

**UNWRAP
THE MUSIC**
CONCERTS WITH
COMMENTARY



**UNWRAP
VIVALDI'S
FOUR SEASONS —
SUMMER AND WINTER**

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UNWRAP THE MUSIC

VIVALDI'S FOUR SEASONS SUMMER AND WINTER

INTRODUCTION & INDEX

This unit aims to provide teachers with an easily usable interactive resource which supports the APO Film “Unwrap the Music: Vivaldi’s Four Seasons – Summer and Winter”. There are a range of activities which will see students gain understanding of the music of Vivaldi, orchestral music and how music is composed. It provides activities suitable for primary, intermediate and secondary school-aged students.

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ANTONIO VIVALDI

The Composer

Antonio Vivaldi was born and lived in Italy from 1678 – 1741.

He was a Baroque composer and violinist.

Antonio lived with his parents, father Giovanni and mother Camilla, as well as his five siblings.

His father Giovanni worked as a barber before becoming a professional violinist. He taught Antonio to play the violin at a very young age.

By the age of twenty-four, Antonio became the *maestro di violino* (master of violin) at the Ospedale della Pietà, a convent, orphanage and music school in Venice.

Vivaldi worked at the Ospedale for the next thirty years, where he composed most of his major works.

He held many different roles while working there, including teaching the English viol as well as violin, and became choir master.

Vivaldi found being choir master very challenging, as he was required to compose an oratorio or concerto for every church festival.

He also taught the orphans music theory and how to play a range of instruments.

After working at the Ospedale for about twelve years, Vivaldi was appointed *maestro di concerti* (music director), where he became responsible for all the musical activity at the institution.

The Ospedale's purpose was to give shelter and education to children who were abandoned or orphaned, or whose families could not support them.

The boys at the Ospedale learned a trade and left to work at 15 years old. The girls though received

a musical education and the most talented stayed and became members of the institution's renowned orchestra and choir. Vivaldi wrote many musical works for the girls to perform both at the Ospedale and abroad.

Vivaldi turned his hand to opera in the early eighteenth century in Venice.

In 1717-18, Vivaldi was offered a new position as *maestro di capella* (master of the choir or orchestra) of the court of Prince Philip of Hesse-Darmstadt, Governor of Mantua.



During this period, Vivaldi wrote **Le quattro stagioni (The Four Seasons)**, four violin concertos, depicting scenes appropriate for each season.

Vivaldi's music was well-received during his lifetime, but it later declined in popularity until its vigorous revival in the first half of the twentieth century.

Today, Vivaldi ranks among the most popular and widely recorded of Baroque composers, second only to Johann Sebastian Bach.



THE BAROQUE ERA (1600-1750)

The term 'Baroque era' describes the style or period of European music between the years of 1600 and 1750. The term Baroque was derived from a Portuguese word meaning “a pearl of irregular shape.” The word Baroque was initially used to imply strangeness, abnormality and extravagance, applying more to art than music. It is only since the twentieth century that this term has been employed to refer to a period in music history.

When compared with its predecessors, Baroque music can be seen as being highly ornate, lavishly texturized, and intense. The music of this time period was characterized by rich counterpoint and a highly decorated melodic line. The music of this period has a number of defining characteristics including the use of the Basso Continuo and the belief in the doctrine of the affections. The doctrine of affections allowed composers to express emotions and feelings in their compositions.

Another distinguishing characteristic of the Baroque era was the emphasis on contrast of volume, texture, and pace in the music, as compared to music of the late Renaissance which did not concentrate on these elements. In addition, Baroque music broke away from the

harshness of the Medieval and early Renaissance style with new emphasis on the use of vocal and instrumental colour.

Secular types of music were now in abundance and used as widely as those of the liturgical musical styles. Imitative polyphony (more than one line of music) still was an extremely important factor in writing and playing music, while homophonic texture (a musical technique that displays a vast separation amongst the melody line and the accompaniment) was gaining acceptance and use quite rapidly. This homophonic style eventually became dominant in instrumental forms of music as well.





Musical works containing a continuo part in which a keyboard (usually an organ or harpsichord) and a bass instrument (usually a bassoon or a cello) helped to convey the harmonic support of chords under the melodic lines.

Although homophonic music was becoming increasingly popular during this time in music history, new forms of polyphonic music were also developing simultaneously. Similar to composers during the Renaissance, composers during this period felt that the art of counterpoint was essential to their artistry. Two extremely strict forms of imitative polyphony, canons and fugues, were very popular at the time of the Baroque era. To prove their expertise, composers were sometimes expected to improvise complex fugues at a moment's notice.

It is also important to note that opera and the orchestra were both conceived during the Baroque era as well. Around 1600, opera developed because Italian intellectuals wanted to recapture the spirit of ancient Greek drama in which music played a key role. Claudio Monteverdi's *Orfeo* (1607), was the first great opera. The homophonic musical style played a significant role in opera and solo vocal music because it focused the listener's concentration on the poetic melody of the singer.

During the beginning of the Baroque period, as

a companion for operatic and vocal music, the orchestra evolved. By the mid-1600s the orchestra was growing into its own entity and the concerto was one of the most popular forms of music performed. The concerto featured a solo instrumentalist, or small ensemble of soloists, playing in opposition to the orchestra, thus creating an interesting contrast of texture and volume. In addition, during the Baroque period composers began exploring music's ability to express the human spirit and to depict natural phenomena: Vivaldi's *The Four Seasons* was the most famous set of concertos that typified this.



VIVALDI'S FOUR SEASONS

Music Inspired by Words



Vivaldi wrote *Le quattro stagioni* – *The Four Seasons*, four violin concertos, depicting scenes appropriate for each season around 1720, and they were published in 1725.

The most innovative element of Vivaldi's works, is that each concerto is based around a sonnet for each season. There is debate as to whether the concertos were written to accompany the four sonnets or vice versa.

It is not yet known who wrote the sonnets, however there is a theory that Vivaldi wrote them himself, given that each sonnet is broken down into three sections neatly corresponding to a movement in the concerto. It provides one of the earliest examples of what we now call

Programme Music.

Not only were the works related to the seasons and sonnets, Vivaldi specifically wrote the stanzas of the poems into his score to bring to life keywords of the sonnets. As such, the musicians are given a clear understanding of how to play each essential part. Vivaldi took great time to relate his music to the text of the poems, translating the poetic lines themselves directly into the music on the page.

In the attached poems, the numbers represent each movement, and the words in bold are the words specifically written into the scores.



SPRING / LA'PRIMAVERA

Concerto No. 1

1.

Spring has come, and **birds** greet it
Festively with a cheerful;
And with the breath of gentle **breezes**
Springs trickle with a sweet murmur.
Lightning and thunder, elected to announce it,
Come and cover the air with a black cloak.
Once they are quiet, the birds
Return to their enchanting song.



2.

Then on the pleasant, flowered meadow
A goatherd, with his faithful **dog** at his side,
Sleeps to the sweet murmur of **fronds** and **plants**.



3.

To the festive sound of a rustic **bagpipe**
Nymphs and **shepherds dance** under the
beloved canopy
At the brilliant appearance of spring.





SUMMER / L'ESTATE

Concerto No. 2

1.

Under the harsh season ignited by the sun
Man and flock languish, and the pine burns;
The **cuckoo** offers his voice, and, soon heard, the
Young **turtledove** and **goldfinch** sing.

Zephyr blows gently, but suddenly
Boreas offers opposition to his neighbour
And the shepherd weeps, because he fears
A severe storm in the offing ... and his destiny.

2.

The repose of his tired limbs is disturbed
By the fear of **lightning and fiery thunder**
And by a furious swarm of **flies and wasps**.

3.

Unfortunately, his fears are justified.
The sky **thunders** and **fulminates**, and **hail**
Flattens ears of corn and majestic grains.



AUTUMN / L'AUTUNNO

Concerto No. 3

1.

The peasant celebrates the blissful pleasure
Of a happy harvest with **dances and songs**,
And, glowing with the liquor of Bacchus,
Many complete their enjoyment with **sleep**.



2.

