

Year 10

BLB

GCSE Music

Concerto Through Time

Summer B

Name: _____

Baroque Concerto Grosso

A **BAROQUE CONCERTO GROSSO** is an instrumental form involving two groups of performers: the **CONCERTINO** (or Concertante) featuring a small group of soloists accompanied by an orchestral accompaniment called the **RIPIENO**.

1600-1750

Harmony & Tonality

All Baroque Concerto Grossos have a **CONTINUO** part – an accompaniment which “fills in the harmonies and texture” played by the **HARPSICHORD** (or Organ) (playing **CHORDAL HARMONY** from **FIGURED BASS NOTATION**) with the **CELLO** or **BASSOON** doubling the Bass Line. **MODULATIONS** (changes of key) tended to go to the Dominant key or to the Relative minor of the original key. Tonality was mainly **DIATONIC** and in either clear **MAJOR** or **MINOR** tonalities.

Form & Structure

THREE MOVEMENTS – contrasted by **TEMPO** and a single mood or style within each movement. Movements in

1 st Movement	Ritornello or a Fugue	Brisk and purposeful
2 nd Movement	Da Capo Aria or Ternary Form	Slow and song-like often dotted rhythms
3 rd Movement	Ritornello or a Fugue	Fast and Cheerful

RITORNELLO FORM began with a **TUTTI** section which featured a **THEME**. Between appearances of this Ritornello Theme came **EPISODES** (contrasting sections).

Sometimes feature a short **CADENZA** section towards the end of the first movement (unaccompanied).

Rhythm, Tempo & Metre

The three movements of a Baroque Concerto Grosso were contrasted in **TEMPO** – Fast-Slow-Fast – with a consistent tempo within each movement. Dotted Rhythms were often a feature of the slower/second movements.

Texture

Mainly **POLYPHONIC** or **CONTRAPUNTAL** textures – complex and interweaving of parts, though some **HOMOPHONIC MELODY & ACCOMPANIMENT** sections for musical contrast.

Dynamics

TERRACED DYNAMICS – clear dynamic contrasts achieved by the whole orchestra changing the volume suddenly (rather than Crescendos or Diminuendos). No building up or fading down of volume in Baroque Concerto Grossos.

Melody

Melodies are decorated and embellished with **ORNAMENTS** (often by performers) e.g. *trills, turns, mordents and grace notes such as acciaccaturas*, which make melodies sound “busy”. Melodies often long and flowing and use **SEQUENCES** (a musical phrase that is repeated at a different pitch either going up or down) and **IMITATION** (where one instrumental part is copied (imitated) by other instruments).

Soloists

The Baroque Concerto Grosso is a work for two or more soloists. The soloists (**CONCERTINO** – meaning “little ensemble”) were the “stars of the show” and performed demanding and technically difficult parts.

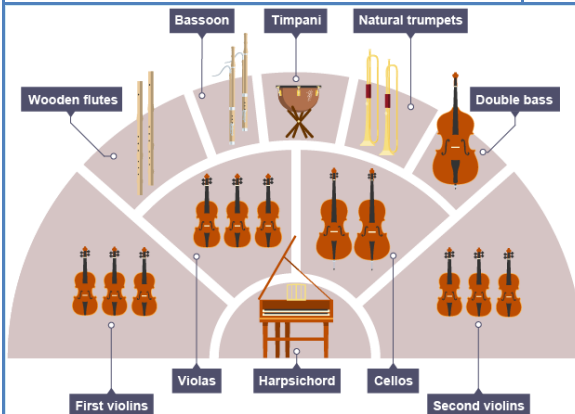
Soloists vs. Orchestral Accompaniment

The soloists were always “in the spotlight” but sometimes performed with the accompanying orchestra in **TUTTI** sections. Musical contrast between sections is important.

Venue

Baroque Concerto Grossos were performed either in churches, opera houses or small salons (rooms) or courts of wealthy individuals.

Baroque Concerto Grosso Composers



Instrumentation – Typical Instruments, Timbres and Sonorities

The orchestra used for a Baroque Concerto Grosso was split into two sections: the **RIPIENO** (the main orchestra who provided the accompaniment and less technically-demanding parts) and the **CONCERTINO** (or Concertante) who were the Soloists/Solo Section. The instruments used within the **CONCERTINO** of a Baroque Concerto Grosso can include: Violin, Cello, Recorder, Flute, Oboe, Bassoon, Trumpet and Lute.



The **BAROQUE ORCHESTRA** typically numbered between 10-30 players. The main and largest section was the **STRINGS** (1st and 2nd Violins, Violas, Cellos and Double Bases) who played most of the ‘main melody’. A small **WOODWIND** section could consist of 2 Wooden Flutes, 2 Oboes and 2 Bassoons. The **BRASS** section may feature 2 “Natural” Trumpets and 2 Horns and the **PERCUSSION SECTION** featured only **TIMPANI** which were used only for dramatic effects. The **CONTINUO** player led and directed the Baroque Orchestra from the Harpsichord (no conductor).

Baroque Solo Concerto

The **BAROQUE SOLO CONCERTO** grew out of the **BAROQUE CONCERTO GROSSO** in which a single solo instrument is accompanied by an orchestra.

1600-1750

Harmony & Tonality

All Baroque Solo Concertos have a **CONTINUO** part – an accompaniment which “fills in the harmonies and texture” played by the **HARPSICHORD** (or Organ) (playing **CHORDAL HARMONY** from **FIGURED BASS NOTATION**) with the **CELLO** or **BASSOON** doubling the Bass Line. **MODULATIONS** (changes of key) tended to go to the Dominant key or to the Relative minor of the original key. Tonality was mainly **DIATONIC** and in either clear **MAJOR** or **MINOR** tonalities.

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Melody

Melodies are decorated and embellished with **ORNAMENTS** (often by the soloist) *e.g. trills, turns, mordents and grace notes such as acciaccaturas*, which make melodies sound “busy”. Melodies often long and flowing and use **SEQUENCES** (a musical phrase that is repeated at a different pitch either going up or down) and **IMITATION** (where one instrumental part is copied (imitated) by other instruments).

