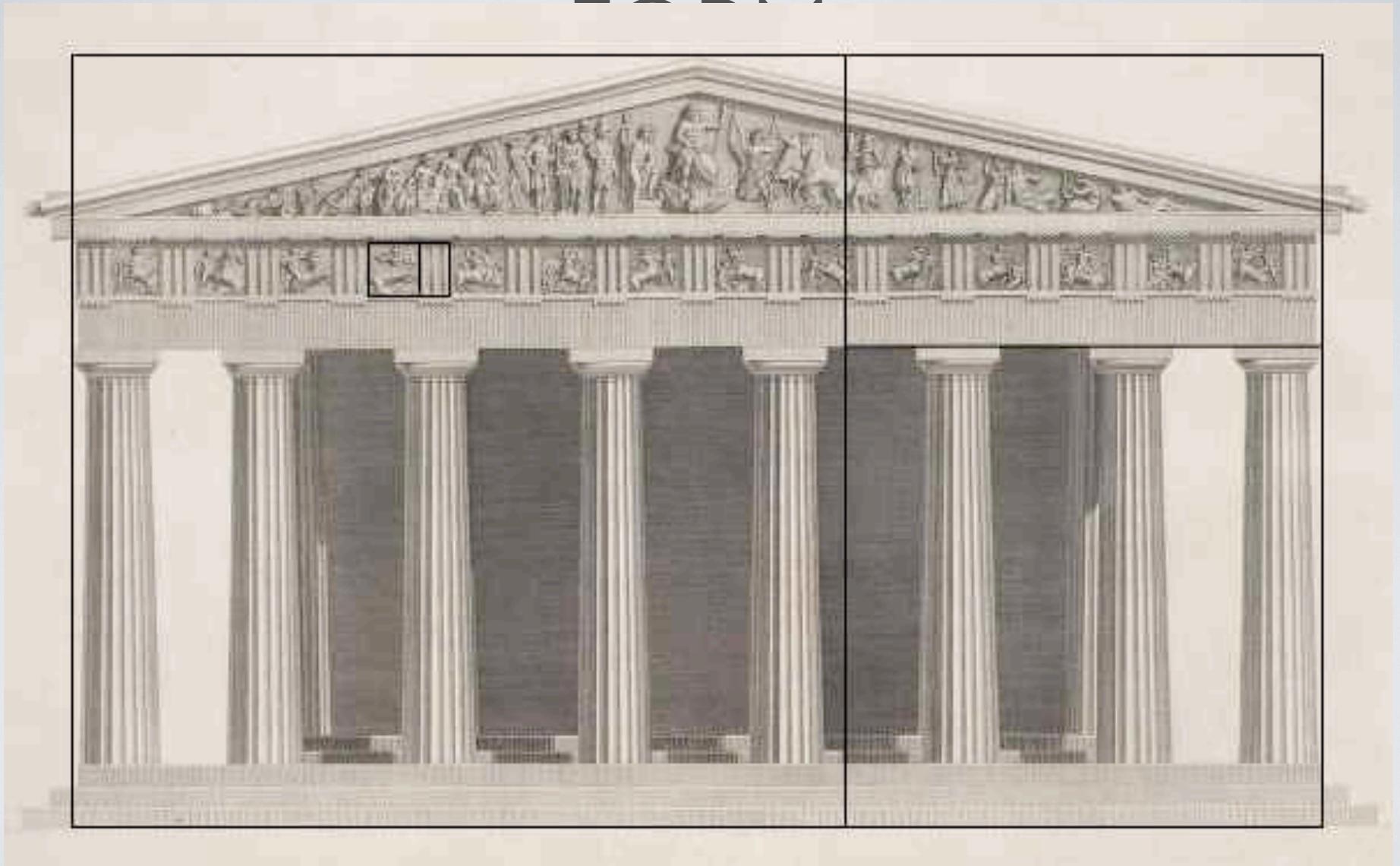


**FORM**

**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)

# The Baroque Style



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)



