FORM
FORM
=
Musical Structures
A “structure” like the form of a building
A “structure” like a road map
FORM
=
Musical Structures
Johann Pachelbel
(1653-1706)
Johann Pachelbel
“Baroque”
Johann Pachelbel

“Baroque” = 1600-1750
“Baroque” = 1600-1750

BAROCCO
“Baroque” = 1600-1750

BIZARRE
Exaggerated
Abnormal
“Baroque” = 1600-1750

BIZARRE
Exaggerated
Abnormal
“BAROQUE”
The Renaissance Style

Michelangelo, *David* (1501-04)
Gian Lorenzo Bernini, *David* 1623-24

The Baroque Style
Bernini, *Pluto and Persephone* (1621)
Bernini, *Pluto and Persephone*
The Affections = Emotions
Charles Le Brun, The Affections
Andrea Pozzo, Jesuit Church, Vienna (1703)
trompe l’oeil

Spectacular illusion created through perspective, using the technique of *quardatura* (quartering for the illusion of more space), especially when seen from *sotto in sù* (below)
Bernini, *Baldachino* (1623-33), St. Peter’s
Bernini, St. Peter’s Square (1656-67)
Massive trompe-l’oeil spaces whose dimensions, shapes, and perspectives are exaggerated to give the illusion of even greater space.
Johann Pachelbel

Canon in D
for three violins and
basso continuo
Variations over Ground
“Ground”
=
Chord Pattern
D - A - b - f# - G - D - B - A → D
Chord Pattern is “open ended”
(to finish it must start again)
“Ground” (chord pattern) repeats 28 times
The ground is played by the BASSO CONTINUO
The ground is played by the BASSO CONTINUO = “Continuous Bass”
BASSO CONTINUO

= Bass melody instrument

+ Chording instrument
Above the ground
Pachelbel writes a CANON
CANON = Rule
Pachelbel’s Canon =
each part imitates the first part
First Part

Imitated by the Second Part

Imitated by the Third Part
First Part

Imitated by the Second part

Imitated by the Third Part
First Part

Imitated by the Second part

Imitated by the Third Part
The 3 violin parts are constantly overlapping.
Rob Paravonian’s
“Pachelbel Rant”
Rob Paravonian’s
Pachelbel Rant
at Penn State
Antonio Vivaldi (1678-1741)
Antonio Vivaldi
“Baroque” = 1600-1750
Vivaldi is born in Venice, and trains and works there.
He is ordained for the priesthood in 1703. Because of his red hair, he’s known as “Il prete rosso” or the “red priest.”
Works for the **Pio Ospedale della Pietà**, a charitable organization for indigent, illegitimate or orphaned girls. The students were trained in music and gave frequent concerts.
Thus, many of Vivaldi’s concerti were written for soloists and an orchestra made up of teen-age girls.
Ospedale Orchestra during Vivaldi’s time
Vivaldi writes over 500 concertos for his Ospedale students
Antonio Vivaldi
Concerto in E major
“Spring”
Op. 8, No. 1
Vivaldi's Op. 8, Il cimento dell’ armonia e dell’ inventione
(The Contest Between Harmony and Invention)
1723
Vivaldi's Op. 8,

Op. = OPUS
(Work)
First four concertos have subjects of the 4 seasons: Spring, Summer, Fall, Winter
Concertos are in 3 movements:
Fast, Slow, Fast
Concerto Form for Baroque composers

RITORNELLO FORM
CONCERTO
from
“Concertare”
CONCERTARE

“To fight (or work) together”
CONCERTARE

“‘To fight (or work) together’”
Who is fighting (or working) together?
The **SOLOIST** (or soloists) and the **ORCHESTRA**
Solo / Concertino
and the
Tutti / Concerto Grosso
Solo = one performer
Concertino = “Little concert”
Concerto Grosso = “Big concert”
Tutti = “Everyone”
RITORNELLO FORM

Ritornelli (pl.)
played by the Concerto Grosso

alternating with
Solos
RITORNELLO FORM

Ritornello = “returning thing”

played by Orchestra
(Tutti, Concerto Grosso)
CONCERTO GROSSO ORCHESTRA

= 

Violins, Violas, Cellos, Basses

+ 

Basso Continuo
CONCERTINO in “Spring”

=  Three Violins

(One is the primary soloist)
RITORNELLO FORM =
5 orchestral *ritornelli* (or tutti)
4 solos (or concertino passages)
1  Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven, Then they die away to silence, and the birds take up their charming songs once more.

2  [On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him.

