


Stylistic features – Antonio Vivaldi: Concerto in D minor, Op. 3 No. 11

Piece	Structure	Tonality	Organisation of Pitch	Texture	Rhythm, Metre & Tempo
<p>Antonio Vivaldi 1678-1741</p> <p><a href="#">Concerto in D minor, Op. 3 No. 11</a></p> 	<p><i>See separate table for details</i></p>	<p>The key is D minor and most of the music remains in the tonic key</p> <p>The music modulates briefly to closely related keys such as the <b>subdominant</b> (G minor) and the minor <b>dominant</b> (A minor)</p> <p>There are occasional passages in more remote keys such as F minor in the 3<sup>rd</sup> movement</p>	<p>The opening of the concerto is based on broken chords, also termed as <b>triadic</b>, and descending scales</p> <p>There is much decoration of scalar ideas in the 1<sup>st</sup> violin</p> <p>There is wide use of <b>sequence see fig 1</b></p>	<p>Wide range of textures including:</p> <ul style="list-style-type: none"> <li>• Two-part writing for two solo violins combined with a <b>tonic pedal</b>. The violins play in two-part <b>canon</b> first at the distance of a crotchet and later at the distance of a bar</li> <li>• The central solo section of the middle movement uses <b>melody-dominated homophony</b></li> <li>• The <i>adagio</i> section contains <b>homophonic &amp; homorhythmic</b> writing</li> <li>• There is <b>contrapuntal</b> writing in the <b>fugue</b> section at the end of the 1<sup>st</sup> movement</li> <li>• Parallel 3rds in the solo violins</li> </ul>	<p>There is wide use of continuous quavers and semiquavers in many of the solo passages</p> <p>The first movement is in simple triple time (3/4)</p> <p>The 2<sup>nd</sup> movement is in common time. There is occasional <b>syncopation</b></p> <p>The 3<sup>rd</sup> movement is in compound quadruple time. It uses the typical dotted rhythm of the <b>Siciliano</b> dance</p> <p>The finale is in common time and begins with an <b>anacrusis</b></p>

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<b>Harmony</b>	<b>Forces &amp; Instrumentation</b>	<b>Context</b>
<p>Functional harmony with <b>perfect cadences</b></p> <p>7<sup>th</sup> chords are very common, especially where there are <b>circle of 5<sup>th</sup> sequences</b></p> <p>Some 7<sup>th</sup> chords are in 1<sup>st</sup> inversion, with some in 3<sup>rd</sup> inversion</p> <p>There are some <b>diminished 7<sup>th</sup> chords</b></p> <p><b>Suspensions</b> are common, e.g. the final tutti passage of the finale. This passage also contains <b>chromaticism</b> in the bass <b>see fig 2</b></p> <p>There are both <b>dominant</b> and <b>tonic pedals</b></p>	<p>This piece is written for a standard trio sonata group (two violins and cello), string orchestra and continuo</p> <p>The continuo was always made up of a bass instrument such as a cello, and a chordal instrument such as an organ or harpsichord</p> <p>The orchestral string section is referred to as the ripieno whilst the solo group (in this case the cello and violins) were termed as the concertino</p> <p>Specific features of the instrumentation for this work include:</p> <ul style="list-style-type: none"> <li>• The cello has <b>virtuosic</b> writing frequently breaking away from the continuo line</li> </ul>	<p>Vivaldi is perhaps best known as the composer of the <i>Four Seasons</i> made popular through usage in film, TV and a regular favourite at concerts. However, he wrote many more works for violin &amp; orchestra as well as over 40 operas.</p> <p>This set of concertos was given the name <i>L'Estro Armonico</i> (Harmonic Inspiration). This new set helped to establish the new idea of the solo violin concerto but was also experimental in its instrumentation in other ways. For example, the concerto in B minor is for 4 violins, cello and strings. There are also concertos for two</p>