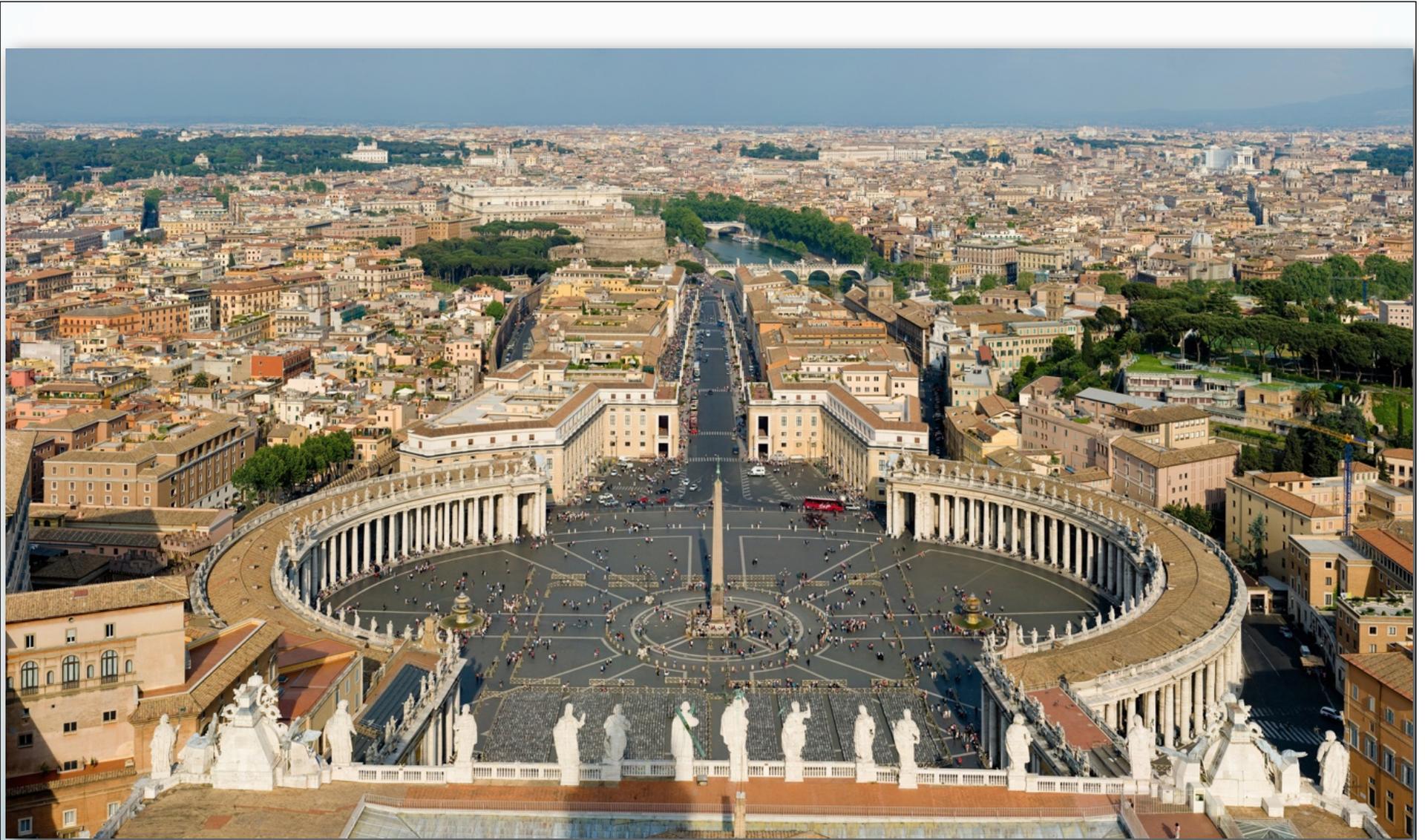
## *trompe l'oeil*

Spectacular illusion created through perspective, using the technique of *quadratura* (quartering for the illusion of more space), especially when seen from *sotto in sù* (below)



Text

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**

Violin 1



Violin 2



Violin 3



Bass



Violin 1

Violin 2

Violin 3

Bass

The image shows a musical score for four instruments: Violin 1, Violin 2, Violin 3, and Bass. The score is in G major (one sharp) and 4/4 time. The first three staves (Violin 1, 2, and 3) are empty, each starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The Bass staff starts with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The Bass staff contains a sequence of eight quarter notes: G2, A2, B2, C3, D3, E3, F#3, and G3. The first measure of the Bass staff is a whole note G2, and the following seven measures are quarter notes.

**I - V - vi - iii - IV - I - IV - V**

Violin 1

Violin 2

Violin 3

Bass

**D - A - b - f# - G - D - B - A**

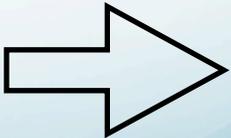
Violin 1

Violin 2

Violin 3

Bass



**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**

**Pachebel's Canon =  
each part imitates the  
first part**

First Part

Imitated by the Second part

Imitated by the Third Part

The image displays a musical score for four instruments: Violin 1, Violin 2, Violin 3, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. The notes are color-coded to show imitation: blue notes in Violin 1 are imitated by blue notes in Violin 2, and blue notes in Violin 2 are imitated by blue notes in Violin 3. Green notes in Violin 1 are imitated by green notes in Violin 2. Pink notes in Violin 1 are imitated by pink notes in Violin 2. The Bass part consists of a steady eighth-note accompaniment. The background features a light blue gradient at the top and a darker blue gradient at the bottom.