Soloists

The Baroque Solo Concerto is a work for a single solo instrument. The soloist's parts were often very technically difficult with a chance for the solo performer to “show off” their technical ability and skill.

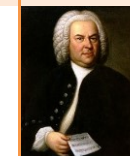
Soloist vs. Orchestral Accompaniment

The soloist was always “in the spotlight” but sometimes performed with the accompanying orchestra in **TUTTI** sections. Musical contrast between sections became more important than in Concerto Grossos.

Venue

Baroque Solo Concertos were performed either in churches, opera houses or small salons (rooms) or courts of wealthy individuals.

Baroque Solo Concerto Composers



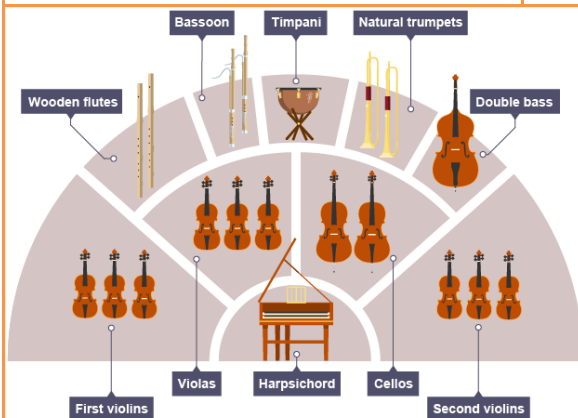
J. S. Bach



Handel

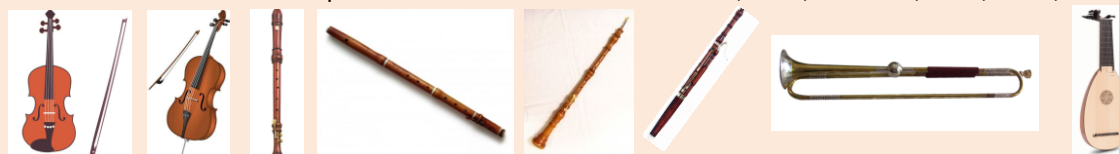


Vivaldi



Instrumentation – Typical Instruments, Timbres and Sonorities




The orchestra used to accompany Baroque Solo Concertos was slightly larger than the Baroque Concerto Grosso but typically numbered between 10-30 players. The main and largest section was the **STRINGS** (1st and 2nd Violins, Violas, Cellos and Double Basses) who played most of the ‘main melody’. A small **WOODWIND** section could consist of 2 Wooden Flutes, 2 Oboes and 2 Bassoons. The **BRASS** section may feature 2 “Natural” Trumpets and 2 Horns and the **PERCUSSION SECTION** featured only **TIMPANI** which were used only for dramatic effects. The **CONTINUO** player led and directed the Baroque Orchestra from the Harpsichord (no conductor). The instruments used as soloists within Baroque Solo Concertos included the Violin, Cello, Recorder, Flute, Oboe, Bassoon, Trumpet and Lute.

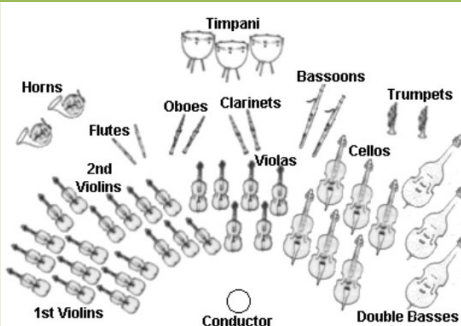


Classical Solo Concerto

During the **CLASSICAL PERIOD**, the Baroque Concerto Grosso went “out of fashion” and Classical composers continued to write **SOLO CONCERTOS** for a single solo instrument with more difficult and technically demanding solo parts (**VIRTUOSIC**), accompanied by a now, much larger and more developed, orchestra.

