



Unit 3 Music

Area of study F: Into the Twenty-first Century

Errollyn Wallen, Movement II from *Concerto Grosso for piano, violin, double bass and strings* (2008)

The following materials are essential for use in conjunction with this resource:

- **Complete score:** Wallen, E. (2009). *Concerto Grosso for piano, violin, double bass and strings*. Leipzig: Edition Peters. <https://www.wisemusicclassical.com/work/66190/Concerto-Grosso--Errollyn-Wallen/>
- **A recording of the work**

Note that bar numbers in the score are continuous throughout the entire work. Movement II begins at bar 116. Similarly, no time signature is given at the beginning of the movement, as the 4/4 from the end of the first movement continues.

The purpose of these notes is to assist teachers with their preparation and delivery of the set work, and they may also serve as a reference point for students directly.

Musical analysis is an attempt to identify patterns and to locate them within nested contexts in order to draw conclusions and develop understanding. By its nature, any analysis is subjective and is necessarily shaped by the analytical questions posed and the biases of the analyst. As such, these notes are offered as one possible lens through which the set work may be explored and considered, providing guidance on the necessary musical content and background for study. However, they are not intended to be an exhaustive resource, and other reasonable perspectives and analyses will be credited in examinations.

Note that there is no published analysis of this work.

Studying this piece will require an understanding of:

- harmony and tonality
- motifs and their transformations
- rhythmic transformations.

Errollyn Wallen: Background

Errollyn Wallen is a British composer and pianist who was born in Belize in 1958. She moved to London with her family when she was two years old. Along with her three siblings, she was raised by her aunt and uncle in London while her parents moved to New York. She initially pursued training as a dancer, moving to New York to study at the Dance Theatre of Harlem, but ultimately abandoned the idea and returned to London to study music.

She received a music degree from Goldsmiths College in 1981 and a postgraduate degree in composition from King's College London in 1983. She later enrolled at King's College, Cambridge, where she also earned an MPhil in music. Her early breakthrough as a composer came when her *Concerto for Percussion and Orchestra* (1994) was premiered in the finals of the BBC Young Musician of the Year competition. The work was later performed at the BBC Proms in 1998, making Wallen the first Black female composer to be featured at the Proms.



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Her large musical output includes over twenty operas, as well as numerous orchestral, chamber, and vocal works. She has also composed multimedia works, such as the song cycle *Jordan Town* (2001), and she was commissioned to compose music for the opening ceremony of the 2012 Paralympic Games. Her large orchestral work *Mighty River* (2007) was commissioned to mark the bicentenary of the abolition of the slave trade and includes references to the hymn *Amazing Grace* and the spirituals *Deep River* and *Go Down Moses*. Among her most notable works is the opera *Dido's Ghost* (2021), conceived as a sequel to Purcell's *Dido and Aeneas* (1689), which achieved critical acclaim.

Wallen's musical style synthesises diverse influences, such as vibrant rhythms, lyrical expressiveness and jazz-inflected harmonies. Her melodic writing is accessible, and her music is fundamentally tonal, with energetic rhythms and repetition of gestures often shaping the flow of her works.

Wallen has been widely recognised: she was appointed MBE in 2007 and CBE in 2020, both for services to music. She was also the first woman to receive an Ivor Novello Award for classical music and the first Black woman appointed Master of the King's Music by King Charles III in 2024. Her autobiography, *Becoming a Composer*, was published in 2023.



Errollyn Wallen

Concerto Grosso

Errollyn Wallen's *Concerto Grosso* was commissioned by the Orchestra of the Swan and premiered by them on 4 June 2008. The work is modelled on the Baroque concerto grosso, a genre featuring a small group of soloists (*concertino*, literally meaning 'little ensemble') contrasted with a larger accompanying ensemble (*ripieno*) and a basso continuo.

The concerto grosso genre was popularised by Arcangelo Corelli (1653–1713), whose *Twelve Concerti Grossi*, Op. 6, published posthumously in 1714, exerted significant influence on later composers. One of the most prominent responses to Corelli's model is the set of twelve *Concerti Grossi*, Op. 6 (1739) by George Frideric Handel (1685–1759).

These works generally derive from the *sonata da chiesa* ('church sonata'), in four alternating slow and fast movements, and *sonata da camera* ('chamber sonata'), which is essentially a dance suite in four (or more) movements.

Johann Sebastian Bach's (1685–1750) set of *Six Brandenburg Concertos* (1721) are also examples of concerti grossi, although these are largely modelled on the three-movement plan generally associated with the solo concertos of Antonio Vivaldi (1678–1741). Corelli's concertino group always consisted of two violins and a cello, and this is also the case in Handel's Op. 6 concerti grossi (although not in his Op. 3 set, compiled and published without the composer's knowledge in 1734). Bach's concertino group is much more varied, sometimes featuring wind and brass instruments as well as strings, and two of these concertos (Numbers 2 and 5) feature the harpsichord as both a solo instrument as well as a member of the basso continuo group. The *ripieno* ensemble generally consisted of four



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string parts and basso continuo.

The Baroque concerto grosso typically established a sense of dialogue between the two instrumental groups, with the music for the *concertino* being more virtuosic and complex than that of the larger *ripieno* group. The genre declined in popularity during the later eighteenth century and was largely superseded by the *solo concerto* (and, to a lesser extent, the *sinfonia concertante*). Nevertheless, the concerto grosso concept was revisited in the twentieth century by composers including Edward Elgar, Ralph Vaughan Williams, Igor Stravinsky, Ernest Bloch, and Alfred Schnittke, whose works revive the principle of contrasting instrumental groups even when not explicitly titled *concerto grosso*.

Errollyn Wallen's *Concerto Grosso* follows the Corellian four-movement model and features piano, violin, and double bass as solo instruments accompanied by strings. The work foregrounds the dialogue characteristic of the Baroque concerto grosso not only between soloists and ensemble but also among the soloists themselves. While clear stylistic references to Baroque practice are present, the piece draws upon a wide range of influences, including jazz, popular idioms, and Caribbean musical traditions.

The combination of solo instruments evokes, to some extent, the texture of a jazz trio: the piano and double bass suggest a rhythm section, while the violin maintains an audible connection to the Baroque concerto tradition. In an online discussion with conductor John Butt, Wallen describes the Baroque style as a 'precursor of the rhythm section in a jazz band', emphasising the importance of 'bass-generated energy' (Academy of St Martin in the Fields, 2021: 06:29). This concept is clearly realised in the *Concerto Grosso*, where dance-like rhythmic vitality permeates the work, particularly in the outer movements. Rhythm functions as a primary structural force throughout, with the bass sustaining an almost continuous stream of crotchets — reminiscent of a walking bass line — during the slow second movement.

In her autobiography, Wallen lists her *Concerto Grosso* as one of several works in which she meditates on another composer's work. She states that 'working with music of other times opens up the most wonderful compositional conversations and, for me, illuminates the work of the composer like nothing else. I can get especially close to another composer this way' (Wallen, 2023: p.277). During her conversation with Butt, Wallen refers specifically to the influence of Corelli on her *Concerto Grosso*, citing the freshness of his music, and his focus on the use of simple elements (Academy of St Martin in the Fields, 2021, 06:20).