First Part

Imitated by the Second part

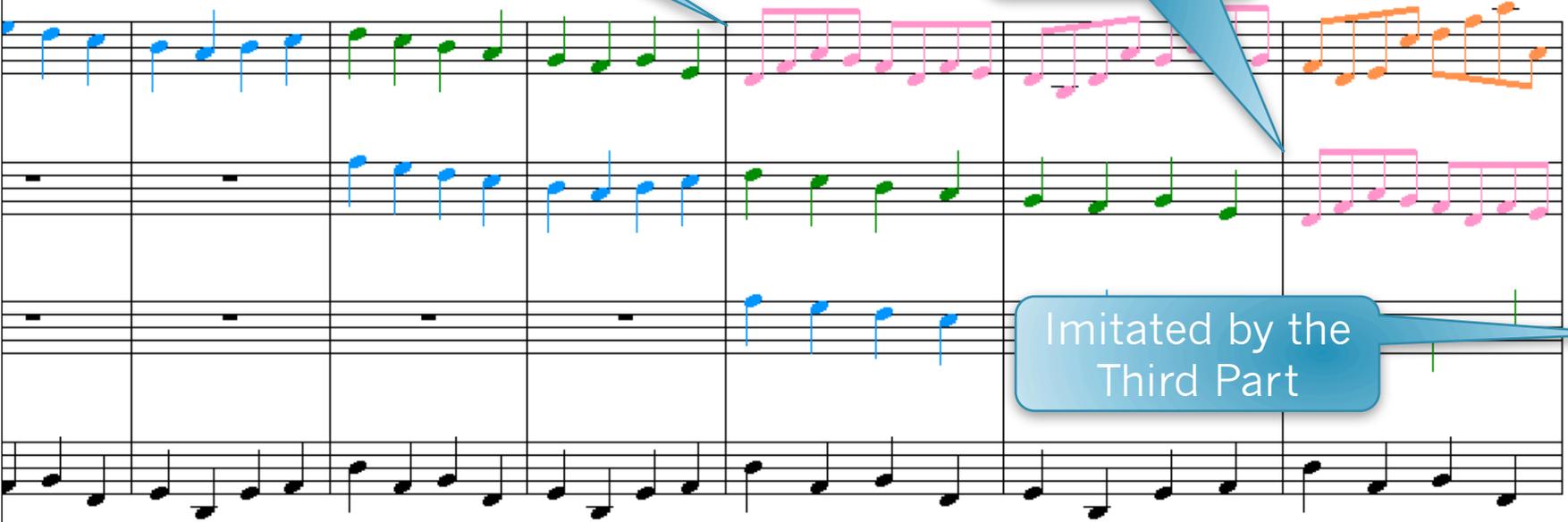
Imitated by the Third Part

A musical score consisting of four staves. The top staff contains a sequence of notes: blue, green, pink, and orange. The second staff contains blue and green notes. The third staff contains blue and green notes. The bottom staff contains black notes. Three callout boxes with blue backgrounds and white text point to specific sections: 'First Part' points to the first blue notes in the top staff; 'Imitated by the Second part' points to the first green notes in the top staff and the first blue notes in the second staff; 'Imitated by the Third Part' points to the first blue notes in the third staff. The background features a light blue gradient at the top and a darker blue gradient at the bottom.