1750-1820






Harmony & Tonality	Venue	Form & Structure											
<p>SIMPLE HARMONY making use of mainly PRIMARY CHORDS – I, IV and V.</p> <p>DIATONIC harmony in either clear MAJOR or MINOR tonalities.</p> <p>MODULATIONS to RELATED KEYS (relative major/minor, subdominant major and minor and dominant major/minor).</p>	Performance spaces were becoming larger than in the Baroque period due to size of orchestras. Recital and Concert Halls and Opera Houses were popular venues for performing Concertos.	<p>THREE MOVEMENTS – contrasted by TEMPO and style/mood. RONDO form now popular (ABACADA...) where A is the recurring THEME between contrasting EPISODES (B, C, D..) and SONATA FORM (EXPOSITION, DEVELOPMENT, RECAPITULATION, CODA) now popular. Classical Solo Concertos often have long orchestral sections before the soloist enters – “delayed entry of the soloist”. Movements longer than Baroque.</p> <table><tr><td>1st Movement</td><td>Sonata Form</td><td>Brisk and purposeful</td></tr><tr><td>2nd Movement</td><td>Ternary or Variation Form</td><td>Slow, lyrical and song-like</td></tr><tr><td>3rd Movement</td><td>Rondo, Variation Form or Sonata Form</td><td>Fast and Cheerful</td></tr></table>			1 st Movement	Sonata Form	Brisk and purposeful	2 nd Movement	Ternary or Variation Form	Slow, lyrical and song-like	3 rd Movement	Rondo, Variation Form or Sonata Form	Fast and Cheerful
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Rhythm, Tempo & Metre	Texture	Dynamics	Melody										
The three movements of a Classical Solo Concerto were contrasted in TEMPO – Fast-Slow-Fast and style/mood. Some changes of TEMPO for effect/expression.	Busy Baroque Polyphonic Textures now replaced with clearer HOMOPHONIC (MELODY AND ACCOMPANIMENT) textures.	Wider range of Dynamics – <i>pp, ff, mp, mf</i> CRESCENDOS and DECRESCENDOS or DIMINUENDOS now used showing an increasing range of dynamics and more emphasis on expression in the music.	The melodies in Classical Solo Concertos were LIGHT, SIMPLE and ELEGANT and continue to use SEQUENCES and ORNAMENTS (although not as much as in the Baroque period). Musical phrases are BALANCED and EVEN (e.g. 4 or 8 bars) maybe with some QUESTION AND ANSWER phrases.										
Soloist		Soloist vs. Orchestral Accompaniment		Classical Solo Concerto Composers									
<p>CADENZA – became integral to the end of the 1st movement (and sometimes last movement) – very difficult and VIRTUOSIC unaccompanied sections allowing the soloist to show off their technical skill often containing lots of fast scale passages, broken chords and decorated and ornamented melodies. Often cadenza sections end with a long, held TRILL to signal to the orchestra to enter again for the final CODA section. Cadenzas were improvised by the soloists during performance, however, composers such as Beethoven wrote cadenzas out on the score. The soloist’s part was more technically demanding and VIRTUOSIC than in Baroque Concertos.</p>		<p>Sometimes the soloist and orchestra perform sections in DIALOGUE with each other. <u>The conductor follows the soloist and the orchestra follow the conductor</u> depending on the soloist’s INTERPRETATION of the piece (which requires rehearsal).</p>		<div><p>Haydn Solo Trumpet, Flute, Oboe, Bassoon, Violin, Cello and Piano Concertos</p></div> <div><p>Mozart 27 Solo Piano Concertos and Concertos for Solo Violin, Clarinet, Horn and Flute.</p></div> <div><p>Beethoven Solo Concertos for Piano and Violin. Early style was “Classical”.</p></div>									
Instrumentation – Typical Instruments, Timbres and Sonorities													
<p>As the Harpsichord declined in popularity, Classical composers no longer added CONTINUO parts to the orchestral accompaniment and a CONDUCTOR was now established to lead the orchestra. The CLASSICAL ORCHESTRA grew in size and new instruments such as the Clarinet were added. The CLASSICAL ORCHESTRA typically numbered between 30-60 players. The STRINGS (1st and 2nd Violins, Violas, Cellos and Double Basses) continued to be the ‘main section’ playing most of the ‘main melody’ and contained more players than in Baroque orchestras. The WOODWIND now typically featured 2 x METAL Flues, 2 x Oboes, 2 x Bassoons, and 2 x (newly invented) Clarinets. BRASS continued to consist of 2 x Horns and 2 (now valved) Trumpets and the PERCUSSION continued to feature only the TIMPANI. Classical composers wrote Solo Concertos for instruments including the PIANO (newly invented and replacing the Baroque Harpsichord), VIOLIN, CELLO, FLUTE, OBOE, CLARINET (also newly invented), BASSOON and FRENCH HORN.</p>													



Romantic Solo Concerto

ROMANTIC SOLO CONCERTOS continued to be instrumental works for a **single solo instrument** with orchestral accompaniment but became much more **DRAMATIC** sounding and emotive. Sometimes **DOUBLE CONCERTOS** were written for 2 solo instruments.

1820-1900

Harmony & Tonality		Form & Structure			THREE MOVEMENTS – (sometimes “linked” (Mendelssohn) or even in just one movement (Liszt))	
Harmony continued to be mainly DIATONIC but much more use of CHROMATIC HARMONY, DISSONANCE (clashing notes and chords) and ADDED NOTE CHORDS e.g. 9ths to create dramatic effects.		1 st Movement	Sonata Form	Allegro – soloist plays virtually throughout		
		2 nd Movement	Ternary or Variation Form	Slow, lyrical and song-like, often short and acting mainly as an introduction to the very fast and virtuosic finales. Sometimes linked to final movement with a pause.		
		3 rd Movement	Rondo, Variation or Sonata Form	Fast and Cheerful		
Rhythm, Tempo & Metre		Texture	Dynamics	Melody		
Frequent changes of time signature and tempo.		HOMOPHONIC (MELODY AND ACCOMPANIMENT) but more complex than in Classical Concertos.	Extremes of dynamics common (ppp, fff) and specific EXPRESSION MARKINGS e.g. espressivo, dolce, appassionato	The regular and balanced phrases of the Classical Concerto were less important with composers giving more freedom to expression within their melodies which were now often long and dramatic, loud and powerful or warm and emotional.		
Soloists (and Articulation)		Soloists vs. Orchestral Accompaniment		Venue	Romantic Solo Concerto Composers	
The soloist’s part became even more difficult, VIRTUOSIC and technically difficult to play. CADENZA sections continued to allow the soloist to “show off” becoming more complex and difficult with lots of MELODIC DECORATION, ORNAMENTATION and FAST SCALE PASSAGE and demanding playing techniques particular to the solo instrument e.g. glissandi on the piano, double stopping and harmonics on the violin. Cadenzas were now written out and not improvised by the performer. Soloist often enters immediately (NO ORCHESTRAL INTRODUCTIONS) at the start of the 1 st movement sharing themes with the orchestra.		In the Romantic period, the soloist stepped forward as a “heroic figure” with the orchestra slipping back into a more “subordinate” role, but these changing roles also added to excitement and drama and more “competition” between soloist and orchestra. The conductor continues to follow the soloist and the orchestra follows the conductor. The soloist’s interpretation of the music is now more important due to the music being more dramatic and powerful.		Many Romantic Solo Concerto composers were also VIRTUOSO PERFORMERS e.g. Franz Liszt, Chopin, Clara Schumann and Niccolo Paganini (Violin Virtuoso) who wrote and performed in large-scale public concerts, subscription concerts and festivals. Larger concert halls had to be built due to the rise of the “middle class” concert goer.	<div><div><p>Beethoven</p><p>Late Concertos</p><p>Liszt</p><p>Piano Concertos</p></div><div><p>Brahms</p><p>Violin and Piano Concertos</p><p>Mendelssohn</p><p>Solo Violin Concerto</p></div></div>	
Instrumentation – Typical Instruments, Timbres and Sonorities						
<div></div> <p>The Romantic orchestra was large and often contrasted dramatically with the soloist. With the growth of the Romantic orchestra, new TIMBRES and SONORITIES became available to composers who explored rich and colourful orchestration. The STRINGS section was enlarged again, often with the addition of Harps. New instruments were added to the WOODWIND section such as the Double Bassoon, Cor Anglais, Bass Clarinet and Piccolo. The BRASS section saw Trombones and a Tuba added along with an extra Trumpet and two further French Horns and the PERCUSSION section now featured a vast array of Drums, Cymbals, Pitched Percussion and other instruments which could be hit, struck, banged or plucked! There could be between 90-100 players in a Romantic orchestra. Romantic composers wrote Solo Concertos for almost any orchestral instrument, but the PIANO and VIOLIN continued to be popular choices as solo instruments.</p>						

