

YR 10

## AOS 2: CONCERTOS THROUGH TIME

AUTUMN 2

### MUSICAL PERIODS

#### BAROQUE

- \* Harpsichord
- \* Basso continuo
- \* Polyphonic/contrapuntal
- \* Ornamented
- \* Terraced dynamics
- \* One mood throughout the piece
- \* Ground Bass, Canons, Fugues

#### CLASSICAL

- \* Melody and Accompaniment – light, thin texture
- \* Simple harmonies – use of primary triads (chords I, IV, V)
- \* Balanced phrases
- \* Crescendos and diminuendos
- \* More variety within a piece
- \* Piano replaced harpsichord
- \* Importance of balance, beauty and control
- \* Use of 'Sonata Form'

#### ROMANTIC

- \* Thick texture
- \* Large orchestra – bigger brass & percussion sections
- \* Chromatic harmonies and modulations
- \* Sudden changes of mood
- \* Very expressive and emotional
- \* Use of virtuosic solos

### COMPOSERS

BACH  
HANDEL

MOZART  
HAYDN

TCHAIKOVSKY  
RACHAMANINOV

### THE ORCHESTRA

- \* 10-30 players
- \* 'Chamber Music' – played in rich patron's houses
- \* harpsichord
- \* strings most important
- \* woodwind 1 per part
- \* brass only trumpet/horn
- \* percussion only timpani
- \* continuo player led ensemble (no conductor)

- \* 30-60 players
- \* woodwind in pairs
- \* clarinet introduced
- \* piano replaced harpsichord
- \* orchestra now in 4 sections (strings, woodwind, brass, percussion)
- \* greater range of string techniques
- \* concerts now in concert halls as well as patron's homes

- \* often over 100 players
- \* much larger brass section
- \* greater range of percussion instruments
- \* extra woodwind instruments extending pitch range
- \* performances in large concert halls

### THE CONCERTO

- \* Solo concerto – for soloist and orchestra
- \* Concerto Grosso – for group of soloists and orchestra
- \* Range of techniques used to develop melodic ideas
- \* Use of ornamentation
- \* In three movements – fast-slow-fast

- \* Solo concertos (the classical period also featured Symphonies, Sonatas and Overtures)
- \* Pieces in Ternary, Rondo, Variations and Sonata form
- \* Sonata form: Exposition-Development-Recapitulation
- \* In three movements- brisk-slow-fast.

- \* Solo concertos – now much longer
- \* Solo part very virtuosic
- \* More adventurous harmony
- \* More dramatic changes of mood
- Wider ranges of pitch and dynamics
- \* Programme music, music inspired by nature or nationalistic music all very popular

## NEW MUSICAL VOCABULARY FOR THIS TOPIC

Basso continuo:	Harpichord/organ and cello/bass together providing accompaniment throughout Baroque music
Canon:	Parts enter one after another (like a round)
Chromatic:	Using notes that are not in the key
Concertino:	The group of soloists in a Baroque Concerto Grosso
Contrapuntal:	Two or more parts weaving in and out of one another
Development:	Middle section in Sonata Form where ideas are developed
Exposition:	Opening section of Sonata form where themes are introduced
Fugue:	Like a complex round, with themes and secondary themes; instruments enter one by one and follow each other
Ground Bass:	Repeating bass line or chord progression with changing material over the top
Harpichord:	Keyboard instrument used in Baroque period
Modulation:	Changing key
Overture:	One-movement piece of orchestral music played before an opera or ballet
Phrases:	Sections of melody (like a sentence)
Primary triads	Chords I, IV and V
Programme Music:	Music that tells a story – also linked to poems and pictures
Recapitulation:	Section in Sonata form where both themes return in the Tonic key.
Ripieno:	The orchestra in a Baroque Concerto Grosso
Sonata	A piece for a solo instrument
Sonata Form:	A structure introduced in the Classical period featuring a Exposition, Development and Recapitulation
Symphony:	A piece for full orchestra, usually in four movements
Terraced dynamics	Block dynamics – sections of loud and quiet, no use of crescendo or diminuendo.
Virtuosic:	Technically demanding music (e.g. very fast or complex)