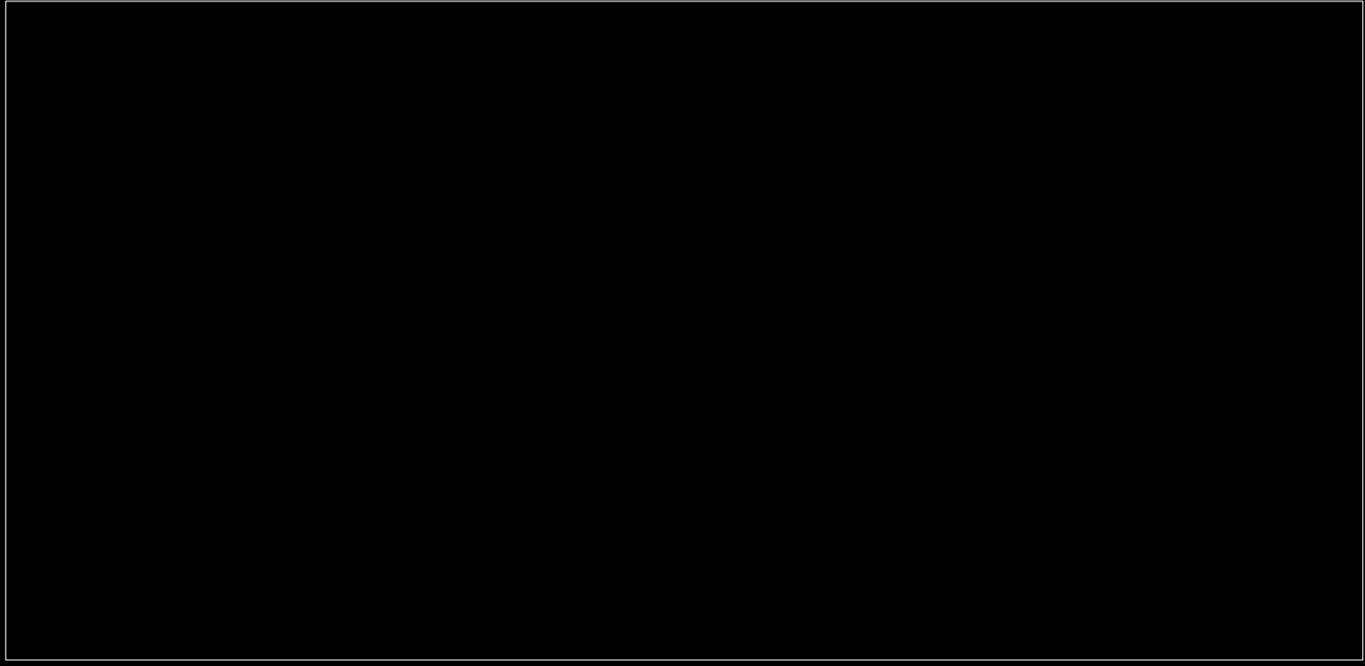
First Part

Imitated by the Second part

Imitated by the Third Part

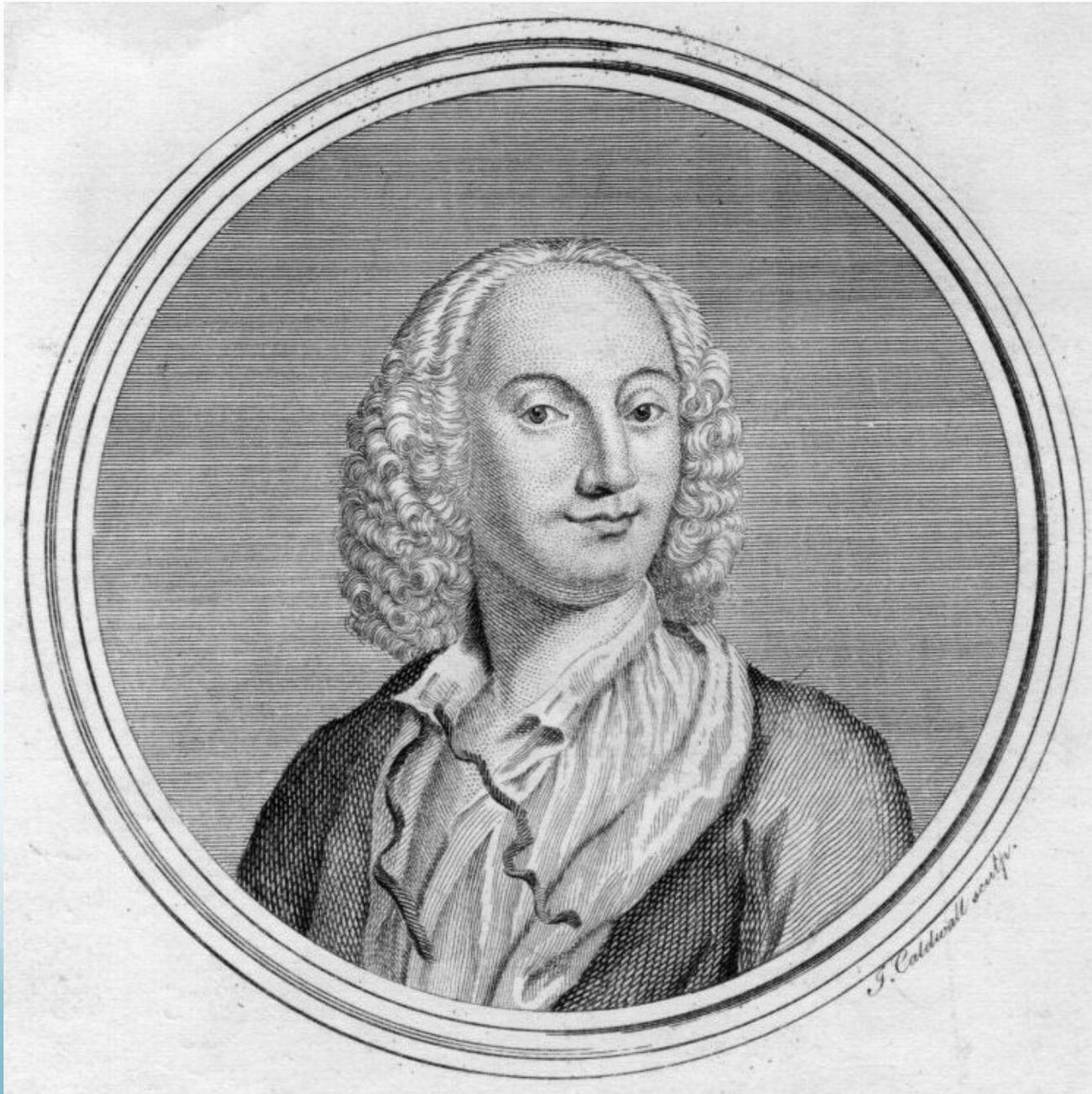