THE CONCERTO THROUGH TIME



REVISION GUIDE

THE CONCERTO

A **CONCERTO** is a large-scale composition for a **SOLOIST** or a group of **SOLOISTS** accompanied by an **ORCHESTRA**.

The soloist(s) tend to lead the piece of music but interact and alternate with the instrumental backing, sometimes in a “musical dialogue”, and sometimes playing with or alongside the larger ensemble together (**TUTTI**) to provide musical **CONTRAST**.

The **SOLO** part (or parts) are written to display the performers’ technical ability and to “show off” – a **VIRTUOSO**. Concertos often contain a **CADENZA** section where the soloist (or soloists) play(s) alone (sometimes unaccompanied), and this is often the most technically demanding and difficult piece of the entire movement/work.

Concertos have three **MOVEMENTS** contrasted by tempo – fast, slow, fast.



THE BAROQUE CONCERTO GROSSO

A **CONCERTO GROSSO** is an instrumental form involving two groups of performers:

1. The **CONCERTANTE** (also called **CONCERTINO**) meaning “*little ensemble*”, featuring a small group of solo instruments and performed by more experienced and technically accomplished performers. Solo instruments for the **CONCERTANTE** group could be taken from the following: **VIOLIN, CELLO, RECORDER, FLUTE, OBOE, BASSOON** and **TRUMPET**.
2. The **RIPIENO**, meaning “*filling*”, which **ACCOMPANY** the **CONCERTANTE** soloists and perform easier or less technically demanding parts. The **RIPIENO** orchestral accompaniment consists mainly of strings and **CONTINUO**.

All Baroque Concertos have a **CONTINUO** part – this is part of the accompaniment which “fills in the harmonies and texture”, and is played by the **HARPSICHORD** (or **ORGAN**) and the **CELLO**. The Cello and the left hand of the Harpsichord (or Organ) play the bass line and the right hand of the Harpsichord (or Organ) plays chords based on numbers and symbols given under the bass line on the music – this is called **FIGURED BASS** notation.

The melodies in Baroque Concerto Grossos were normally quite long and flowing and use **SEQUENCES** and **IMITATION**. Baroque melodies were highly decorated (often by performers themselves during a performance) with **ORNAMENTS** (*trills, turns, mordents and grace notes such as acciaccaturas*).

The **TEXTURE** of Baroque Concerto Grossos was mainly **POLYPHONIC** where melodies interweave with each other, although there are some **HOMOPHONIC** sections for contrast.

Baroque Concerto Grossos had **THREE MOVEMENTS** contrasted in **TEMPO** – fast, slow, fast – with a single mood or style within each movement. The fast movements were often written in **RITORNELLO FORM** (meaning “*little return*”). This began with a **TUTTI** section and features the main **THEME**. Between appearances of this Ritornello Theme are contrasting sections of music called **EPISODES** which feature the soloists in the **CONCERTANTE** group (accompanied by the **CONTINUO**) and this provides musical contrast within a **MOVEMENT**. The overall form and structure within each **MOVEMENT** was often: Ritornello, Episode 1, Ritornello, Episode 2, Ritornello etc. Fast movements were also structured in the form of a **FUGUE**.

TERRACED DYNAMICS were used to provide contrast between loud and soft sections

The Baroque period is from 1600-1750.

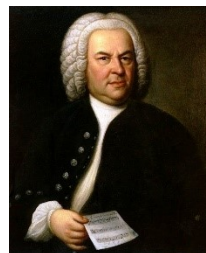
Famous Baroque composers of Concerto Grossos include:



VIVALDI



HANDEL



J. S. BACH

(*Six Brandenburg Concertos*)



CORELLI

(*Christmas Concerto*)

Baroque Composers and performers worked under a system of **PATRONAGE** – they worked for either aristocratic families in Europe and wealthy individuals at court, the church or the opera house. Baroque composers often received commissions (requests) from their patrons to write and perform music (including Concerto Grossos) in return for payment and continued support. While music was increasingly performed in public, this usually happened in either the church (where orchestral music as well as vocal music was played – including works such as Corelli's Concerto Grossos; Concertos, like sonatas and sinfonias, were played in church as "overtures" before Mass or at certain moments in the ceremony) the opera house or in the salons or courts of wealthy individuals with a small aristocratic audience (**CHAMBER MUSIC**). Public concerts, to which entry was gained on the purchase of a ticket, were still somewhat rare events.



A Concerto Grosso performed in Church



A Concerto Grosso performed in a salon

CONCERTANTE

solo group of 2
Violins and Cello

RIPIENO group of
1st and 2nd Violins,
Violas and

BASSO =
Continuo part for
Harpsichord or
Organ and Cello

Concerto Grosso No.1

Arcangelo Corelli
1653-1713

Largo

**TERRACED
DYNAMICS**

**FIGURED
BASS
NOTATION**

**DECORATED
MELODIES
WITH
ORNAMENTS
(trills)**

THE BAROQUE SOLO CONCERTO

The Baroque **SOLO CONCERTO** grew out of the Concerto Grosso in which a single solo instrument (such as **VIOLIN**, **CELLO**, **RECORDER**, **FLUTE**, **OBOE**, **BASSOON**, **TRUMPET** or **LUTE**), was pitted against the weight of the **STRING ORCHESTRA** which provided the **ACCOMPANIMENT** (together with the **CONTINUO**).