While this point is not developed, the focus on 'simple elements' as a starting point for the composition is self-evident in the second movement. At its core, the whole movement seems to unfold almost in its entirety from the opening gesture. The developmental potential of the interval of a third is explored throughout the movement, through processes including intervallic expansion, inversion, and enclosure. The resulting music is hypnotic and compelling, fusing a Baroque ground bass masquerading as a walking bass line, a highly lyrical quasi-Romantic melodic line, and a harmonic world reminiscent of modal jazz.



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Structural overview

The structure of the movement is unusual, with echoes of a Baroque ground bass, although the repeating bass line is 19 bars long, and it repeats only once.

Section A1 is scored exclusively for the three solo instruments and presents the first statement of the 'ground bass', followed by a four-bar codetta. The Pizzicato double bass sounds alone for the opening nine bars before a lyrical violin melody enters at bar 125, creating a sparse two-part texture of striking transparency.

Codetta A1 begins at bar 135, and is signalled by the entry of the piano, which plays a repeated chord bringing both static harmony with a quartal/quintal flavour ($G^{sus2sus4}$), and the first homophonic texture of the movement. The bass provides rhythmic punctuation, emphasising beats 1 and 4, and the violin melody oscillates mostly conjunctly. A cadential trill gives the phrase a clear sense of direction, but only the double bass reaches the end point, as it restarts the ground bass from the beginning: there is no sense of resolution in either the melodic line or the static harmony.

Section A2 begins at bar 139 and includes a complete and unaltered repetition of the 19-bar 'ground bass' from Section A1. This time, the solo violin and piano engage in a dialogue during the first 9 bars of the bass line, evoking the sense of a passacaglia as they each develop earlier material and the texture becomes fuller and the details more intricate. The violin returns to its A1 melody at bar 148 (the same corresponding place in relation to the bass line as the entry in bar 125), while decorative interjections continue in the piano. The accompanying strings finally enter in bar 152, contributing a version of material heard simultaneously in the piano. This time, the music proceeds not directly to the Codetta, but is instead interrupted by Section B.

Section B begins at bar 158 and provides a sudden and stark contrast. Its *forte* dynamic, 6/8 metre, rhythmic ambiguity, abrasive chromaticism and lack of clear tonal centre interrupt the hitherto tranquil mood. This turbulent episode lasts only 5 bars, with the chaos dissipating as the music arrives on another sustained quartal/quintal chord (this time E_b^{sus4}) in the piano at bar 163. At this point, all three soloists are instructed to 'improvise freely'. A *fermata* (pause) provides the sole indication of duration, creating an indeterminate temporal space. The sharp division between the frenetic opening of Section B and its improvisatory conclusion mirrors, in structural terms, the earlier separation between Section A1 and Codetta A1.

Codetta A2 finally arrives at bar 164, returning the music to where it was heading before the turbulent interruption of Section B. It repeats the same material as Codetta A1, this time extended to six bars. The static quartal/quintal harmony returns, and the repeating piano chords are now doubled by the accompanying strings: the double bass punctuation is replaced with repeated crotchets. The build towards the conclusion is intensified compared with Codetta A1: the cadential trill shifts upward by an octave and a gradual crescendo unfolds across the ensemble. Despite this apparent build toward resolution, the movement concludes with all parts suspended; the 'ground bass' does not return, and both tonal and melodic closure are deliberately denied.

The table below summarises the overall structure of the movement and highlights the principal musical characteristics of each section.



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Section A1		Section A2		Section B		Codetta (A2)
Ground Bass	Codetta A1	Ground Bass	Stormy Interlude	Improvise Freely	Codetta (A2)	
Bar numbers	116-134	135-138	139-157	158-162	163	164-169
Proportion (bars)	19	4	19	5	1 (<i>fermata</i>)	6
Metre	4/4 (minimum = c. 48)					
Instruments	Solo Db. Solo Vln (from bar 125)	+ Pno	+Strings (from bar 152)	Full ensemble	Pno Solo Vln Solo Db.	Full ensemble
Tonal centre	A minor / Aeolian (i)	G (bVII)	A minor / Aeolian (i)	Ambiguous	Ambiguous (Eb)	G (bVII)
Harmony	Modal inflections and chromatic diversions. Focus on chords bVII and i. Compound 2 nd dissonances. Parallel movement between chords.	Static harmony Quartal / quintal G ^{sus2} S ^{us4} chords	Diatonic clusters, alongside more conventional chords.	Highly dissonant, with no clearly identifiable chords.	E ^b S ^{us4}	Static harmony Quartal / quintal G ^{sus2} S ^{us4} chord Unresolved



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Key features	Section A1		Section A2	Section B		Codetta (A2)
	Ground Bass	Codetta A1	Ground Bass	Stormy Interlude	Improvise Freely	Codetta (A2)
	Ground bass (pizz.) Presentation of motifs x and x(3). Monophonic bass solo (bars 116-124). Violin enters at bar 125, creating two-part texture.	Static harmony – G ^{sus2} us ⁴ , open voicing Conjunct descending melody. Rhythmic diminution in melody.	Ground bass (pizz.) repeats exactly. Motifs developed in solo violin and piano. Dialogue between solo parts. A1 violin melody repeats (from bar 147).	Abrupt interruption of Section A2 at expected transition point to Codetta A2. Dialogue between instrumental groups. Highly disjunct.	Only a single chord given (in piano). Instruction for solo instruments to “improvise freely”.	Repeat of Codetta A1, extended to 6 bars. Octave shift in violin melody.



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Motifs and Melodic Development

The melodic material is principally built around the developmental potential of the interval of a third, which this analysis labels as motif $x(3)$. This idea is introduced in the first bar of the movement (bar 116), in the solo double bass, and is quickly developed through both inversion and intervallic expansion.

There are similarities between Wallen's developmental approach and the opening theme of the first movement of Symphony No. 4 by Brahms (1884-5). This is perhaps apt given the clear influence of Baroque music on this work, and Brahms's own fascination with the Baroque style. Indeed, the finale of his Fourth Symphony, for instance, is a rare example of a passacaglia (a Baroque structure based on variations over a repeating bass line) in a symphonic work, which enhances the parallel here.

The example below shows the opening of Brahms's theme on the top staff. The bottom staff demonstrates how that theme is essentially constructed from a chain of descending thirds (shown in smaller noteheads), which are alternately inverted to become ascending sixths in the theme itself. This has the effect of keeping the melody within a reasonably narrow register and creating a descending sequence in the line. Brahms immediately develops this idea by returning upwards through the chain of thirds (although this is not shown here).



Wallen employs the same developmental principle in the melody played by the solo violin from bar 130 of this movement, as shown in the example below. In this case, consecutive presentations of motif $x(3)$ effectively outline the arpeggios of three chords in a descending sequence, with the entire phrase confined within a single octave. The smaller noteheads on the lower staff illustrate the continuation of the line as descending thirds, without the inversions to sixths, meaning that the descent spans almost three octaves.



