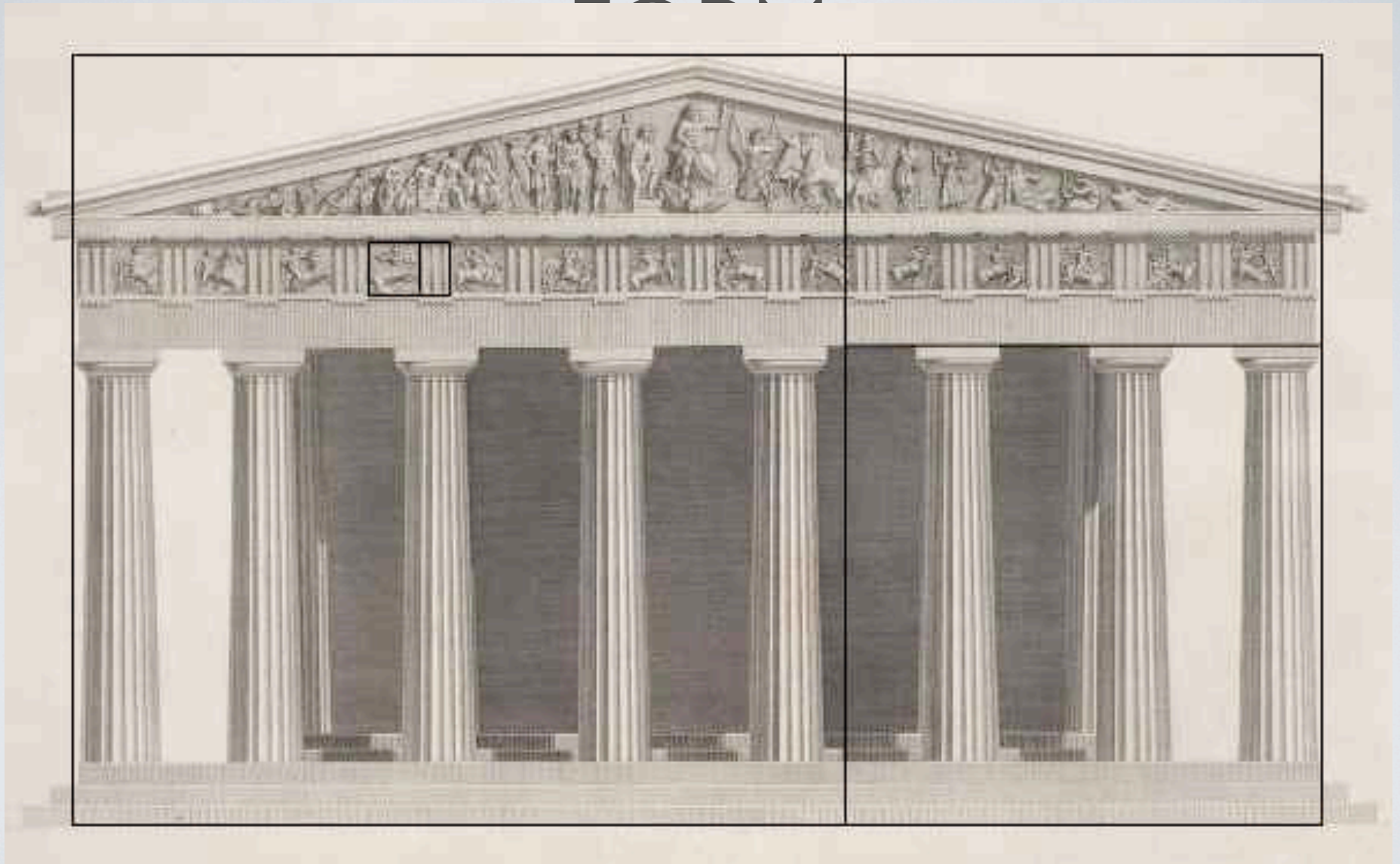


FORM

FORM
=
Musical Structures



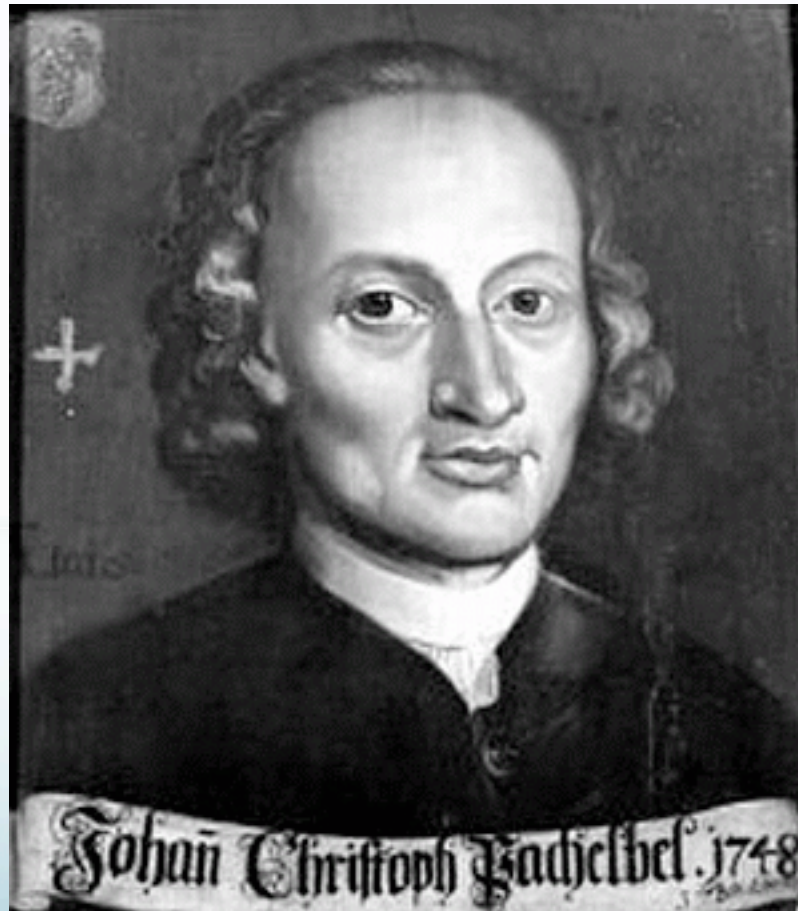
A “structure” like the form of a building



