

1. Arcangelo Corelli was an Italian violinist and composer of the Baroque era who lived from 1653-1713. During his time in Rome after studying in Bologna, Corelli played under the Italian middle-Baroque composer Alessandro Stradella (who pioneered the concerto grosso, later to be utilized by Corelli). Several of Corelli's total 72 published works, notably the Sonata Da Chiesa, Op. 3 No. 2 and Op. 6 Concerto Grossi Da Chiesa and Da Camera were significantly responsible for the development of modern tonality from modality as well as the now traditional four-movement sonata form. Church composers of the Northern European Renaissance era continued writing in a modal vein up until the 17th century, and some even at the beginning of the 17th century, despite the shift of secular music to tonality (Schulter, 2000). Historians generally pinpoint the beginning of the completely realized major-minor system with Corelli's first publications in the 1680s. French composer and music theorist Jean-Philippe Rameau made the first serious attempt at theoretical explanation in 1722 (Schulter, 2000). According to Margo Schulter, "in modality there is freedom to emphasize various degrees of a scale, and also to mix octave species or modes." In pre-Corelli and Renaissance music, composers cadenced on various degrees of a scale or mode, using whatever accidentals may be appropriate. Corelli interpreted the modal hexachord/gamut system in the light of key-centered tonality through introducing accidentals relevant to one scale or mode early on in a sequence, making that sequence diatonic to a particular scale. His concertos "generally progress by Fortspinnung sequences (usually as chains of suspensions), either diatonic or modulatory in a cycle of 5ths" (Burnett: Lecture 3). The sequential pattern of continually going to the fifth of the preceding chord makes the fifths of the central hexachord each have a role and relation to the underlying tonic, indicating a clear

departure from modality. According to Peter Lefferts, “a tonal hexachord system can be characterized as two overlapping three-hexachord systems a fifth apart, the more flat-ward of the two being in the lower register as a rule. In this hexachordal model, signatures (either *durus* or *mollis*) indicate the three-hexachord system on F, C and G (for the natural system) or its transposition one or more steps flat-wards or sharp-wards on the cycle of fifths.” Though composers and singers navigated the circles of fifths through hexachords that may have emphasized certain tonal points, the hexachord system is not the tonal system. Tonality involves organizing the background tonal system within hexachords into a fashion that places emphases on certain cadences and awards more strength to certain degrees of a diatonic scale over others. In other words, “tonality is defined melodically and harmonically by which pitches are stable or unstable, stronger or weaker, more or less important, unlike a modal system” (Lefferts, 129). A modal hexachord system is organized by a central hexachord, which “as a background harmonic pitch field... contains within it all of the structurally significant root pitch classes (that is, all those modal pitch classes capable of supporting triads as well as providing all the essential cadential points within a single composition) of all eight or twelve modes of the untransposed or transposed gamut” (Burnett/Nitzberg, 43). Hexachord tonality and modality overlap in many ways however, as Eric Chafe’s theory, explained by Henry Burnett and Roy Nitzberg on page 45, “proposes an intimate relationship between *cantus* (a system equated with signature), either *durus* (no signature) or *mollis* (a signature of one flat), and a four-hexachord framework - B \flat , F, C, and G – that comprises two overlapping hexachord systems (that is C, F, G and F, B \flat , C) which operate within one or the other of the two signatures.” Each hexachord system contains the equivalent of the

natural order of the *naturale*, *durum*, and *molle* hexachords on C, G, and F respectively.

Corelli's harmonic blueprint and map of modulations for an entire movement usually centers around I-V-vi-I in major and i-v-III-I in minor. "Each new 'key center' (auxiliary cadence) is prepared by secondary dominants." (Burnett: Lecture 3). An obvious example of this harmonic layout is present in Corelli's Sonata Da Chiesa, Op. 3, No. 2 in D Major (1689). The first movement in slow duple form follows the structure common in most Corelli concertos: I-V-vi-I. Corelli employs the cycle of 5ths sequence characteristic of his concertos by moving from G-D-A-e-b-f#. This connects one auxiliary cadence to another, and the tonic is "never really left but is expressed as a series of auxiliary cadences arrived at through applied dominant progressions" (Burnett: Lecture 3). Consequently, each individual chord in the progression becomes the arrival chord of auxiliary cadences. The upper voices imitate each other over a constantly moving bass, and the line is propelled to the next consonance through suspensions that move it to the dominant. The fast second movement, also in duple, is fugal with a subject and countersubject. The basso continuo accompanies the subject, furthering the tonal stability of the harmony. In fact, "the subject is often a disguised harmonic bass line so that when it is presented in the bass it can support a tonal progression" (Burnett: Lecture 3). The third movement is slow in 3/2 meter complete with 4th species dissonances similarly executed in the first movement. Lastly, the fast fourth movement is often a gigue in binary form, employing imitative texture between the upper voices and bass. Corelli's progression of downward fifths in harmonic phrases and between different modulating key areas strengthens the presence of the tonic throughout the entire progression of various keys.

Corelli was also a key figure in establishing a tonal counterpoint which is instrumentally conceived, meaning that the underlying chordal progression in the bass of the basso continuo are layered with arpeggiations of the same chords in the upper voices. This type of counterpoint differs from that of the Renaissance in which the upper voices dictated the bass progression, which needn't support the modal finalis of the piece. The central hexachord of the gamut is now "redefined in voice-leading terms in order to support a central 'tonic'" (Burnett: Lecture 3). Thus, Corelli pioneered the standardization of harmonically or tonally-conceived counterpoint as a hallmark of the late Baroque.

2. Giuseppe Torelli was an Italian violinist, violist, teacher and composer who lived from 1658-1709 in the mid-late Baroque era. During his lifetime, he was significantly responsible for the emergence of ritornello form, which he utilized in the also emerging forms of the concerto and trio sonata. Torelli was a member and leading force of the late Bologna school, a term used for the group of composers active in Bologna in the mid-late 17th century; most were associated with the church of San Petronio or the Accademia Filarmonica. The school is associated with sacred music and particularly with the rise of the instrumental concerto and sonata, including music for trumpet and strings, a Bolognese specialty (Schulter, 2000). While active in San Petronio beginning in 1686, Torelli was violist in the orchestra as well as a member of the notable Accademia Filarmonica. He also spent time in Germany and Austria fulfilling similar roles.

Torelli is widely considered the creator of the baroque concerto form. This has mostly to do with his synthesis of ritornello form in the concerto, a characteristic absent in Corelli's concertos. While Corelli is responsible for establishing the four movement

slow-fast-slow-fast sonata form, Torelli established the three movement fast-slow-fast order of the concerto. Corelli wrote two different variations of the sonata: the Sonata da Chiesa and the Sonata da Camera. By the turn of the 17th century however, Torelli no longer made the distinction between da Chiesa and da Camera, because the middle slow movement of the concerto now was “often subdivided (‘similar to Stradella’) into alternating slow and fast tempos.” (Burnett: Lecture 4).

The many techniques Torelli introduced to the concerto and sonata form (partially laid in groundwork by Corelli) all serve to reinforce the oncoming permanence of tonality dominating music for the first time in the Baroque era. These techniques manifest through Torelli’s invention of ritornello form. Ritornello form involves the consistent return, partially or in full, of a group of contrasting motives, in related but different keys in between solo episodes. This serves to enhance the harmonic drive of the piece as it creates an arc of harmonic rhythm and propels the piece forward by beginning on the I chord, then often moving to V after the first solo episode, followed by another pre-dominant chord such as vi, III, or iv, then generally returning to I (or i) after the last solo episode, culminating in a final complete statement almost always. The immediate movement from I to V later followed by a conclusion at I enforces the tonality of the piece by making the harmonic-rhythm key-centered, an idea first emerging with Corelli’s harmonic rhythms following a similar sequence of I-V-vi-I. The ritornello strengthens this idea even further through its repetition. Torelli’s Op. 8 concertos, published posthumously in 1709, exemplify the ritornello’s effect on stabilizing tonality. Corelli’s harmonic sequence (often I-V/V-V-V/IV-IV-V/vi-vi-V7-I) in major in which “each new ‘key center’ (auxiliary cadence) is prepared by secondary dominants” (Burnett: Lecture

3) is related to Torelli's harmonic sequences in its centralization around the overall reduced form of I-V-vi-I. For example, Torelli's typical concerto ritornello form revolves around I (in the first ritornello and solo episode), to V in the first ritornello return, to vi in the second solo episode followed by vi in ritornello form, finally moving back to I in the third solo episode, reinforced by the closing return of the ritornello in I. This usually complete concluding statement in I accentuates the tonality of the concerto as Corelli's harmonic progressions began to do a few decades earlier.

Torelli composed most of his works in Bologna, northern Italy generally for San Petronio Basilica, Bologna's main church. Like Corelli and other composers both before him and his contemporaries, his development of the concerto and trio sonata in Bologna and Rome is associated most directly with the Church. This association between the concerto and the church may be linked to the often fugal-based ritornello themes in Torelli's fast movements in Op. 8. This resemblance to a fugal exposition is present in church-music throughout history and dating Torelli's predecessors. Some years later, the concerto plays a role in theater beginning in Venice, often as an introduction, interlude, or postlude to an opera, oratorio, cantata, or suite (otherwise known as a *sinfonia*).

Torelli's ritornello form output made many advances both outside of and in relation to the take-over of tonality. These included increasing virtuosity and showmanship of soloists with the introduction of "solo episodes" sandwiched between ritornello returns. These "rapid scale and arpeggio passages featuring elaborate string crossings" (Burnett, Lecture 4) were unheard of before Torelli's time and his accentuation of solo showmanship and star quality was later developed

explosively by composers such as Vivaldi and J.S. Bach. Furthermore, Torelli invented the solo violin concerto as its own form being that six of his Op. 8 concertos are for two solo violins and orchestra, and the other six for only one solo violin and orchestra. In addition, each respectively had only one basso continuo, enhancing the solo virtuosic aspect of the concerto. A shared trait of Corelli and Torelli concertos is a strong rhythmic drive that coupled with Torelli's pioneering unique rhythmic phrase structure, "supports larger harmonic areas that are no longer just passing auxiliary cadences" (Burnett: Lecture 4). These harmonic areas are affirmed by the return of the ritornello themes, stabilizing the harmonic sequence more strongly than any previous composer. Thus, Torelli utilized the groundwork paved by Corelli in innovating the composition of concerto form most notably through the emergence of ritornello form, consequently securing tonality's foothold in the middle-late Baroque.

3. Prominent a couple decades after Torelli, Antonio Vivaldi explored a new approach to ritornello form. Living from 1678-1741, Vivaldi's legacy lives owing primarily to his instrumental concertos though he was a prolific composer of at least 50 operas and several sacred vocal works in addition. Vivaldi's instrumental concertos are now known as "theatrical" concertos, owing to their opera-based rather than church-based purpose. Situated mostly in Venice during the 1700s, Vivaldi was a violin teacher, concert director and choirmaster at the Seminario musicale dell'Ospedale della Pieta in Venice, "a combination of musical conservatory for girls, orphanage, nunnery, and convent-school (Venice had four such institutions)." (Burnett; Lecture 4). Vivaldi's contemporary Tomaso Albinoni also

worked in Venice and was later lauded as another chief instrumental concerto composer of the 1700s, though famous for his opera writing during his life.

Vivaldi contributed many innovations and advancements to ritornello form in subtle and overt ways. Chiefly, his use of injecting bits of phrases from ritornello motives into solo episodes is a hallmark of his distinct approach to ritornello form. His Op. 8, No. 11 Concerto in D Major for Solo Violin, Strings B.C. RV210 (dating from c. 1718-20) most notably exemplifies this approach. Vivaldi copiously integrates ritornello segments into the solo episodes and features a fugue-like Vordersatz structure in the ritornello theme. Like most other concertos, Vivaldi's are usually in three movements, fast-slow-fast, though sometimes "prefaced with a slow introduction." (Burnett, Lecture 4). His ritornello themes however are more complex than his predecessors, as they can be broken into three segments, initially analyzed in 1915 by German musicologist Wilhelm Fischer. The first segment, known as the Vordersatz or initial statement, defines the tonic with I and V root position chords, similarly to Corelli and Torelli's concerto beginnings. The second segment is labeled Fortspinnung or continuation phrase and is a contrapuntal embellishment of the Vordersatz, utilizing contrapuntal techniques (in which the various melodic lines move with respect to each other). This segment cadences on V and no tonal center or key signature is established. Following the Fortspinnung is the third Segment, the Epilog, which is a cadential phrase re-establishing the tonic with the harmonic progression of I-IV-V-I. On occasion, the dominant is established instead of the tonic. Beyond this added complexity and intricacy to the ritornello form, Vivaldi "raised the number of ritornello statements to as many as five and often included 'unmarked' ritornello fragments within solo episodes." (Burnett; Lecture 4). These "unmarked"

statements differ from “marked” statements in that unmarked statements occur within solo episodes, functioning as accompaniment and lacking in any significance regarding the overall organization of the movement. Marked statements contrarily do have structural significance and enhance the harmonic drive of the progression.

Vivaldi was known for a specific type of concerto that influenced the early symphony, now labeled the ripieno concerto. This concerto was written void of soloists for strings exclusively, “in which there was no concertino group, the full orchestra playing both ritornello statements and episodic material throughout the course of the movement” (Burnett/Nitzberg, 155). Ripieno concertos are for string orchestra only with no soloists. Examples of Vivaldi’s solo concertino group concertos include the Ensemble Concertos, both in C major, for oboe pairs and a pair of the newly invented baroque clarinets. Characteristic of his concertos, both are prefaced by a slow introduction followed by an upbeat Allegro section. The ripieno concerto is labeled so due to Vivaldi’s treatment of the “solo instruments as opposite pairs, echoing and imitating each other, and also as a concertino group, contrasting and combining with the string ripieno.” (Burnett; Lecture 5). Often, a piano idée was employed in these concertos, sometimes in the parallel minor during the opening ritornello statement. The piano idée is a passage that briefly modulates into the parallel minor of the tonic; it is generally quiet and adorned with less instrumentation than other ritornello segments. It generally follows the Fortspinnung and Vivaldi’s prestige can be largely owed to his innovation of this subtle but special diatonic sequence appearing for a relatively few number of measures in a handful of his concertos. When appearing, the piano idée “disrupts the mode by injecting a disorienting chromatic element into it.” (Burnett/Nitzberg, 145). In the case of the

Concerto for 2 Oboes, 2 Clarinets, Strings and B.C. RV 560, the piano idée indeed occurs next to the Fortspinnung and shifts into the relative tonic minor (A minor) without preparation and with thinned out parts in which the upper voices move in parallel thirds over an unchanging bass. This affects system changes by introducing E \flat , the missing pitch in the “0” sharp hexachord of C major. The E \flat is needed to establish the key of c minor, the parallel minor of the tonic. In a three-flat system, the F \sharp is needed to return to C (“0” system). From a C or “0” system, D \sharp would throw the piece into a 3 \sharp system from which a C natural would then return the system to C or “0” again. The methods in which Vivaldi distinguished his unique approach to ritornello form served to innovate and elevate future composers’ use of ritornello form within concertos as well as other compositions to be developed throughout eras beyond his Baroque lifetime.

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