In addition to the development and extension of the interval of a third itself, Wallen also develops the motif by 'filling in' the third. When the violin enters at bar 125, its melodic material begins as motif $x(3)$, ascending from G to B, but then descends to A. This means the motif is now developed with the addition of an enclosed second (or, rather two enclosed seconds: one between the lower note and the middle note, and another between the middle note and the upper note). This 'filled-in' version of the motif is labelled as x .



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The example below shows several (but by no means all) of the permutations of motif *x* used throughout the movement, including retrograde and rotated patterns of the pitches. Here, all versions centre around the pitches A, B, and C, but of course the pattern is used across several pitches throughout the movement.



It is important to note that the span of the motif changes between major and minor thirds throughout the movement. The music is largely diatonic, and so the specific intervals used vary depending on which part of the scale is used. For example, when the solo violin enters in bar 125, its first presentation of motif *x* includes the pitches G, B, and then A, but it soon moves to A, B, and C, then to C, D, E, etc. This inevitably means that sometimes the enclosed seconds are both major, and sometimes one of them is minor (there are also examples of augmented seconds).

The transformation of the intervals themselves is also an important developmental technique. Some versions of the motif also include several repetitions of pitches, alternation between them, and even intervallic expansion and continuation beyond the 3rd. Wallen frequently combines and elides different versions of motif *x* within a single phrase, and in some cases versions of the motif are contained within larger presentations of it.

The three examples below show some of the developmental techniques used to transform motif *x*, all taken from the solo violin part. In each of the examples, the smaller noteheads in parentheses and dotted slurs show an undistorted version of the motif to illustrate how it has been distorted.



The first transformation shown above is taken from bars 128 to 129. The register of the final note (F) is displaced or shifted by an octave when compared to the undistorted version of the motif. In this case, the pitch classes remain the same, but the intervals are changed: the major 2nd between G and F is inverted to become a minor 7th. The result is that the major third between A and F is replaced with a minor 6th.

The second transformation shown above is taken from bar 140. In this transformation, the interval of a minor 3rd between the highest and lowest notes is inverted, resulting in a major 6th. However, in this case, the ascending contour of the enclosed major 2nd is preserved, resulting in a change in the pitch classes used, from E, F, and G, to E, G, and A.

The organic development and extension of melodic material is integral to the whole movement, and Wallen freely combines different transformations of the motif. The third example shown above is taken from bars 144 to 145, and illustrates two versions of motif



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x, with one transformation nested inside another. In this case, the E-D-F pattern encloses the G \sharp -A-F pattern. The octave displacement at the end of this example is like that in bars 128 to 129.

Indeed, octave displacement is another key feature of Wallen's melodic writing not only in this piece but elsewhere too. This has the effect of rendering otherwise conjunct lines as disjunct by moving – or displacing – one or more of the pitches by an octave. This technique can be found in the music played by all three solo instruments in the movement. Below are some examples from the solo violin part, with the conjunct continuation of the lines shown in small noteheads and parentheses.

(Note the register transfer and inversion here)

Ascending 2nd becomes descending 7th

Descending 2nd becomes descending 9th

The examples above demonstrate a continuation of motif x, in which the conjunct movement spans a (compound) fourth, rather than a third. Expanding the interval of motif x(3) from a 3rd to a 4th is one of the first developmental processes of the movement, occurring first in bar 118 (the third bar), in the 'walking' bass line. Conjunct melodic phrases spanning a (perfect) 4th feature prominently in Codetta A1 (and Codetta A2). The example below shows the passage from bars 135 to 137: here the melodic line descends from a sustained D down to A, before leaping back up and repeating the descent in rhythmic diminution.

Conjunct figuration becomes a feature of the of the accompaniment in Section A2. Fragments spanning a 4th begin to emerge in bar 151 in the piano, such as the B-C-D \sharp -E shown below (in fact this line continues to reach a G, although by the time it arrives it has been displaced downwards by two octaves, first in a descending major 7th leap from E to F, and then in a descending minor 7th to G. Perhaps this set of pitches can be understood as B-C-D \sharp , followed by E-F-(E-F)-G, or rather, as two different versions of motif x. A transformation of the x, using both the original intervals of a 2nd and a 3rd (spanning a perfect fourth when combined) follows immediately with the descending pitches G-F-D, before a pair of chords constructed from 4^{ths} and 2^{nds} ascend in parallel. Motivic transformations such as those seen in this bar characterise much of the music of Section B, distorting the original conjunct motif beyond immediate recognition. The example on the next page shows the figuration in bar 151, along with a new development introduced in bar 152. Here, a conjunctly descending line spanning a perfect 4th is harmonised against a repeating pitch a tone higher (which increases the total span of the gesture to a perfect



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5th). The idea is simultaneously introduced in the piano in semiquavers, and in the violin section in quavers (concurrent augmentation/diminution). In the piano, the phrase itself continues in a descending sequence, leaving the music saturated with dissonant harmonic 2^{nds}. Bar 152 is the only presentation of this idea in the piano (and indeed in a semiquaver rhythm), but the quaver version is passed through the accompanying string section in bars 155 to 157, before being interrupted at the start of Section B.

Musical score for Piano (Pno) and Violin I (Vln I), bars 151-157. The piano part features semiquaver runs with interval expansion and triplets. The violin part plays a quaver version of the motif in arco, starting in bar 155.

The gradual opening up as the distance between the sounding pitches increases in the example above is taken to extreme levels in Section B. There is no clear melodic material for much of this section, but the texture is dense with overlapping utterances from across the ensemble. The example below shows the complexity of the material and its development through interval expansion and extreme distortion of the motifs. This example shows only the first three bars and omits several instrumental parts for the sake of clarity. Notice how the music of this section is extremely angular and, despite its derivation from previous material, provides extreme contrast for its short duration.

Musical score for Solo Violin (Solo Vln), Solo Double Bass (Solo Db.), Violin I (Vln I), and Viola (Vc.), bars 158-160. The score is highly complex with many annotations for interval expansion and distortion.

Annotations for Solo Vln:

- (interval expansion - 2nd and 4th)
- (2nd & 4th)
- 2nd & 3rd (6th)

Annotations for Solo Db.:

- D-Eb inverted as 7th
- x(3) inverted as 6th
- 2nd & 4th, & D-Eb as 2nd (7th)

Annotations for Vc.:

- E5-Bb as (compound) 4th
- A-Bb as 2nd (7th)
- E-F# as 9th (2nd)
- F#-A as 6th (3rd)



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There is a sense that the movement sets in motion the exploration of several developmental techniques, with each of the three solo instruments taking its own approach which is independent of the others. The music transforms gradually and freely, and the approach to development is never strict. The resulting music is both hypnotic and spacious – at least in Section A and Codetta material – with a remarkable sense of dialogue and cohesion between the parts, despite them seemingly being on different, and often conflicting trajectories.

