relates to the concerto as a whole.'**

This question is more likely for AS Level than A Level candidates, whose question would be 'Discuss how Vivaldi's handling of structure, tonality and texture in this excerpt relates to the concerto as a whole'. The same principles for organising your answers apply, however.

- Firstly, we highlight the three elements that we need to comment on:
- Structure
  - Tonality
  - Texture


INSPECTION COPY

COPYRIGHT  
PROTECTED




Then we should quickly jot down the keywords associated with each element and we have learnt either from the comparison chart in this pack or else, even better, have been keeping.

Our notes could look something like this:



- 3 mvts FSF
- Outer mvts ritornello [F]
- Ritornellos tend to be shorter after first statement [F]
- Episodes tend to get more elaborate [F]
- Some relationship between ritornello and episode material [F]
- Opening ritornello has succession of ideas [F]
- Second mvt: binary form [F]
  
- Diatonic [F]
- Major–minor
- Modulation to related keys, but more than than Purcell [F]
- Pivot chords [F]
- Pedals [F]
- Modal changes
- Chromatic chords
  
- Unison
- 3<sup>rd</sup>s
- Homophonic [F]
- Little imitation/canon
- 2-pt writing
- Pedals
- Parts overlap

The next thing to do is to quickly put a tick against those characteristics that apply



- 3 mvts FSF
- Outer mvts ritornello [F] ✓
- Ritornellos tend to be shorter after first statement [F] ✓
- Episodes tend to get more elaborate [F] ✓
- Some relationship between ritornello and episode material [F] ✓
- Opening ritornello has succession of ideas [F] ✓
- Second mvt: binary form [F]
  
- Diatonic [F] ✓
- Major–minor
- Modulation to related keys, but more than Purcell [F]
- Pivot chords [F]
- Pedals [F]
- Modal changes
- Chromatic chords
  
- Unison ✓
- 3<sup>rd</sup>s
- Homophonic [F]
- Little imitation/canon
- 2-pt writing
- Pedals
- Parts overlap

**COPYRIGHT  
PROTECTED**



We can see immediately that the structure is fairly typical, but tonality and texture – so lots to write about.

To structure the question, start with the briefest introduction and conclusion – you need to ensure you get down as quickly as possible to answering the question. The only – should just give the basic context to the concerto, and the conclusion – one up your findings.

Each of the three elements asked about should then have its own paragraph – or Ensure that when talking about e.g. texture, you don't start mentioning features that will reduce the coherence of your essay and you won't gain as many marks as you category tight.

Go through each of the points and relate it directly to the question – in this case 'a whole'. Referring to the extract, give bar numbers if possible to support your argument to give concrete examples in as precise a way as possible (e.g. 'in the final ritornello thinking behind a sentence should be: 'In the extract at b. x is characteristic y which a whole because V also uses y in the final ritornello.' OR: 'Characteristic w does not does appear in the second episode.' Of course you can express yourself more naturally.

It is not enough to make 10 individual points as the mark scheme refers to the question idea to go to AQA's website and print it out).

Here is a good answer to the above question. A [\*] indicates a valid and relevant point, [\*\*] indicates general evidence that backs up the point, and [\*\*\*] specific reference.

*Discuss how Vivaldi's handling of structure, tonality and texture in the first movement as a whole.*

It is a good idea to copy out the title of the question as it will ensure you have the right words or words.

Vivaldi's 'Il Gardellino' was published in his Op. 10 collection, and the first of the features that became typical of the 'Vivaldi' style.

Short first paragraph that basically shows you have understood the question and any more!

Signalling that this paragraph is about the first of the three aspects

As regards structure, it might be worth noting that this is the first of a slow-fast scheme[\*] that was the standard [\*\*] for concertos of this time. It is typical in that it uses ritornello form [\*], as do most [\*\*] of Vivaldi's output. The structure alternates ritornello sections [\*] played by the orchestra and episodes [\*] dominated by the soloist [\*\*]. In this excerpt the first ritornello lasts from b. 1 to b. 10 and the episode up to b. 20, [\*\*\*] the second ritornello completing the first episode. There are a further two ritornellos and two episodes [\*\*]. The lengths of the sections are consistent throughout the movement [\*] – the opening ritornello is the longest (12 bars), the second ritornello is shorter (5½ bars) [\*\*\*], which is about the same length as the first ritornello [\*\*]; the third ritornello, for instance, misses out one of the typical features.

**COPYRIGHT  
PROTECTED**



originally presented [\*\*]. The episodes, on the other hand, become more complex as the movement progresses. The second episode lasts about 21 bars [\*\*], and the third

See how one simple point, i.e. 'the structure is ritornello form', can be expanded into several paragraphs (e.g. alternates ritornellos and episodes; episodes are dominated by new material; sections change throughout movement; some ritornellos miss out ideas heard in previous ones; each backed up with reference to both the extract and the movement as a whole).

The relationship between ritornello and episode is also an important structural point. Vivaldi makes a general distinction between the ritornello [\*\*] – in other words, the episode does not directly quote the ritornello material – and the episode [\*\*], and the same is true throughout the movement. Vivaldi builds up the new material from little motivic cells [\*\*] that derive from the ritornello. For instance, in b. 13 the first three notes of the episode (A, G, F) are an opening shape from b. 1 (DED), [\*\*\*] and the dotted rhythm of the opening of the episode is found throughout the concerto – such as in the second episode. The shape is found both in its original and inverted version throughout the movement.

Notice how another big topic to do with structure is given its own paragraph. The first paragraph about structure – this makes your argument more cohesive by mixing up your points about structure, tonality and texture throughout the essay.

As regards tonality, Vivaldi works within a diatonic system [\*\*]. This extract is in the key of D major [\*\*], but more typical is the rest of the movement which moves to related keys – so for instance, the third ritornello appears in the relative minor, B minor. The main key area Vivaldi uses is also closely related, the dominant, A major. Vivaldi uses many examples of moving to other keys [\*\*]. Vivaldi normally uses pivot chords to move from one key to another – so for instance, in moving to B minor, the B minor chord VI in D major [\*\*], but Vivaldi is also fond of directly moving from major to a minor key [\*\*] – such as one passage where he moves from D major to B minor. There are also occasional chromatic chords [\*\*] – such as at the start of the third episode. In B minor Vivaldi moves to a C major chord [\*\*\*], and then chromatic chords. Harmonic pedal points [\*\*] are also found in this movement, although not the long dominant pedal in the middle of the third episode. [\*\*\*]

You can see here how the \* system we are using can quickly show you the structure of any paragraph you have written. In this paragraph we have lots of assertions, either general [\*\*] or specific [\*\*\*], has been included. To strengthen the essay, you need to know e.g. where the music changes from major to minor (end of third ritornello) to \* your own practice essays before getting them marked to ensure you can refer back from the score and the rest of the movement (or for A Level students the context of the concerto).

As for texture, in the extract given Vivaldi uses two different ones [\*\*]: the texture (apart from the decorative arpeggios in the flute part) for the ritornello and for all the ritornello entries in this movement [\*\*] – and the monophonic texture for the episodes.