**The 3 violin parts are  
constantly overlapping**



# **Rob Paravonian's “Pachelbel Rant”**

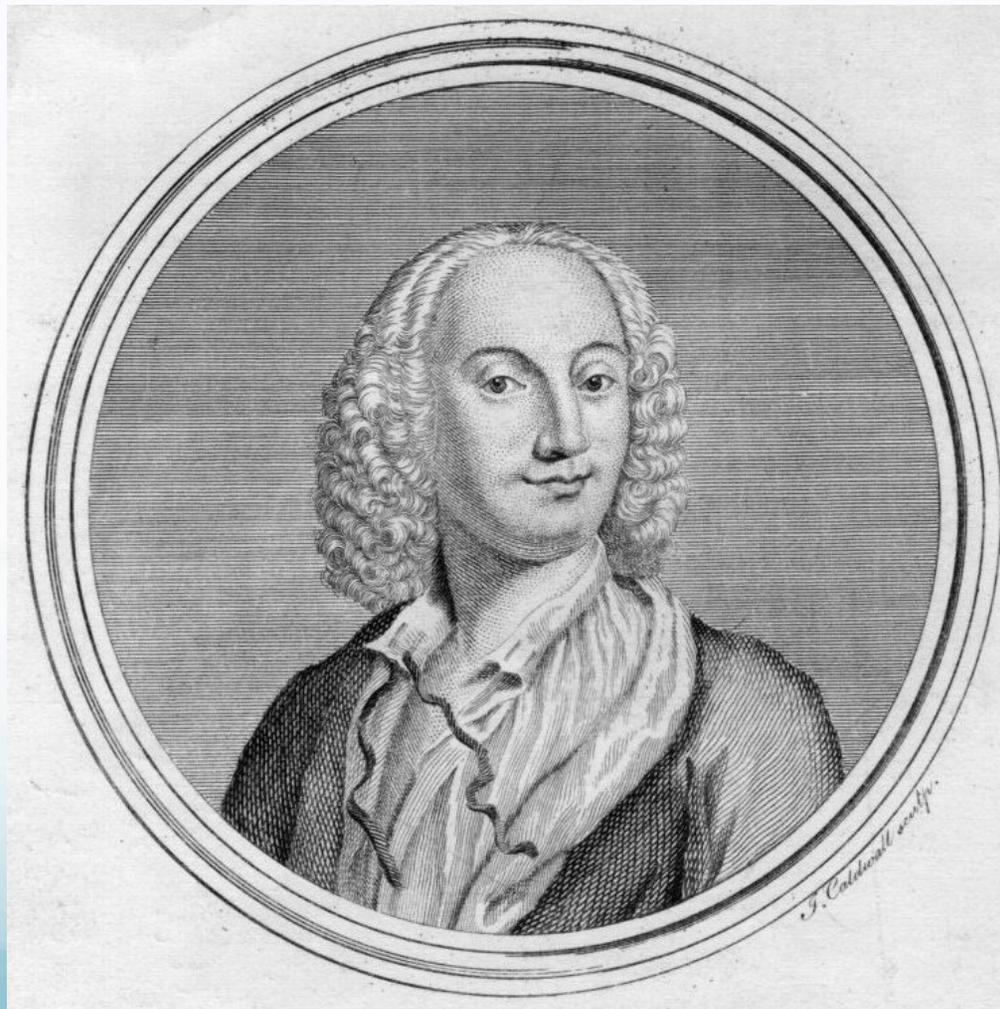
*Rob Paravonian's  
Pachelbel Rant  
at Penn State*