Harmony and Tonality

The harmony and tonality of the work are rooted in the use of modes and the kinds of chord extensions typical of modal jazz. There is a broad tonal centre of A Aeolian, in as much as the music begins there and seems to arrive back there, or at least pull in that direction, often via a chord built on G (\flat VII). The relationship between chords \flat VII and i (and indeed between two chords a step apart) is explored throughout the piece: not only are these chords heard in succession, but sometimes also simultaneously.

Most of the material draws upon the Aeolian mode, although there some Dorian inflections, as well as other chromatic deviations, and the occasional raised seventh is suggestive of the harmonic minor scale. However, conventional functional progressions are generally avoided.

In much of the movement, chords are suggested in outline rather than sounded, for example in the monophonic double bass part in the opening 9 bars. At other times, chords seem to result almost as a byproduct of the solo instruments' parts on different trajectories which simply happen to coincide. For example, in bars 126 to 127 the violin melody dances around pitches from an A minor triad, while the bassline alternates between pitches of a G major triad (although G is only sounded in the bass at the beginning of bar 126). This superimposition of different triads together evokes the upper structures of extended chords, demonstrating some of the influence of jazz on the movement's harmonic language. In this case, the melody climbs through the upper structures over the implied chord of G, with A (9th), C (11th) and E (13th) all featuring prominently in the melody on the strong beats.

Musical score for Solo Vln and Solo Db, bars 125-127. The Vln part is marked *p dolce* and features a melody with notes A, C, and E. The Db part features a bassline with notes G, A, and B. Chord symbols G, (Am), Gadd9, (11), (13), and G7/F are indicated above the Vln staff.



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This creates several dissonances of diatonic (compound) seconds, which later becomes a feature of its own: indeed, the piano writing frequently relies on diatonic clusters. For example, in bars 139 to 142, the pitches D, E, F, and G are repeatedly sounded in closed voicing in the piano left hand, while more conventional chords (for example F major and G⁷) are sounded above in the right hand. This progression is shown below. The resulting chords can be described as Dm⁹ and Em⁹ if the piano pitches alone are considered and organised into stacked thirds. However, the double bass part strongly implies harmony based on A, either as upper extensions of an A minor chord, or as modal changes over an A pedal. Definitive labels for these chords are elusive, and attempts to account for all the pitches, as well as to impose a sense of harmonic function on the progression, can somewhat obscure the effect of the clustered voicing.

The musical score shows three staves: Piano (Pno.), Solo Violin (Solo Vln), and Solo Double Bass (Solo Db.). The piano part consists of two staves with clusters of notes in both hands, marked with a 'Ped.' (pedal) instruction. The violin part has a 'pizz.' (pizzicato) marking. The double bass part plays a steady eighth-note pattern.

The result is a dense and colourful palette, whose dissonance is only intensified by the instruction to use the sustain pedal. Indeed, bar 140 contains the sustained pitches D, E, F, G, and B in the piano, while the double bass alternates between A and C, meaning that all pitches of the Aeolian mode are superimposed together. Despite this, Wallen's judicious use of register and sonority across the three solo instruments, along with the *piano* dynamic, mean that the dissonance is experienced as a gentle wash, rather than as harsh and oppressive.

Quintal/quartal infused harmony is also a feature of the music, particularly in the closing parts of each section: both Codetta A1 and Codetta A2, as well as the 'Improvise Freely' part of Section B. In these cases, the harmony is constructed from fourths or fifths, rather than thirds. When the piano enters in bar 135 (the beginning of Codetta A1), for example, it plays a repeated chord constructed in stacked perfect fifths in each hand, although there remains a third between A and C – the original pitches of motif x(3) – meaning that the chord is not entirely quartal/quintal. The chord contains the pitches G, D, A, and C, meaning it sounds as both a sus2 and sus4 simultaneously (although the 3rd of the chord is fleetingly sounded in the violin melody). Despite the open voicing, this is another example of harmony infused with the dissonances of diatonic seconds (as is always the case with suspended chords). In this case, as the violin reaches the trill on the note B at bar 138, the pitches G, A, B, C, and D all sound simultaneously as another diatonic cluster. It is this unresolved combination of pitches with which the movement ends.



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135 Gsus2sus4

open voicing (5ths) closed voicing (2nds) closed voicing cluster

p

The only musical information given in the 'Improvise Freely' part of Section B, at bar 163, is another quartal/quintal chord. This time it is a more conventional sus4 chord built on E \flat , although this is tonally remote (a tritone away) from the implied tonic of A to which the music has so far been returning. A conventional resolution of this chord would see the A \flat move down to a G. To some extent this happens, in as much as the E \flat ^{sus4} proceeds directly to the return of the open voiced G^{sus2sus4} in bar 164, marking the beginning of Codetta A2. Not only does the suspended 4th of the E \flat chord "resolve" down by step (masked by octave displacement), but the E \flat and B \flat also move down by a semitone (to D and A respectively). This is the final chord change in the movement, and still any sense of functional relationship is avoided. The roots of the chords are a major third apart (motif x(3)), but most of the pitches change by a minor second (or a displaced version thereof). There is never a resolution back to A.

163 improvise freely piano may improvise

Texture

The use of texture in a Baroque concerto grosso typically involves a great deal of interplay between the concertino and ripieno groups, resulting in a sense of dialogue. While this textural conversation is present elsewhere in Wallen's *Concerto Grosso*, particularly in the outer movements, it is not really a feature of the slow second movement. Here, the strings of the ripieno group clearly fulfil an accompaniment role: indeed, they do not play at all for much of the movement. The focus of the movement is on the three solo instruments which make up the concertino group, and it is between these that the sense of dialogue emerges.

The movement begins with a monophonic texture in the solo double bass, playing a



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steady stream of continuous Pizzicato crotchets in the manner of a walking bass line. This lasts for 9 full bars, before the solo violin enters with a lyrical melodic line in bar 125, resulting in a sparse two-part texture which lasts for another ten bars. Here, the two-part texture is clearly more homophonic than contrapuntal, with the bass outlining a steady rhythmic, if not overtly harmonic, foundation for the melody above. Indeed, several bars in this passage are entirely homorhythmic, with both parts moving together in crotchets. Despite this, there is a sense of separateness between the parts, not only in terms of their different harmonic trajectories, but also in sonority (*arco* in the violin and Pizzicato in the double bass) and register. Each line follows its own trajectory, converging primarily through simultaneity rather than through a unified melodic or harmonic goal.

The piano enters at bar 135 (Codetta A1), playing repeated block chords, some of which are further articulated by the double bass. The lyrical violin melody continues, and the overall texture here is melody-dominated homophony.

Section A2 brings an exact repeat of the walking Pizzicato crotchet bass line in bars 135 to 157. This time, however, the piano and the violin converse over the top. Again, each part follows its own path and there is a sense of counterpoint as the voices overlap: the piano plays homophonic block chords as the now Pizzicato violin weaves a fragmented line mostly in quavers. The bass line continues its steady trudge of crotchets, and this section has the ambience of a jazz trio: both the violin line and the comping style extended chords in the piano have an improvisatory feel, and both parts make use of push rhythms to create a sense of rhythmic impetus.