**COPYRIGHT  
PROTECTED**



latter is quite unusual [\*], and was probably used by Vivaldi at this point in the title 'The Goldfinch' [\*\*]. More typical for the episodes is for the flute to be played either by the *continuo* part or by the upper strings, sometimes with the flute [\*\*]. These textures are almost always homophonic [\*]. One exception is the pedal mentioned above, where the flute and 1<sup>st</sup> violin are in canon [\*\*] – a contrapuntal moment in Vivaldi's movement [\*].

In conclusion, this excerpt is generally typical of Vivaldi's approach to texture, but more features appear as the movement develops these open

Notice the short but succinct conclusion.

As a whole, the essay mentions most of the main points on the aspects of the texture. The points are relevant and backed up by at least some general evidence and detailed examples. The more detailed the examples and analysis of the given examples, the more likely you are to succeed in gaining top marks. Don't worry if you can't write everything in the allotted – a more concise style might be just as effective – but do make sure your points are backed up by examples. The more practice you get at writing essays, the better you will be at exam time!

INSPECTION COPY

**COPYRIGHT  
PROTECTED**





Here is a less successful attempt at the same essay:

Vivaldi was born in 1678, the son of a well-known violinist in Venice. priest (his nickname was 'il prete rosso' or 'the red priest' on account of his hair) was clear that his future lay in music. From 1703 he was engaged at the Ospedale della Pietà, originally as a violin teacher, but probably soon became involved with the institution. His first concertos (Op. 3) were published in 1711 and his fame spread across Europe. Around this time Vivaldi also became heavily involved with running the opera as composing operas for it and for other opera houses in northern Italy. He spent much of his time away from Venice in the second half of his career: Mantua (1718–1722) and Prague (1730); he died in Vienna in 1741.

All true – and good to know – but unfortunately nothing written here will go to the heart of the question. It will have taken valuable time away from answering the question and is probably why no revision has not been spent in getting to know the music itself.

Wasted opportunity to draw out and make relevant to the question what the movement is in ritornello form.

The concerto starts with the opening ritornello theme which consists of four ideas. The first idea is a dotted rhythm followed by four repeated quavers. The second idea is the top the flute plays some arpeggios. The second idea consists of flute and strings in unison with semiquavers and the last idea is a descending scale.

Mentions unison but does not relate it to texture.

trills on the bottom note. At b. 13 the flute plays by itself in an episode and imitates a goldfinch. Vivaldi writes this with a programme like 'The Four Seasons' and it tells of a goldfinch. The trills get faster and end with some scales. After this the orchestra comes back with the ritornello which repeats the first idea.

Again, missed 'episode' and 'flute by itself' (monophony) could have been related to texture – but here they are merely part of a section-by-section description of an essay title at all.

The fact that the concerto is programmatic is only relevant if you think that the structure, tonality or texture to relate in some way to a goldfinch. A valid point based on the monophonic first episode – monophony is an unusual texture for Baroque sounds (somewhat) like a bird.

All this is in D major but Vivaldi sometimes uses sequences. He also goes to D minor. It contains a canon. There is also a pedal on the dominant. The music alternates between D major to D minor. It ends with a short ritornello.

We move from tonality to melody to tonality to texture to harmony to tonality. There hasn't been one untrue statement and there is some evidence that the things mentioned happen in the music (e.g. it goes from D major to D minor) but you couldn't call this an essay as it doesn't address the question. Even though the conclusion of the first paragraph is bland, the fact that it can be written shows that it follows from the argument.

COPYRIGHT  
PROTECTED



# Practice Questions for AS



**Important note:** some questions range across a whole movement to make sure you have your own recording and revise the movements as a whole. In the exam, you will be given an excerpt from the specified movement.

## Question 1: Purcell, first mvt

You will need a blank score of the first movement of the Sonata in front of you. You will need to watch the video from the beginning to 1'25": <https://www.youtube.com/watch?v=GN17QDT5K7Q>

1. In bar 4, what is the exact name of the interval between the very first note of the 1<sup>st</sup> violin part?
2. In bars 6.4–7.1, name the key and cadence Purcell employs.
3. In bars 7–9, what is the name of the textural technique Purcell employs?
4. Name the key we have reached in bars 11.2–14.1.
5. Name the type of dissonance used in the trumpet part in b. 16.3.
6. Discuss how Purcell uses timbre, texture and rhythm to create variety in this movement.

## Question 2: Purcell, second mvt

You will need a blank score of the second movement of the Sonata in front of you. You will need to watch the video here from 1'35" to 3'35": <https://www.youtube.com/watch?v=GN17QDT5K7Q>

1. What is the EXACT relationship between bars 1–2 and bars 5–6?
2. What type of suspension is used in the 1<sup>st</sup> violins b. 9.1?
3. How does Purcell change the tonality of his music in b. 10?
4. What type of chord does Purcell use in b. 19.1? Underline the correct answer.  
MAJOR      MINOR      AUGMENTED      DIMINISHED
5. Describe the type of note used in the last quaver beat of b. 19 in the 1<sup>st</sup> violin part.
6. Explain how Purcell creates mood of intimacy in this movement, referring to specific musical features.

INSPECTION COPY

**COPYRIGHT  
PROTECTED**



### Question 3: Purcell, third mvt

You will need a blank score of the third movement of the Sonata in front of you. from 3'40" to the end: <https://www.youtube.com/watch?v=GN17QDT5K7Q>

1. What is the relationship between b. 2 and b. 3 in the 1<sup>st</sup> violin part?
2. What is the interval between the first note of the 1<sup>st</sup> violin part and the first note of the 2<sup>nd</sup> violin part?
3. Name the chords Purcell uses in (i) b. 18 and (ii) b. 22.
4. Does Purcell use a 7–6 or 4–3 suspension in b. 39?
5. Name the cadence and key of bb. 45.3–46.1.
6. Discuss ways in which Purcell uses structure, key and texture to unify this movement.

### Question 4: Vivaldi, first mvt

You will need a blank score of the first movement of the Vivaldi b. 65 to the end. 2'36" to 2'56" here: <https://www.youtube.com/watch?v=khDWawpPbH8>

1. Which melodic device does Vivaldi use bb. 65–68 in the flute part?
2. Name the contrapuntal device used by the flute and 1<sup>st</sup> violin part bb. 69–73.
3. What does *tasto solo* mean in the *continuo* part bb. 69–75? Describe exactly what it means.
4. What key is reached in b. 78.3?
5. What do we call the section of music that starts at b. 96?
6. How does Vivaldi use timbre, melody and rhythm in this excerpt to justify his choice of key?

### Question 5: Bach, first mvt

You will need a blank score of the first movement of Bach's Concerto bb. 61–88 in music from 1'21" to 1'50" here: <https://www.youtube.com/watch?v=Mp8WtfCsK58>

1. What is the relationship between bb. 61–64 and bb. 65–68?
2. What key and cadence are reached in bb. 72.1 to b. 72.2?
3. Name the viola note in b. 80.1.
4. Name the chord used in b. 81.1.
5. What key and cadence are reached in bb. 83.2 to 84.1?
6. Discuss the ways Bach uses rhythm, tonality and harmony in this excerpt, showing how it is typical of the Baroque concerto.

**COPYRIGHT  
PROTECTED**



# Practice Questions for A Level



**Important note:** some questions range across a whole movement to make sure you have a good understanding of the whole. You will need to listen to your own recording and revise the movements as a whole. In the exam, you will be given an excerpt from the specified movement.