A “structure” like a road map

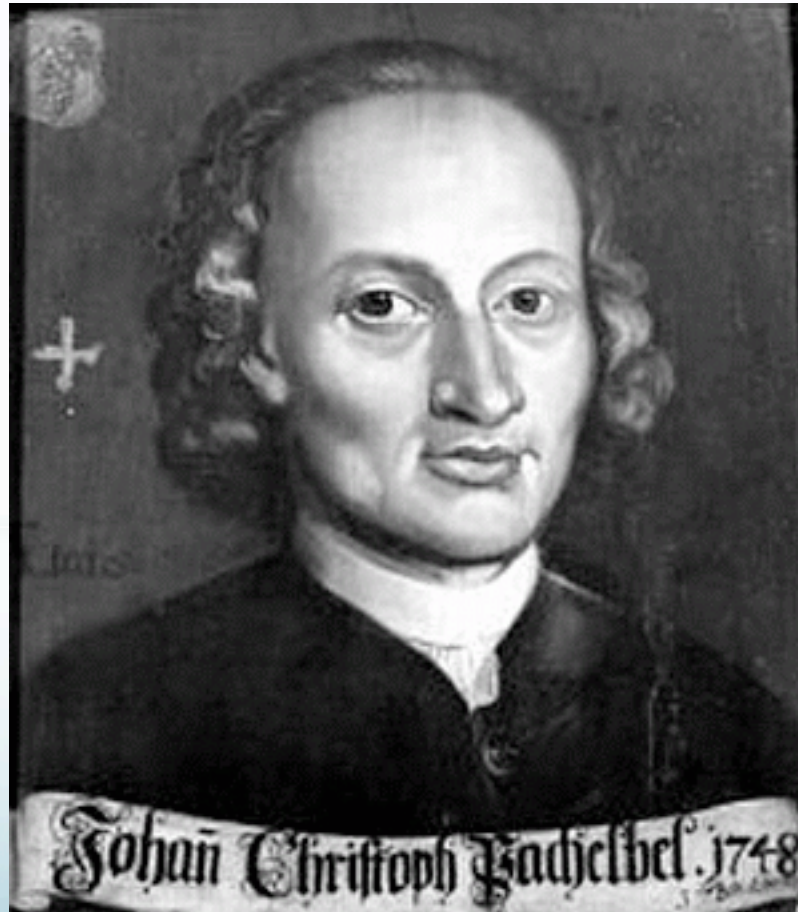
FORM
=
Musical Structures

Johann Pachelbel (1653-1706)



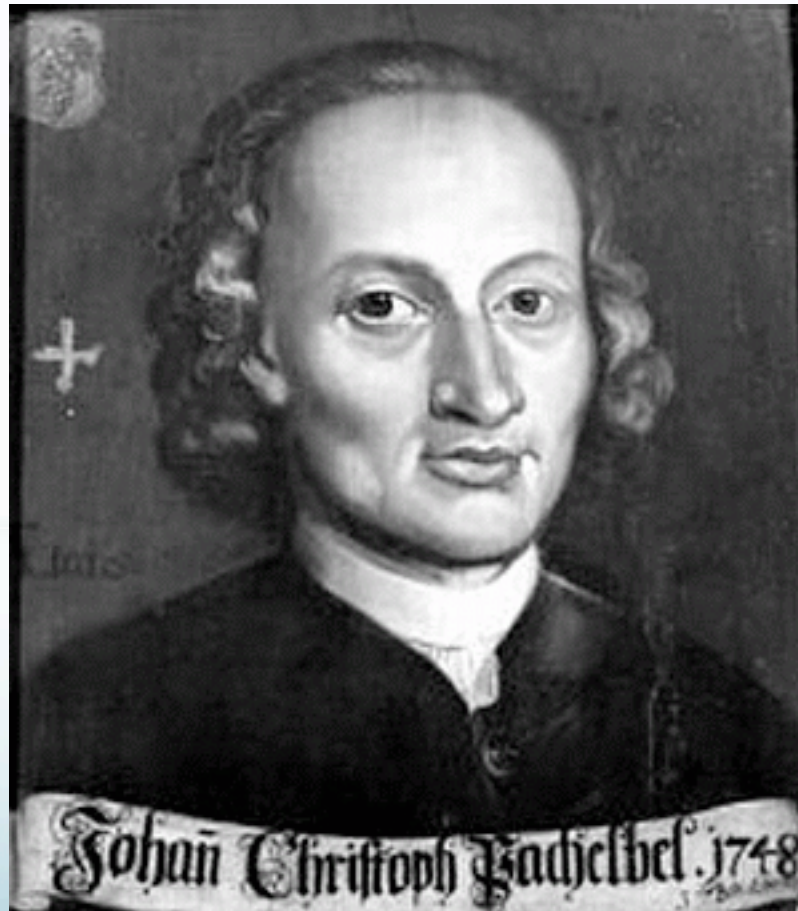
Johann Pachelbel

“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)



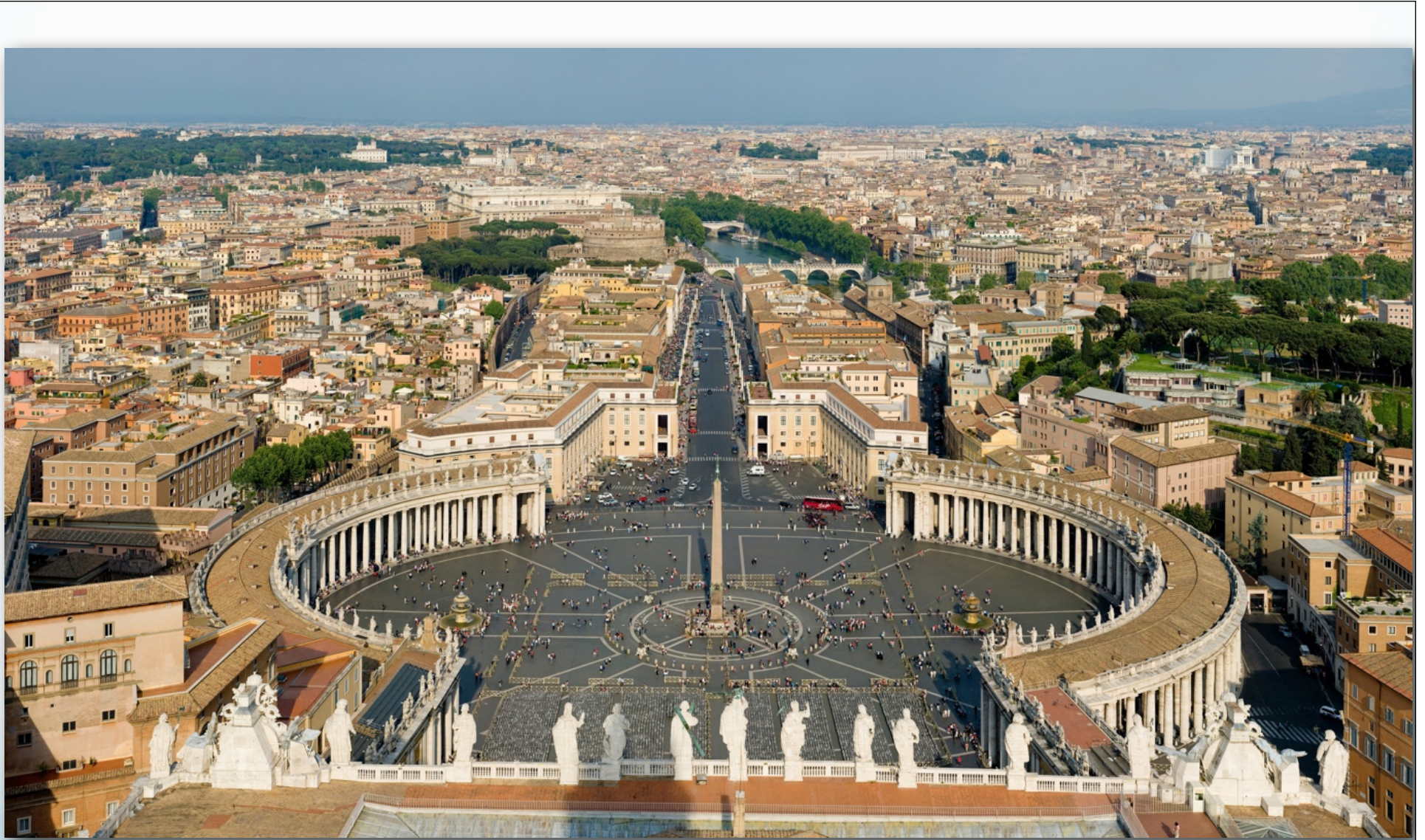
trompe l'oeil

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

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

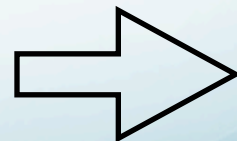
Violin 2

Violin 3

Bass

The image shows a musical score for four instruments: Violin 1, Violin 2, Violin 3, and Bass. The score is in 4/4 time and has a key signature of two sharps (F# and C#). The Violin parts are currently blank, while the Bass part contains a sequence of notes: D, A, B, F#, G, D, B, A.

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 music is written in 4/4 time with a key signature of one sharp (F#). 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

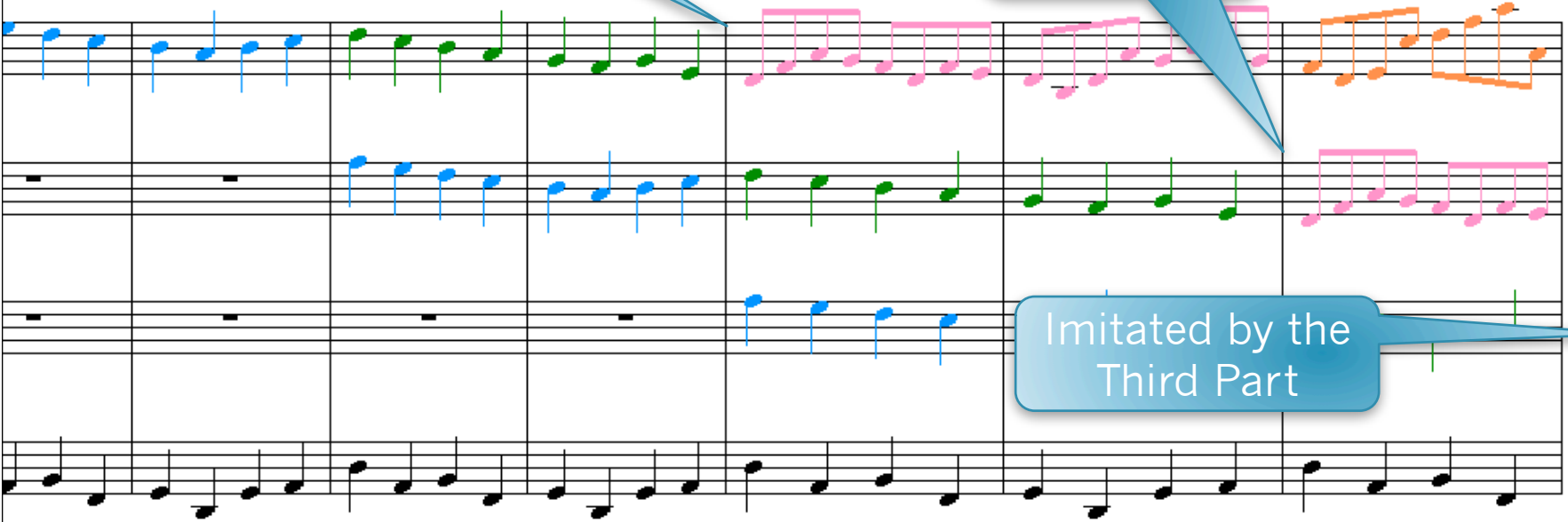
Imitated by the Third Part

The image displays a musical score with four staves. The first staff contains a sequence of blue notes, which are then imitated by the second staff (blue notes), the third staff (blue notes), and the fourth staff (black notes). The second staff also features a sequence of green notes, which are imitated by the third staff (green notes). The third staff includes a sequence of pink notes, which are imitated by the fourth staff (pink notes). The fourth staff also features a sequence of orange notes, which are imitated by the fifth staff (orange notes). The score is set against a light blue background with a gradient at the bottom.

First Part

Imitated by the Second part

Imitated by the Third Part

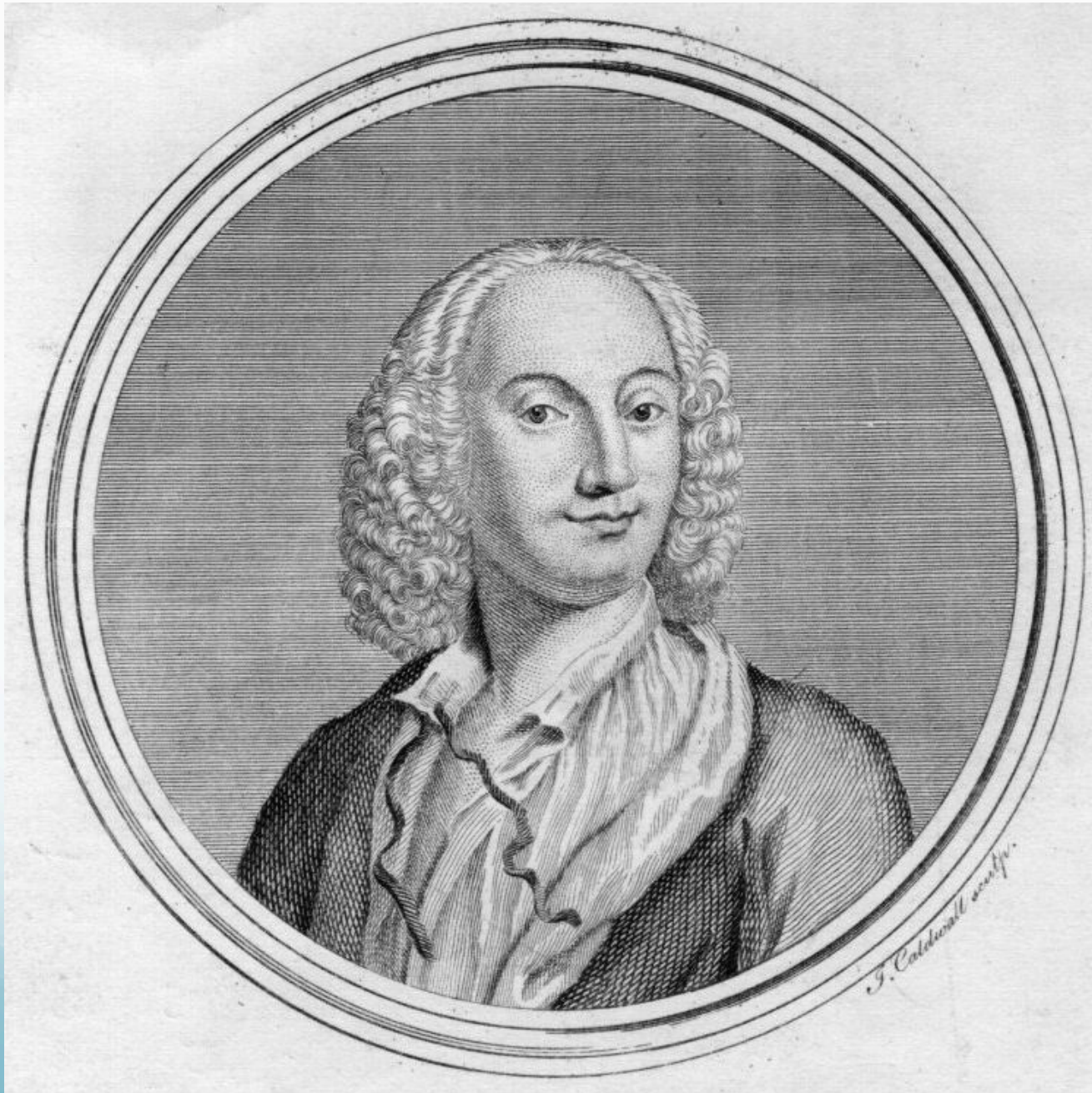


**The 3 violin parts are
constantly overlapping**



Rob Paravonian's “Pachelbel Rant”

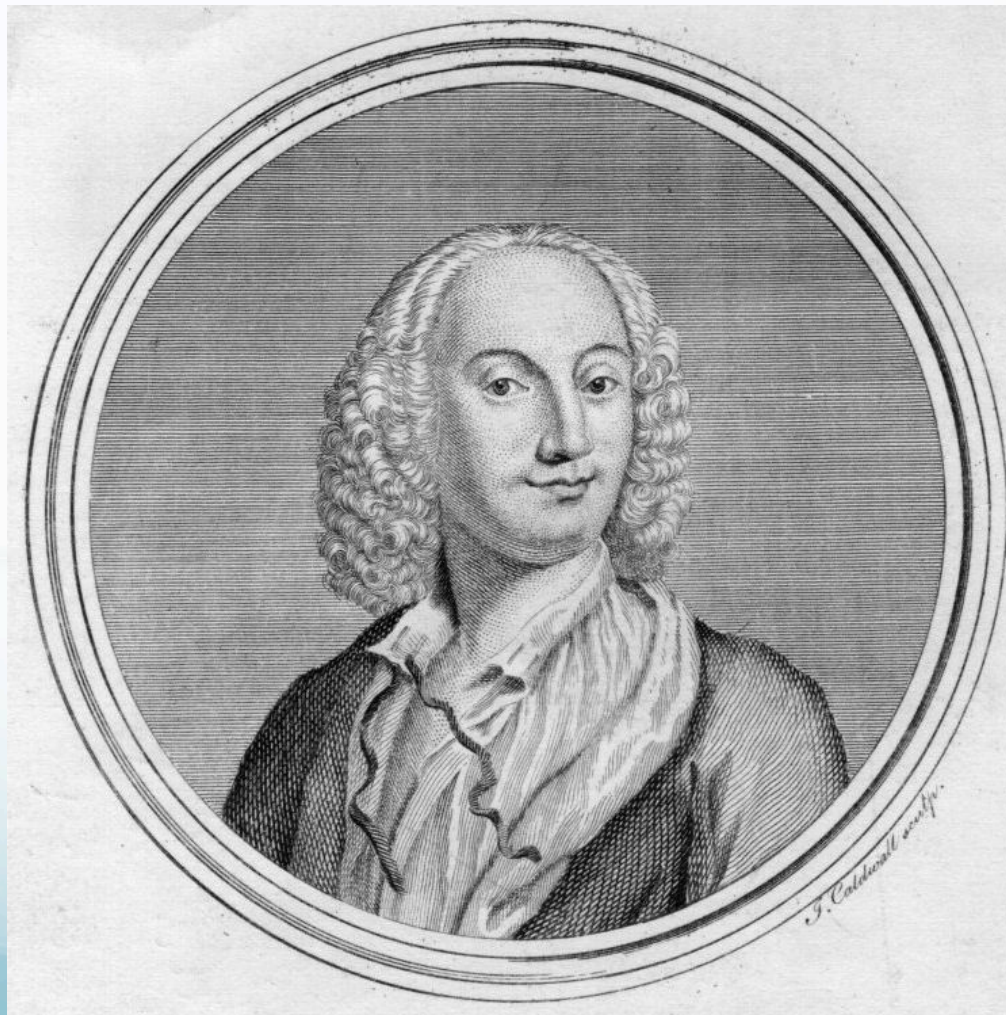
*Rob Paravonian's
Pachelbel Rant
at Penn State*



**Antonio
Vivaldi
(1678-
1741)**

Antonio Vivaldi

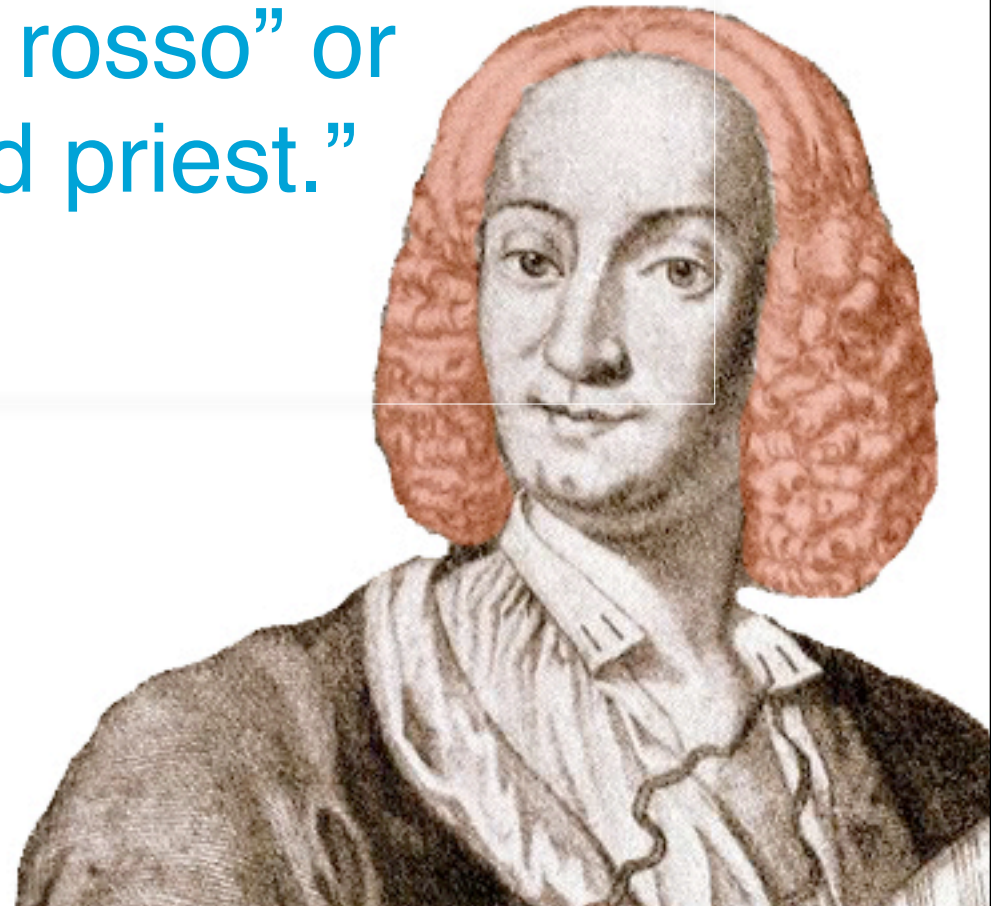
“Baroque” = 1600-1750





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.”

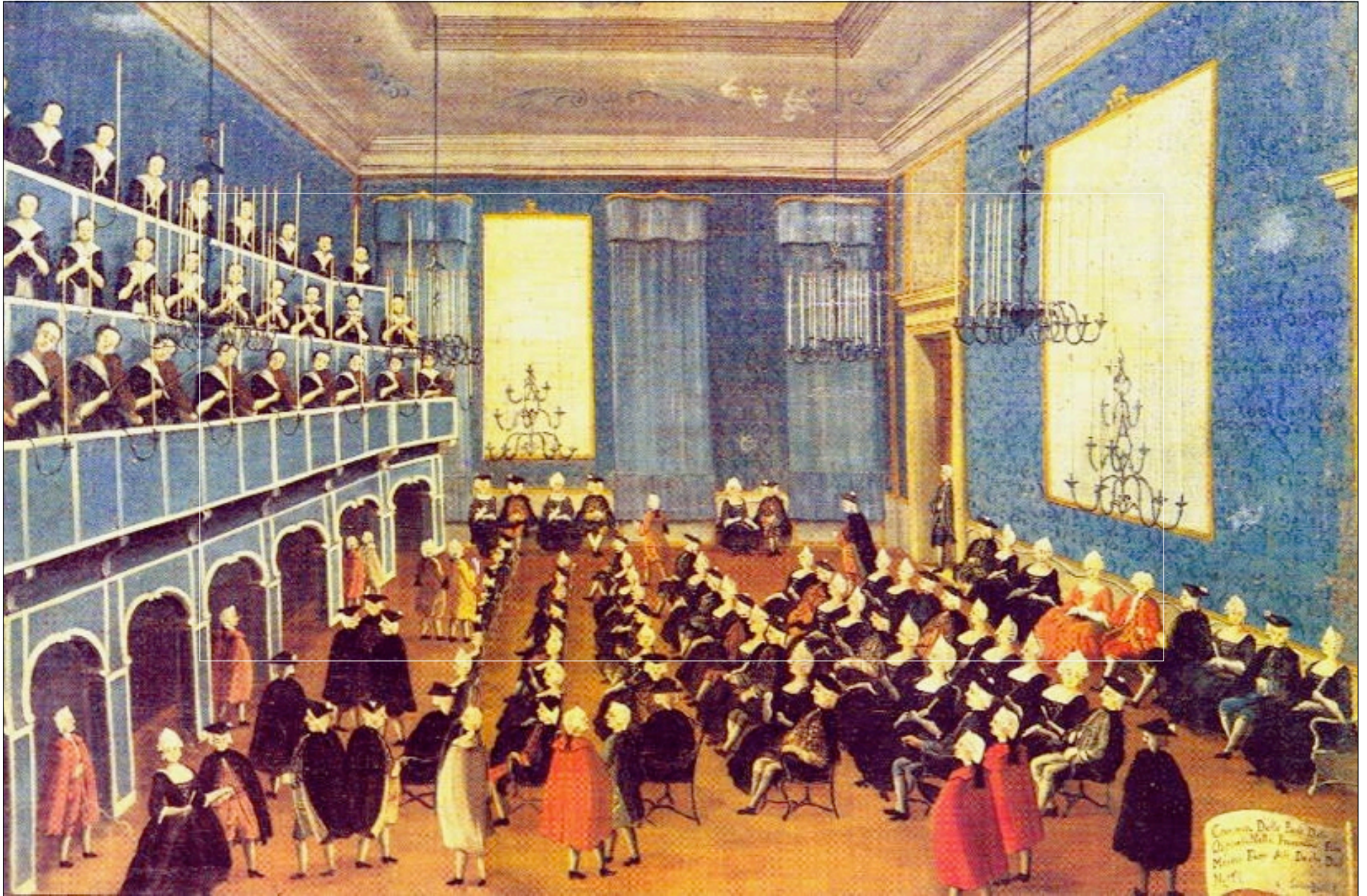


Works for the **Pio Ospedale della Pietà**, a charitable organization for indigent, illegitimate or orphaned girls. The students were trained in music and gave frequent concerts.



**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

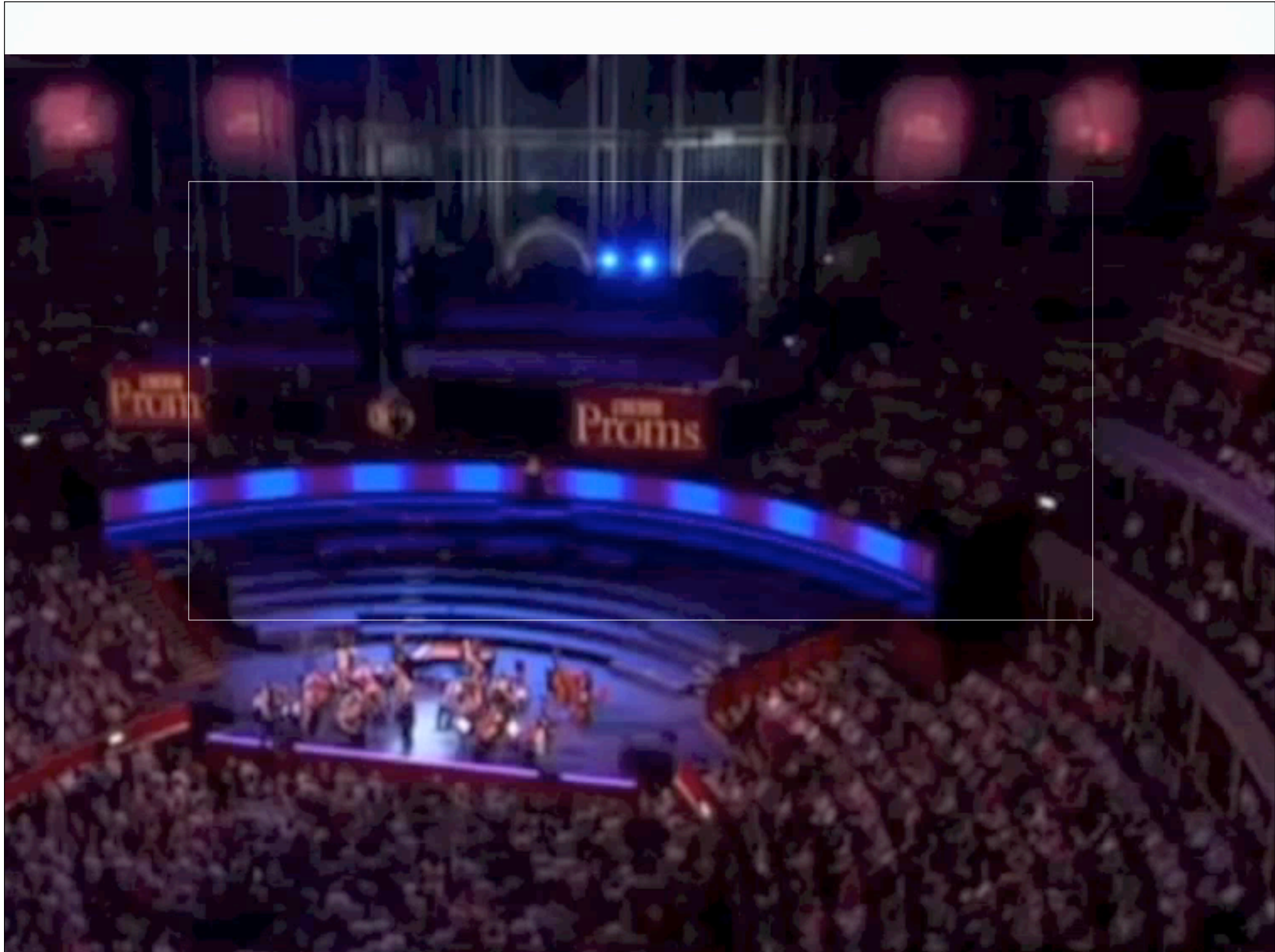
Solo

Violin 3

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

“Spring”

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

[A¹ A²] B [C¹ C²] B [A¹ A²] 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