**Antonio  
Vivaldi  
(1678-  
1741)**

# Antonio Vivaldi

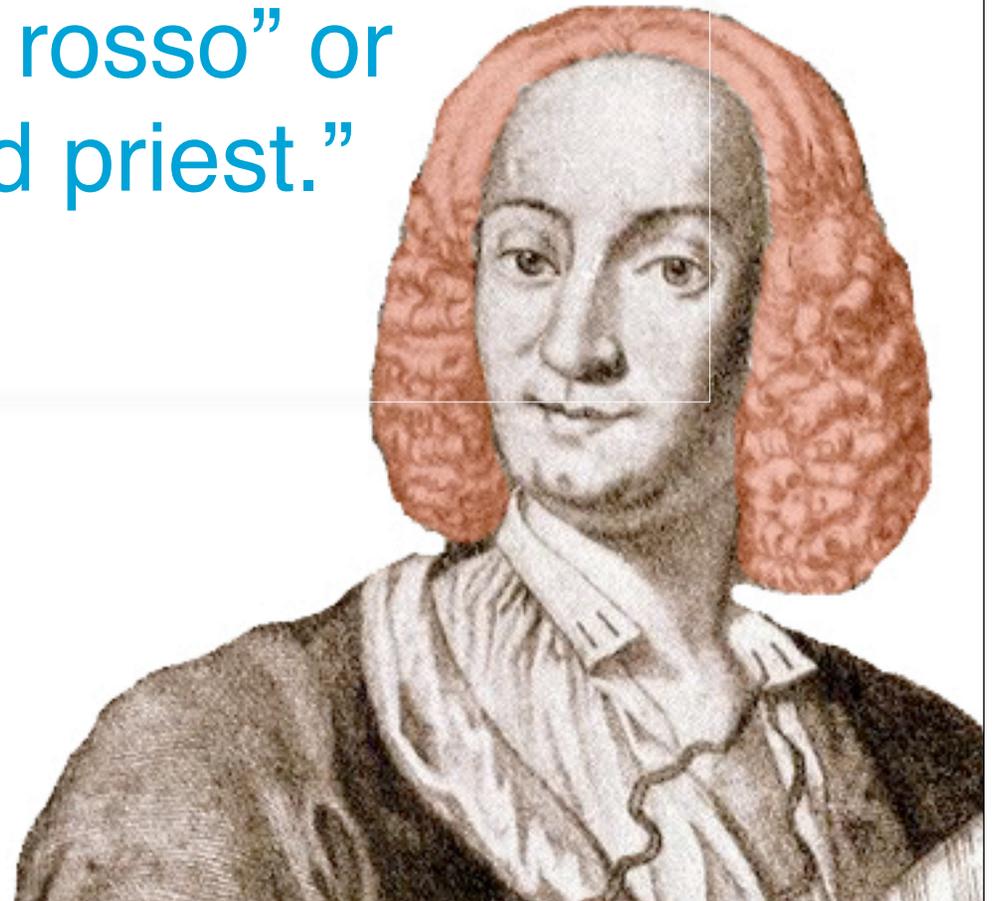
“Baroque” = 1600-1750



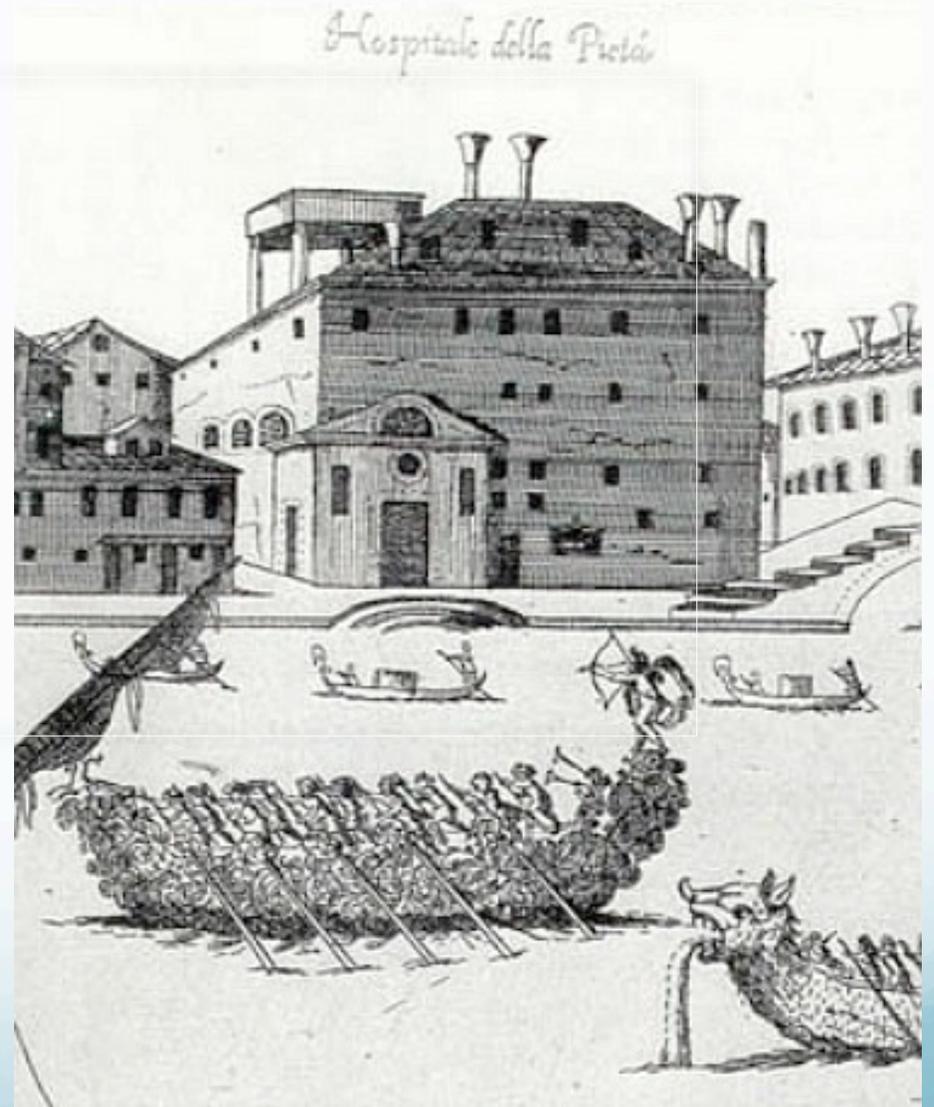


Vivaldi is born in Venice, and trains and works there.