The **air**, tempered by pleasure, makes
Everyone give up dances and songs.
It is the season that invites so many
To the great enjoyment of a sweet **sleep**.



3.

At dawn the **hunters** are off to the hunt
With horns, rifles, and dogs.
The wild beast flees, and they follow its trail.
Frightened already, and fatigued by the **noise**
Of rifles and dogs, wounded, it threatens
Languidly to flee, but, overcome, it **dies**.



WINTER / INVERNO

Concerto No. 4

1.

To **tremble** from cold in the icy snow,
In the harsh breath of a horrid wind;
To run, **stamping** our feet every moment,
Our **teeth chattering** in the extreme cold.



2.

Before the **fire to pass peaceful**,
Contented days while rain outside pours down.



3.

To **walk on the ice** and, at a slow pace
(For fear of falling) move carefully.

To make a bold turn, slip, fall down.
To go on the ice once more and run hard
Until the **ice cracks** and breaks up.

To hear the Sirocco, Boreas, and all
The **winds** at war leave their iron gates:
This is winter, but, even so, what joy it brings!



UNWRAP THE MUSIC

VIVALDI LISTENING GUIDE

The following worksheet will help you get the most out of watching the APO Film "Unwrap the Music: Vivaldi's Four Seasons – Summer and Winter."

The numbers in brackets are the minutes and seconds where pertinent information for that section can be found.

Possible viewing sequences:

1. Watch the film in its entirety.
2. Watch the film and take notes under the headings.
3. Watch the film, stopping and starting, with the classroom teacher explaining things further.
4. Go back to specific areas to gather extra information.
5. Google additional information from reputable sources to gain an even greater understanding under each of the headings.

SUMMER

First Movement – opening until 5'02"

Second Movement – 5'02" – 7'00"

Third Movement – 7'00" – 13'10"

Complete performance – 14'00" – 25'00"

WINTER

First Movement – 25'00" – 33'00"

Second Movement – 33'00" – 36'20"

Third Movement – 36'20" – 40'20'

Complete performance – 40'20" – 49'40"

SUMMER

Make notes under the following headings:

First Movement (opening until 5'02")

PROGRAMME MUSIC

What is programme music?

BIRD SOUNDS (2'30" – 3'25")

The film illustrates how Vivaldi brings bird sounds to life.

Which birds does Vivaldi include in his sonnets and notate in the score?

How does he make it sound like the birds?

THE WINDS AND THUNDERSTORM (3'25" – 5'02")

What are the two types of wind?

1. _____
2. _____

What effects were used by Vivaldi to portray this?

Second Movement (5'02" – 7'00")

CONTRAST

There are three types of contrasts discussed here.

List them here and explain what each one means:

1. _____
2. _____
3. _____

Can you hear any other contrasts in this movement? What are they?

Third Movement (7'00" – 13'10")

TEXTURE (7'00" – 8'06")

There are two types of texture discussed in this movement, list them here:

1. _____
2. _____

Listen to the film, and expand upon the explanation of each texture: 1.

2. _____

Name one other texture (which is not used here): _____

BASSO CONTINUO (7'18" – 9'20")

What is the purpose of the harpsichord and cello lines?

How does the soloist improvise above the *basso continuo*?

CIRCLE OF FIFTHS (11'20" – 13'05")

What is the Circle of Fifths?

In this movement – Vivaldi moved from:

D minor, down a fifth to G minor then to _____, _____ and _____

Research and recreate the diagram of the Circle of Fifths from the film below:

DOUBLE STOPPING

What is double stopping?

COMPLETE PERFORMANCE OF SUMMER – (14'00" to 25'00" minutes)

Watch all three movements of the Summer Concerto.

Write any additional comments here:

WINTER

First Movement (25'00" – 33'00")

STRUCTURE (26'20" – 28'40")

What is Ritornello form?

What are the two main sections called? Describe them:

1. _____

2. _____

What are the two main keys used in this first movement? (**27'50" – 28'40"**)

PLAYING TECHNIQUES (28'40" – 30'05")

What is *sul ponticello*?

Why did Vivaldi incorporate this playing technique into this movement?

In the film, the orchestra demonstrates the use of *sul ponticello* versus not using it. Can you hear the difference? Explain in detail. How does it make you feel?

ORNAMENTATION

What is a trill?

What is a mordent?

SECOND RITORNELLO (30'05" – 31'00")

What part of the Winter sonnet is being portrayed?

The film describes two contrasts, can you list them below:

1. _____

2. _____

The narrator gives you a challenge to look at the score and find any other contrasts.

List the other contrasts you can find below:

RHYTHMIC CONTRASTS (31'10" – 33'00")

In this segment of the film, the narrator illustrates how the different instruments play different rhythms, layering one rhythm upon the other, building and creating a wonderful sound like "teeth chattering in the extreme cold".

Write down the rhythms of each of the instruments:

Basses and cellos: _____

Violas: _____

Violins: _____

Soloist: _____

Find this in the score and see the relationship between the rhythms (bar 47).

Second Movement (33'00" – 36'20")

The Narrator comments that the 'Largo movement of Vivaldi's Winter concerto is to me one of the most elegant and beautiful melodies in music. It shows beautiful shape it shows simplicity and it still manages to convey a sense of longing and love.' Do you agree? Why? What are other examples of some beautiful melodies?

What helps to portray the sound of rain?

COMPOSITIONAL DEVICE – SEQUENCE (34'45" – 36'20")

What is a sequence?

After listening to the passage – is the melodic sequence going up or down?

Can you find the sequence in the score? Were you correct?

Third Movement (36'20" – 40'20")

COMPOSITIONAL DEVICES:

1. Pedal Note (36'20" – 38'30"):

What is a pedal note?

What does the harmony do around a pedal note?

2. Contrary Motion (38'30" – 39'00"):

What is contrary motion?

Can you label it in your score?

3. Tutti contrasting with solo lines (39'00" – 40'20"):

The narrator refers to bar 201 until the end of the movement.

Look at your score: Why is this section visually stimulating and exciting?

Listen to this section – how many times does Vivaldi contrast between the solo and tutti blocks?

UNWRAP THE MUSIC



VIVALDI SUMMER AND WINTER TRANSCRIPT OF FILM

Hello and welcome to the APO Unwrap the Music.

My name is Peter Thomas and I am joined on stage by the musicians of the orchestra as well as our soloist today, Andrew Beer. We are looking at Vivaldi's four seasons, particularly the two concertos Summer and Winter.

Vivaldi was an Italian Baroque composer and violinist and he wrote these wonderful works to express and tell the story of the four seasons. He also wrote a set of sonnets, little poems, to go with each of the movements.

This was an early, early exploration into what we now know as Programme Music. If you look at Beethoven, Berlioz or Smetana and you look at some of their works like the 'Pastoral' Symphony or even *Symphonie Fantastique* by Berlioz, they will give you a more recent example of Programme Music – it's music that paints a picture or tells a story. Vivaldi went a step further and in each of the concertos, he actually took little strands from his sonnets and wrote the words above the music. At the beginning of the Summer concerto, we hear the words: "Under the harsh season ignited by the sun, man and flock languish and the pine burns. The cuckoo offers his voice. Soon heard, the young turtledove and goldfinch sing. Zephyr blows gently but suddenly Borius offers opposition to his neighbour. And the shepherd weeps because he fears a severe storm in the offing. And his destiny ...etc."

Orchestra plays bars 1-5 of Summer

Vivaldi then introduces the birds – the cuckoo, turtledove and goldfinch. "The cuckoo offers his voice and soon heard the young turtledove and goldfinch sing". Listen to this part, played by the soloist Andrew Beer and you can really hear the birdsongs.

Soloist plays bars 31-34 'cuckoo'

Soloist plays bars 58-71 'turtledove'

Soloist plays bars 78-89 'goldfinch'

After the birds settle down, we hear first of all the West wind, the gentle Zephyr, and then the more powerful North wind.

Orchestra plays 'West wind' and 'North wind'

The first movement of Summer finishes with a violent thunderstorm.