The lyrical violin melody also repeats in bars 148 to 157, with only slight changes in articulation. This time, the piano plays decorative scalic runs, in semiquaver quintuplets and sextuplets, which maintain the forward drive, and creating a three-part texture overall. Again, there is a sense of space between the parts, with the piano generally keeping out of the register of the violin melody.

The ripieno strings enter for the first time in bar 152, performing an accompaniment role which further adds to a sense of rhythmic impetus with its quaver pattern beginning on the offbeat. This eventually travels down through the ripieno string parts from the first violins to the cellos in bars 155 to 157, creating a sense of antiphony. The three solo instruments play homorhythmically in crotchets in bar 155, with the piano RH doubling the solo violin line in octaves and the piano LH doubling the solo double bass. The ripieno double basses and cellos also variously double parts of the solo double bass line in bars 152 to 156, although never together with one another: again, this adds to a sense of dialogue and antiphony. The piano RH and solo violin move together in 3rds briefly in bar 157: this is the only example of this type of texture between these parts. Despite the intricacies of the passage in bars 152 to 157, the overall texture here is melody dominated homophony.

Section B provides textural contrast, with the most obvious sense of dialogue between the concertino and ripieno groups. The section is characterised by brief outbursts and antiphonal entries, both within the two groups and between them. Short fragments are passed between the instruments, with entries which feel imitative, although none of the lines are sufficiently sustained for a true imitative texture to emerge. The section begins with overtly disjunct movement within the parts although scalic passages emerge in the ripieno violins in bar 160 and these pass to the solo violin in bar 162: here the parts double in unison resulting in a brief monophonic texture which emerges from the chaotic



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polyphony of bars 160 to 161. A single homophonic semibreve chord in the piano LH signals the beginning the “improvise freely” section in bar 163.

The piece ends with a return to melody dominated homophony at bar 164 (Codetta A2), this time with the full ensemble providing static harmony in repeated crotchets under the lyrical violin melody.

Detailed analysis

Section A1 (bars 116 to 138)

Bars 116 to 124

The movement opens with the solo double bass, playing Pizzicato crotchets which move between pitches in a manner evoking a walking bass line. This monophonic bass line begins with an ascending octave leap (A to A), followed by the ascending third (A to C) we have labelled motif $x(3)$. Wallen immediately begins to explore the developmental potential of these opening intervals: we have already seen how the idea of a third is central to the melodic content of the movement as motif x transforms and develops. Her use of the octave, however, is more frequently as a means of shifting or displacing the register of a pitch or line, rather than as an interval to be sounded in its own right. As such, the effect is of obscuring (and developing) otherwise conjunct movement between pitches.

Wallen's approach is one of gradual 'working out', in which intervals are variously expanded (for example, thirds become fourths), combined (for example, octaves and thirds create compound thirds), and inverted (for example, thirds become sixths). All these features can be observed in the opening bars of the movement, which are characterised by (increasingly) disjunct movement that remains a feature of the solo double bass part throughout the movement. Indeed, the enclosed 2^{nds} of motif x , which are integral to the music of the solo violin, barely feature at all in the double bass part, at least on a surface level: even then they are often obscured by octave displacement. The example below shows some of the 'working out' of the opening gesture, including interval expansion and inversion, as well as the sequential treatment of material.

The diagram illustrates the development of the opening motif $x(3)$ in the double bass part. It shows how the interval of a third is expanded to a fourth, combined with an octave to form a compound third (10th), and further expanded to a 9th. The range of the material extends both upwards and downwards, and the motif is inverted to become a sixth. The overall treatment is ascending and sequential.

The bass line proceeds initially suggesting the key of A minor with an implied chord progression which moves neatly to a first inversion dominant chord in bar 120. The texture remains monophonic, and so chords are outlined and suggested rather than actually sounded. The harmonic progression in bars 122 to 123 stands in the greatest contrast to the surrounding music of this section, exhibiting not only a faster rate of



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harmonic change but also a tonal displacement away from A minor. The F# in bar 122 possibly suggests a Dorian flavour, but this is conflicting with the major chord V on either side of it, and the notion is fully undermined by the D# in bar 123. Given that all the 'chords' in bars 122 to 123 contain only two pitches, it is impossible to ascribe definitive labels to them: while the passage most strongly suggests F#m-E-D#m-C#m, the progression could be 'heard' as first inversion chords (i.e. D(#?)-C#m-B-A). In any case, this descending parallel movement is interrupted with a jolt at bar 124, when the harmony settles a tritone away from the preceding C# onto a G major chord for an extended passage. The example below shows the harmonic progressions implied by the bass line in bars 116 to 124. Roman numerals are included where there is a clear relationship with a tonic of A (minor). However, given that the movement almost entirely avoids conventional functional progressions, a full Roman numeral analysis of the harmony would serve little useful purpose: a limitation of Roman numeral analysis is that it cannot aid understanding where there are not clear tonal relationships between chords.

116 Am D5/A E/G# F#m E D#m C#m G (b)

i (iv) V⁶ bVII

Note that in bars 118 to 119, the replacement of C with D possibly implies chord iv (as tentatively indicated above), but there is no third and the tonic remains in the bass. It is also possible to hear this as an ⁱsus⁴ chord, but there is no fifth either: perhaps this bare fourth is the first suggestion of quartal/quintal harmony which characterises the music of Codetta A1, beginning at bar 135 (and later Codetta A2 at bar 164).

Bars 125 to 134

After 9 bars of the double bass playing alone, the solo violin enters at bar 125 with a lyrical melody which provides a contrast to the relentless plod of the Pizzicato bass line. The violin melody begins with the ascending 3rd of motif x(3), this time starting on G, and solidifying the G major harmony. However, unlike the bass line, which remains almost entirely disjunct throughout the movement, the violin melody immediately fills in the ascending 3rd with a descending 2nd (motif x) as the B falls to A. The melody then proceeds conjunctly for most of its opening phrase, quickly combining several iterations of motif x and x(3). The example below shows the opening violin melody labelled with transformations of the motifs.

125 x x x x(3) (octave displacement) x(3)

x(3) x x x(3) x(3)

The bass line continues to move much as it did at the beginning, here alternating almost entirely between pitches from a G major triad (although G itself is by far the most infrequently sounded), until an F is introduced as the lowest pitch in bar 128. The violin introduces the 2nd not only as a melodic interval but also a harmonic one.



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125

Solo Vln

Solo Db.

mainly pitches from A minor triad - results in dissonances against bass line (2nds)

pitches from G major triad x(3)

added F implies G7

The example above shows how the violin's A in bar 126 sounds simultaneously first against a G and then a B in the double bass. This is an example of the seemingly independent development of the material played by each of the solo instruments creates a sense of diversion and separateness. For example, while the bass line strongly suggests G major harmony throughout this passage, the violin part outlines what is essentially an A minor chord for the whole of bars 126 and 127. It is as though each part is on its own journey which, while clearly linked, is nonetheless distinct. The effect is of close diatonic dissonances, particularly simultaneously sounding (compound) 2^{nds} (not only the G and A, and A and B outlined above, but also B and C, C and D, and D and E), none of which resolve in any traditional sense. Here, the dissonances are softened by the contrasting sonorities — Pizzicato in the double bass and arco in the violin — together with the wide registral separation between the two parts and the restraint of the two-part texture. These dissonances become far more prominent in Section A2.