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	<p>There are some <b>secondary 7<sup>th</sup> chords</b> such as the 3<sup>rd</sup> to last chord of the piece <b>see fig 3</b></p>	<ul style="list-style-type: none"><li>• The two solo violins play unaccompanied at the beginning of the piece</li><li>• The <i>Adagio</i> of the second movement is played <b>tutti</b></li><li>• The <i>adagio</i> is marked <b>spiccato</b>. Not all orchestras use this technique in modern performances of this work</li><li>• There is a <b>ritornello</b>-type instrumentation in the fugal section in the 2<sup>nd</sup> movement</li><li>• The solo sections in the central 3<sup>rd</sup> movement leave out the solo cello entirely, and there is no continuo music. The bass line is played by a viola</li></ul>	<p>violins and strings, as well as the combination used in this particular concerto</p>
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## Illustrations



**Fig 1: Sequence**

20 Melodic sequence

Vln. I

Vln. II

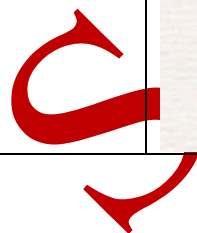
VC

Circle of fifths pattern

**Fig 2: Chromaticism**

70

Vc.



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Fig 3: Secondary 7<sup>th</sup> chords

72

7

IIb<sup>7</sup>

SAMPLE

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### Vocabulary

<b>Subdominant</b>	Chord IV. So called because it is a fifth below the tonic
<b>Dominant</b>	Chord V
<b>Triadic</b>	Based around the 1 <sup>st</sup> , 3 <sup>rd</sup> and 5 <sup>th</sup> degree of the scale
<b>Sequence</b>	Repetition of a melody (or an harmonic progression) but at different pitch level(s) rather than at the same pitch
<b>Tonic Pedal</b>	A repeated or sustained note on the first degree of the scale (tonic)
<b>Canon</b>	A piece of music in which two or more voices (or instrumental parts) sing or play the same music starting at different times
<b>Melody-dominated homophony</b>	A widely-used type of texture consisting of a melody part and other subsidiary (accompanying) parts
<b>Homophony</b>	A widely-used type of texture consisting of a melody part and other subsidiary (accompanying) parts moving together
<b>Homorhythmic</b>	A strict form of homophony where all parts move to exactly the same rhythm
<b>Contrapuntal</b>	Two or more simultaneous and largely independent melody lines sounding at once
<b>Fugue</b>	A contrapuntal piece for two or more instrumental or vocal parts, based on a theme (or 'subject') which is imitated at different pitches and in different key(s). 'Fugue' may be regarded as a type of texture rather than as a form

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<b>Syncoption</b>	A 'strong' or stressed note occurs on a part of a bar or beat that would normally be 'weak' or unstressed
<b>Siciliano dance</b>	The music for the siciliano in $\frac{6}{8}$ or $\frac{12}{8}$ time characterized by a lyrical melody with dotted rhythm
<b>Anacrusis</b>	A bar with an incomplete number of beats. Also known as an 'up-beat'
<b>Perfect cadence</b>	A point of rest consisting of chords V-I
<b>Circle of 5ths</b>	A chord progression where the root of each chord is a 5th lower (or a 4th higher) than its predecessor (e.g. in C major with chords of C F Bdim Em Am Dm G C). In practice, segments of the circle of 5ths (rather than complete circles) are often used
<b>Diminished 7<sup>th</sup></b>	A chord built up of 3 minor thirds

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<b>Suspension</b>	A non-harmonic melodic note which is repeated, or held over from a previous chord and then resolved by step
<b>Secondary 7<sup>th</sup> chord</b>	A secondary chord is a dominant function chord that is not the dominant chord in the key of the piece, but is the dominant of one of the other major or minor triads in that key
<b>Virtuosic</b>	Requiring advanced technique to perform
<b>Tutti</b>	To be played by all parts
<b>Spiccato</b>	A style of staccato playing on stringed instruments involving bouncing the bow on the strings
<b>Ritornello</b>	Literally 'little return'. A ritornello is a short instrumental refrain that repeated throughout a piece / movement



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