The idea of contrast became stronger and composers often gave the soloist some difficult and technically demanding passages to play.

Baroque Solo Concertos (like the Concerto Grosso) have **THREE MOVEMENTS** contrasted by tempo – fast, slow, fast – with a single mood or style within each movement and the fast movements were often written in **RITORNELLO** form. E.g. Vivaldi's "*The Four Seasons*" featuring a solo violin against a string orchestra with continuo or his "*Lute Concerto in D Major*" featuring a solo **LUTE** part, again against string orchestra and continuo. The three movements traditionally have the following characteristics:

FIRST MOVEMENT	Ritornello Form or a Fugue	Brisk and Purposeful
SECOND MOVEMENT	Da Capo Aria/Ternary Form	Slow and song-like often featuring dotted rhythms
THIRD MOVEMENT	Ritornello Form or a Fugue	Fast and Cheerful

Like Baroque Concerto Grossos, Baroque Solo Concertos also had long, flowing melodies decorated with **ORNAMENTS** and include **SEQUENCES** and **IMITATION**, a mainly **POLYPHONIC TEXTURE** (with some **HOMOPHONIC** sections for contrast) and **TERRACED DYNAMICS**, together with contrasting sections between solo passages accompanied by the **CONTINUO** and **TUTTI** passages where everyone plays together.

The Baroque period is from 1600-1750. Baroque composers and performers continued to work under the system of **PATRONAGE** (see Baroque Concerto Grosso) with Solo Concertos being performed in the church, the opera house or in the salons or courts of wealthy individuals with a small aristocratic audience.

Famous Baroque composers of Solo Concertos include:



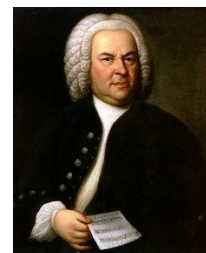
VIVALDI

(*"The Four Seasons"* Solo Violin Concertos & Solo Lute Concerto in D Major)



HANDEL

(Solo Organ Concertos)



J. S. BACH

(Solo Violin Concertos)



A Baroque Solo Flute Concerto being performed. Note how the “spotlight” is on the solo flute player (playing a wooden flute) and the accompanying string orchestra section including the Harpsichord Continuo, the richly decorated room in which the Concerto is being performed and the small, well-dressed audience.

Opening of 1st Movement of “Spring” Solo Violin Concerto from “The Four Seasons” – Vivaldi

SOLO VIOLIN
(Principal Violin)
with 1st and 2nd
Violins, Violas
and Cello and
CONTINUO
accompaniment