Orchestra plays bar 155-174

The second movement is full of contrasts. Contrasts in tempo, contrasts in dynamics and contrasts in texture. We also have more of the story: the shepherd is now just a little bit nervous about an upcoming storm, he's tired, he's been through one. This is how Vivaldi portrays this: "The repose of his tired limbs is disturbed by the fear of lightning and thunder and by a swarm of furious flies and wasps". See if you can hear those things in the music – firstly without the soloist.

Orchestra plays bars 175-177

We'll now add in the solo part above that. Already we have contrasts in tempo – a slow start Adagio followed by a Presto. We have a soft start in piano, followed by a fortissimo. We have got a contrast with just the upper strings, followed by the full body of the orchestra. Let us hear it again with the soloist on top of that.

Orchestra and soloist play bars 175-177

Movement three starts with a thunderstorm so the shepherd is justified in his fears – we have full orchestra playing in unison – This is a great example of “monophonic texture”.

Orchestra plays bars 196-201 (monophonic texture)

Contrasting that monophonic texture, we have polyphonic textures. Polyphonic textures are where we have multiple sounds at once interweaving. This is a short example that shows a little bit of that.

Orchestra plays bars 206-211 (polyphonic texture)

We are going to hear that passage again just with the first and second violins so you can hear the distinction in their parts and how they relate to each other.

Violins play bars 206-211

One of the features of Baroque music is the harpsichord and its purpose is to add harmonic impact and a timbral variation, it also works very closely with the cello, which is known as a Basso Continuo. So let us hear a little bit of the cello and harpsichord playing the harmonic foundation for a passage from Summer.

Harpsichord and cello play bars 119-124

Now we are going to hear the same extract with the soloist and this is how Vivaldi wrote it in the score.

Soloist joins bars 119-124

Let us contrast that now with the soloist improvising somewhat on that outline. It is important to note that Vivaldi himself would have been the soloist in a number of performances of this in his lifetime. Composers in the Baroque and Classical eras would

have often been their first soloists. One would hear stories of Mozart writing down the orchestral parts but not writing anything down for himself, instead turning up on the day of the concert and improvising. It has become part of the tradition of this style of music to incorporate improvisational features into the playing.

Soloist demonstrates improvisation bars 119-124

Our next example looks at how Vivaldi uses harmony. This extract is brilliant at showing the relationship of keys and how keys in their construction are related to each other in what we call the Circle of Fifths. Let us illustrate this harmonic procedure: We start with a D minor chord, we move down five to a G minor chord, we move down five to F minor, down five to a B flat chord, etc. And as you learn your keys and key signatures this is the process, we go around in fifths. We are going to hear that process now for five or six bars from the cello and harpsichord – or Basso Continuo.

Harpsichord and cello demonstrate

We are now going to hear the orchestra play the first note of each bar to show this chord progression really clearly for you.

Orchestra demonstrates chord progression

Now we are going to hear an extract with the full orchestra.

Orchestra plays extract

One of the amazing features of the violin is that it can play chords, which Vivaldi took advantage of. This is an example of double-stopping.

Soloist demonstrates

As a final flourish of storm, Vivaldi finishes his Summer concerto with the full orchestra loud and strong like the wind and rain we have already heard.

Orchestra plays ending

Full performance of Summer

“Winter sonnet...”

We move now to the Winter concerto and this is a real contrast to Summer – both musically, and pretty obviously it always will be. The main focus now for movement one of Winter will be form or the structure of the work. The Ritornello form is a basic structure that was used by Vivaldi and a lot of Baroque composers. The Ritornello is when the tutti or full orchestra plays and this is interlinked with what we call episodes, where the soloist plays with support from the orchestra. Ritornello is an Italian term meaning a 'little return.' So we have the recurring passages with the full orchestra, we have the soloist between the two; and we also have guideposts along the way which provide our harmonic foundation.

Orchestra plays bars 1-7 of Winter

An important part of Ritornello form is also to provide some harmonic structure to the music. This movement, Winter movement one, is in F minor. Our tonic chord is F minor; our first Ritornello is in F minor. Next Vivaldi takes us to C major, the dominant, and later back to F minor. He goes other places as well but that is our basic outline. Ritornello form – with the whole orchestra playing, gives us our basic form of tonic to dominant and back to tonic. Let us hear the harpsichord outline that for us.

Harpsichord demonstrates F minor – C major – F minor

One of the neat things about this movement is how Vivaldi uses different timbres to get across the expressive qualities of his sonnets. So this is winter – it's cold, it's icy and you can hear that in the music. Now Vivaldi uses a technique called *sul ponticello*, which is basically playing much closer to the bridge and produces a more wiry, what I would call spooky, sound. Not only does he do that but he also has the orchestra playing. In the score they're called trills, but what they're playing is really mordents. Let us now hear the orchestra play with sounds that are more traditional and then gradually move towards *sul ponticello* so you can hear the difference.

Orchestra demonstrates – moving closer to the bridge

The second Ritornello has the characters running and stomping their feet to get ice off their boots. This

is shown with rapid semi-quavers, demi-semi-quaver movement, as well as contrasts between octave leaps. See what else you can find in the scores yourself.

Orchestra plays second Ritornello

A lot of Vivaldi's harmonic movement is very clearly I-V-IV etc., but occasionally he sneaks in a little bit of what we call chromaticism and this bassline here shows that.

Harpsichord and cello demonstrates

The next passage has the text: “our teeth chattering in the extreme cold”. Let us see what Vivaldi does here.

Orchestra plays 'extreme cold'

Just to show the relationship of rhythm here very clearly, we are going to get each section to play what they have. To be fair, I have added in something for the cellos and basses – they are going to play crotchets for you.

Cellos and basses play crotchets

It's quite ominous, if we changed one or two notes we'd have something reminiscent of sharks! Let us add to that the viola part with the quavers.

Violas join

And then the violins, they've got semi-quavers. What we are doing here is showing you the relationship of rhythm – crotchets to quavers to semi-quavers, let's see how far we can take this! Let's hear the whole orchestra now without the soloist from that point.

Violins join

And finally we will add the soloist on top of that – he's got demi-semi-quavers. When you look at your scores you can see this relationship and how they build together.

Everyone plays bar 47

The Largo movement of Vivaldi's Winter concerto is to me one of the most elegant and beautiful melodies in music. It shows beautiful shape, it shows simplicity and it still manages to convey a sense of longing

and love. It is backed up by rain coming from the pizzicato in the violins and by a very structured chord progression underneath – the I-V-I thing again. Let's have a listen to the opening just with the cello, basses and harpsichord.

Cellos, basses and harpsichord play the opening of movement 2

Let's now hear what the violins are doing. The text says "before the fire to pass peacefully contented days while the rain falls outside".

Violins play pizzicato

And now let's hear what the soloist is doing at that point.

Soloist plays

Let's put all the elements together and invite our friends in the violas to join us with their pedal note.

All play opening

We are moving now to explain a compositional device called sequence and I am going to ask our soloist to play a couple of passages to demonstrate this. Sequence is where we have the same pitch shape and rhythm but then we transpose it up or down. See if you can spot it.

Soloist plays sequence

And to finish off with this movement let's hear the whole orchestra for the first eight or so bars.

Orchestra plays from bar 64

We move to the last movement of Winter and in this movement we will look at several compositional devices starting with a pedal note or pedal point. This is when a composer holds a long tone on. It could actually be the same pitch with a rhythm or a long note and the harmony moves around it. At the start of this movement we have the cello and harpsichord playing a long F.

Cellos and harpsichord play bars 82-92

We are now going to show what happens when we put the soloist on top of that as the soloist takes us

through different scales and keys but that F stays the same.

Soloist plays with cellos and harpsichord

Vivaldi brings us back to our story with people walking on ice and I think this person has fallen over.

Demonstration

Another example of sequential patterns, our soloist will play for us now, but also when you are looking at your scores see how it relates to the chords and how the progressions take place.

Soloist demonstrates

Every time I look at this score I find more exciting things and I know as you go through it with your teachers you too will keep discovering new things. And I think that's actually a great tenant of music – the more you go back to it, the more you discover. We are going to hear two little excerpts squashed together. One demonstrates contrary motion between the first violins and the second violins – one scale going up, one scale going down and it happens at the same time. Then we have one of Vivaldi's little sonnet moments "when the ice cracks and breaks up" – see if you can spot that.