3  Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring.]
Opening Ritornello
Opening Solos for the Concertino (3 violins)

[Song of the Birds]
<table>
<thead>
<tr>
<th>Time</th>
<th>Section</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00</td>
<td>RITORNELLO</td>
<td>“Springtime is upon us…” [Spring]</td>
</tr>
<tr>
<td>00:28</td>
<td>SOLOS</td>
<td>“The <strong>birds</strong> celebrate her return with festive song…” [Song of the Birds]</td>
</tr>
<tr>
<td>01:02</td>
<td>RITORNELLO</td>
<td>[Spring] “and <strong>murmuring streams</strong> are softly caressed by the <strong>breezes</strong>” [Spring] “<strong>Thunderstorms</strong>…”</td>
</tr>
<tr>
<td>01:45</td>
<td>SOLO</td>
<td>“those heralds of Spring, roar, casting their dark mantle over heaven…”</td>
</tr>
<tr>
<td>02:04</td>
<td>RITORNELLO</td>
<td>[Spring]</td>
</tr>
<tr>
<td>02:11</td>
<td>SOLOS</td>
<td>“Then the storms die away to silence, and the <strong>birds</strong> take up their charming songs once more.”</td>
</tr>
<tr>
<td>02:27</td>
<td>RITORNELLO</td>
<td>[Spring]</td>
</tr>
<tr>
<td>02:37</td>
<td>SOLO</td>
<td>[Songs of the Birds]</td>
</tr>
<tr>
<td>02:50</td>
<td>RITORNELLO</td>
<td>[Spring]</td>
</tr>
</tbody>
</table>
Wolfgang Amadeus Mozart (1678-1741)
Wolfgang Amadeus Mozart (1678-1741)

- Born in Salzburg in a musical family: his father was a famous music teacher
- Showed musical talent from an early age: he wrote his first composition when he was five
- Makes a living as a child prodigy playing the piano
- When he moves to Vienna as an adult, he continues to give public piano concerts, and also teaches piano students for whom he writes pieces
Rondo “alla Turca”

- Rondo “alla Turca” the last movement of Mozart’s Piano Sonata No. 11
- A RONDO is a piece built around a REFRAIN that alternates with EPISODES
- The REFRAIN acts very much like a RITORNELLO in that it keeps returning
Rondo “alla Turca”

- Musicians use letters—A, B, C, D—to symbolize the Refrain and Episodes of a RONDO.

- A typical RONDO form is:

  \[
  \text{ABACA or ABACADA}
  \]

- Here, “A” is the Refrain.

- B, C, D are the episodes.
Rondo “alla Turca”

- Mozart’s Rondo is a little different

\[ [A^1 A^2] \quad B \quad [C^1 C^2] \quad B \quad [A^1 A^2] \quad B \quad \text{Coda} \]

- The Rondo starts with an Episode (A), rather than the Refrain, and Episode B returns at the end

- Here, B is the Refrain

- Mozart adds a short bit to the Refrain at the end—a CODA (“Tail”)—to finish off the piece
Rondo “alla Turca”

- Why does Mozart label this Rondo “alla Turca”?
- The term means “in the Turkish style”

WHAT IS THE TURKISH STYLE?
Rondo “alla Turca”

- 18th-century Europeans were fascinated (and scared) by the Turkish Ottoman Empire
TURQUERIE

Antoine de Favray (1706-1792)
Portrait of Comtesse de Vergennes in Turkish Clothing
Rondo “alla Turca”

- Eighteenth-Century composers, like Mozart, are also fascinated by the music of MARCHING BANDS of the TURKISH JANISSARIES.

- These Turkish bands are called MEHTERÂN and are believed to be the oldest marching bands in the world.
Turkish Armed Forces Band perform
*Ceddin, Deden*
Rondo “alla Turca”

- A distinctive part of the Mehterân--at least of European ears--was the use and importance of percussion instruments.

- European compositions imitating the Mehterân are
  - Always MARCHES in duple meter, like the marches of the Mehterân
  - Use extensive PERCUSSION, or imitate PERCUSSION EFFECTS

- Mozart’s Rondo is a March, and utilizes the percussive effects of the piano to imitate the
PIECES to KNOW

- Johann Pachelbel, *Canon in D* (Track 3, *The 99 Most Essential Pieces of Classical Music*)

- Antonio Vivaldi, Concerto in E major, Op. 8, no. 1 “Spring” (Track 9, *The 99 Most Essential Pieces of Classical Music*)

- W. A. Mozart, Rondo ‘alla Turca’ (Track 36, *The 50 Most Essential Piano Pieces*)
TERMS to KNOW

- Form
- Ground
- Variation
- Canon
- Ritornello, Ritornelli (pl.)
- Solo, Concertino
- Tutti, Concerto grosso
- Rondo
- Refrain, Episode
- Coda
- ‘alla turca’
- Janissaries
- Mehterân