## Question: Purcell, first mvt

You will need a blank score of the first movement of the Sonata in front of you and a recording of the first movement. If you don't have one, you can listen to the music here from the beginning to the end: <https://www.youtube.com/watch?v=GN17QDT5K7Q>

1. In bar 4, what is the exact name of the interval between the very first note of the 1<sup>st</sup> violin part and the 1<sup>st</sup> note of the 1<sup>st</sup> violin part?
2. Name the key we have reached in bars 11.2–14.1.
3. Analyse Purcell's handling of tonality and harmony in this movement. In your answer, discuss how it is typical of his writing.
4. Analyse how Purcell uses timbre, texture and rhythm to create variety in this movement.

## Question 2: Purcell, second mvt

You will need a blank score of the second movement of the Sonata in front of you and a recording of the second movement. If you don't have one, you can listen to the music here from 1'35" to the end: <https://www.youtube.com/watch?v=GN17QDT5K7Q>

1. What is the **exact** relationship between bb. 1–2 and bb. 5–6?
2. What type of suspension is used in the 1<sup>st</sup> violins b. 9.1?
3. Analyse the melodic style Purcell uses in this movement. In your answer, discuss how it is typical of his writing.
4. Referring to your knowledge of the whole work, analyse Purcell's use of tonality and how this creates a contrasting movement in the middle of the sonata.

## Question 3: Purcell, third mvt

You will need a blank score of the third movement of the Sonata in front of you and a recording of the third movement. If you don't have one, you can listen to the music here from 3'40" to the end: <https://www.youtube.com/watch?v=GN17QDT5K7Q>

1. What do we call the relationship in the melodic line between bb. 2 and 3 in the 1<sup>st</sup> violin part?
2. What is the interval between the first note of the 1<sup>st</sup> violin part and the first note of the 1<sup>st</sup> violin part?
3. Describe Purcell's treatment of harmony in this movement. In your answer, discuss how it is typical of his writing.
4. Referring to the whole movement, analyse how Purcell uses structure, key and rhythm to create variety in this movement.

INSPECTION COPY

**COPYRIGHT  
PROTECTED**



**Question 4: Vivaldi, first mvt**

You will need a blank score of the first movement of the Vivaldi bb. 65 to the end of the movement bb. 65 to the end. If you don't have one, the music can be heard from <https://www.youtube.com/watch?v=khDWawpPbH8>

1. Which melodic device does Vivaldi use bb. 65–68 in the flute part?
2. Exactly state the relationship between the flute and 1<sup>st</sup> violin part bb. 69–73
3. Analyse the harmonic devices that Vivaldi uses in this passage. How typical is this for a concerto?
4. Referring to the excerpt, analyse Vivaldi's use of timbre, melody and rhythm

**Question 5: Vivaldi, second mvt**

You will need a blank score of the second movement of the Vivaldi and a recording. If you don't have one, you can listen to the music with a download of the movement [https://www.amazon.co.uk/dp/B005O6OO4I/ref=dm\\_ws\\_tlw\\_trk11](https://www.amazon.co.uk/dp/B005O6OO4I/ref=dm_ws_tlw_trk11)

1. What name do we give the type of dissonance formed by the G in the flute part?
2. What is the name given to the chord progression b. 13.2–13.3?
3. Analyse the melodic writing in this movement, including how typical it is of Vivaldi.
4. Analyse the ways in which Vivaldi contrasts this movement with its neighbours.

**Question 6: Vivaldi, third mvt**

You will need a blank score of the third movement of the Vivaldi bb. 1–39 and a recording. If you don't have one, you can listen to the music (it starts at the beginning) with a download here: [https://www.amazon.co.uk/dp/B005O6OOWK/ref=dm\\_ws\\_tlw\\_trk12](https://www.amazon.co.uk/dp/B005O6OOWK/ref=dm_ws_tlw_trk12)

1. Name the bar where the first episode starts.
2. What is the exact interval between the 1<sup>st</sup> violin and flute b. 19.1?
3. Analyse how Vivaldi uses texture in this extract, showing how it is typical of the Baroque.
4. Analyse the features in this movement which show Vivaldi as an up-to-date composer.

**COPYRIGHT  
PROTECTED**



**Question 7: Bach, first mvt**

You will need a blank score of the first movement of Bach's Concerto bb. 61–88 in the first movement bb. 61–88. If you don't have one, you can hear the music from <https://www.youtube.com/watch?v=Mp8WtfCsKSE>

1. Name the viola note in b. 80.1.
2. Name the chord used in b. 81.1.
3. Analyse Bach's handling texture in this passage. How is it typical of the Baroque concerto?
4. Analyse the ways Bach uses rhythm, tonality and harmony in this excerpt, discussing how it is typical of Baroque concerto.

**Question 8: Bach, second mvt**

You will need a blank score of the second movement of Bach's Concerto bb. 25 to the end. If you don't have one, you can hear the music from <https://www.youtube.com/watch?v=Mp8WtfCsKSE>

1. Name the interval between the bass and solo violin in b. 25.1.
2. Name the first viola note in b. 26.1.
3. Analyse Bach's treatment of the ostinato bass theme in this extract. In your opinion, is this typical of his writing?
4. Analyse how Bach creates a contrasting atmosphere to the outer movements.

**Question 9: Bach, third mvt**

You will need a blank score of the third movement of Bach's Concerto bb. 1–25 in the third movement bb. 1–25. If you don't have one, you can hear the music from <https://www.youtube.com/watch?v=Mp8WtfCsKSE>

These are revision rather than examination questions. Once you have tackled the questions on the extract and swap your questions with a partner. Then mark each other's questions. This is a lot by doing this with all the parts of the set works.

1. Name the keys at bb. 2.1, 6.1, 13.1, 14.1, 15.1, 20.1, 25.1.
2. Analyse the fugal opening of this movement from bb. 1–10.

**COPYRIGHT  
PROTECTED**



# Glossary

Terms marked \* are essential for recognition in the short-answer questions.

<b>Anacrusis</b>	Upbeat
<b>*Anticipation</b>	Dissonance that appears before the main beat with consonance (exs. 2, 56)
<b>Antiphony</b>	An instrument or group of instruments that alternate with another in a call-and-response pattern (ex. 39)
<b>Augmented chord</b>	A chord which contains an augmented interval, e.g. augmented 5 <sup>th</sup>
<b>*Auxiliary note</b>	A non-harmony note that moves by step from and to a harmony note (exs. 2, 12, 14, 56)
<b>Bariolage</b>	Rapid alternation on a bowed instrument with an open and a closed string
<b>Baroque</b>	The style of music written c. 1600–1750
<b>Bass viol</b>	A six-stringed, fretted bowed instrument, popular in the 16th century until about 1700
<b>Basso continuo</b>	cf. <i>continuo</i>
<b>Binary form</b>	Music of two repeated halves, normally of equal length
<b>Broken chord</b>	Chord played in melodic style, i.e. the notes heard in sequence
<b>Cadential phrase</b>	Short melodic phrase which moves towards a cadence
<b>Cadenza</b>	Improvised section for a soloist
<b>Canon</b>	A strict form of imitation where the parts copy each other
<b>Cantabile</b>	In singing style
<b>Chittarone</b>	cf. theorbo
<b>Chromatic</b>	Notes or chords which do not belong to major or minor scales
<b>Concerto</b>	Orchestral piece with a role for soloist(s)
<b>Conjunct</b>	Term used to describe melodic writing that mainly uses stepwise motion
<b>Consonance</b>	Chords that were considered harmonically stable
<b>Continuo</b>	A bass accompaniment with chords improvised above a figured bass line
<b>Counterpoint (contrapuntal)</b>	cf. polyphony
<b>Countersubject</b>	A secondary idea; in a fugue, usually accompanies the subject
<b>Diatonic tonality</b>	System of major and minor keys
<b>*Diminished 7<sup>th</sup></b>	A four-note chord made up of successive minor 3 <sup>rd</sup> s
<b>Diminution</b>	Making the rhythmic values of a melody or motif smaller
<b>Dissonance</b>	A note that does not belong to a major or minor scale
<b>Dominant</b>	Fifth note of the scale, chord V or the key of the 5 <sup>th</sup> degree
<b>Dominant 7<sup>th</sup></b>	Chord V with an added 7 <sup>th</sup> , e.g. notes G, B, D and F
<b>Episodes</b>	In ritornello form, passages where the soloist performs
<b>*False relation</b>	One spelling of a pitch (i.e. sharp, flat, natural) compared to the next beat in a different musical instrument (ex. 11)
<b>Fermata</b>	Pause