Orchestra plays excerpts

This is where Vivaldi puts his sonnet "the winds at war leave their iron gates". What I love about this is it's not just aurally stimulating but it's visually stimulating too. When you look at the score you see these blocks of orchestral sound, then the soloist alone, then a block of orchestral sound, and so on. Again, he's taking us through the tonic-dominant-tonic progression right through to the end. He takes us to different places but he finishes with these charming words "this is winter, but even so, what joy it brings".

Orchestra plays from bar 202

Full performance of Winter

UNWRAP THE MUSIC

BAROQUE CONCERTO

There are two types of Baroque concerto – the concerto grosso and the solo concerto. Baroque composers who were famous for writing concertos include Vivaldi, Bach and Handel.

ACTIVITY:

Research the following and fill in the worksheet below:

1. When was the Baroque period?

2. What is a concerto?

3. What are the characteristics of a concerto grosso?

4. What are the characteristics of a solo concerto?

5. Vivaldi was a prolific composer of Baroque concertos. Approximately, how many did he write and what was the main instrument that he wrote for?

6. Is Vivaldi's *Four Seasons* a solo concerto or concerto grosso? Why?

7. How many movements are in each of the four concertos?

Research and record below (you may want to find this information in the attached score):

Concerto No.1 in E major, "SPRING" (La primavera)

Concerto No.2 in G minor, "SUMMER" (L'estate)

Concerto No.3 in F major, "AUTUMN" (L'autunno)

Concerto No.4 in F minor, "WINTER" (L'inverno)

In what way is the structure of each concerto the same?



UNWRAP THE MUSIC

PROGRAMME MUSIC

Summer Concerto

The Four Seasons is the best known of Vivaldi's works. An unusual decision for the time, Vivaldi published the concertos with accompanying sonnets that portrayed what it was about those seasons that his music intended to evoke. **It provides one of the earliest and most detailed examples of what was later called Programme Music.**

INTERACTIVE RESEARCH TASK:

1. Watch the film from the beginning to 2'30" seconds, where the narrator introduces the concept of Programme Music.
2. Research, what is the definition of Programme Music?

LISTENING TASK:

3. In this part of the Unwrap Film, the narrator gives several excellent examples of Programme Music from different eras. They are Beethoven's 'Pastoral' Symphony, Berlioz's *Symphonie Fantastique* and Smetana's *The Moldau*. Search on YouTube for recordings of these pieces, listen to them and fill in the listening guide below for one of the pieces.

- Title of the piece: _____
- What period was this piece of music written in? What characteristics help you reach this conclusion?

- What mood do you think the composer was trying to create? How did he/she do this?

- What orchestral colour can you hear? What instruments are used to represent characters or images?

- What is the tempo of the piece?

- What are the dynamics like? Do they change? Does this help to create an atmosphere?

- Can you hear any direct imitation of sounds e.g. birdsong, water and thunder?

- Listen again to the piece of music and draw what you think this piece may be about.



UNWRAP THE MUSIC

BASSO CONTINUO

In the third movement of *Summer*, the narrator focuses his teaching points on the Basso Continuo and importance of the harpsichord in the Baroque era.

ACTIVITY:

1. Watch from 8'06" until 11'20" in the Unwrap Film, take notes and answer the questions below.
2. What is the Basso Continuo?

3. What is the harpsichord? Research about this instrument and share your findings with your teacher and class.

4. What was the purpose of the harpsichord in the Baroque era?

UNWRAP THE MUSIC

IMPROVISATION

Performers often improvised over bass lines in the Baroque era. In fact, many composers were the first performers of their works and so freely improvised in performances.

In the Unwrap Film, Andrew Beer (soloist) shows how performers embellish or improvise a simple melodic line over a strong harmonic foundation in the Basso Continuo line. It is an excellent and clear example of this.

ACTIVITY:

1. Watch the Unwrap Film from 9'20" until 11'20" where the soloist plays an improvisation. There are graphics of the score to view while you listen to the playing.
2. Print off these bars of the score – bars 116 – 130.
3. In small groups, play the cello/Basso Continuo line and then the melody over the top on a melodic instrument.
4. Now try and improvise by either embellishing the original melody, like Andrew does, or by freely making up or improvising your own melody over the Basso Continuo line.

Notes:

UNWRAP THE MUSIC

CONTRASTS

In the second movement of *Summer*, the narrator focuses his teaching points on contrasts.

Contrasts in *tempo, dynamics and texture*.

ACTIVITY:

1. Watch from 5'00" minutes until 7'00" minutes in the Unwrap Film, where he discusses contrasts in tempo, dynamics and texture.
2. Listen to a recording of the entire *Summer* second movement (19'40") and record all the contrasts you hear.
3. Print off the score of the second movement and highlight all of the contrasts.

EXTENSION ACTIVITY:

1. Now compose a short 16 bar melody that incorporates contrasts in tempo, dynamics and texture.
2. Find other works (of any style) where contrast is an important part.

Repeat the above tasks for this work.

Notes:

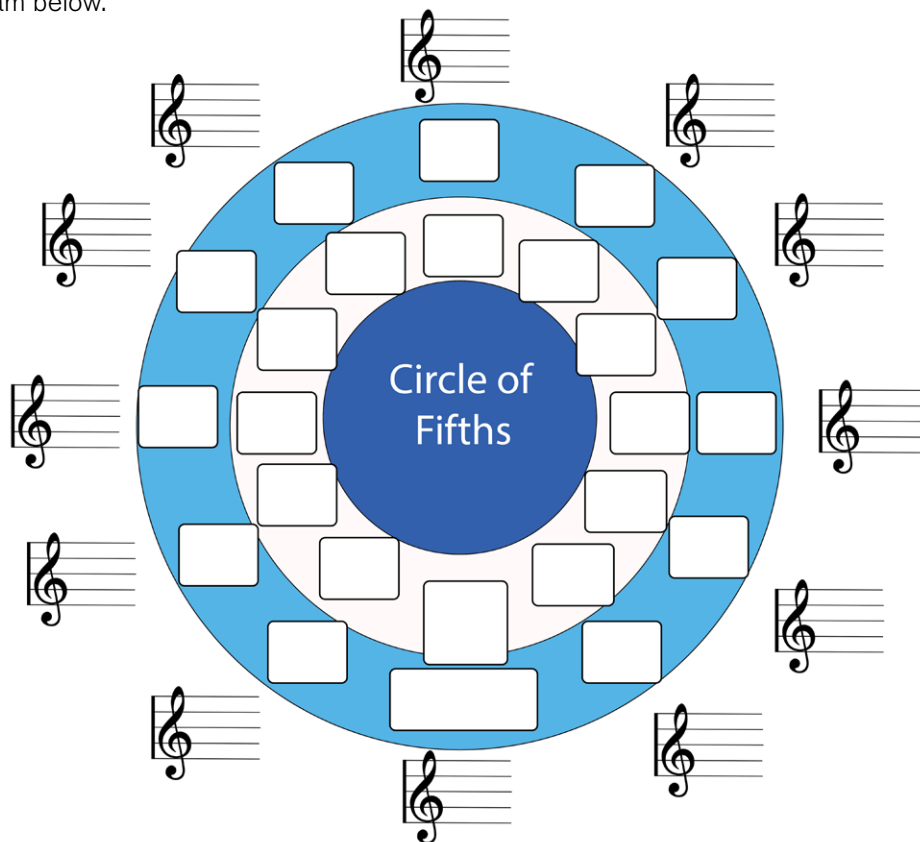
UNWRAP THE MUSIC

CIRCLE OF FIFTHS

At the end of the Summer Unwrap Film, the narrator discusses harmonic progressions and in particular the importance of the Circle of Fifths.

ACTIVITY

1. Watch the film from 11'18" until 13'05". Listen to the wonderful example played on the basso continuo line and harpsichord of the Circle of Fifths.
2. Either use the graphics shown in this segment or research the Circle of Fifths.
3. Fill in the diagram below.



