

Wider Listening Booklet for Instrumental Music (Target 8 – 9)

Name:

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Antonio Vivaldi, 'Winter', movement III, from *The Four Seasons*

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W.A. Mozart, Piano Sonata in C major, K. 545, movement I

Introduction

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Will the wider listening pieces be assessed?

Not specifically. However, studying other pieces will a) help you understand how the set works fit in their wider musical context, b) give you practice on analysing unfamiliar music (there is a question on an unfamiliar piece in the exam) and c) prepare you for studying further music qualifications if you would like.

How to use this booklet

Read through this booklet as you listen to the pieces. Make a note of any new vocabulary along with the definitions. Complete the questions in as much detail as you can.

It is not important for you to be able to remember large chunks of this information, *rather* it is important that you understand it, as this will help you apply the ideas to the unfamiliar question in the exam.

Analysis of 'Winter', movement III, allegro

Instrumentation

The third movement from Vivaldi's 'Winter' is written for the following instruments:

- Solo violin
- 2 accompanying violins
- Viola Cello
- Double bass
- Harpsichord

In many concertos and other pieces of music from the Baroque period, the harpsichord would play the *basso continuo* part, realising figured bass to provide the bass line and the harmony. In Bach's Brandenburg Concerto no. 5, the harpsichord played an innovative role, by acting as a soloist, playing *virtuosically* in places. It also played as a continuo player.

In the first and second movements of Vivaldi's 'Winter', the harpsichord plays a traditional role, by realising figured bass, and providing the harmony of the piece. In the third movement, however, the role is slightly different. The part is marked *tasto solo* which means that it should be played without harmony, and throughout the piece the harpsichord mainly provides a bass line, and only

Keywords

Basso continuo

The *basso continuo* (literally continuous bass) was a bass line, over which the continuo player would add harmonies, usually by realising figured bass.

Virtuosically

Virtuosic music is designed to show off the skill of the performer. It might include wide leaps, fast scalar runs, ornaments, and so on.

Questions

1. Suggest two reasons why Vivaldi has decided that the harpsichord should play *tasto solo* in the opening bars.

a)

b)

2. Compare the use of solo instruments in Vivaldi's 'Winter' and Bach's Brandenburg Concerto no. 5 in D major. How do the pieces differ?

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towards the end plays chords.

Allegro (segue)

Violino principale
Violini
Viola
Violoncelli (1 Solo)
Contrabbassi
Cembalo

f arcate lunghe
f Tasto solo

Figure 1: Opening bars of 'Winter', movement III

Keywords

Homophonic

A type of texture which has a single melodic line with an accompaniment.

Ripieno

Ripieno refers to the full orchestra in Baroque compositions, in contrast with a group of soloists.

Contrary motion

When two parts move in opposite directions.

Canon

A type of imitative texture where one instrument plays a melody, followed shortly afterwards by another

Texture

The opening bars of the movement, as illustrated by Fig. 1, presents a clear **homophonic** texture. This is typical of the whole movement, which is predominantly homophonic.

The texture does develop beyond that shown in Figure 1. At bars 22 – 25, for example, the solo violin and the first ripieno violin play in unison, whilst the second ripieno violin moves in **contrary motion**, as illustrated in Fig. 2. The texture in this particular example can also be

Violino principale
Violini

21

(mf)
f
(mf)
(mf)

described as **canonic**.

Figure 2: 'Winter', movement III, bb. 21 – 25

At bar 120, Vivaldi uses frequent changes in texture to create musical contrast. He does this by alternating a **monophonic** texture, where the whole ensemble plays. Throughout the movement, Vivaldi uses octaves and unison between individual parts to thicken the overall homophonic texture.

Questions

1. Think about the use of texture in Vivaldi's 'Winter' and Bach's Brandenburg Concerto no. 5 in D major. In what ways are they similar, and in what ways do they differ?

Similarities:

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Differences:

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Melody

One of the most striking melodic features that you will have found when studying the third movement from Bach's Brandenburg Concerto no. 5 is the use of a melodic idea, called a *subject*, upon which of the movement is based. In this movement from Vivaldi's 'Winter', however, the melodic material is not derived from a particular theme in the same way. You will find, though, that many of the melodic ideas used in this movement are still based around a particular melodic shape, or melodic device, such as the leap of a minor 6th followed by a *turn*.