INSPECTION COPY

**COPYRIGHT  
PROTECTED**



<b>Figured bass</b>	A <i>continuo</i> part with numbers that are a shorthand for notes to be improvised above the bass
<b>Flauto traverso</b>	Flute (as opposed to recorder)
<b>Fortspinnung</b>	Bach's melodic style where a melody appears to grow out of the previous one
<b>Fragmentation</b>	Taking a small part of a musical motif and using it in a new context
<b>Fugal</b>	Takes elements of the fugue such as subject, answer, and counterpoint, but uses them more freely than in a strict fugue
<b>Functional harmony</b>	Chord progressions that move strongly between tonic and dominant
<b>Gigue</b>	Baroque dance in compound time, often used in suites and sonatas
<b>Harmonic rhythm</b>	Rate of chord change
<b>Harpsichord</b>	Plucked keyboard instrument
<b>*Homophonic</b>	Texture where a melody is supported by block chords
<b>Homorhythm</b>	Parts play in same rhythm
<b>*Imitation</b>	One part copies another at the same or different intervals; the part it is copying (exs. 40, 42)
<b>*Imperfect cadence</b>	The second most popular cadence in the Baroque; ends on the dominant chord
<b>Interrupted cadence</b>	A surprise move from chord V to VI
<b>Inverted pedal</b>	A pedal in the top part of the texture
<b>Melodic inversion</b>	A melody appearing in opposite pitch configuration; what now ascends now descends (exs. 10, 46)
<b>Modal modulation</b>	From a major to minor (or vice versa) version of the same mode
<b>Modulation</b>	Process of changing key
<b>Monotone</b>	One repeated pitch
<b>Motif</b>	Short melodic idea
<b>Neapolitan 6<sup>th</sup></b>	The flattened supertonic (2 <sup>nd</sup> degree of the scale)
<b>Organ</b>	Smaller organs were found in taverns and larger, bigger organs with two or more manuals (keyboards) in churches of the time
<b>Organic growth</b>	Development of a melody which changes gradually (cf. <i>Fortspinnung</i> )
<b>Organo</b>	In Vivaldi's time this was a general term for 'keyboard instrument'
<b>Ostinato</b>	Repeated pattern
<b>*Passing note</b>	A dissonance that moves by step from one harmony to the next
<b>*Pedal</b>	Long held note (see also 'inverted pedal') (exs. 40, 42)
<b>*Perfect cadence</b>	Chords V or V <sup>7</sup> followed by I; used to reinforce the finality of a section
<b>Periodic phrasing</b>	Melodies where four-bar phrases balance each other
<b>Pietà</b>	Orphanage in Venice where Vivaldi worked
<b>Pivot chord</b>	A chord that belongs to two keys; often used to change key smoothly
<b>Polyphony</b>	A texture where the musical lines are all relatively independent; often called counterpoint in the Baroque
<b>Programme music</b>	Music that is descriptive or tells a story

**COPYRIGHT  
PROTECTED**





<b>Redundant entry</b>	Entry in a fugue that is not a complete statement
<b>Ritornello form</b>	Repeated orchestral passages alternate with movements of a Baroque concerto
<b>Rondeau</b>	French form of ABACA, etc. where B, C are the same; always returns complete in the tonic, unlike ritornello which usually returns abridged in related keys
<b>*Sequence</b>	Melodic or harmonic pattern where music is repeated in a new key (exs. 7, 8, 9, 27, 29, 48)
<b>*7<sup>th</sup> chords</b>	Chords with four notes, the last a 7 <sup>th</sup> higher than the V <sup>7</sup> or the dominant 7 <sup>th</sup> , but many other 7 <sup>th</sup> chords in the period (exs. 21, 37, 55)
<b>Siciliana</b>	A Baroque movement in compound time with semiquaver–quaver rhythm, often associated with the minuet
<b>*Six-four cadence</b>	Cadence approached by Ic, i.e. Ic–V–I
<b>Solo concerto</b>	Orchestral piece for soloist and orchestra
<b>Sonata</b>	Piece of instrumental music
<b>Stretto</b>	In a fugue, where parts enter after a shorter time interval than at that point
<b>String section</b>	Usually 1 <sup>st</sup> and 2 <sup>nd</sup> violins and violas in the Baroque
<b>Subject</b>	Main theme of a piece of music or a fugue (cf. Theme)
<b>*Suspension</b>	A dissonance that is prepared on the previous chord; the harmonies around it change to cause the dissonance to resolve onto one of the notes of the new chord. Suspensions are often written against the bass: 4–3; 7–6; 9–8 (exs. 6, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100)
<b>*Syncopation</b>	Rhythm that emphasises beats other than the expected ones
<b>Tasto solo</b>	An instruction for the <i>continuo</i> part not to play
<b>Texture</b>	How the parts interrelate in a piece of music
<b>Theorbo</b>	Long-necked lute used by <i>continuo</i> players
<b>*Tierce de Picardie</b>	Ending a minor section of music with a major chord; e.g. music in D minor ends with a D major chord
<b>Tonal answer</b>	A statement of a subject in a fugue where the key is changed to a 5 <sup>th</sup> and vice versa (ex. 58)
<b>Tonic</b>	First note of scale; home key
<b>Triad</b>	Three-note chords built on each degree of a major scale
<b>*Trill</b>	Ornament of two oscillating pitches, often added to a note not notated
<b>Triple-stopping</b>	Playing on three strings at once on a bowed string instrument
<b>Trumpet</b>	The Baroque trumpet had no valves and the notes were produced by blowing; normally trumpets were in D in the Baroque
<b>Unison</b>	At the same pitch
<b>Viola clef</b>	The middle of the five lines of the stave is middle C

**COPYRIGHT  
PROTECTED**



# Answers to Activities

## Your turn now... (p. 7)

*Continuo*; diatonic tonality

Cello, double bass, bass viol, violone, bassoon, harpsichord, organ, chittarone or theorbo