4. Now watch the film again, and highlight the keys the narrator refers to in Vivaldi's Summer concerto.
5. Now analyse the same passage referred to in the film on the score (the last movement of Summer, from bars 55 to 64) – analyse it and notate the keys it modulates to.

UNWRAP THE MUSIC

RITORNELLO FORM

In the first movement of the Winter concerto, the narrator discusses Ritornello form. Watch the film from 26'30" and research to find more information to answer the questions below:

1. What is Ritornello form?

2. Explain the harmonic structure of Ritornello form.

3. What are the two main keys used in the first movement?

4. Print out the first movement of the score and highlight and name the key changes.

5. In the second Ritornello, Vivaldi uses various techniques to portray the image of "to run, stamping our feet every moment, our teeth chattering in the extreme cold".

The narrator discusses several examples – use of rapid semiquaver movements, contrasts between octave leaps and also *sul ponticello*. In the film, the narrator challenges you to find more examples in the score. See what you discover!

UNWRAP THE MUSIC

RELATIONSHIP OF RHYTHM

WINTER – Movement One (31'10" – 33'00")

Vivaldi illustrates the relationship of rhythm from bars 47 to 55 in movement one of the Winter concerto.

1. Watch the film from 31'10" – 33'00", where the narrator discusses the use of rhythm.
2. Find the part in the score (bars 47 – 55).
3. In groups play the parts of the score on either untuned percussion instruments, or on tuned instruments.
4. Now create your own composition using a similar layered rhythmic technique.
5. Write the score of your composition and then play this on a variety of instruments and share this with your peers.

Notes:

UNWRAP THE MUSIC

WORDFIND

T	O	N	H	O	G	S	A	O	G	F	Y	O	T	A
E	Z	T	H	A	U	N	O	R	G	F	P	I	U	U
N	L	R	R	M	R	K	I	V	Y	R	M	N	R	T
N	F	U	M	E	C	P	P	R	O	R	O	O	T	U
O	D	E	B	U	C	U	S	G	P	A	T	T	L	M
S	R	G	C	G	W	N	R	I	B	S	I	N	E	N
Q	O	L	L	E	C	A	O	Y	C	D	F	A	D	R
L	G	A	Z	G	M	A	O	C	L	H	D	T	O	C
O	R	N	A	M	E	N	T	A	T	I	O	N	V	V
V	V	Z	E	P	P	K	V	E	G	F	Y	R	E	M
O	I	E	H	C	N	I	F	D	L	O	G	M	D	V
S	S	O	N	R	V	B	A	R	O	Q	U	E	I	A
R	K	F	L	I	C	R	E	T	N	I	W	O	V	D
P	O	E	T	I	C	O	M	R	C	Q	L	N	W	Q
T	M	N	G	P	N	E	E	D	V	A	W	O	I	B

ANTONIO
CELLO
GOLDFINCH
ORNAMENTATION
PROGRAMME
SONNET
TURTLEDOVE

AUTUMN
CONCERTO
HARPSICHORD
POETIC
SPRING
VENICE
WINTER

BAROQUE
CUCKOO
MOTIF
VIOLIN
SUMMER
VIVALDI
VIOLIN

UNWRAP THE MUSIC

SUMMER ART CREATIONS

1. Listen to a recording of Vivaldi's *Four Seasons*, Summer Concerto.
2. Using red and orange dye, paint the background on plain white paper, from the centre of the paper (see below for the example).
3. Using a piece of plain white paper, ask the children to use pencil to draw the outline shape of a tree trunk.
4. Then, when the background has dried, glue tree to the background.
5. Using either green paint or dye and a small paint brush, paint the leaves of the tree.
6. Add birds to represent the cuckoo, goldfinch and turtledove from the sonnets.
7. You can add flowers and grass at the bottom if you would like.

EXAMPLE OF COMPLETED ARTWORK



UNWRAP THE MUSIC

WINTER ART CREATIONS

1. Listen to a recording of Vivaldi's *Four Seasons*, Winter Concerto.
2. Using blue and grey dye, paint the background on plain white paper (see example for effects – although be as creative as you like).
3. Using a piece of plain white paper, ask the children to use pencil to draw the outline shape of a tree trunk.
4. When the background has dried, glue the tree to the background.
5. Using blue paint or dye, paint the 'leaves' of the trees.
6. Using grey, black and white pastels, ask the children to draw swirls to represent wind.

EXAMPLE OF COMPLETED ARTWORK



UNWRAP THE MUSIC

SEASONS ARTWORK

1. In this activity, children can choose a season, listen to one of the concerti, and then create a tree in response to that season.
2. Give the child a tree trunk template.
3. Ask them to colour it brown with anything you choose – pencil, paint, dye, pastel, felt.
4. Using a scrubbing brush, put the bristles in paint colours of their choice, and use the scrubbing brush like a paintbrush to paint the leaves.
5. Look at the example below for better understanding.

EXAMPLE OF TREE ARTWORK



UNWRAP THE MUSIC

COLLABORATIVE ART IDEA

This image shows the end result of a classroom's collaborative art, depicting each of the four seasons. It would be a great activity after watching the Unwrap Film.



UNWRAP THE MUSIC

SCOTT VON HOLZEN AMAZING ARTWORKS CREATED IN RESPONSE TO VIVALDI'S FOUR SEASONS:

This link shows a wonderful example of artist Scott Von Holzen's creative response to each of the movements of the four concertos.

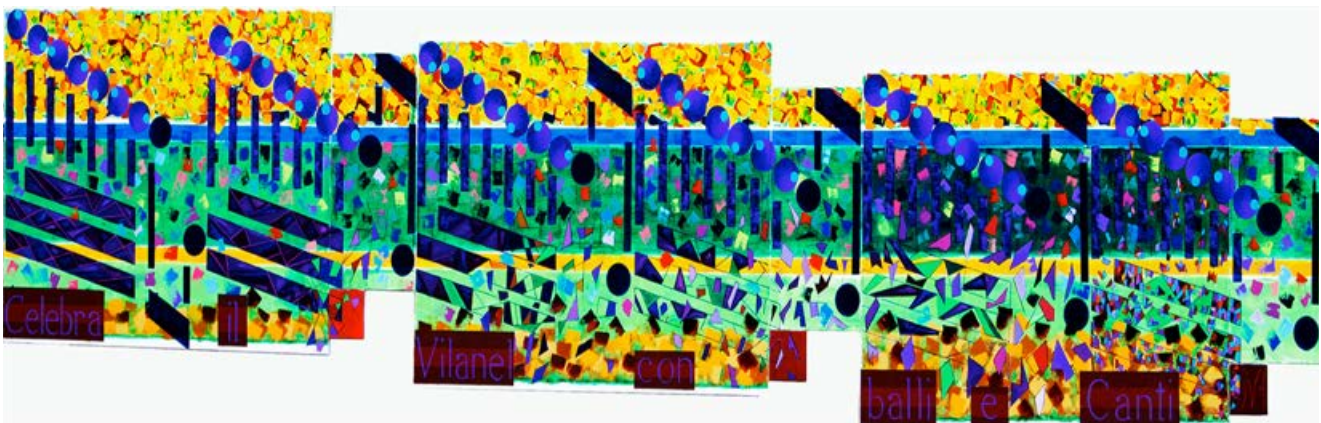
The artworks are amazing, and the videos of their creation are very inspiring for the children to watch.

Click on the link below to be amazed and inspired!

<https://scottvonholzen.org/antonio-vivaldis-the-four-seasons/>

Here is an example to entice you to look at the site:

This is Vivaldi's Autumn Allegro



UNWRAP THE MUSIC

INSPIRED BY THE SONNETS (PRIMARY / INTERMEDIATE FOCUS)

The sonnets which inspired the concertos are beautiful. They can be used for several activities where students can work collaboratively to create rhythmic compositions, soundscapes and ostinati.

Suggested Lesson Ideas:

Unwrapping the words by adding movement:

- Read either the Summer or Winter sonnet on pages 7 and 9
- Students choose a verse of the poem and in groups, create movement to bring the poem to life. Use techniques like echoing, dynamics, repetition of words
- Put the movement sequence together to create movement to the entire sonnet
- As a class put the verses together
- Perform.

