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Concerto Opus 3 No 6 by Antonio Vivaldi: An Overview of Forms of Ritornello and Music Construction

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Abstract

This research aims at analyzing Concerto Opus 3 No. 6 by Antonio Vivaldi in terms of Ritornello's form and musical construction. The basic method applied in this research is descriptive. Besides that, the approach method used is the library method so that it is found and produced Ritornello Form Analysis and Musical Construction. Through Analysis of Concerto Opus 3 No 6 by Antonio Vivaldi Viewed From Ritornello's Form and Construction Vivaldi's concerto music which is famous for its string music characteristics, regarding the form and pattern of its structure as well as the parts contained in the construction of the music, the beginning, the continuation part, the complication part and the resolution section. In addition to his musical constructions, Vivaldi's concerto uses Ritornello and Episode patterns which are brilliant in Baroque terms. With the use of chord levels (harmony progressions) and soloist and tutti (orchestral) playing, this concerto was more solemn and majestic for its time.

Keywords

concerto; musical construction; ritornello; tutti



I. Introduction

In the periodization of European music, the era around the years 1600 to 1750 was known as the Baroque. The hallmark of this era that distinguished it from other periods was its majestic character, full of dramatization, rich in ornamentation, and vibrant. This characteristic first appeared in Italy when musicians often produced works for the liturgical interests of the Roman Catholic Church. Influenced by strong religiosity, many Baroque music emerged in the form of singing in operas, oratorios, and cantatas. As for musicians who play instruments, Baroque characteristics could be found in various sonatas, concertos, and overtures.

Among the great names of Italian composers who emerged in this period and who became one of the most important and widely influenced was Antonio Vivaldi. He was the Catholic priest who created "Le Quattro Stagioni", "The Four Seasons"--music that described the atmosphere of the four seasons in the world. He was born in Venice in 1678. Little Vivaldi knew music for the first time from his father, Giovanni Batista--a violinist in the San Marco Basilica orchestra in Venice. This introduction made him study the violin until he was accepted as a violinist at St. Mark's Basilica in 1696. At 25, he became maestro of the violino at the Ospedale della Pietà, a convent as well as an orphanage that provided musical education. It is said that most of his musical works were produced when he was active in this place.

In Italy, some institutions such as the Ospedale della Pietà are known for providing access to good education for neglected children or children from poor families. Each boy was taught how to work and trade, while the girls were given music education. Therefore, many of Vivaldi's works were made for the benefit of the church liturgy in the musical group of teenage girls. A year after working as a violin instructor, in 1704 he was asked to

concurrently work as a violin teacher. Because they are quite different technically, the two types of musical instruments make Vivaldi a bit of a hassle. The reason is because as a multi-instrument instructor, he is also required to produce oratoria or sonatas whenever there is an important event. He also had to teach music theory in parallel.

Apart from being a full-time musician, Vivaldi is also interested in pursuing composition. It is said that one of Vivaldi's first musical composition lessons was taken from Giovanni Legrenzi, a well-known Baroque composer and Maestro di capella in St. Mark's Basilica. In Vivaldi: Genius of the Baroque (1957:38) Marc Pincherle notes, in 1705 the first collection of Vivaldi's works was published by Giuseppe Sala. Opus 1's work is a collection of 12 sonatas for two violins and basses that take on a conventional style. Four years later, Opus 2 was published.

L'estro Armonico (Concerto Op. 3 no. 6), This concert is considered a pioneer because it greatly influenced composers, besides this work is very well known. This work is very interesting to analyze in terms of Ritornello's form in the musical construction used by Vivaldi, because Vivaldi's Concerto has a clear and regular form in musical construction.

II. Review of Literature

When discussing "Music Composition of Accompaniment for Fusion Dance 8 Ethnic of North Sumatera" Sinaga (2019: 321) argues that "a composition of music as a accompaniment of dance works requires a solitary collaboration between music artists and dance artists, this is something that is very common to do". With reference to "Model Creation of Musical String Instrument Based on Ethnic Diversity in North Sumatera" Suroso et al. (2018: 135) conclude that the formulation of instrument's form can be in two ways: formulate the structure instrument and Formulate the range of the instrument tone area. When carrying out a research on "Performance Model of Kulcapi (Karo Musical Instrument) as a Teaching Material in Guitar Learning" Suroso et al. (2018: 139) found that "the basic technique in playing kulcapi is to pay attention to the holding position of the kulcapi with the right hand or right fingers holding a sort of picking tool commonly called pick picking both strings once and then by following the rhythmic pattern of traditional music or following the Gungpenganak rhythm pattern. the position of the first string / string is considered to be the bearer while the second string / string is Gung. Siburian (2019: 320) has ever carried out a research on "Music in Perumah Begu Ritual of Karo Tribe (Study of Form and Music Functions)" and argues:

- 1) Perumah Begu's ritual is a culture of summoning spirits or ghosts of deceased people to solve problems with their families that have not been completed until the day of his/her death. This ritual was carried out on the first night after the body was buried. This ritual is led by a shaman or (guru si baso) as a media that can mediate between the spirit world and the human world. The implementation is divided into three stages: the preparation, implementation and closing;
- 2) The musical accompaniment used in the Perumah Begu's ritual is the gendang lima sendalanan ensembles. In general, the gendang lima sendalanan ensembles is known by three forms of reportoar known as: a) Simalungun rayat b) Odak-odak, c) Patam-patam;
- 3) The connection of the three forms of music reportoar above are very binding on Perumah Begu's ritual journey from the beginning to the end. Each form has its role and function in the Perumah Begu's ritual that is carried out by the Karo community.

According to Ian D. Bent, analysis is the resolution of the musical structure into the arrangement of relatively simple elements and the investigation of the function of these elements in the musical structure. This process is part of a compositional work or a compositional work as a whole. Furthermore, the analysis according to William Christ, et al. (1975: 121) in Kartini (2014), is that analysis can be a useful tool for performers and conductors in providing a rational basis for decision making and interpretation which is an important part of musical performances. Furthermore, the analysis provides guidelines for stylistic interpretation and comparison, as well as for exploring old and new music, through listening or study guides through the usual sheet music and should be an essential information tool for musicians. Furthermore, one of the main functions of analysis is that it must be able to provide principles for musicians to be able to interpret a performance; the analysis should produce an understanding of the elements that make up the material/parts of the composition and their processes as well as the interrelationships between these parts of the composition.

Karl Edmund Prier SJ (1996: 1) music analysis is 'cutting' and paying attention to details while forgetting the whole of a piece of music. Whole means: looking at the beginning and the end of a song and the few stops in between, the rising and falling waves, and the peak, in other words from a musical structure point of view. William E. Brandt (1980: p.51) states that analysis is the most important part of music theory, namely the part that is directed towards musical understanding. To be able to get to that understanding, one must learn, listen with a broader perception (active listening), play with a broad sense, practice with the most efficient time possible, or learn the different periods and styles of music.

L'estro Armonico (Konserto Op. 3 no. 6) created by Vivaldi in 1712 is the first collection of concertos to be printed and this work is considered a pioneer because it greatly influenced composers outside Italy, especially Germany. Vivaldi himself is a figure from Italy. Many composers who were with Vivaldi and later generations were influenced by him because of Vivaldi's style and principles of form.

Vivaldi's concerto has a clear and regular form. Most Vivaldi concertos are composed of three movements, the first is a fast movement in the form of Ritornello, the second is a slow movement, and the third is a fast movement that is often shorter and lighter in nature than the first. According to Hutchings (1980, p. 630), Vivaldi's Concerto works are Solo Concertos that use a solo instrument, stringed orchestra and continuous. The solo instrument is usually performed by a violin instrument. In addition to the clear and regular form, there are some interesting things about this style or what is called Vivaldi's characteristic, as stated by Hutchings, that:

1. Vivaldi's Concerto works are created in the form of three movements
2. In his Concerto work introduces brilliant parts
3. Romantic Expression
4. The style and theme is easy to remember
5. Ritornello's arrangement is quite complicated
6. The sad character of his slow movements

Leon Stein in Hananto Dwi, Paulus (2011), states that the notion of analysis in music is a study to find the relationship between elements of music. While structural analysis in music is a study to find the relationship of elements of music which includes melodic units, harmonic units, and rhythmic units. In general, to find these elements, it can be proven by the initial step of looking for the largest units and then moving on to the smallest units gradually. Basically, music analysis on the one hand determines and relates existing similarities, and on the other hand looks for existing differences.

Definitions and outlines of forms are actually a preparation and introduction that can only be useful after studying analysis. Form and content are two aspects of a single identity. Therefore, presentation and analysis will prove very meaningful if the aim is not merely musical research, but rather a synthesis in which analysis is only a necessary opening to musical understanding. This can be achieved if an existing composition is considered to have a relationship with:

1. The shape of a composition
2. A beginning or modification of an established pattern
3. The style and aesthetics of the time in which the composition was created
4. The compositions and special style of the composer
5. Exemplified basic structural principles

2.1 Baroque's Background

Rhoderick Mc. Neill in *History of Western Music II* (unpublished, 1992) states that music historians use the term "BAROK" to classify music created between the years 1600-1750. Besides music, this term is also used in the fields of painting and architecture. We cannot pinpoint exactly when the Baroque period began and ended, for no dramatic or sudden change in style occurred in 1600 or 1750 exactly.

According to Kamien (1997:119) Baroque style began to develop at the end of the 16th century. Baroque emerged as a result of the development of the Protestant movement. The Catholic Church at that time wanted the church to be a medium for carrying messages to be conveyed in a more dramatic way through art. in the baroque era the church displayed religious themes with emotion through architecture, painting and music. Although the word baroque has different meanings, the baroque style is characterized by flamboyance, and is highly ornamental to denote a particular style in art. Painters, sculptors, and architects at the time were interested in forming total illusions, such as stage settings.

2.2 Vivaldi Concerto

Hutchings Arthur in Sadie Stanley (Grove: 1980) writes that the most influential composer in the development of baroque music was Antonio Vivaldi. In general, Vivaldi developed the concerto form according to the concerto pattern that had been developed by Torelli, and Vivaldi had brought baroque concerto to its peak.

In 1705, a collection of 12 Sonatas trio was published as Vivaldi's first opus. His second opus, a collection of 12 violin sonatas and a continuo, appeared in 1709. Around that same year Vivaldi was busy creating concertos. Some of these concerts were created under the title *L'Estro armonico*, by publishers in Amsterdam. In 1711 – 1716, Vivaldi's duties in Pieta increased, he became conductor of the orchestra, and was given the task of composing sacred music for the chapel in Pieta. He also became an opera entrepreneur at the Santo Angelo theater in Venice. In addition to opera performances by other composers, including an opera by his partner Gasparini, Vivaldi performed 8 of his own operas in 1713 – 1718 (McNeill, 1998:269).

2.3 Biography of Antonio Vivaldi

Talbot, M. in *The New Grove Dictionary of Music and Musicians*, states that Antonio Vivaldi was the most important Italian composer of his time. Vivaldi developed the Baroque concerto form to its peak, so that many composers of his time and subsequent generations were influenced by his style and the principles of form adopted by him.

Born in Venice, Italy, on March 4, 1678, Vivaldi inherited his musical abilities from his father, Giovanni Battista Vivaldi, who was also a violinist in the Cathedral of San Marco. At a young age, Vivaldi was taught to play the violin by his father. They also toured Venice to show violin playing. "The Four Seasons" is one of Vivaldi's most famous works. This work was published for the first time in 1725 in a series of twelve concertos entitled *Il cimento dell'armonia e dell'invenzione* (Test of Harmony and Invention). "Spring" was King Louis XV's favorite concerto. (Feidela, Regina: 2015).

III. Research Methods

2.1 Basic Method

The basic method that will be applied in this research is descriptive method. In other words, this research is intended to make a complete, factual and thorough description or description of the facts, nature and relationships between the phenomena being investigated. Furthermore, this method will underlie this research, especially in terms of data collection and data analysis.

2.2 Method of Data Collection

There are several methods applied in data collection, namely:
(1) observation method, (2) library method. The observation method is possible to compare what the informant said and what the informant did. Data was also collected by recording audio using an audio-visual recording device, scores/music scores were collected from notation sources from the edition used by the Eulenburg edition. Through the library method, it is hoped that we can obtain written data about the Analysis of the Concerto Opus 3 No. 6 by Antonio Vivaldi in terms of musical construction.

2.3 Analysis Method

The data analysis procedure will be carried out as follows:

a. Data Selection

The data selection was carried out in order to select and summarize the data according to the needs of the research on Analyzing the Concerto Opus 3 No. 6 by Antonio Vivaldi in terms of musical construction.

b. Data Classification

Data classification is carried out to compile the basic data of certain criteria and divisions.

c. Data Description

In this step, the data is described as well as possible so that a clear and detailed picture of the data is obtained, especially those that are relevant to the substance of the research.

d. Interpretation

The interpretation data seeks to find the relationship between the facts found and provides a clear understanding of the analysis of the concerto opus 3 No. 6 by Antonio Vivaldi in terms of musical construction.

e. Draw a conclusion

The final step is to draw conclusions, which is to briefly and concisely reaffirm what was found from the previous discussions.

IV. Results and Discussion

4.1 Results

Related to the pattern/structure of the music in the concerto op. 3 no. 6 by Antonio Vivaldi, in a concerto, the structure of a concerto is usually in the form of a sonata form, a ternary form and a ritornello form. According to Stein, 1979 (p. 162) sonata form is a type of instrumental music consisting of exposition, development, and recapitulation. The exposition section consists of theme I and theme II. Theme I uses tonic tonality (I) and theme II uses dominant tonality (V). As a liaison between theme I and theme II, it is called a transition. The development section is called the development section. In this section, various compositional techniques, keys, and also tonality processing are in this development section. The recapitulation part can be a pure repetition of the first main part (as contained in the exposition section) or it can also be a repetition with modifications (from the first part, exposition). In the recapitulation section, using tonality tonic (I). Ternary form, consists of three (3) parts, each part has its own musical element. the three parts consist of A B A (see Figure 1).



Figure 1. Ternary form

Figure 1 shows the first A using antecedent and consequent phrases, B using authentic cadence, and the second A using antecedent and consequent phrases or the repetition of A. According to the Merriam Webster Dictionary Antecedent phrases are analogous to question sentences that still need answers, in music, phrases it ends with a dangling note. Meanwhile, the consequent phrase is analogous to the answer to the antecedent phrase, in music this phrase ends with a basic note. Ritornello form, according to McNeill, 2002 (Page 271) the ritornello form of every fast movement begins with an exposition of the main theme of the orchestra (tutti). then between episodes (solo) parts, material from the main theme reappears on the orchestra in tonic and on other basic notes.

Concerto Op. 3 no 6 by Antonio Vivaldi consists of 3 (three) movements, namely: fast - slow - fast. In the concerto Op. 3 no. 6 there are 3 (three) parts by using ritornello in the first part and the third part. The ritornello form consists of a ritornello and a solo, where the solo alternates playing the main melody with the orchestra/accompanist.

Table 1. Analysis of concerto music structure patterns op 3 no 6: Ritornello form

Ritornello	Solo	Ritornello	Solo	Ritornello	Solo
1	1	2	2	3	3

Table 1 shows Ritornello 1| Solo 1|, Ritornello 2| Solo 2|, Ritornello 3| Solo 3 and Figure 2 show the musical pattern/structure of the ritornello form in the work of concerto op.3 no. 10 A. Vivaldi. Ritornello 1 and Solo 1 are played from measure 1 to the first 36 beats (see Figure 2).

Ritornello 1

Violino

Piano

The musical score for Ritornello 1 consists of three systems. The first system includes staves for Violino and Piano. The Violino part begins with a 'tutti' marking. The Piano part features a complex rhythmic pattern with many beamed sixteenth notes. The second and third systems continue the musical themes for both instruments, with the Piano part showing some changes in texture and dynamics.

Solo 1

The musical score for Solo 1 consists of two systems. The Violino part has a melodic line with some grace notes. The Piano part provides a harmonic accompaniment with steady eighth-note patterns. A watermark 'www.virtualsheetmusic.com' is visible at the bottom of the first system.

This block shows the continuation of the Solo 1 section, featuring the Violino and Piano parts. The Violino part continues its melodic development, while the Piano part maintains its accompaniment role.



Figure 2. Ritornello 1 and solo 1

Source: Virtual sheet music (www.virtualsheetmusic.com)

Ritornello 2 and Solo 2 start from the second 36 beats to the fourth 58 beats measure (see Figure 3)

Ritornello 2





Solo 2



Figure 3. Ritornello 2 and Solo 2

Source: Virtual sheet music (www.virtualsheetmusic.com)

Ritornello 3 and Solo 3 are played from the fourth 58 beats to the 81st (see Figure 4).

Ritornello 3.



Solo 3



Figure 4. Ritornello 3 and Solo 3

Source: Virtual sheet music (www.virtualsheetmusic.com)

4.2 Discussion

a. Musical Construction in Concerto op. 3 no.6 by Antonio Vivaldi

The meaning of the word construction in the large Indonesian dictionary is arrangement (model or layout). (<https://kbbi.web.id/construction>). The composition and relationship of tone, melody, rhythm, harmony become one in music. The musical construction consisting of melody, rhythm and harmony in concerto op no. 6 is analyzed in detail in this section. According to the Big Indonesian Dictionary (1997: 676), music is a tone or sound that is arranged in such a way that it contains rhythm, song, and harmony. The meaning of melody according to the Big Indonesian Dictionary is an arrangement of a series of three or more notes in music that sounds logically sequential and rhythmic and expresses an idea. Concerto op 3 no 6 by Antonio Vivaldi is a hallmark of Baroque music. The melodic characteristics of the Baroque period are very interesting when compared to the polyphonic forms of the Renaissance.

Melodies in the Baroque period always flowed, sometimes using ornamentation outside the chord accompaniment. Baroque melodies use a lot of repetition techniques and modification techniques from the original motifs. Baroque melodies have a longer pitch jump than the Renaissance period, a wider range, and more chromaticism that appears in the melody of the song. Musical instruments are associated with melodic patterns at this time. Instrumental music influences melodic vocals. Melodies are wider, longer, and more asymmetrical. Melodies in the Baroque period tend to create a continuous feeling, the theme of the melody will be repeated over and over again in a baroque piece of music.

The musical construction of the concerto op 3 no 6 consists of melody, rhythm and harmony. These three (3) musical constructions will be analyzed in detail according to the Ritornello form. The structure pattern of Ritornello form contained in this work consists of 3 parts, namely: Ritornello 1, solo 1, Ritornello 2, solo 2, ritornello 3, solo 3. Therefore, the melody contained in the three parts of the ritornello form becomes the focus of the first analysis. performed, in addition to rhythm and harmony.

Related to the melody analysis in the first part, Ritornello 1, Solo 1 the melody in ritornello 1 starts with a minor tonality with the movement of the e quart interval jumping up to the a note (bar 1 to bar 3) (see Figure 5). The melodic motion uses a sequence technique on measures 5 to bars 8. The melody in measures 5 to 8 uses a descending sequence technique (see Figure 6).



Figure 5. *Melody with quart interval movement using a minor tonality*

Source: Virtual sheet music (www.virtualsheetmusic.com)



Figure 6. *Descending sequence technique*

Source: Virtual sheet music (www.virtualsheetmusic.com)

Sequence technique according to Prier 1996:26, repetition at another level. A repetition with easy variations. Two kinds of sequences exist in a repetition in the composition, namely ascending sequences and descending sequences. An ascending sequence is a motif repeated at a higher pitch than the previous motif, while a descending sequence is a motif repeated at a lower pitch than the previous motif.

In bar 13 there is a perfect cadence (V-I). The definition of cadence in music has the meaning of stopping. A stop can mean that the music or song sentence ends permanently or temporarily, a kind of punctuation mark: comma, period, etc. in language. (Purnomo, 2018:8). Perfect cadence (V-I) is also called perfect cadence, which is the movement of the IV-V-I chord. This chord movement is used most often. With the use of this cadence, a musical sentence is felt to have ended like a "dot" in a sentence in language. Or in other words, the sentence of the song is felt to have stopped permanently, in an atmosphere of harmony or steady sound harmony. Markers that are often found in song melodies end with a do tone. This melody using perfect cadence IV-V-I at bar 13 is the final part of the melody in part Ritornello 1 (see Figure 7).



Figure 7. Melody with perfect cadence technique (IV-V-I)

Source: Virtual sheet music (www.virtualsheetmusic.com)

While the melody contained in the first part of solo1, starting from the 13th bar to the 4th beat with a minor tonality with a quart interval movement of the e note jumping up to the a note. solo melody 1 consists of 8 bars, starting from the 13th bar to ending at the 21st bar with the sequence technique and the jump-down-sexta interval movement and the jump-up-and-octave interval movement (see Figure 8).

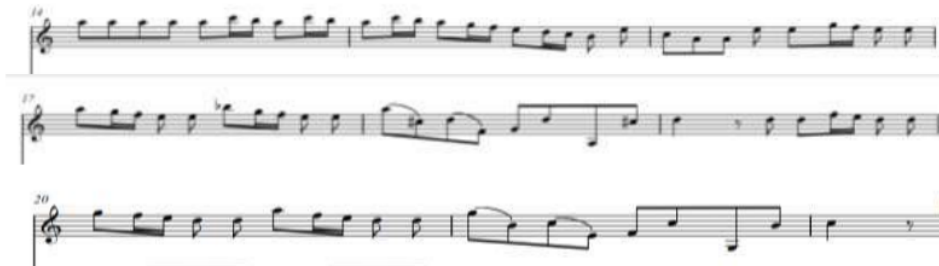


Figure 8. Melody in the first part, Solo 1

Source: Virtual sheet music (www.virtualsheetmusic.com)

For rhythm analysis in the first part, ritornello 1, and solo 1, the rhythm contained in this concerto op 3 no 6 uses repetition or repetition of the rhythm with a relaxed and dynamic composition, more varied and energetic, the bass creates a feeling of steady rhythm changes (see Figure 9).



Figure 9. Rhythm in first part, ritornello 1, solo 1
Source: Virtual sheet music (www.virtualsheetmusic.com)

About analyzing the harmony in the first part, ritornello 1, solo 1, harmony in the first part, ritornello 1, solo 1 using a minor tonality. Functional tone motion makes the displacement more harmonious. Deliberately shifting more harmony from one note to the next, the continuation of the basso continuo forms the basis of a strong bass. It has stable harmonies, diatonic notes played by the basso continuo and the presence of notes in major and minor keys (see Figure 10).



Figure 10. Harmonious progression of I (tonic) in the key of a minor and modulating to the dominant level (V) of the key of E major
Source: Virtual sheet music (www.virtualsheetmusic.com)

Regarding the melodic analysis in the second part, Ritornello 2, Solo 2, the melody contained in ritornello 2 starts with the tonality of E minor or level V/ dominance of the A minor scale. The melody with the movement of the B quart interval jumps up to the E note (measures 36 to 45) (see Figure 11).

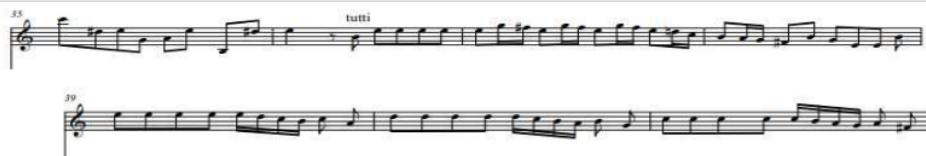


Figure 11. Ritornello melody with an E minor tonality of V grade/predominantly of A minor

After that, it is continued with melodic movements using the sequence technique on measures 39 to 45. Melodies from 39 to 45 use the descending sequence technique (see Figure 12). The melodies in the solo1 section contained in the fourth 45 beats to the 58 melodies using the descending sequence technique (see Figure 13) and the rhythm analysis in the second section, ritornello 2, solo 2 is shown in Figure 14.



Figure 12. Measures 39-45 Melody with descending sequence technique



Figure 13. Descending sequence technique



Figure 14. The dominating rhythm in the ritornello 2 section, solo 2.

Regarding the harmonic analysis of the second part, ritornello 2, solo 2, the harmony of the second part ritornello 2, solo 2 starts with an E minor chord or V/dominant level of A minor (see Figure 15). Regarding the analysis of Melody in the third part, ritornello 3, solo 3, melody in the third part ritornello 3, solo 3, again using the tonality of A minor and there are several sequences. The melody in the third part, ritornello 3, solo 3, starts at measure 58 on the fourth beat and ends at measure 81 (see Figure 16).



Figure 15. Harmony in part ritornello 2, solo 2



Figure 16. Melody in the third part, ritornello 3, solo 3

V. Conclusion

In concerto, its musical structure is usually in the forms of sonata, ternar and ritornello. Concerto Op. 3 no 6 by Antonio Vivaldi consists of 3 (three) movements, namely: fast - slow - fast. In the concerto Op. 3 no. 6 there are 3 (three) parts by using ritornello in the first part and the third part. Ritornello 1| Solo 1|, Ritornello 2| Solo 2|, Ritornello 3| Solo 3. The ritornello form consists of ritornello and solo, where the solo alternates playing the main melody with the orchestra/accompanist. Analysis of the melody, rhythm and harmony contained in the first, second, and third parts of ritornello 1, solo 1, ritornello 2, solo 2, ritornello 3, solo 3.

In the melodies contained in ritornello 1, solo 1, ritornello 2, solo 2, ritornello 3, solo 3 uses the tonality of a minor, e minor and back to the beginning of a minor. There are ascending and descending sequences, perfect cadence V-I and jumping interval movements of quarts, quints, sects and octaves. The rhythm contained in ritornello 1, solo 1, ritornello 2, solo 2, ritornello 3, solo 3, uses 4/4 meter from the beginning of the song to the end of the song. Rhythm contained in concerto op 3 no 6 is the use of repetition or repetition of rhythm with a relaxed and dynamic composition, more varied and energetic, bass creates a feeling of constant rhythm change. In terms of harmony, Perfect Cadence (V-I) is also called perfect cadence, which is the movement of the IV-V-I chord. This chord movement is used most often.

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