Four – 1<sup>st</sup> and 2<sup>nd</sup> violins, violas and *continuo* (the *continuo* usually employed at least two parts)

Three – fast, slow, fast

Episodes

## Listen Up! (p. 9)

Answers might include: double bass, cello, bass viol, organ, harpsichord and chittarone (1<sup>st</sup> and 2<sup>nd</sup> violins)

A typical group might be: six – four violins (two 1<sup>st</sup> and two 2<sup>nd</sup>), two violas – but sizes of group vary

Does not use a three-movement fast–slow–fast pattern

## Listen Up! (p. 10)

The March is mainly in a **homophonic** texture and the Canzona is in a **polyphonic/imitative** texture

## Your turn now... (p. 13)

Suspensions in: b. 6.4 (vl 2); b. 9.4 (vla); b. 13.4 (vl 2); b. 28.3 (vl 2)

## Your turn now... (p. 14)

Antiphony (trumpet vs strings)

A minor – IVb

The mind map should include the following terms: homophony – antiphony – imitation – polyphony – inverted pedal

Answers might include the following points: probably brisk tempo – use of trumpet – mainly homophonic texture – busy rhythms – use of anacrusis at start – mainly consonant harmonies – a variety of ideas in movement

It is in the 2<sup>nd</sup> violin part – the last three quavers: B B A#; the first B is the preparation, the second B falls to A# for the resolution

## Your turn now... (p. 16)

Answers may include the following:

	First Movement	Second Movement
<b>Melody</b>	Fanfare/conjunct Fragmentation of motif Sequence Use of non-harmony notes Odd phrase lengths	Mainly conjunct Fragmentation of motif Sequence Chromatic writing Non-harmony notes Odd phrase lengths
<b>Tonality</b>	Major D major (trp) Main modulations to close keys Passages in B minor and A minor	Minor B minor (no trp) Chromatic writing Modal changes (1 <sup>st</sup> to 2 <sup>nd</sup> ) Ends in D
<b>Harmony</b>	Mainly consonant Mainly functional Suspensions <i>Tierce de Picardie</i>	More dissonance Wider variety of intervals Suspensions <i>Tierce de Picardie</i> False relation
<b>Structure</b>	Three ideas heard consecutively	Music grows out of first movement
<b>Rhythm, Tempo, Metre</b>	Two beats in a bar – short note values Anacrusis Homorhythm Even notes Rhythmic diminution	Four beats in a bar On-beat Homorhythm Even notes Rests in all parts

INSPECTION COPY

**COPYRIGHT  
PROTECTED**



	First Movement	
Texture	Mainly homophonic Antiphony Trp and 1 <sup>st</sup> vlns in unison Some imitation Inverted pedal	Totally homophonic No antiphony 4-part writing
Sonority (Timbre)	Trumpet and string writing identical Trp and strings Trp and cont Strings alone	Just strings Not adventurous

### Your turn now... (p. 19)

Answers may include the following:

	Forward-looking Elements of Purcell's Style	Consequences
Melody	Sequences	Neutral melody Irregular phrasing Devices such as around with False relations
Tonality	Diatonic Modulations to related keys Use of pivot chords	Modal changes
Harmony	Mainly consonant Mainly perfect cadences Suspensions	Less reliance on Parallel triads False relations More unusual
Structure	Three movements Last mvt begins to resemble a ritornello structure	All are three-part First mvt in another
Rhythm, Tempo, Metre	Fast–Slow–Fast	
Texture	Mainly homophonic	Antiphony Third mvt
Sonority (Timbre)	<i>Continuo</i> Violins not violas	Strings in solo Generic writing Violin writing

COPYRIGHT  
PROTECTED



### Your turn now... (p. 24)

Points and examples might include:

Melodic Techniques	
Uses compound rather than simple intervals	In b. 1 there is a maj 9 <sup>th</sup>
Irregular phrasing	First four-bar phrase ba
Melodic shape retained but intervals changed	Opening b. 1 repeated in
Sequence	b. 5 sequenced in 6–8
Melodic ideas overlap	New idea starts b. 8.3 –
Similarities between themes	Ideas 'A' and 'B' linked b
Motif can be detached from surrounding material	Idea 'C' first appears att
Intervals can be stretched	Opening of ep 1 shows f
Scales	Ep 1 flute <i>cadenza</i>
Rhythmic displacement	Idea 'C' returns on beat
Number of statements varied	Idea 'C' has three statem
Solo line can have 'internal counterpoint'	Opening of ep 2 flute pa and repeated pedal not
Rhythmic idea kept but melodic shape inverted	b. 39.3 same rhythm as b
Periodic phrasing	bb. 39.3–47.2
Idea sequenced chromatically	Idea 'A2' moved up by s
Use of written-out and ornamental trills	bb. 69–76
Phrases separated by short rest to allow flautist to take breaths	Second mvt
Little cell, e.g. upper passing note unifies melody	Second mvts: bb. 1, 2, 3,
Singing style ( <i>cantabile</i> )	Second movement
Ideas squeezed	Third mvt: bb. 9–10 as b

### Your turn now... (p. 33)

Section	Thematic relationships
First ritornello	Ritornello 1 – three ideas one after the other ('A', 'B', 'C')
First episode	Episode 1 – takes upper aux note idea of A then widens interval
Second ritornello	Ritornello 2 – idea 'B' omitted
Second episode	Episode 2 – opening flute passage uses some ideas from rit 1 (repeats but also ideas from episode 1 – crotchet tied to dotted quaver–semi accompany with new idea 'D'. Second section basically free figuration approximate inversion of 'A1' followed by new tag 'E'.
Third ritornello	Rit 3 – omits 'C'
Third episode	Ep 3 – use of 'A2' moved up chromatically; idea 'D' and version of 'A' with 'E' tagged on; b. 69 fl has bird-like music, vls make some ref to with A2; b. 85 – fl arpeggios relate to opening; new cadential theme
Fourth ritornello	Rit 4 returns as rit 1 without fl arps; only half-bar of A then bar of B

**COPYRIGHT  
PROTECTED**



Your turn now... (p. 35)

Bar	Key	
1.1	D	
2.1		
2.3		
3.1		
3.3		IVc
4.1	A	
5.1 then 5.2		
5.3 then 5.4 (3 chords in all)		
6.1		
7.1		
7.3	E minor	
8.1		
9.1		
9.3	D	
10.1 (4 chords)		
11.1 (4 chords)		
12.1		
13.1 (4 chords)		

Your turn now... (p. 43)

- An unaccented passing note b. 3 second sq (D)
- An accented auxiliary note b. 4.2 G#
- A 7–6 suspension b. 9.1 (B)
- An anticipation b. 23 last sq (E)

Listen Up! (p. 54)

Differences might include:  
Original vs modern instruments; size of orchestra; conductor vs no conductor; pitch – Bar amount of vibrato used by soloist; sliding to high notes by soloist; more articulation vs m little slower/faster

INSPECTION COPY

COPYRIGHT  
PROTECTED



# Answers to AS Level Practice

NB for the 10-mark questions it is not enough to make 10 relevant points; answers show the levels of response grids below. These are based on the AQA materials but you should check schemes for up-to-date criteria for this section of the examination.