Extend by adding instruments:

- Now that the children have more understanding of the meaning of the words, ask the children to think of instruments they could use to help bring the words to life. For example, they could use a recorder to make the sound of a cuckoo etc.
- In groups, some children read the sonnet, others add sound effects. Again it works best if the sonnets are broken down into verses.
- You could combine both the movement and instrumental compositions together.

Building rhythmic pieces from the sonnets

For this activity, you can use either words from the sonnet, or linked to the theme of the sonnet. In this example, I am basing my rhythmic composition on bird names.

- Have children brainstorm a list of birds, and write them on cards (some can be from the poem, but New Zealand bird names are fantastic too)

- As a class sort out the bird names by rhythm
- Write the rhythm as the heading and put the cards underneath
- Clap the rhythms, and make a musical rhythmic sequence using them
- Play the rhythms on untuned percussion instruments – bucket drums with drum sticks work well!
- Divide the class into groups. Give each group a rhythm and the children work out how they are going to play the rhythm on their instrument to create interesting and varied timbres
- Bring in one group at a time to create a layered rhythmic composition.

Extension:

- Children write their own poem based on Summer or Winter
- The poem has a clear rhythmic pulse
- They then choose words about summer or winter and create rhythmic building blocks, similar to the above process
- Children choose two words together to create a rhythmic ostinato
- In groups, or as a class, half the children chant the ostinato, while the other half chant the poem
- Have the children orchestrate their ostinati by using body percussion sounds or un-pitched percussion instruments.

Cuckoo From Summer

for Xylophones

Antonio Vivaldi
arr. E M

Soprano Xylophone

Alto Xylophone

Bass Xylophone

The first system of the score shows the initial two measures. The Soprano Xylophone part features a continuous eighth-note pattern. The Alto Xylophone part has a sparse, rhythmic accompaniment with rests. The Bass Xylophone part provides a steady, low-frequency accompaniment.

3

S.X.

A.X.

B.X.

The second system covers measures 3 through 5. The Soprano Xylophone part continues with its eighth-note pattern, marked with a '3' above the first measure. The Alto Xylophone part maintains its rhythmic accompaniment. The Bass Xylophone part continues with its steady accompaniment.

6

S.X.

A.X.

B.X.

The third system covers measures 6 through 8. The Soprano Xylophone part continues with its eighth-note pattern. The Alto Xylophone part maintains its rhythmic accompaniment. The Bass Xylophone part continues with its steady accompaniment.

9

S.X.

A.X.

B.X.

The fourth system covers measures 9 through 11. The Soprano Xylophone part continues with its eighth-note pattern. The Alto Xylophone part maintains its rhythmic accompaniment. The Bass Xylophone part continues with its steady accompaniment.

Largo From Winter for Xylophones

Antonio Vivaldi
arr. P.T.

Soprano Xylophone

Alto Xylophone

Bass Xylophone

5

Sop. Xyl.

Alto Xyl.

Bass Xyl.

9

Sop. Xyl.

Alto Xyl.

Bass Xyl.

(change F to F#)

13

Sop. Xyl.

Alto Xyl.

Bass Xyl.

17

Sop. Xyl.

Alto Xyl.

Bass Xyl.

21 (change F# to F)

Sop. Xyl.

Alto Xyl.

Bass Xyl.

25

Sop. Xyl.

Alto Xyl.

Bass Xyl.

29

Sop. Xyl.

Alto Xyl.

Bass Xyl.

LEVEL ONE

MUSICAL KNOWLEDGE RECALL ASSESSMENT TWO CONTRASTING MUSIC WORKS

1.6 AS 91095 v1 Demonstrate Knowledge of two music works from contrasting contexts
(Working towards 6 Credits – You must attempt all tasks to qualify for these credits)

ASSESSMENT TASK

Please answer below

NAME GRADE _____ **GRADE** _____

A. Musical Knowledge

1. The piece of music that you have studied is called _____

2. It was composed by (full name) _____

3. The music was from which period in music history. Please provide dates.

4. Describe 3 important features or characteristics of the music of the composer of the work studied. _____

a. _____

b. _____

c. _____

5. Write a brief summary of the composer's life and who he is. Include his year of birth and death.

6. Give a brief description of the following elements of music, and how the composer has used each in the work you have studied. Provide specific examples.

Melody _____

Rhythm _____

Harmony _____

Timbre _____

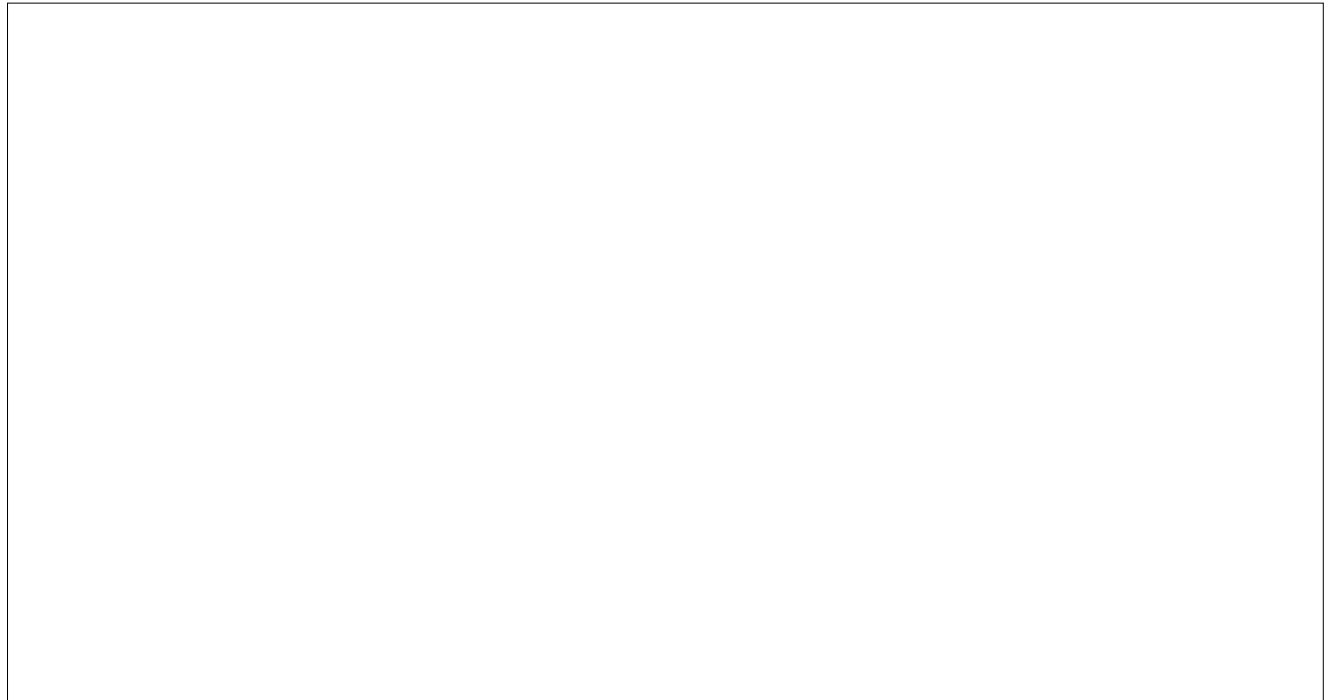
Texture _____

Dynamics _____

B. Analysis and Score Reading

1. How many movements are there in the work/s?

2. Name and explain the structure of one of the movements. You may wish to draw a diagram.



3. In **English**, and in score order list all the instruments used in this work.

4. How would you describe the mood of this piece?

5. In **English**, what do the following terms and signs used in the score mean:

a) *p* _____

b) *f* _____

c) *sf* _____

d) *cresc.* _____

e) *tasto solo* _____

f)  _____

g) *Allegro con molto* _____

6. Give a brief description of the following compositional devices, and how the composer has used each in the work you have studied. Provide specific examples.