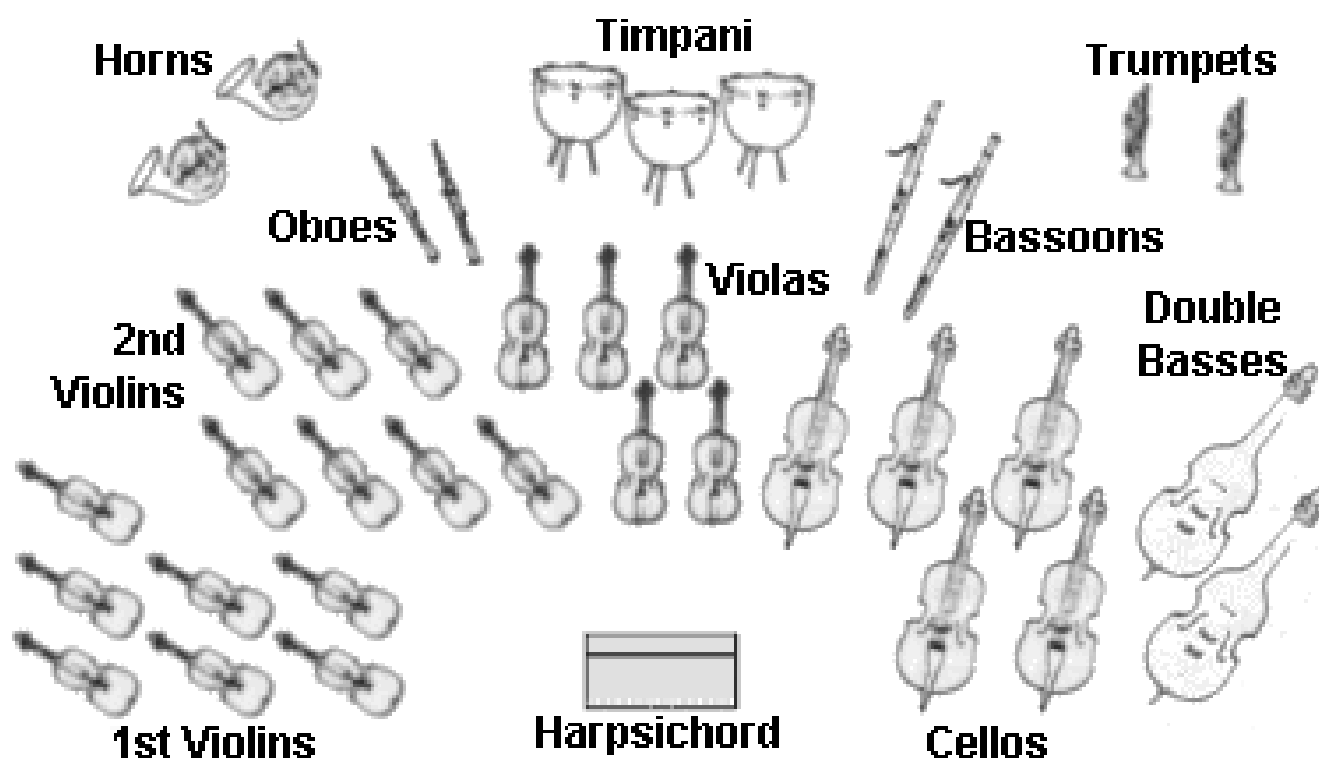
Allegro

**TERRACED
DYNAMICS**

**DECORATED
MELODIES
WITH
ORNAMENTS
(trills)**

**FIGURED
BASS
NOTATION in
the CONTINUO
part**

THE BAROQUE ORCHESTRA



The Baroque period (1600-1750) saw the orchestra beginning to take shape. It consisted of mainly strings with violins, violas, cellos and double basses replacing the older viols. Recorders were replaced with wooden flutes (not shown on the diagram above) and there were oboes, trumpets and horns added for different pieces.

The harpsichord accompanied and directed the orchestra since there was no “conductor” in Baroque times, hence its position at the front. The Harpsichord can be said to be the ‘characteristic sound of Baroque music. The Timpani were the only percussion instruments in the Baroque orchestra and were used only for dramatic effect at joyful or triumphal moments such as the ending of a piece.

The strings and woodwinds played the same sort of music melodically and rhythmically. The woodwind and brass were used as melodic instruments but later they were mainly used to sustain the harmony. In the baroque period, the orchestra was not standardised in size and the number of players could range from between 10 to 30.

A bassoon or cello would play the basic bass line along with the harpsichord and this formed the **BASSO CONTINUO** or **CONTINUO**. An organ was also used for the *continuo* instead of the harpsichord, especially if the piece was being performed in a church. The continuo player played from a special type of notation called **FIGURED BASS** and consisted of numbers written below the bass line – a type of musical shorthand! The continuo player would know what these numbers meant and would be able to play complete chords from this figured bass to “fill out the harmonies” of the orchestra. Sometimes Baroque instruments were temperamental and could go out of tune or strings could snap in a performance so the role continuo part in Baroque orchestral music was important to hold the group together.



THE CLASSICAL CONCERTO

During the **CLASSICAL PERIOD**, the Baroque Concerto Grosso went “out of fashion” and Classical composers continued to write **SOLO CONCERTOS** for a single solo instrument accompanied by an orchestra. Classical composers wrote Solo Concertos for instruments including: **PIANO** (invented during the Classical Period replacing the Baroque Harpsichord), **VIOLIN, CELLO, FLUTE, OBOE, CLARINET** (also invented during the Classical Period), **BASSOON** and **FRENCH HORN**. As the Harpsichord declined in popularity, Classical composers no longer added **CONTINUO** parts to the orchestral accompaniment, although the Classical Orchestra grew in size from the Baroque Orchestra with the number of instruments increasing and new instruments being added such as the **CLARINET**.

Classical Concertos have a standard **THREE MOVEMENT STRUCTURE**. The three movements traditionally have the following characteristics:

FIRST MOVEMENT	Sonata Form	Brisk and Purposeful
SECOND MOVEMENT	Ternary or Variation Form	Slow, lyrical and song-like
THIRD MOVEMENT	Rondo, Variation or Sonata Form	Fast and Cheerful

Classical composers often used **RONDO FORM** (particularly in their final movements *e.g. Third Movement from Mozart's 4th Horn Concerto in E flat*), loosely based on an **A B A C A D A...** structure where **A** is repeated against contrasting **EPISODES** (similar to the Baroque **RITORNELLO FORM**). Sometimes the soloist and the orchestra perform sections in **DIALOGUE** with each other. Another popular form for the first and third movements of a Classical Concerto was **SONATA FORM**. A movement in Sonata Form has three main sections: the **EXPOSITION** where two contrasting themes are introduced (contrasted by pitch or tonality) linked by a Bridge Passage, a **DEVELOPMENT SECTION** where new harmonies or rhythms are developed, sequences, imitation, inversion or pedal notes could also be introduced and the **RECAPITULATION** where the themes from the exposition are repeated both in the tonic key often with some ornaments added followed by the **CODA** which is the concluding section and “ties up the loose ends”, bringing the movement to a close.

Many Classical Concertos have a **CADENZA** section which occurs just before the end of the first movement (and sometimes in the last movement). This is sometimes unaccompanied and usually very difficult and ‘virtuosic’, often based on one of more of the themes from the movement and gives the solo performer the chance to show off their technical skill. Cadenzas often end on a long trill – a kind of signal or cue for the orchestra to get ready to enter again in a final **CODA** section where everyone plays together to end the movement. Cadenzas were normally improvised by the soloist and included lots of fast scale passages, broken chords and decorated and ornamented melodies, designed to show off difficult playing techniques on their instrument. Composers, such as Beethoven, decided they wanted a specific cadenza to be played and so began to write them out on the score instead.

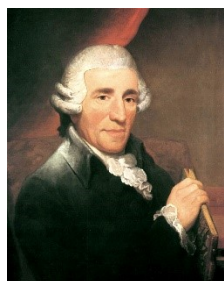
The melodies in Classical Concertos are normally “light” and “simple” or “elegant” and continue to use **SEQUENCES** and **ORNAMENTS** (although not as much as in the Baroque period!). The **TEXTURE** of Classical Concertos are mainly **HOMOPHONIC (MELODY AND ACCOMPANIMENT)** and **DYNAMICS** are more expressive (than the Baroque **TERRACED**

DYNAMICS) with **CRESCENDOS** and **DIMINUENDOS** now being used. Musical phrases are “balanced” or “even” e.g. 4 or 8 bar phrases maybe with some **QUESTION AND ANSWER PHRASES**. The **HARMONY** of Classical Concertos is simply making use of mainly **PRIMARY CHORDS – I, IV & V**.