## 10-mark questions:

9–10	Answer is assured and comprehensive, and always clear and structured
7–8	Answer is confident and wide-ranging, and usually clear and structured
5–6	Answer is relevant and sometimes clear and structured, though there are errors and omissions
3–4	Answer is limited and unclear, and there are errors and omissions
1–2	Answer is basic
0	Nothing worthy of credit

### Qu. 1

1. Perfect [1] 5<sup>th</sup> [1]
2. A major [1] perfect cadence [1]
3. Antiphony [1]
4. B minor [1]
5. Suspension [1] (4–3 suspension)
6. Points may include the following:
  - Timbre: Starts trp and *continuo* [1] then strings alone [1] Contrasts trp against strings (bb. 10, 16, 26 etc.) [1]
  - Texture: Homophony at start [1] Antiphony: trp vs strings [1] Imitation (bb. 11–13) [1]
  - Rhythm: first theme has anacrusis [1] Homorhythm in strings (b. 4) [1] 2/2: two different rhythms (bb. 7, 14) [1] Even quavers (b. 11) [1] Shorter note values (b. 19) [1] End with other relevant points with a balance between timbre, texture and rhythm.

### Qu. 2

1. Sequenced up [1] a (perfect) 4<sup>th</sup> [1]
2. 7–6 [1]
3. It moves from major [1] to minor [1]
4. Augmented [1]
5. Anticipation [1]
6. Points may include the following:
  - Tonality: Starts in the relative minor [1] Modulates freely [1] Harmonic sequence in minor [1] *Tierce de Picardie*, e.g. b. 8.3 [1] Change of modality major to minor, e.g. b. 10.2 [1]
  - Harmony: Use of dissonance with an e.g. [1] 4–3, 7–6 suspensions at cadences [1] augmented chords bb. 13.1, 19.1 [1] Uses wide variety of chords [1]
  - Melody: Generic [1] Expressive use of rests [1] Irregular phrase lengths [1] Fragmentation (bb. 10.2) [1] Chromatic movement bb. 10–14 or bb. 15–20 [1] or any other relevant points with a balance between tonality, harmony and melody

### Qu. 3

1. Sequenced (up a note) [1]
2. Octave [1]  
(i) V [1] (ii) III [1]
3. 7–6 [1]
4. Perfect [1] B minor [1]
5. Points may include the following:
  - Structure – Use of *rondeau* ABACA pattern [1] Initial two ideas (bb. 1, 16) brought back with rhythmic fragmentation of b. 1 idea [1] Return of first idea in melodic inversion [1]
  - Key – Starts D major [1] First modulation not until b. 44 B minor [1] Back to tonic [1]
  - Texture – first idea is contrapuntal/polyphonic [1] Imitation in all insts [1] Contrasts [1] Antiphony between strings and trumpets [1] Ending with 1<sup>st</sup> violins and trumpet passage for trp and cont [1] Return of imitative texture b. 33 [1] followed by new vl against lower strings b. 50 [1] Opening theme returns in homophony this time [1] antiphony trp vs strings [1] Unusual ending trp and 1<sup>st</sup> vl with cont, all insts joined [1] relevant points with a balance of points between structure, key and texture.

INSPECTION COPY

COPYRIGHT  
PROTECTED



**Qu. 4**

1. Sequence (inexact) [1]
2. Canon [1] at the unison at a minim's distance [1]
3. *Tasto solo* = no chords played by the *continuo* part [1]; tonic pedal [1]
4. E minor [1]
5. Ritornello [1]
6. Points may include:
  - Timbre – Use of flute [1] Ornamental trills on fl and vls [1] *Staccato* chirps (e.g. bb. 75–76 [1] Reduced scoring for fl episodes [1] High pitch (bb. 69–72) [1]
  - Melody – High pitch of fl above opening ritno [1] Written-out trills (e.g. bb. 74, 75) [1] Trills in 3<sup>rd</sup>s (bb. 75–6) [1] Wide intervals, e.g. octave (fl bb. 85–88) [1]
  - Rhythm – Offbeat fl arps b. 85 [1] Dotted 'chirping' rhythm (bb. 91–2) [1] Free to use of semiquavers and other short note values [1] or any other relevant points with a balance between melody and rhythm.

**Qu. 5**

1. Sequence [1]
2. Imperfect [1] E minor [1]
3. B [1]
4. Diminished 7<sup>th</sup> [1]
5. Perfect [1] E minor [1]
6. Points may include:
  - Rhythm – Brisk 2/4 [1] Anacrusis [1] Unequal phrase lengths [1] Long *Fortspinnung* [1] Some mild syncopation [1] Interlocking rhythms [1] Continuous semiquaver in the bass [1]
  - Harmony and tonality – Ritornello appears in different keys again [1–2 marks] – keys [1] but expands on Vivaldi by modulating more frequently with lots of passing chords [1] Suspensions – typical [1] Clear modulations supported by perfect cadences – typical [1] but quicker than Vivaldi [1] Dim 7<sup>th</sup> chords used for modulation [1] With other relevant points with a balance between rhythm and harmony and tonality

**COPYRIGHT  
PROTECTED**



# Answers to A Level Practice C

NB for the 10-mark and 5-mark questions it is not enough to make 5 or 10 relevant points in conjunction with the levels-of-response grids below. These are based on the AQA materials and to the AQA mark schemes for up-to-date criteria for this section of the examination.

### 5-mark questions:

5	Answer is assured, and always clear and structured
3–4	Answer is wide-ranging, and usually clear and structured
1–2	Answer is limited and unclear, and there are errors and omissions
0	Nothing worthy of credit

### 10-mark questions:

9–10	Answer is assured and comprehensive, and always clear and structured
7–8	Answer is confident and wide-ranging, and usually clear and structured
5–6	Answer is relevant and sometimes clear and structured, though there are errors and omissions
3–4	Answer is limited and unclear, and there are errors and omissions
1–2	Answer is basic
0	Nothing worthy of credit

### Qu. 1

1. Perfect 5<sup>th</sup> [1]
2. B minor [1]
3. Points may include the following: D major chosen because of the trumpet [1] – modulates to dominant A major (b. 5, 16) [1], relative B minor (b. 11) [1] and return to tonic (b. 8, 14) [1] – minor (b. 17) [1] – back to A major via *tierce de Picardie* in b. 19 [1] – opening largely in first position but some 1<sup>st</sup> inv [1] – from b. 1 harmonic rhythm changes and greater variety of notes but dissonances incl. passing notes, auxiliary notes, anticipation, suspensions [one example e.g. pedal b. 17 [1] or any other relevant points, with a balance of points about tonality and style typical of Purcell’s style and should be backed up by other examples from the sonata]
4. Points may include the following:
  - Timbre: Starts trp and *continuo* [1] then strings alone [1] Contrasts trp against strings (b.10,16, 26 etc.) [1]
  - Texture: Homophony at start [1] Antiphony: trp vs strings [1] Imitation (bb11–13) [1]
  - Rhythm: first theme has anacrusis [1] Homorhythm in strings (b. 4) [1] 2/2: 2 beats per bar rhythm (bb. 7, 14) [1] Even quavers (b. 11) [1] Shorter note values (b. 19) [1] Ends with other relevant points and with a balance of points about timbre, texture, rhythm and style