The example below shows a reading of the harmonic outline of the passage in bars 125 to 135. As we have discussed, the implied superimposition of two chords together (such as G and A minor) evokes the upper structures typical of jazz harmony. Notice that the chord progression is somewhat meandering, often moving by step, with no clear sense of dominant function. Indeed, dominant seventh chords are hardly used (notice how there is no 7th (F) in what eventually becomes a G¹³ chord in bars 126 to 127: in a conventional context this chord would have a strong dominant function).

125

Solo Vln

Solo Db.

P

G (Am) Gadd9 (11) (13) G7/F

p dolce

129

Solo Vln

Solo Db.

Em9 Fmaj7 Fmaj13(#11) Em F



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The G⁷/F chord in bar 128 is the only example of a dominant 7th chord in the entire passage (it is labelled as G⁷ rather than G⁹ as the A is sounded only in passing). Conventionally, this chord would have a strong dominant function, with a pull towards C major in first inversion, but that does not happen here. Instead, Wallen moves to an Em⁹ chord, which preserves the expected downwards stepwise movement of the bassline, but denying any sense of resolution. The downwards stepwise movement from F to E here (in bars 129⁴ to 130¹) is also of interest because it is the only place in the entire ground bass where two consecutive pitches move conjunctly. This fact is emphasised when the ground bass is repeated in Section A2, and the same moment (now in bars 152⁴ to 153¹) is doubled by the string section double basses, which have previously remained silent. It is worth noting, however, that when the lowest pitches in the bass line are isolated, they move exclusively by step. In fact, they move down a third by step (motif x) and then back up, eventually returning to A at the repeat of the ground bass at bar 139. This movement is shown in the example below.



As the bass line ascends conjunctly at bar 131, the harmony moves from Em⁹ to Fmaj⁷. In bar 132, these parallel chords are effectively combined (as were the G major and A minor chords in bar 126), creating an F^{maj13(#11)} chord (at least in outline), which moves back to a simple Em triad in bar 133, now in first inversion (creating some contrary motion in what otherwise parallel chord is movement). This feels like a moment of arrival in the violin melody as the quintuplet-decorated statement of motif x (G-F-E) lands on the lowest pitch of the entire melody at bar 133¹ before leaping up a minor 10th, itself a transformation of motif x(3). The conjunct movement which follows briefly suggests the Dorian mode with the auxiliary F[#], but this is quickly abandoned as the line begins to descend in the Aeolian mode in what will be a complete octave from A to A. The harmonic outline in bar 134 includes the three pitches of an F major triad, but begins on a G, and is voiced in leaping perfect 4^{ths} (and a major 3rd), perhaps hinting at the quartal/quintal infused harmony to come at the beginning of Codetta A1.

Codetta A1 (bars 135 to 138)

The piano is finally introduced at bar 135, signalling a brief four-bar codetta which brings Section A to a close. Given its brevity, this codetta does not function as an independent section, but rather as the concluding part of Section A1. From an analytical perspective, it is useful to afford this passage a separate label, as it provides a clear means of understanding the structural difference between Section A1 and Section A2. Specifically, Section A1 proceeds directly to Codetta A1, whereas Section A2 is interrupted by Section B at precisely the point of transition to Codetta A2. After the brief sojourn into Section B, and the 'improvise freely' subsection which concludes it, the music resumes its course towards Codetta A2 as if the stormy interruption had not occurred. The example on the next page illustrates the main features of Codetta A1.



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Codetta A1

[Q]

133 Em F Gsus2sus4 Am

Pno. *p*

Solo Vln

Solo Db.

descends complete octave in A Aeolian, but immediately abandons the tonic upon arrival. rhythmic diminution "cadential" trill pulls towards A

x(3) x x descending perfect 4th (extension of x) x

quartal voicing, prefigures piano entry ^bVII i

Codetta A1 is heralded with the introduction of the piano. For the first time in the movement, a chord containing more than two pitches is now heard, repeated insistently by the piano in the continuous crotchet rhythm already firmly established by the double bass. The chord is most neatly described as $G^{sus2sus4}$, and contains the pitches G, D, C and A, which are spaciouly voiced in two sets of stacked perfect fifths, separated by a minor third. This chord again simultaneously combines pitches from both G major and A minor triads, as happened between the violin and double bass parts in bars 126 to 127. The chord is repeated 16 times, creating a sense of harmonic stasis which is almost hypnotic. For the first time in the movement, the double bass ceases its 'walking' continuous crotchet motion. Rhythmic variety in the part is achieved with rests, with the bass now playing only the pitch G in a repeating two-bar rhythm which emphasises the first and fourth crotchet beats.

The sense of stasis is enhanced by the violin melody, which sustains the pitch D for more than six beats before descending conjunctly to A in quavers at the end of bar 136, only to return to the sustained D for a repetition of the descending gesture, now in rhythmic diminution in bar 137. However, this melodic line does not begin on D in bar 135; rather, that note represents a continuation of the phrase which began in bar 133. The descent in fact begins a perfect 5th above the sustained D, itself approached conjunctly. The violin descends through an entire octave, outlining the pitches of the Aeolian mode from A to A, although the sustained D clearly remains the most emphasised pitch. So strong is its pull that the melody immediately leaps upwards again, as if unable to escape the prevailing stasis: D functions not only as a melodic focal point, but also sounds in two octaves within the accompanying chord.

Incidentally, despite the static harmony built on G and the melodic line descending stepwise from D, the tonal pull is never towards G as a tonic. Instead, this harmony feels strongly transitional, as the music seems to meander in search of a way home. After the second conjunct descent from D to A, the line alternates between C and B, first in



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semiquavers and then in a trill complete with a turn at its conclusion (clearly suggesting figure x). At this point, in bar 138, the melodic line and supporting harmony together sound all the diatonic pitches G, A, B, C, and D simultaneously. As was the case in the two-part texture from bar 125, the chord voicings and contrasting sonorities prevent the dissonance from sounding abrasive.

Despite the harmony built on G and the cadential trill between C and B, the pull is never towards a resolution in C major — such functional relationships are almost entirely absent from the movement. Instead, the Aeolian inflection draws the music strongly back towards A (the very pitch that was abandoned as soon as it was reached in the descending passages). This is quite remarkable given that, although the movement clearly begins in an A minor tonal area at bar 116, there has not been an unambiguous outlining of an A minor chord since bar 117. Indeed, the tonal resolution that eventually arrives is a return to that very material. However, despite the pull of the cadential trill and the expectation of harmonic resolution, neither the melodic line nor the fully voiced chords reach their destination. Instead, the double bass alone completes the resolution to A in bar 139, initiating a repeat of the ground bass at the start of Section A2.