Throughout this movement, Vivaldi makes frequent use of ascending and descending *scalic* passages in the solo violin part, but also, in fact, in every part of the orchestra except the double bass. An example of this is given in Fig. 2.

Vivaldi also makes frequent use of *sequences* to create melodic interest and development. For example, at bar 52, a theme played by the solo violin, that is developed from the opening, is treated in rising and falling sequence, with a falling sequence also in the viola part (see Fig. 3).



Figure 3: 'Winter', movement III, bb. 52 – 60

Keywords

Subject

The main melody of a composition, upon which all or part of a composition is based.

Turn

An ornament consisting of four notes around the main note: the note above, the main note, the note below, followed by the main note again.

Scalic

A passage based on ascending or descending scales.

Sequence

The repetition of a melodic pattern at a higher or lower pitch.

Disjunct

In disjunct motion, the music moves by leap, opposed to by step.

Dialogue

When different instruments play one after the other; passing ideas between them.

Much of the melodic material in this movement is based on stepwise motion, including the opening motif and the scalar passages found throughout. However, at bar 73, Vivaldi introduces *disjunct* movement to create melodic contrast and build tension.

Keywords
Compound interval
 Compound intervals are intervals larger than an octave, e.g. a compound perfect fifth is an octave plus a perfect fifth.



Figure 4: 'Winter', movement III, bb. 73 – 77

The use of repeated leaps of up to a *compound perfect fifth* in the solo violin part give the music an agitated feel, especially when compared with the music beforehand that is largely conjunct. The introduction of large leaps is also found at this point in the accompanying violin parts, who play repeated octaves in *dialogue* with each other.

Questions

1. Think about the use of melody in Vivaldi's 'Winter' and Bach's Brandenburg Concerto no. 5 in D major, movement III. In what ways are they similar, and in what ways do they differ?

Similarities:

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Differences:

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2. Having looked at the ways that Bach and Vivaldi approach melody, what characteristics can you list that are typical of music from the Baroque period?

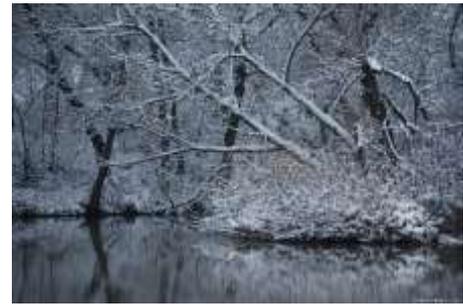
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Rhythm, metre and tempo

One of the most obvious aspects of rhythm, metre and tempo in this movement is the regular changes in tempo. The movement has three different tempos: *Allegro* (quick, lively) – *Lento* (slow) – *Molto allegro* (very quick and lively).



A winter scene, like that described by the movement's programme

The movement begins in a 3/8 time signature. Many of the rhythmic decisions that Vivaldi has made, can be linked to the music's programme (= winter, one of the four seasons), as illustrated by the following examples:

- The movement begins with the violin as the only melody instrument, playing persistent semiquavers. At bar 25, this changes to quavers, slowing the forward momentum of the music. This coincides with the marking in the score '*e á passo lento Per timor di cader gersene intenti,*' meaning 'with slow steps, to move cautiously for fear of falling.'
- The rhythm builds with excitement after bar 51, with the mention of running on ice, until the ice cracks, at bar 89, at which point the persistence of demisemiquavers is disrupted by rests (see Fig. 5).

89 'Sin ch' il giaccio si rompe, e si disserra;'

Violino principale

Solo

Figure 5: 'Winter', movement III, bb. 89-94

Questions

1. Compare the ways in which Vivaldi creates rhythmic contrast in the third movement of 'Winter' with the way Bach creates rhythmic contrast in Brandenburg Concerto no. 5, movement III.

Vivaldi:

Bach:

2. What do you notice about the tempo of the final movement of Bach's Brandenburg Concerto no. 5 and the final movement of Vivaldi's 'Winter'? What might this suggest about the use of tempo in the Baroque concerto?

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Keywords

Tonic

The tonic key is the main key of a composition, usually the key it begins and ends in. The tonic note is the first degree of the scale.

Dominant

The dominant note is the fifth note of the scale. The dominant key is the key which takes the same letter name as the dominant note.

Perfect cadence

Chord V followed by Chord I. A perfect cadence gives a sense of finality.