### Qu. 2

1. Sequenced up a (perfect) 4<sup>th</sup> [1]
2. 7–6 [1]
3. Points may include the following: first phrase 4 bb [1] broken up by rests [1] use of re-dim 5<sup>th</sup> [1] next phrase sequenced up a 4<sup>th</sup> [1] extended with suspension (b. 9.1–2) [1] then sequenced [1] falls chromatically by step (bb. 10–14) then sequenced up a 5<sup>th</sup> [1] or any other relevant points, with a balance of points about tonality and style typical of Purcell’s style and should be backed up by other examples from the sonata wherever possible.
4. Points may include the following:
  - Tonality: Starts in the relative minor [1] Modulates much more freely than outer opening phrase in b. 5 in E minor [1] *Tierce de Picardie*, e.g. bb. 8.3 [1] Change of key (b. 10, 16) [1]
  - Harmony: More dissonant than outer mvts [1] 4–3, 7–6 suspensions at cadence (e.g. b. 11.1 [1] Use of augmented chords bb. 13.1, 19.1 [1] Less reliance on functional harmony
  - Melody: Less memorable than outer mvts [1] Expressive use of rests [1] Irregular use of suspension in bb. 9.4–10.2 [1] Chromatic movement bb. 10–14 or bb. 15–20 [1] with a balance of points about tonality, harmony and melody

INSPECTION COPY

COPYRIGHT  
PROTECTED





### Qu. 3

1. Sequenced (up a note) [1]
2. Octave [1]
3. Suspensions/appoggiaturas [1] mainly root-position chords [1] parallel chords bb. 9–11 [1] secondary triads [1] harmonic rhythm speeds up towards cadences [1] false relation [1] harmony [1] and any other relevant points supported by examples. All these points should be backed up by other examples from the sonata wherever possible.
4. Points may include the following:
  - Structure – Use of *rondeau* ABACA pattern [1] Initial two ideas (bb. 1, 16) brought to a close by rhythmic fragmentation of b. 1 idea [1] Return of first idea in melodic inversion [1]
  - Key – Starts D major [1] First modulation not until b. 44 B minor [1] Back to tonic [1]
  - Texture – first idea is contrapuntal/polyphonic [1] Imitation in all insts [1] Cont. [1] Antiphony between strings and trumpets [1] Ending with 1<sup>st</sup> violins and trumpet [1] passage for trp and cont [1] Return of imitative texture b. 33 [1] followed by new vl against lower strings b. 50 [1] Opening theme returns in homophony this time [1] antiphony trp vs strings [1] Unusual ending trp and 1<sup>st</sup> vl with cont, all insts joined [1] *relevant points with a balance between structure, tonality and texture.*

### Qu. 4

1. Sequence (inexact) [1]
2. Canon at the unison at a minim's distance [1]
3. Points may include: Long tonic pedal [1] which becomes V of V–I in the tonic (b. 77) [1] minor (b. 78) [1] Sequence back to tonic (bb. 80–85) [1] Tonic and dominant harmony [1] to minor to major again (bb. 87–91) [1] Some use of first inversions (final ritornello) [1] each point backed up by evidence of usage elsewhere in the concertos studied.
4. Points may include:
  - Timbre – Use of flute [1] Ornamental trills on fl and vls [1] *Staccato* chirps (e.g. bb. 75–6) [1] Reduced scoring for fl episodes [1] High pitch (bb. 69–72) [1]
  - Melody – High pitch of fl above opening ritno [1] Written out trills (e.g. b. 74, 85) [1] Vln trills in 3<sup>rd</sup>s (bb. 75–6) [1] Wide intervals, e.g. octave (fl bb. 85–88) [1]
  - Rhythm – Offbeat fl arps b. 85 [1] Dotted 'chirping' rhythm (bb. 91–2) [1] Free to [1] Use of semiquavers and other short note values [1] or any other relevant points [1] melody and rhythm.

### Qu. 5

1. (4–3) Suspension [1]
2. Cadential 6/4 [1]
3. First phrase 2 bb. – answered by one bar with anacrusis [1] – then 3 bb. with anacrusis [1] balanced by two bars (sequence) [1] – final phrase three bars [1] – lack of periodic phrasing [1] rhythm appears in different melodic guises [1] appoggiaturas [1] mix of conjunct and disjunct [1] and any other relevant points backed up by evidence of similarity/dissimilarity of melodic material [1]
4. Points may include:
  - Compound time [1] Slower tempo [1] *Cantabile* style [1] Just flute and *continuo* [1] Baroque style (appoggiaturas) at end of phrases [1] Longer phrases [1] Texture – melody supported by continuo [1] Expressive use of dim 7<sup>th</sup> chords [1] Gentle syncopation (bb. 11–12) [1] Range of a 2<sup>nd</sup> [1] rhythm in melodic phrases [1] or any other relevant points.

### Qu. 6

1. b. 16 [1]
2. Diminished 5<sup>th</sup> [1]
3. Points may include: Unison [1] Chords added by *continuo* [1] Flute and vl 1 in 3<sup>rd</sup>s [1] Flute and strings [1] Trio texture from b. 16 [1] Vl and fl parts overlap [1] Pedal trills in vlms in 3<sup>rd</sup>s [1] any other relevant points: each point backed up by evidence of usage elsewhere in the concertos studied [1] possible.
4. Points may include:
  - Ritornello form with middle ritornellos turning up in related keys [1; 2 with examples [1] and arpeggios [1] Different musical material used in episodes [1] Programme music [1] [1] Fragmentation of motifs [1] Cadential phrases with suspensions [1] Trio sonata texture [1] sequence, e.g. b. 24 cp. b. 28 [1] Idiomatic instrumental writing [1] Orchestra plays solo [1] flute part [1] Shorter final ritornello [1] or any other relevant points.

**COPYRIGHT  
PROTECTED**



#### Qu. 7

1. B [1]
2. Diminished 7<sup>th</sup> [1]
3. Points may include: solo monophony [1] 4 real contrapuntal parts [1] solo and 1<sup>st</sup> vln where *continuo* accompanies solo [1] reinforced by string chords on first beat of bar [1] Vivaldi [1] no unison sections as in Vivaldi [1] and any other relevant points backed up by concerto wherever possible.
4. Points may include:
  - Rhythm – Brisk 2/4 [1] Anacrusis [1] Unequal phrase lengths [1] Long *Fortspinnung* [1] Some mild syncopation [1] Interlocking rhythms [1] Continuous semiquaver [1]
  - Harmony and tonality – Ritornello appears in different keys again [1–2 marks] – keys [1] but expands on Vivaldi by modulating more frequently with lots of passing chords [1] Suspensions – typical [1] Clear modulations supported by perfect cadences – typical [1] but quicker than Vivaldi [1] Dim 7<sup>th</sup> chords used for modulation [1] With other relevant points with a balance between rhythm and harmony and tonality [1]

#### Qu. 8

1. Minor 3<sup>rd</sup> [1]
2. G# [1]
3. A minor in *continuo* uses intervals of 3<sup>rd</sup>, 4<sup>th</sup> and 7<sup>th</sup> [1]; b. 29 pedal note changes uses 3<sup>rd</sup> in vla pedal changes intervals to a 3<sup>rd</sup> [1]; b. 33 cont, pedal changes and uses 3<sup>rd</sup> [1] in tonic as at start but with new ending [1]; lengths of *ostinato* differ [1]; interval at w statement varies [1] up to 5 points with points not just about one section of the concerto from other parts of the concerto wherever possible.
4. Points may include:
  - Tempo – *andante* [1] Metre – 4/4 [1] Relative major [1] Structure – *ostinato* [1] No use of solo violin writing [1] Passages without *continuo*/bass part [1] Homophonic [1] Use of chromatic progressions and writing [1] Long held notes in solo part [1] Restless or any other relevant points with specific references to both the *andante* and the *ostinato* [1]

#### Qu. 9

1. A min [1] E min [1] D min [1] G [1] C [1] A min [1] A min [1]
2. Subject in solo and 1<sup>st</sup> vl [1] Countersubject in vla [1] Bass support in *continuo* [1] Tonic Countersubject now in 1<sup>st</sup> and solo vl [1] b. 9 subject in *continuo* [1] Countersubject 2<sup>nd</sup> [1] Filling in viola [1] or any other relevant points.