Section A2 (bars 139 to 157)

Bars 139 to 147

Section A2 features an exact repeat of the ground bass from Section A (bars 116 to 134), still played Pizzicato by the solo double bass. This time, however, both of the other solo instruments participate throughout. The section builds upon the modal jazz flavour established in Section A1, with the addition of homophonic piano chords above the ground bass, alongside new — or rather, transformed — melodic material played Pizzicato by the solo violin.

There is a greater rhythmic intensity in Section A2. The bass line resumes the continuous 'walking' crotchet rhythm that was briefly abandoned during Codetta A1, while the material in the piano and violin contributes rhythmic variety through syncopation and the use of push rhythms. Both instruments draw material from motif x, interacting in an effortless dialogue as their parts dovetail. The music has an improvisatory character, with a sense of exploration of melodic and harmonic fragments. For example, the violin oscillates between the pitches E, G, and A, before D is added, followed by F. Eventually, the register shifts upwards by an octave, with G becoming G# and E becoming F. Despite its careful construction, the development of the line feels spontaneous and organic. The pattern suggests repetition, although it is never identical: the pitches and rhythm are constantly transformed with each iteration. At times the pattern is on the beat, at others it is syncopated, and each time the rhythmic emphasis shifts to a different part of the bar, with the gap between statements gradually decreasing. The example below shows several features of interest in this brief six-bar passage.

140

pizz.

1.5 beat rest

x interval development, begins after beat 3

repetition, but now beginning on beat 2

extension of x, begins after beat 1

1 beat rest

rhythmic diminution, quasi retrograde

1/2 beat rest

push rhythms

register transfer

pitch alteration: G and E becomes G# and F



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Similar features are also evident in the piano part, which provides its own developmental contributions, filling the gaps in dialogue with the violin. For the first time in the movement, there are harmonised presentations of motif *x*, combining various melodic approaches to development already utilised previously. For example, the chord voicings move simultaneously by 2^{nds} and 4^{ths}, presenting different versions of motif *x*, while underneath a cluster of diatonic pitches spanning a perfect 4th is repeated with each chord change. The chords themselves are richly colourful, combining the pitches of different triads in a manner that evokes the upper structures of modal jazz harmony. Again, conventional chord labels are elusive as there are rarely clear root notes. For example, in bar 144 notes sounded in the piano combine the pitches of C major and D minor triads (again, two chords a tone apart). These can be arranged into 3^{rds} and labelled as a C13 chord, but even this label is nullified by the double bass part, which plays a B and then a G[#] underneath. The B can be explained as a major 7th, although it places the chord in an unlikely inversion, but the G[#] (sounding alongside a G natural in the piano) becomes impossible to account for, especially in the bass. As such, there is limited utility in attempting to account for the chords with conventional labels.

Like the violin part, the piano also demonstrates rhythmic variety, utilising push rhythms and syncopation, alternating with unsyncopated variations of the same ideas. The example below shows features of the piano part in bars 139 to 146, alongside the violin line, demonstrating the dialogue between the two parts.

The musical score consists of two systems. The first system covers bars 139 to 142. The Piano part is written in two staves. Annotations include: 'partial x (2nd)' above the first bar, '4th as melodic interval' below the first bar, '4th as cluster' below the second bar, 'pizz.' below the second bar, 'x interval extension: 4th then 2nd' below the third bar, 'x' above the third bar, and 'x(3)' above the fourth bar. The Solo Violin part is written in one staff. The second system covers bars 143 to 146. The Piano part is written in two staves. Annotations include: 'subtle variation develops gesture' above the first bar, 'descending line continues into violin' above the third bar, and 'descending sequence' above the third bar. The Solo Violin part is written in one staff, ending with a 'fp' marking.



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Bars 148 to 157

From bar 148, the violin restates in full the melody it played in bars 125 to 133. Apart from some different articulation (for example, in bar 151), it is identical to the previous statement. The piano continues to provide decorative accompaniment, but switches from chords to ascending scalar runs at bar 147. On the surface these are purely decorative, but there are some examples of motif *x* within the passage, as well as features such as the octave shift which has been a means of development elsewhere.

The accompanying ensemble joins for the first time at bar 152, beginning with the violins, which play a simultaneous rhythmic augmentation of material introduced by the piano (discussed earlier). Also notable is the introduction of the ensemble double basses, which join the solo bass on beat 4 of bar 152 to play the conjunct descent from F to E (the only truly conjunct movement in the whole of the 'walking' ground bass). They also participate in the compound 3rd presentation of motif *x*(3) at beat 4 of bar 154.

As the section draws to a close, in anticipation of Codetta A2 — which will be interrupted by Section B before it arrives — the ensemble strings develop the idea introduced in bar 152. The first violins repeat their line exactly, echoing the conjunct descending perfect 4th from Codetta A1. The sustained upper pitch causes the harmony to shift from seconds to thirds to fourths, gradually opening out as the lower voice descends. This idea is then taken up in a descending sequence a perfect 5th lower in the second violins. The violas then join, dovetailing the line again a further perfect 5th lower in a rhythmically truncated version. This time, the upper part also descends, but contains only three pitches instead of the four in the lower part. The effect is that the extended four-note version of motif *x* is superimposed against the original three-note version. Finally, the cellos present an even shorter fragment of the line. This is shown in the example on the next page.



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The musical score shows four staves: Vln I, Vln II, Vla, and Vc. Bar 155 starts with Vln I playing a melodic line marked 'arco' and 'p'. A bracket above the first two notes of Vln I is labeled 'x (extended to 4th)'. Vln II is silent in bar 155. Vla and Vc play a simple bass line. Bar 156 shows Vln I silent and Vln II playing a melodic line marked 'arco' and 'p'. A bracket above the first two notes of Vln II is labeled 'x & x (extended to 4th)'. Vla and Vc continue their bass line. Bar 157 shows Vln I and Vln II silent, while Vla and Vc play a melodic line marked 'arco' and 'p'. A bracket above the first two notes of Vla is labeled 'x'.

It is interesting to note that the upper pitches of each line are D, G, C, B, A, G – precisely the cluster of notes which combined in Codetta A1. Indeed, except for the B, these are the pitches of the $G^{\text{sus}2\text{sus}4}$ chord which underpins the whole of the Codetta section.

In the final three bars shown above, the piano joins the solo violin in a melodic role, doubling in octaves in bar 155 in the right hand (and doubling the solo double bass in the left hand). In bar 156, the piano begins a pair of trills underneath the violin melody, before doubling a third below in bar 157.

Section B (bars 158 to 163)

Section B provides a stark contrast to Section A and represents a significant shift in mood. The lyrical melody and hypnotic bass line are unexpectedly interrupted by music that sounds relatively remote. The metre changes to 6/8, although the rhythmic groupings do little to articulate the pulse or metrical divisions clearly. Instead, the rhythms are irregular, characterised by syncopated semiquavers, triplets, quintuplets, and sextuplets (and are therefore related to the florid scalic runs in the piano from bar 147). As outlined previously, the music of Section B is rooted in the motifs and material from Section A1, but is so distorted as to be largely unrecognisable.