Relative major

The major key that shares the same key signature as its relative minor.

Pedal note

A note which is sustained or repeated in the bass, beneath changing harmonies.

Harmony and Tonality

The opening of the final movement of Vivaldi's 'Winter' stays on the **tonic** chord of F minor for 20 bars. The music later passes through several keys, although some only for a short time. The main key areas are as follows:

- At bar 42, the music modulates briefly to the **dominant** major key, C major, before returning to the tonic key, F minor.
- The music reaches the key of G major, the dominant of the dominant key, at bar 73, before a **perfect cadence** in the key of C minor just 19 bars later.
- At bar 120, the music modulates to its most distant point from the tonic, the key of Eb major, which is the **relative major** of the movement's dominant, C minor.
- The modulation is short, however, and the music returns back to the tonic key at bar 127, and remains there for the remainder of the movement.

One of the principle harmonic devices used in this movement is the **pedal note**. The pedal note was a common harmonic device that was used in music from the Baroque period. As in this particular movement, a pedal note is most often found in the bass instrument, and is usually the tonic or the dominant note.

Questions

1. Identify two similarities and two differences between the approaches to harmony and tonality in Bach's Brandenburg Concerto no. 5, movement III and Vivaldi's 'Winter', movement III.

Similarity 1:

Similarity 2:

Difference 1:

Difference 2:

Structure and Form

Like many Baroque concerto fast movements, this movement from 'Winter' follows the *ritornello form*.

Keywords

Ritornello form

Literally 'little return', this form consists of a main theme which returns throughout the movement, separated by passages played by a solo instrument.

Questions

1. The key feature of the ritornello form is the alternation of the solo instrument and the orchestra. Suggest one reason why Bach may not have found this formal structure suitable for his concerto grosso, Brandenburg Concerto no. 5, movement III.

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Applying your Wider Listening

1. Listen to Bach's Brandenburg Concerto no. 5 in D major, movement III and Vivaldi's 'Winter', movement 3. Make a list of the similarities and differences between each piece of music.

Similarities	Differences

2. Now listen to Handel's, Concerto Gross Op. 6, no. 5, movement II. What features from your 'similarities' list can you also hear in this piece of music? Highlight or underline them.

3. Based on these similarities, what stylistic traits found in all three of these pieces of music would you say are common to the Baroque concerto?

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Further Listening

- ▶ Handel, Concerto Grosso Op. 6, no. 5, movement II;
- ▶ Bach, Brandenburg Concerto no. 2 in F major;
- ▶ Corelli, Concerto Gross in D major, Op. 6, no. 4, movement I.

Piano Sonata in C major, K. 545 (Mozart)

As part of your student for this course, you are required to listen to music that is similar in style to your set work.

Mozart's Piano Sonata in C major, movement I is similar in style to Beethoven's Sonata No. 8 in C minor, *Pathétique*, movement I; however, when comparing the two pieces you should also consider the ways in which they are different.

Beethoven's sonata was composed later in the Classical period and is more developed in a number of ways.



Fortepiano

Instrumentation

In Mozart's lifetime, the fortepiano began to replace the harpsichord, the primary keyboard instrument for which Bach wrote, and the *clavichord*. Both of these keyboard instruments had limitations in their expressive capabilities: the harpsichord for its inability to play at contrasting dynamic ranges, and the clavichord for its inability to play above quiet dynamics, making it unsuitable for concert performance.

Although the fortepiano was similar to the piano in a number of respects, and the piano we know today developed from it, there are a few important differences that are worth mentioning:

- The fortepiano had leather-covered hammers and thin harpsichord-like strings, which gave the instrument a softer tone with less sustain.
- Unlike the piano today, which has reasonably uniform tone across all **registers**, the fortepiano's tone quality varied, with a distinctive buzzing in the bass, and a twinkly quality to the high treble tone.
- The range of the instrument was smaller than the piano today, and in Mozart's time consisted of around 5 octaves.
- **Sforzando** notes in particular stand out much more on the fortepiano as a sudden attack or accent produced a different **timbre** as well as an increase in dynamic.

Reflecting the new ability of the fortepiano, Mozart's keyboard music incorporates dramatic dynamic changes and **articulation**.

Keywords

Clavichord

A stringed keyboard instrument dating from the 14th Century. It is quieter than the harpsichord, and more suited to private music making.