**COPYRIGHT  
PROTECTED**



Revision Summary

Underlined features are relevant for A Level students only.

Set Work	Melody	Harmony	Tonality	Structure	Sonority (Timbre)	Texture	Tempo, Rhythm and Metre	D
Purcell c. 1694	<b>Type of Melodies:</b> Conjunct/Fanfare; ‘Neutral’; Monotone <b>Phrasing:</b> Irregular phrase lengths <b>Melodic Devices:</b> Motivic – alters by: Same rhythms different notes; Fragmentation; Repetition/Echo; Diminution; Sequences Melodic inversion Plays around with intervals; Cadential trills <b>Non-Harmony Notes:</b> Auxiliary notes Anticipation notes Chromatic notes Suspensions False relations	<b>Overall:</b> Mainly consonant Less reliance on functional harmony Parallel triads Mainly perfect cadences <b>Harmonic Devices:</b> Suspensions <i>Tierce de Picardie</i> ; False relation <b>More Unusual Chords:</b> Chromatic Augmented chords 7 <sup>th</sup> chords	Diatonic Major–Minor Modulation to related keys Pivot chords Inverted pedal Modal changes Chromatic chords	3 mvts 1 <sup>st</sup> mvt: through-composed: 3 ideas one after the other 2 <sup>nd</sup> mvt: short, grows organically from opening idea 3 <sup>rd</sup> mvt: ABA’C A type structure, where B and C begin to resemble episodes	Trumpet – only 8 notes Trumpet in D: restrictions – both to key and type of melody trumpet can play Strings in same style as trumpet part <i>Continuo</i> Generic writing Trumpet and <i>continuo</i> alone Strings alone Trumpet and 1 <sup>st</sup> vlns in unison Violin writing never very difficult	Main texture: Homophony Antiphony Some: Imitation (esp. 3 <sup>rd</sup> mvt) Redundant entry Inverted pedal Parts in 3 <sup>rd</sup> s/10 <sup>th</sup> s Some parts in unison	Probably FSF 1 <sup>st</sup> mvt 2/2 2 <sup>nd</sup> mvt 4/4 3 <sup>rd</sup> mvt 3/8 Rhythmic techniques: Anacrusis Homorhythm Rest in all parts Even notes Diminution Shorter note values	Not
Vivaldi c. 1728– 1729	<b>Types:</b> Conjunct runs; Broken chords; Repeated notes; Arpeggios; <u>Cantabile (2<sup>nd</sup> mvt)</u> ; Vigorous (1 <sup>st</sup> /3 <sup>rd</sup> mvt) Compound intervals <b>Phrasing:</b> Irregular; Occasional balanced phrases <b>Melodic Devices:</b> Sequences; Inversion; Ideas joined together; Motivic <b>Non-Harmony Notes:</b> Auxiliary; Passing; Chromatic; Suspension	<b>Overall:</b> Mainly consonant Functional harmony Mainly perfect cadences <b>Harmonic Devices:</b> Harmonic sequence Flattened leading note Even harmonic rhythm Appoggiaturas Suspensions <b>More Unusual Chords:</b> Neapolitan 6 <sup>th</sup> Diminished 7 <sup>th</sup>	Diatonic Major–minor Modulation to related keys, but more than than Purcell Pivot chords Pedals Modal changes Chromatic chords	<u>3 mvts FSF</u> Outer mvts ritornello Ritornellos tend to be shorter after 1 <sup>st</sup> statement Episodes tend to get more elaborate Some relationship between ritornello and episode material Opening ritornello has succession of ideas <u>2<sup>nd</sup> mvt: binary form</u>	Flute concerto Reduced scoring in <u>2<sup>nd</sup> mvt</u> and episodes Strings and <i>continuo</i> Flute alone <i>Tasto solo</i> – no chords in <i>continuo</i> part	Unison 3 <sup>rd</sup> s Homophonic Little imitation/canon 2-pt writing Pedals Parts overlap	Outer mvts – allegro <u>4/4 and 3/4</u> Dotted notes Anacrusis Syncopation Use of rests <i>Cadenza</i> – free tempo? Diminution <i>Fermata</i> Rhythmic displacement 2 <sup>nd</sup> mvt – 12/8 <i>Siciliano</i> rhythm and tempo	In out Piano section Forte Stacc notes <u>No m</u> [It use pauca main playe soft more need mark dyna certa
Bach 1717–1723 or 1729– 1730	<b>Types:</b> Characterful melodies; Made up of both conjunct and disjunct motion; Angular intervals <b>Phrasing:</b> Irregular; <i>Fortspinnung</i> <b>Melodic Devices:</b> Sequences Inversion; Changing opening intervals Ideas tied together by cells <b>Non-Harmony Notes:</b> Passing notes; Auxiliaries; Suspensions; Anticipation; <u>2<sup>nd</sup> mvt – rhapsodic, little pattern</u>	<b>Overall:</b> Lots of dissonance Greater variety of chords Greater variety of cadences <b>Harmonic Devices:</b> Sequence <i>Tierce de Picardie</i> Quicker harmonic rhythm Suspensions Unprepared dissonance <b>Chords:</b> Diminished 7 <sup>th</sup>	Diatonic <u>Middle mvt in relative major</u> Pivot chords and dim 7 <sup>th</sup> to modulate Also <i>tierce de Picardie</i> Constant modulation, most of it transitory Wider range of keys	<u>FSF</u> Outer mvts ritornello Greater integration of ritornello and episodic material Use of episode ‘breaks’ in ritornello sections Use of ritornello ‘interruptions’ in episode <u>Use of fugal texture in last- mvt ritornello</u> <u>Middle mvt – unusual ostinato</u> <u>bass refrain with rhapsodic</u> <u>melody over top</u>	Violin concerto All orchestral parts more equal Solo violin part is more virtuoso – higher range, <u>bariolage</u> , <u>string-crossing</u> , <u>triple- stopping</u>	More contrapuntal Constant imitation Antiphony Parts in 3 <sup>rd</sup> s/6 <sup>th</sup> s <u>Fugal texture in last mvt</u> <u>Middle mvt</u> <u>homophonic</u>	1 <sup>st</sup> mvt 2/4 Motor rhythms Anacrusis <u>Middle mvt- andante 4/4</u> <u>Gigue</u> rhythms in <u>final mvt 9/8</u>	Some F and and a respe

INSPECTION COPY

COPYRIGHT  
PROTECTED