Sequence _____

Repetition _____

Augmentation _____

C. Skills

1. Name the key used in the first movement _____
2. Write out one octave, ascending only, of the scale for one of the keys you provided in question (use bass clef, provide a key signature and use crotchets):

3. Write out the tonic, dominant and subdominant chords for one of the keys you provided in Question 1 (use treble clef, accidental and semibreves):

4. What is the word we use to describe the rhythm of a melody that doesn't start on the first beat?

Allegro non molto

Languidezza per il caldo

D



Pianissimo

Musical notation for exercise D: Treble clef, key signature of two flats (Bb, Eb), 3/8 time signature. The melody consists of 10 measures. Measure 1: quarter rest, quarter G4, quarter A4. Measure 2: quarter G4, quarter F4, quarter E4. Measure 3: quarter D4, quarter E4, quarter F4. Measure 4: quarter G4, quarter A4, quarter Bb4. Measure 5: quarter A4, quarter G4, quarter F4. Measure 6: quarter E4, quarter D4, quarter C4. Measure 7: quarter Bb4, quarter A4, quarter G4. Measure 8: quarter F4, quarter E4, quarter D4. Measure 9: quarter C4, quarter Bb4, quarter A4. Measure 10: quarter G4, quarter F4, quarter E4 with a fermata.

Handwriting practice lines for exercise D, consisting of five horizontal lines.

Adagio

E



Musical notation for exercise E: Treble clef, key signature of two flats (Bb, Eb), common time (C). The melody consists of 5 measures. Measure 1: quarter G4, quarter A4, quarter Bb4, quarter C5. Measure 2: quarter Bb4, quarter A4, quarter G4, quarter F4. Measure 3: quarter E4, quarter D4, quarter C4, quarter Bb3. Measure 4: quarter A3, quarter G3, quarter F3, quarter E3. Measure 5: quarter D3, quarter C3, quarter Bb2, quarter A2.

Handwriting practice lines for exercise E, consisting of five horizontal lines.

Presto

Tempo impetuoso d'Estate

F



Musical notation for exercise F: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of 5 measures. Measure 1: quarter G4, quarter A4, quarter Bb4, quarter C5. Measure 2: quarter Bb4, quarter A4, quarter G4, quarter F4. Measure 3: quarter E4, quarter D4, quarter C4, quarter Bb3. Measure 4: quarter A3, quarter G3, quarter F3, quarter E3. Measure 5: quarter D3, quarter C3, quarter Bb2, quarter A2 with a fermata.

Handwriting practice lines for exercise F, consisting of five horizontal lines.

LEVEL THREE

MUSICAL KNOWLEDGE CLASS RESEARCH TASK

Complete the following table. You may wish to work individually, in small groups, or as a class. A shared online document is an effective way of collaborating.

VIVALDI

Composer dates	
Country	
Other relevant info about the composer	
Contemporaries of the composer	
Influences on or from	

BAROQUE ERA

Notes on era	
Melody	
Rhythm	
Harmony	
Timbre	
Texture	
Dynamics	
Form	
What is a concerto	

VIVALDI'S FOUR SEASONS, SUMMER AND WINTER CONCERTOS

Notes on the work	
Genre	
Melody	
Rhythm	
Harmony	
Timbre	
Texture	

Dynamics	
Form	
Special characteristics	
Examples of development	
Date composed	
Performance notes	
Why did Vivaldi write this?	

Social & historical factors	
General observations	
Composer legacy	
Useful quotes	
Useful links	

LEVEL THREE

MUSICAL KNOWLEDGE CLASS RESEARCH TASK

EXAMPLES OF STUDENT ANSWERS

VIVALDI

Composer dates	Born on March 4, 1678, in Venice, Italy. He died 63 years later on the 28th of July, 1741.
Country	Venice, Italy. Vivaldi was alive during a time of change for those of the Roman Catholic religion in Italy. In response to the Protestant Reformation of the earlier 16th century, Roman Catholics embarked on a programme of restoration.
Other relevant info about the composer	<ul style="list-style-type: none">▪ He was a violinist▪ He taught, conducted and composed all while working at a home for abandoned children▪ He wrote more than 500 concertos▪ His music was rarely played after his death for around 200 years▪ He came from a large family▪ He died a pauper despite making a lot of money throughout his life▪ He had health problems all his life▪ He travelled to many Italian cities as well as Vienna and Prague throughout his life to supervise his operas.
Contemporaries of the composer	Other than Vivaldi, some of the most notable composers of the Baroque era include Handel, Bach, Purcell, Corelli, Monteverdi, Telemann, Rameau and Couperin.
Influences on or from	Vivaldi was influenced by the dominant forms performed in Italy at the time, especially the music of Corelli. Inspired by the landscape paintings by Italian artist, Marco Ricci, Vivaldi composed the Four Seasons roughly between 1720-1723 and published them in Amsterdam in 1725. His Four Seasons contain storms, bird calls, and other events that help to convey the different moods of the four seasons of the year. Programme notes have been written into the parts of the score, so the composer's intentions are very clear.

BAROQUE ERA

Notes on era	Harpichord use typical, creation of tonality, polyphonic music typical, from word barroco meaning misshapen pearl, concerto and Concerto Grosso invented, a single piece tended to convey one mood or expression of feeling, instrumental music became as important as vocal music, lots of contrast esp. dynamics, sometimes echo effects.
Melody	A single melodic idea; elaborate ornamentation used to decorate the melody; long flowing melodies; major and minor melodies used; dissonant intervals used; melodic range expanded from that of earlier periods; devices such as sequence and imitation used to develop ideas and melodies; improvisation used; dynamics stayed the same with the phrase did not change; clear and linear, complex melodies, often quite chromatic.
Rhythm	A continuous rhythmic drive; short rhythmic phrases commonplace including basso ostinato; meters in 2, 3, 4 and 6 also typical; slowing towards the end of pieces typical; "motor rhythms" of fast semi-quavers typical of fast movements.
Harmony	Counterpoint was used a lot – consisted of several interweaving voices that were rhythmically independent and made sense on their own as a melody. This meant players always had an interesting part, and the audience could either hear beautifully interwoven lines of melody, or a tangled mess of notes.
Timbre	Bright sounding instruments such as violins and trumpets were popular. Instruments included a variety of stringed instruments, different types of double reed instruments and flutes (including recorders), brass (mainly horns) which didn't have a lot of valves and so relied a lot on the harmonic series, and percussion including timpani, castanets, and tambourines. These instruments sounded very different to the ones we play today.
Texture	Polyphonic texture was used when there was counterpoint, otherwise homophonic texture was also common, as there was often a solo instrument with Basso Continuo, or violins with the melody and other instrumental accompaniment.
Dynamics	In Baroque music there was lots of dynamic contrast. For example, there would be a passage played loudly, and the passage would be immediately repeated, but played quietly. Dynamics were often used ad lib, as the players instinctively played louder as the pitch increased, and played softer when the pitch decreased.
Form	In the Baroque period, Sonata form had not yet been invented, so composers wrote music in binary (AB), ternary (ABA), and rondo (ABACA) form. This was so that the original ideas that were introduced in the beginning, had a way of returning at the end.
What is a concerto	