Register

The different parts of the range of an instrument, described according to tone quality.

Sforzando

A dynamic marking meaning 'forced'; the note should be strongly accented.

Timbre

The character of a musical sound distinct from its pitch and intensity.

Articulation

The way in which a particular note or passage is played, for example staccato or legato.

Keywords

Sonata form

One of the most important structures in Western Classical Music. The general outline of sonata form is: exposition, development, recapitulation.

Structure and Form

The first movement of this sonata is based on **sonata form**.

EXPOSITION

- First Subject
- Transition
- Second Subject

DEVELOPMENT

RECAPITULATION

- First Subject
- Transition
- Second Subject

This use of sonata form is largely typical of the sonata in the Classical period of music. You will know that Beethoven is **innovative** in his use of sonata form in movement I of his *Pathétique* sonata.

Texture

The texture of this movement is predominantly homophonic, with the melody most often played by the right-hand part, and the accompaniment played by the left-hand part. The opening bars of the movement provide a good example of the use of homophony in the movement, as illustrated in Fig. 8.



Figure 8: Piano Sonata in C major, K. 545, movement I, opening bars

The accompaniment in this opening section follows a pattern known as **Alberti bass**, which consists of broken chords in quaver movement. This type of accompaniment was used extensively by composers of the Classical period in piano music.

In addition to homophonic texture, Mozart also uses **antiphony** throughout the movement. This is first introduced during the second subject of the exposition (see Fig. 9), and is used as the predominant texture in the development.

Keywords

Alberti bass

A type of accompaniment in which chords are broken up into patterns and played by the left hand, while offering harmonies to support the melody in the right hand.

Antiphony

A type of texture in which one group of instruments, or parts, is heard in alternation with another.



Figure 9: Piano Sonata in C major, K. 545, movement I, bb. 18 – 20
 When comparing the textures of Beethoven’s *Pathétique* sonata and Mozart’s sonata in C major, you will find that, although the texture of both is best described as melody dominated homophony, the texture of Mozart’s sonata is much lighter than that of Beethoven’s. Both Beethoven and Mozart in their respective sonatas use changes in texture to create musical contrast, in the case of Mozart, this is through the alternation of homophonic passages with passages of antiphony.

Questions

1. How does Beethoven use changes of texture to create contrast?

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Keywords

Triadic

A type of melody built around the triad.

Balanced phrases

Two phrases of equal length, following each other in a question and answer format.

Melody

The majority of the melodic material used in the movement is derived from two contrasting themes presented in the exposition section (as you would expect with a movement in sonata form).

The first subject, illustrated in Fig. 10, begins with a **triadic** melody that outlines the tonic chord of C major, and is divided into two **balanced phrases**. Following this, the music moves into a series of ascending and descending scalar patterns, that provide contrast to the

opening bars.



Figure 10: Piano Sonata in C major, K. 545, movement I, first subject

Mozart makes some use of ornamentation to decorate the melody in both the first and second subject, in particular the trill. He also uses an extended trill for an entire bar in bar 25 of the exposition; however, it is likely that the reasons for doing this are of a practical rather than an aesthetic nature, as the fortepiano was not able to sustain notes for as long as the modern piano, so the use of a trill provided the means to prolong the note for the entire bar.



Figure 10: Piano Sonata in C major, K. 545, movement I, first subject



Figure 11: Piano Sonata in C major, K. 545, movement I, second subject

Applying your Wider Listening

Questions

1. Look at the two subjects printed above. One of the characteristics of sonata subjects is that they should be contrasting; how does Mozart achieve this?

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2. How does Beethoven achieve contrast between his subjects?

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1. Listen to Beethoven's Piano Sonata No. 8 in C minor, *Pathetique*, movement I and Mozart's Piano Sonata No. 16 in C major, movement I. Make a list of the similarities and differences between each piece of music.

Similarities	Differences

2. Now listen to Haydn's Piano Sonata in C major, Hob. 50, movement III. What features from your 'similarities' list can you also hear in this piece of music? Highlight or underline them.

Further Listening

- ▶ Beethoven, Piano Sonata No. 29 in B-flat major, Op. 106, movement I;
- ▶ Mozart, Piano Sonata No. 11 in A major, K. 331, movement I; ▶ Beethoven, Piano Sonata No. 32 in C minor, Op. 111, movement I.