He is ordained for the  
priesthood in 1703. Because of  
his red hair, he's known as  
“Il prete rosso” or  
the “red priest.”

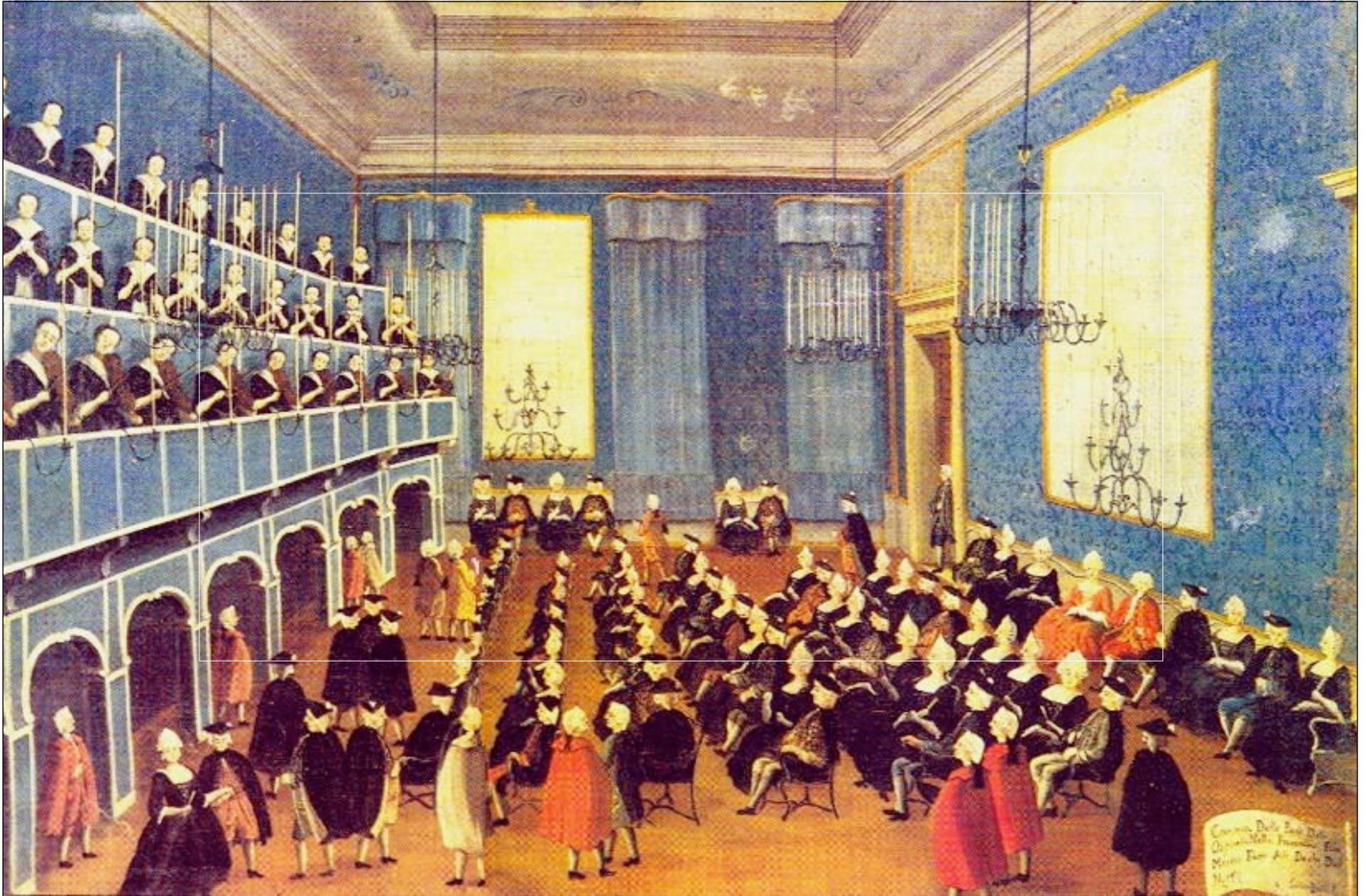


Works for the **Pio Ospedale della Pietà**, a charitable organization for indigent, illegitimate or orphaned girls. The students were trained in music and gave frequent concerts.