VIVALDI'S FOUR SEASONS, SUMMER AND WINTER CONCERTOS

Notes on the work	
Genre	Baroque, concertos for violin
Melody	<p>Summer concerto movement 3:</p> <p>The melody is very disjunct, with constant skips and leaps throughout the violin lines. The skips and leaps are not chosen randomly, but are more often than not chromatic (bar 293). The disjunct nature of the melody causes it to be unlyrical, as the range is too great, especially in solo parts, bars 236 and 305. The solo violin line sounds as if it tends to stay in the higher tessitura of the piece's range because of the speed at which the sixteenth notes are played, though the range is actually quite broad (bar 239). The piece does not use any melisma. The melody is echoed with strict imitation at two instances in the piece, near the beginning (bar 206) and near the end (bar 297).</p>
Rhythm	<p>Summer:</p> <p>This piece is in 3/4 time, a simple triple meter. The tempo is marked as presto, hence the name of this movement – "Presto." Throughout the entire piece, only rarely can anything but a set of sixteenth notes be seen, along with occasional eighth notes and a few bars of quarter note accompaniment to a solo (bars 236 and 305). The only syncopation present is rather subtle, being presented on the top of a descending line on "1e" of a sixteenth note group or after a sixteenth rest (bars 206 and 297). This actually creates a few bars of hemiola (bars 217 and 260). No polyrhythms are present throughout the piece, as it is subdivided in two the entire time.</p>
Harmony	<p>Summer:</p> <p>This piece is in the key of G minor with some tonicizations at some points (bars 251 and 270). The chords are consonant. A few places in the piece have no harmony at all due to the fact that every instrument is playing the same thing. This can be seen at the very beginning of the piece (bar 197), where each line starts on the tonic, and near the end (bar 266) where the same thing is imitated on the fourth.</p>
Timbre	<ul style="list-style-type: none"> For Vivaldi's Summer & Winter concertos, it is made up of string instruments as well as a harpsichord. In both concertos, there is a solo violin.
Texture	<ul style="list-style-type: none"> The texture of Vivaldi's Four Seasons Winter concerto is predominantly homophonic, there is a solo violin and the orchestra is the accompaniment. There are instances of monophony, for example, all the instruments are playing in unison in the Winter concerto in bar 202. In the Summer concerto, it starts off as being mostly monophonic. In the second movement, it changes to a homophonic texture in the third movement, the piece changes back to a monophonic texture.

<p>Dynamics</p>	<ul style="list-style-type: none"> ▪ The dynamics of the Winter concerto change a lot as the concerto progresses. <ul style="list-style-type: none"> ▪ For example, from bar 1, the piece is set in pianissimo, this then gradually increased to forte. In bar 52, the piece returns to pianissimo. The constant change of dynamics is common in Baroque music. ▪ The Summer concerto also has many changes of dynamics. <ul style="list-style-type: none"> ▪ An example of this can be seen at the start of the concerto. This time, it starts as mezzo-forte, it then gradually crescendos to forte. Then at bar 32 it becomes piano.
<p>Form</p>	<ul style="list-style-type: none"> ▪ The form of Vivaldi's Four Seasons Winter & Summer concerto is varied throughout each concerto. ▪ Ritornello form
<p>Special characteristics</p>	<ul style="list-style-type: none"> ▪ Each of the concertos is introduced with a sonnet full of images. ▪ There are very specific labels in the music for what is being portrayed in the music such as the cuckoo and turtledoves, the wind, and 'the barking dog' as to clarify specific allusions. ▪ The allusions are depicted some literally e.g. the bird calls, and some metaphorically e.g. dissonance to underline a winter chill. ▪ Four sonnets
<p>Examples of development</p>	<ul style="list-style-type: none"> ▪ Sequencing ▪ Repetition ▪ Call and response
<p>Date composed</p>	<p>The Four Seasons were written around 1721 and were published in 1725.</p>
<p>Performance notes</p>	<p>The Four Seasons are typically performed with a solo violin, and an orchestra made up of violins (I and II), violas and a Basso Continuo, which is made up of cellos, double basses and a harpsichord. There have also been performances where a flute may play.</p> <p>Baroque orchestras were quite small with around 20 musicians. Other things that are typical of a traditional Baroque style performance include musicians not using vibrato.</p>
<p>Why did Vivaldi write this?</p>	
<p>Social & historical Factors</p>	<p>The Baroque period covered a time roughly corresponding to the 17th century. It was centered in Italy, commencing in Rome. It was exemplified by drama and grandeur in sculpture, painting, literature, dance, and music.</p> <p>During the 1600s there were a series of plagues which caused great population loss. In some large Italian cities that were struck with the plague (such as Milan and Genoa) up to half of the population was lost.</p>

<p>General observations</p>	<p>There are sonnets that tell the story alongside the music.</p> <p>As well as the fact there have been hundreds of recordings and performances of this concerto, there are also many derivative works.</p>
<p>Composer legacy</p>	<ul style="list-style-type: none"> ▪ 600 concertos ▪ Development of string technique ▪ Programme Music ▪ Teacher and performer
<p>Useful quotes</p>	<p>"Vivaldi Rocks" - Peter Thomas</p>
<p>Useful links</p>	<p>IMSLP Files:</p> <p>Winter –</p> <p>http://imslp.eu/files/imglnks/euimg/c/cd/IMSLP387080-PMLP126435-Vivaldi,_Antonio-Opere_Ricordi_F_I_No_25_scan.pdf</p> <p>Summer –</p> <p>http://imslp.eu/files/imglnks/euimg/c/c9/IMSLP386648-PMLP126433-Vivaldi,_Antonio-Opere_Ricordi_F_I_No_23_scan.pdf</p> <p>Characteristics of Baroque Music:</p> <p>http://www.violinonline.com/unit2_2.html</p> <p>This is an information sheet on Vivaldi’s Winter concerto:</p> <p>http://catalogue.pearsoned.ca/assets/hip/ca/hip_ca_pearsonhighered/samplechapter/0205777368.pdf</p> <p>More Characteristics and info on society at the time and general Baroque things:</p> <p>https://lseyway.wordpress.com/baroque-period/</p> <p>http://study.com/academy/lesson/counterpoint-in-the-baroque-period-definition-harmony-examples.html</p> <p>Website with the sonnets:</p> <p>http://www.baroquemusic.org/vivaldiseasons.html</p>

LEVEL THREE

MUSICAL KNOWLEDGE

ANALYSE A SUBSTANTIAL MUSIC WORK

SUMMER & WINTER CONCERTOS FROM VIVALDI'S *FOUR SEASONS*

This achievement standard involves perceptively analysing a substantial work. The work you study must have significance and/or complexity in the chosen style or era. Your analysis must explain the musical elements and features, compositional and structural devices in order to show understanding of the style and structure of the work.

You will do this through the study of Vivaldi's Summer and Winter Concertos from The *Four Seasons*. You will be assessed through the completion of an essay which evaluates the elements of music: form, texture, tempo, pitch, timbre, dynamics and duration.

Achievement Criteria		
ACHIEVEMENT	ACHIEVEMENT WITH MERIT	ACHIEVEMENT WITH EXCELLENCE
<ul style="list-style-type: none">Analyse a substantial music workEXPLAIN the musical elements and featuresEXPLAIN the compositional and structural devicesShow an understanding of the style and structure of the work.	<ul style="list-style-type: none">Critically analyse a substantial music workDISCUSS how: musical elements and features, compositional and structural devices contribute to the style and musical meaning of the work	<ul style="list-style-type: none">Perceptively analyse a substantial music workEVALUATE how: musical elements and features, compositional and structural devices are COMBINED to communicate the style and musical meaning of the work.

ESSAY: An Analysis of Vivaldi's Summer and Winter Concertos from The *Four Seasons*.

In order to complete a thorough analysis of The Four Seasons you may want to consider the following points and questions:

- Can you place this work historically? Is it typical of the era? How?
- Why did Vivaldi write it? What was he trying to express? How?
- Consider the instrumentation used, is this typical of the period? How?

- Consider the use of form and what a concerto is and should be?
- Consider the tonality used throughout the piece – are there any unusual chords or keys, why do you think he used them? Are there interesting harmonic devices?
- Consider the directions in the score, such as tempo markings and the sonnet quotes. How do these affect the music?
- Consider the compositional features used throughout the work. How effective are they and what purpose do they serve?
- What is the purpose and musical meaning of the work? Do you think Vivaldi achieved what he set out to do? Any other relevant information.

Notes:

LEVEL THREE

MUSICAL KNOWLEDGE CONTEXT QUESTIONS

1. Music can be a powerful form of self-expression.

To what extent have the personality, life and experiences of the composer(s) influenced the conception, production and interpretation of your chosen work?

2. Compare two contrasting recordings or performances of your chosen work, and examine how the recording/performance contexts have influenced the different interpretations.
3. How does your chosen work relate to you as a student in New Zealand today? Discuss the cultural, social and geographical implications.
4. Look at your chosen work in an historical and/or political context. What is the composer trying to express and how effectively is this done?

Notes: