Listen to this track, and answer the following question: Discuss how this piece is characteristic of the Baroque concerto, giving musical reasons for your answer.

<https://www.youtube.com/watch?v=UNsrdjzLrzM&list=PL3gw4FSXLyhty5lsGqSgeleSWOHT10bvh>

This piece effectively depicts most of the characteristics of Baroque concertos. The small range of instruments, a group of strings and a harpsichord with cello and double bass relates this piece of music to the Concerto Grosso form. The word ‘concerto’ refers to the Baroque principle of different and opposing groups contrasting with one another rather than the modern-day concerto featuring a soloist, for example in Rachmaninoff`s or Tchaikovsky`s piano concertos.

 The first movement opens with the solo instruments, like a Baroque concerto grosso rather than a Classical or Romantic concerto, where one would expect an orchestral introduction. Also, the ripieno and concertino sections are clearly presented at the beginning of the piece. Like many other Vivaldi concertos, also in the style of the concerto grosso, he introduces the principle or first melodic idea in the concertino (the soloists) section.

 The emphasis of this work is based on contrasts, which are achieved through change of textures (homophonic/contrapuntal), tempos (fast/slow) and dynamics (loud/soft). The same applies to the Vivaldi concertos, where we see textural contrast between the adagio e spiccato (chordal homophony) and the allegro (fugal polyphony). Also, in ‘Sonata Pian’e Fortoby Gabrieli from the 1597 publication has designated instrumentation to create this textural contrast: one group contains a cornetto and three sackbuts and the other a viola and three sackbuts.

 Contrast in tempo between the sections is typical for Vivaldi`s and Bach`s Concerto Grossi together with varied usage of terraced dynamics, which is a common musical device to show the contrast between the sections, but also it is related to the period instruments` limitations.

 Furthermore, the melodies (concertino) of the opening section are based on sequences and triad patterns, and heavily decorated with trills and other ornamentations, which is typical for any music written in Baroque period. The decorated melodies in the first sections are contrasted to the ripieno section, which includes the basso continuo, and is based on functional and diatonic chord progressions mainly finishing on perfect or imperfect cadences. Another example is Handel’s Concerto Grosso op. 6 no. 12 which has a middle section which has very similar functional chord progressions in basso continuo.