**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.]

A *Giunt'è la Primavera*

Violino Principale *Allegro*

Violino Primo *Allegro*

Violino Secondo *Allegro*

Alto Viola *Allegro*

Organo e Violoncello *Allegro*

## Opening Ritornello

13

B Canto dè gl' Vcelli

Solo

Violin 1

Violin 2

Canto dè gl' Vcelli

Solo

Canto dè gl' Augelli

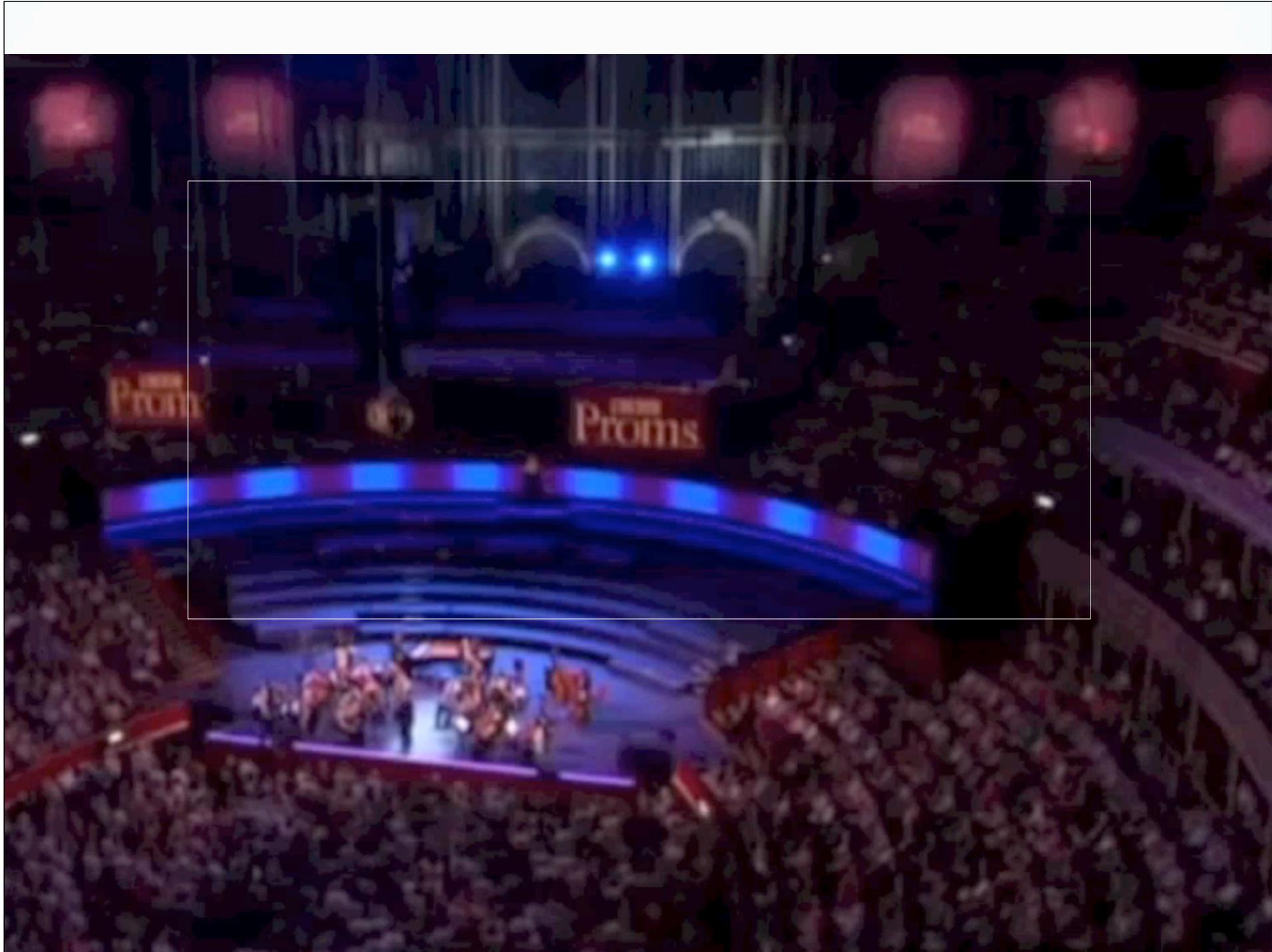
Solo

Violin 3

**Opening Solos for the Concertino (3 violins)  
[Song of the Birds]**

## “Spring”

00:00	<b>RITORNELLO</b> “Springtime is upon us...” [Spring]
00:28	SOLOS “The <b>birds</b> celebrate her return with festive song...” [Song of the Birds]
01:02	<b>RITORNELLO</b> [Spring] “and <b>murmuring streams</b> are softly caressed by the <b>breezes</b> ” [Spring] “ <b>Thunderstorms</b> ...”
01:45	SOLO “those heralds of Spring, roar, casting their dark mantle over heaven...”
02:04	<b>RITORNELLO</b> [Spring]
02:11	SOLOS “Then the storms die away to silence, and the <b>birds</b> take up their charming songs once more.”
02:27	<b>RITORNELLO</b> [Spring]
02:37	SOLO [Songs of the Birds]
02:50	<b>RITORNELLO</b> [Spring]



**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:

**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<sup>1</sup> A<sup>2</sup>] B [C<sup>1</sup> C<sup>2</sup>] B [A<sup>1</sup> A<sup>2</sup>] B Coda**

- The Rondo starts with an Episode (A), rather than the Refrain, and Episode A 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*





Turquoise

# 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**



A-B-C-B-A-B-Coda

# 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