

# Knowledge organiser AoS2: The Concerto Through Time

## Key ideas and concepts

## Key terms

<b>1. Solo and orchestra</b>	A concerto involves a solo instrument ( <b>solo concerto</b> ) OR group of solo instruments ( <b>concerto grosso</b> ) with an <b>orchestral accompaniment</b> .	<b>1. Acciaccatura</b>	Pronounced a-chak-a-toora. An <b>ornament</b> : a very quick, 'crushed' <b>grace note</b> .
<b>2. Three movements</b>	Most concertos are in three <b>movements</b> : 1. Fast 2. Slow 2. Fast	<b>2. Appoggiatura</b>	Pronounced a-poj-a-toora. A slightly longer <b>grace note</b> .
<b>3. Virtuosity</b>	One of the main ideas of a concerto is to show off the capabilities of the solo instrument and/or the solo performer.	<b>3. Binary form</b>	In two sections: A B.
<b>4. Interplay between solo and orchestra</b>	How the solo instrument(s) interact with the orchestra is very important. The orchestra may play the main melody or have an accompanying role.	<b>4. Cadenza</b>	The orchestra stops and the soloist has a <b>virtuosic solo</b> section that sounds improvised
		<b>5. Chromatic harmony</b>	Harmony that uses more complex chords, with notes from outside of the major/minor scale.

## Concertos timeline

<b>1. Baroque 1600-1750</b>	1. <b>Small orchestra</b> , consisting of strings and <b>continuo</b>	<b>6. Circle of fifths</b>	A <b>chord progression</b> where the <b>root notes</b> are a fifth apart, i.e. E-A-D-G-C.
	2. <b>Concerto grosso</b> very popular	<b>7. Commission</b>	When someone <b>pays a composer</b> to write a specific piece
	3. <b>Ritornello form</b> often used for 1 <sup>st</sup> movement. 2 <sup>nd</sup> movement often very short, sometimes <b>improvised</b> .	<b>8. Concertino</b>	The <b>group of soloists</b> in a <b>concerto grosso</b>
	4. <b>Diatonic harmony</b> , mostly based on chords I, IV, and V, and <b>circles of fifths</b>	<b>9. Concerto grosso</b>	A concerto with a group of soloists (not just one soloist)
	5. Use of <b>ornaments</b> – mostly left to performer to decide	<b>10. Continuo</b>	<b>Continuous bass line</b> , played by a bass instrument (often cello) and a chord instrument (often <b>harpichord</b> )
	6. Often used <b>contrapuntal textures</b> , <b>terraced dynamics</b> and <b>melodic sequences</b>		
	7. Music feels <b>continuous</b> , each movement has a set tempo/mood that does not change	<b>11. Contrapuntal</b>	<b>Polyphonic. Independent lines</b> of music combined together.
	8. Composers usually <b>employed</b> by nobility or the church: had to write pieces their employers approved of	<b>12. Diatonic harmony</b>	In a <b>major or minor key</b> . Based on <b>chords I, IV and V</b> .
	9. <b>J.S.Bach, Vivaldi, Corelli</b>	<b>13. Freelance</b>	<b>Self-employed</b> .
<b>2. Classical 1750-1810</b>	1. <b>Medium-sized orchestra</b> . Now has separate <b>woodwind section</b> including <b>clarinets</b> . <b>No continuo</b> . May have <b>horns</b> and <b>timpani</b> .	<b>14. Melody-dominated homophony</b>	A <b>texture</b> where there is a <b>melody and an accompaniment</b> .
	2. Nearly all concertos <b>solo</b> . <b>Piano</b> and <b>clarinet</b> concertos very popular as new instruments.	<b>15. Ornament</b>	Decorative notes, i.e. <b>acciaccaturas</b> , <b>appoggiaturas</b> , <b>trills</b> .
	3. Slightly <b>longer concertos</b> . <b>Sonata form</b> often used for 1 <sup>st</sup> movement. Written-out 2 <sup>nd</sup> movements. <b>Rondo form</b> often used in 3 <sup>rd</sup> movement.	<b>16. Periodic phrasing</b>	<b>Pairs of phrases</b> organised in a <b>question-answer</b> format.
	4. <b>Diatonic harmony</b>	<b>17. Ripieno</b>	The <b>orchestral backing</b> in a concerto grosso.
	5. <b>Ornaments</b> used but often indicated by composer	<b>18. Ritornello</b>	A <b>recurring section</b> .
	6. <b>Melody-dominated homophony</b> . <b>Periodic phrasing</b> . More <b>subtle changes of dynamics</b> shown in score.	<b>19. Rondo</b>	A structure with a recurring section: <b>A B A C A D A</b>
	7. Composers employed but beginning to put on own concerts in new <b>concert halls</b> .	<b>20. Sequence</b>	Where a <b>motif</b> is <b>repeated higher or lower each time</b> .
	8. Use of <b>cadenzas</b> .	<b>21. Solo concerto</b>	A concerto with <b>only one</b> soloist.
	9. <b>Mozart, Haydn, Beethoven</b> .	<b>22. Sonata form</b>	A structure with three sections: <b>exposition, development and recapitulation</b> .
<b>3. Romantic 1810-1910</b>	1. <b>Large orchestra</b> . May include large brass and percussion section, and even <b>harp</b> . Brass instruments now have <b>valves</b> .	<b>23. Terraced dynamics</b>	<b>Either loud or soft</b> . No crescendos or diminuendos.
	2. <b>Solo concertos</b> , often much <b>longer</b> and more <b>virtuosic</b> . <b>Cadenzas</b> very important. Piano, violin and cello popular. Celebrity performers. Large concert halls.	<b>24. Ternary form</b>	In three sections: A B A
	3. <b>Chromatic harmony</b>	<b>25. Trill</b>	<b>Alternating quickly</b> between two adjacent notes.
	4. <b>Dramatic, emotional</b> music, often with big contrasts of mood, dynamics and tempo.	<b>26. Tutti</b>	A section in which everybody plays.
	5. Most composers <b>freelance</b> and relying on <b>commissions</b> .	<b>27. Valves</b>	On brass instruments, they allow playing of <b>every chromatic note</b> .
	6. <b>Mendelssohn, Rachmaninov, Tchaikovsky</b> .	<b>28. Virtuoso</b>	Difficult to play.