Whereas the music up to this point is almost exclusively diatonic, with very few chromatic alterations, in Section B the language becomes highly chromatic. Bar 158 alone contains all twelve pitches of the chromatic scale, and the disjunct, frenetic writing obscures any sense of melodic focus.

The reduction on the next page demonstrates the complexity of the section in terms of both rhythm and harmony. While it is possible to identify individual chords, there are no clear relationships between one chord and the next, and the harmonic language is highly dissonant.



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Section B begins with only the solo instruments, before the accompanying strings enter in stages in bars 159 and 160. The ensemble cellos enter in bar 159, playing an angular line constructed of 4^{ths}, 5^{ths}, 6^{ths}, and 7^{ths}, before this is taken up by the violas in bar 160 and then passed back. An antiphonal texture emerges between the solo double bass and the ensemble double basses, with each playing a scurrying ascending septuplet scale from C# to B, while the first violins play an angular quintuplet version of motif x constructed of major 2^{nds}, 4^{ths} and their inversions as 7^{ths} and 5^{ths}. This passes to the second violins as the first violins join the ascending scale in the ensemble double basses. Although these parts have different rhythmic values — demisemiquavers in the violins and septuplet semiquavers in the double basses — they broadly ascend together in parallel fourths.

The music builds in intensity, with most of the accompanying string parts coming to settle on a briefly sustained tremolo in bar 161, although the parts do not arrive together. Once all the voices have settled, the pitches from the bottom up are F, C#, B, and D, over which the solo violin plays the most lyrical material of the section: a repeating dotted rhythm on the pitches E \flat and D \flat (which raise to E and D on the last beat of bar 161). The first violins play an increasingly conjunct line which is then taken up in a modified form by the piano in bar 162, joined in unison on the second beat by the solo violin. By the second beat of bar 162, the turbulence has subsided the pitches settle briefly into a descending C Dorian scale which is left hanging on an E \flat .

'Improvise Freely' (bar 163 to *fermata*)

All three solo instruments are instructed to 'improvise freely' at bar 163. The only notated material at this point is a semibreve E \flat ^{sus4} chord in the piano, and there are no further instructions regarding the nature or duration of the improvisation. Given the brevity of Section B in comparison with the Section A material, and the distant relationship between the E \flat harmony and the tonal centre of A, it seems likely that improvisations might share stylistic similarities with Section B; however, in practice, this is left entirely to the performers' discretion.

This section essentially functions as a cadenza for the soloists — although this is more typically a feature of the solo concerto than the Baroque concerto grosso — and also serves to bring Section B to a close while preparing the transition into Codetta A2.

Codetta A2 (bars 164 to 169)

Codetta A2 emerges from the free improvisation as if Section B had never happened. If Section B were removed entirely, Codetta A2 would follow directly on from Section A2 in the same way that Codetta A1 proceeds from Section A1. It repeats the material from Codetta A1, including the same static G^{sus2sus4} harmony, and the melodic line, which



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continues to gravitate towards D. The section is now extended to six bars in length, due to the further elongation of the sustained D, including additional octave displacement, which places even greater emphasis on the pitch. This is the final means through which melodic material is developed in the movement, and the 'cadential' trill, which returns in bar 168, is also repeated an octave higher in bar 169.

Codetta A2 is more fully scored than Codetta A1, with the accompanying strings doubling the pitches of the chord outlined in the piano. The texture is homophonic, and the strings simply repeat the chord on every beat for the duration of the six bars, along with the piano. Unlike Codetta A1, the solo double bass also plays repeating crotchets on every beat, rather than accenting only certain beats. The piano includes the instruction 'piano may improvise' in bar 164, although there is no indication of the shape such improvisation may take; however, it is clear that the focus remains on the melodic line in the solo violin.

The prolonged static harmony is given further impetus towards resolution through the increased emphasis on the cadential trill, and a long crescendo indicated in all parts from bar 167 further heightens the sense of expectation. Despite a significant passage of time since the music was last clearly centred around the tonic of A, the melodic line in the Aeolian mode, combined with the chord built on G (bVII), and the trill on B, maintains a strong pull towards resolution on A.

Unlike Codetta A1, where resolution arrived by default through the return of the ground bass in Section A2, there is no such release this time. The crescendo builds in intensity, the cadential trill shifts up by an octave with a turn aimed towards A, and the music simply stops. The resolution towards which Codetta A2 has been building — and which is strongly implied following the turbulent Section B — is ultimately denied.

164 **U** piano may improvise

Pno. *p*

Solo Vln

Solo Db. *p* *f*

Vln I *f*

Vln II *p* *f*

Vla *p* *f*

Vc. *p* *f*

Db. *p* *f*



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There is a *fermata* on the final bar line, and after this brief pause the work moves on to Movement III, with a D major arpeggio in the solo violin. The pull towards A minor is never fulfilled.

Glossary

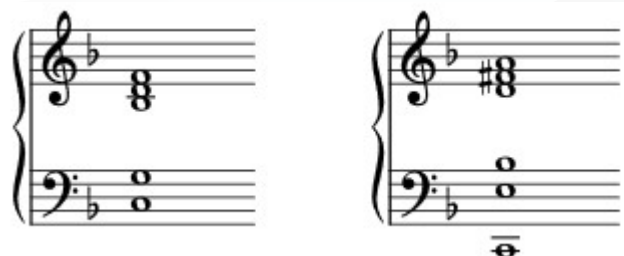
Fermata is the technical name for a pause or hold in the music. The Italian term derives from *fermare*, meaning to stop or stay. Here, a *fermata* is shown over a semibreve rest, indicating an empty bar where the tempo is held.



Push rhythm is a form of syncopation in which notes in one or several parts are sounded slightly ahead of the beat. These may typically be a quaver ahead, but also often a semiquaver ahead. This creates a sense of forward momentum. The example below is taken from bars 141 to 142 of the movement in the piano part.



Upper structures are a way of understanding and describing complex extended chords frequently used in jazz harmony. Chord extensions are typically stacked in thirds in a continuation of the triad (i.e. 7^{ths}, 9^{ths}, 11^{ths}, and 13^{ths}). This means that the extensions themselves create new triads (and even new seventh chords) above the initial triad based on the root of the chord. For example, a C¹¹ chord will contain the three pitches of a B \flat major triad (B \flat , D, and F) – the upper structure – in addition to the root and fifth (C and G). Note that typical voicings of this type of chord would omit the third (in this case, E). The consideration of upper structures becomes particularly useful when the chord includes several chromatic alterations. For example, the second chord below would be fully described as a C^{13#11} but could be considered as a D major triad as the upper structure over a C⁷ chord. Both examples below are shown in the key of F major, as these types of chords would typically serve a dominant function. Note that typical voicings of these chords avoid the simultaneous sounding of pitches a minor second/major seventh apart, so E (3rd) is omitted from the first chord to avoid clashing with F (11th), and G (5th) is omitted from the second chord, to avoid clashing with F# (#11th).





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