In a Classical concerto the **conductor** usually follows the soloist and the orchestra follows the conductor. This allows the soloist to interpret the music as they wish without having to constantly worry about fitting in with the orchestra. However, the soloist and conductor obviously have to agree on the **interpretation** by talking to each other before the rehearsals take place. It is then the conductors' responsibility to make sure the orchestra follows this interpretation.

This relationship between the soloist, conductor and orchestra demonstrates something that is true in all accompanied music: the accompanist follows the soloist, not the other way around!

The Classical Period is from 1750-1820. Famous composers of Classical Concertos include: **HAYDN, MOZART** and **BEETHOVEN**.



HAYDN wrote concertos for lots of solo instruments including the trumpet, flute, oboe, bassoon, violin, cello and piano. Haydn's Trumpet Concerto was the first piece written for a trumpet with **VALVES** (as opposed to the 'natural trumpets' of the Baroque period who could only play a limited number of notes). Instruments such as the trumpet developed during the Classical Period and as such, trumpets were now able to play a much wider range of notes, as the opening fanfare of Haydn's Trumpet Concerto shows.

MOZART wrote 27 Piano Concertos as well as Concertos for violin, clarinet, flute and horn. His Solo Concertos have the orchestra a more prominent role and often



included long orchestral sections before the soloist enters.

BEETHOVEN's early Concertos were written during the Classical Period, but his later Concertos can be considered as falling into the Romantic Period. Beethoven wrote Solo Concertos for Piano and Violin.

Classical composers moved away from the Baroque system of **PATRONAGE** where musicians were mainly employed by either the church or a wealthy individual. Instead, 'the public' (the 'newly-rich' wealthy merchant and professional classes), began to become an important musical patron. They both supported public performances whereby musicians earned money from the ticket sales of concerts, and were involved in “domestic music making” (performing music ‘at home’ on new instruments such as the piano which had a boom in sales during this period) and thus composers would earn money from the sales of printed sheet music. Private concerts continued to be arranged by wealthy patrons.

Larger and grander concert halls and opera houses were being built across Europe which could hold larger audiences. The performance of Concertos in a church (popular in the Baroque period), now changed to that mainly of concert halls and opera houses and as venues grew larger, so Classical composers used larger orchestras. Many of the sought after virtuoso soloists who performed Classical Concerts used to “tour” the continent to be heard at different venues.



Mozart
Piano Concerto No. 22 in Eb Major
K. 482

LARGER ORCHESTRA

Flutes
Clarinet in B flat
Bassoons
French Horns in E flat
Trumpets in E flat
Timpani in E flat and B flat

Solo Piano

1st Violins
2nd Violins
Violas
Cellos and Double Bases

DECORATED MELODIES WITH ORNAMENTS (trills)

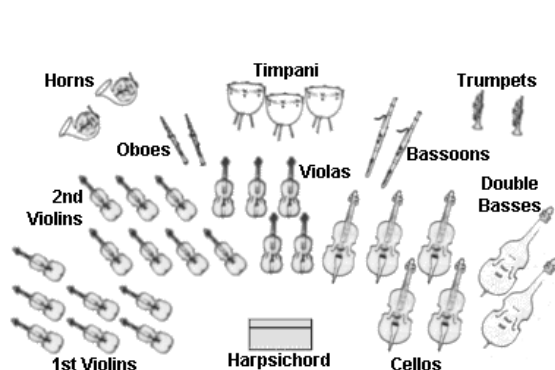
MORE DYNAMIC CONTRAST

Delayed appearance of the soloist with an orchestral introduction (TUTTI)

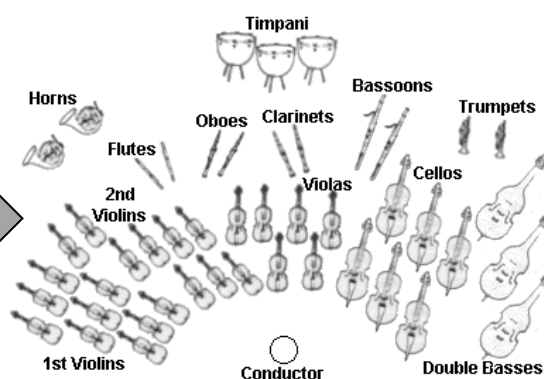
REGULAR BALANCED PHRASES

Allegro

THE CLASSICAL ORCHESTRA



The Baroque Orchestra



The Classical Orchestra

As larger concert halls and opera houses were being built during the Classical Period, so too did the Classical orchestra increase in size to match these large performance spaces.

The Strings section continued to be the “backbone” of the orchestra (formed of 1st and 2nd violins, violas, cellos and double basses) but the number of string instruments within each section increased. The woodwind became more important and formed its own section in the orchestra. There would usually be two flutes, two oboes, two bassoons and the newly invented clarinet – also two clarinets became standard. Brass instruments were also more prominent and a typical brass section would now contain trumpets, and French horns. Trumpets (originally ‘natural trumpets’ in the Baroque period and only capable of playing a limited number of notes) became more developed with the addition of valves and could now play a larger range of notes. The percussion section remained fairly straightforward with the timpani. The continuo player was now no longer considered necessary and the orchestra was for the first time directed from the front by a conductor.



THE ROMANTIC CONCERTO

During the **ROMANTIC PERIOD**, composers continued to write **SOLO CONCERTOS** for a single solo instrument accompanied by an orchestra. Romantic composers wrote Concertos for almost any orchestral instrument, but many **PIANO** and **VIOLIN** Concertos were written during this period. In the Romantic period, the soloist stepped forward as an “heroic figure”, with the orchestra slipping back into a more “subordinate role”, but these changing roles also added to more excitement and drama and more “competition” between the soloist and orchestra.

The Romantic Orchestra was large and often contrasted dramatically with the soloist, who’s part became very virtuosic and difficult to play. With the growth of the Romantic Orchestra, new **TIMBRES** became available to composers who explored rich and colourful orchestration. **CADENZA** sections continued to allow the soloist the chance to “show off” their technical ability and these cadenzas become more complex and difficult with lots of melodic decoration, ornamentation, fast scale passages and demanding playing techniques particular to the solo instrument e.g. *glissandi on the piano, double stopping and use of harmonics on the violin*. Where cadenza sections were often improvised by the soloist in Classical Concertos, Romantic composers wrote out their cadenzas specifically to maintain control over the final product and particularly to control a most virtuosic element.



Cadenza section from Mendelssohn’s Violin Concerto in E minor – notice the many trills and appoggiaturas, the use of “double stopping”, extremes of pitch and frequent changes in tempo, dynamics and articulation.

The Nineteenth-century public was captivated by virtuosity – Clara Schumann, Niccolò Paganini (who earned his living as a violin virtuoso), Franz Liszt (a touring virtuoso) and Frederick Chopin were Romantic composers as well as virtuoso performers. In Romantic Concertos, the conductor continues to follow the soloist and the orchestra follows the conductor. The soloist’s **INTERPRETATION** of the music is now more important due to music being more dramatic and powerful and the soloist and conductor continue to meet before performances so ensure that the orchestra follows the soloist’s interpretation.

More freedom and expression was contained within the music – whereas Classical composers focused on form and structure and elegance and balance, Romantic composers wrote music that expressed their inner most feelings and the regular 4 and 8-bar phrases of the Classical Concerto were less important as greater flexibility was now key.

During the Classical Concerto, the appearance of the soloist was often “delayed” until later during the first movement. However, in the Romantic Concerto, the soloist often entered immediately sharing themes with the orchestra – a device used by Beethoven and then taken up by other Romantic composers.

Romantic Concertos continued to have a standard **THREE MOVEMENT STRUCTURE** although some composers used this flexibly – Mendelssohn wrote “linking sections” between the three movements and Liszt wrote pieces with one movement. The three movements traditionally have the following characteristics:

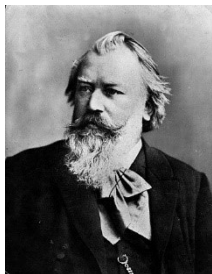
FIRST MOVEMENT	Sonata Form	Allegro – soloist plays virtually throughout
SECOND MOVEMENT	Ternary or Variation Form	Slow, lyrical and song-like often short and acting mainly as an introduction to the very fast and highly virtuosic finales. Composers sometimes linked the slow movement to the final movement without pause
THIRD MOVEMENT	Rondo, Variation or Sonata Form	Fast and Cheerful

Romantic Concertos often changed tempo and time signature frequently. Melodies were long and often dramatic – loud and powerful or warm and emotional. Dynamics were extreme to deal with the expression of the music and Romantic composers gave performers specific indications of how to play *e.g. espressivo, dolce etc.* The Texture of Romantic Concertos was still mainly **HOMOPHONIC (MELODY AND ACCOMPANIMENT)** but more complex than previously. The Harmony was mainly **DIATONIC** but Romantic composers added chromatic harmony and added note chords *e.g. 9ths* to create dramatic effects.

The Romantic Period is from 1820-1900. Famous composers of Romantic Concertos include:



BEETHOVEN



BRAHMS



LISZT



MENDELSSOHN

The Industrial Revolution saw the improvements in mechanical valves and keys that most woodwind and brass instruments use. The new and innovative instruments could be played more easily and were more reliable. Baroque and Classical composers lived on the patronage of the aristocracy performing to small audiences of the upper class who were often knowledgeable about music. Romantic composers now wrote for public concerts and festivals with large audiences of paying customers – “urban middle class society” - who were not necessarily “musically educated”. Because of the French Revolution and the Napoleonic Wars, many aristocrats could no longer afford to maintain private opera houses, orchestras and composers in residence. The rise of the “urban middle class” led to the formation of many orchestras and the development of regular subscription concerts. Also, the piano had become a fixture in every middle-class home. Romantic composers wrote primarily for middle-class audiences whose size and prosperity had increased because of the Industrial Revolution and as such larger concert halls had to be built to keep up with this demand for public concerts.

2

Violin Concerto In E Minor

I

Typeset by Scott Greig, 2004
scott_greig@hotmail.com

Allegro Molto Appassionato

Felix Mendelssohn-Bartholdy,
(1809-1847)
Op. 64

Allegro, Molto Appassionato

Fast, Very Passionately

Romantic Orchestra

SOLO

Flutes I, II

Oboes I, II

Clarinets in B \flat I, II

Bassoons I, II

Horns in F I, II

Trumpets in B \flat I, II

Timpani

Violin Solo.

Long Chordal Accompaniment

Soloist enters immediately with the THEME

Allegro, Molto Appassionato

SOLO

Gentle Broken Chord Upper Strings Accompaniment

Violin I

Violin II

Viola

Violoncello

Double Bases

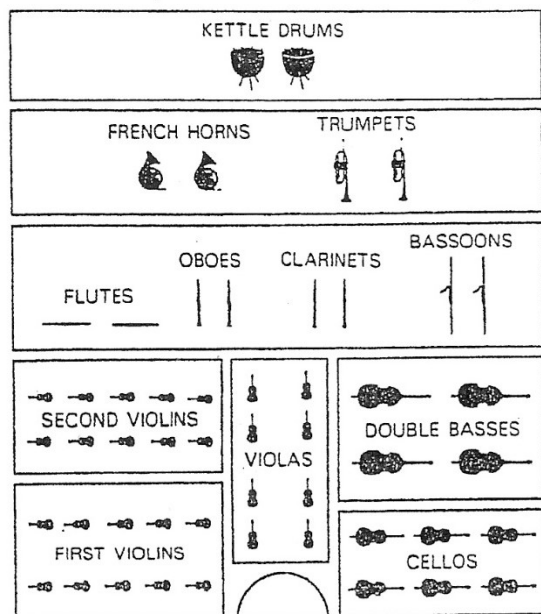
Pizz.

Pizz.

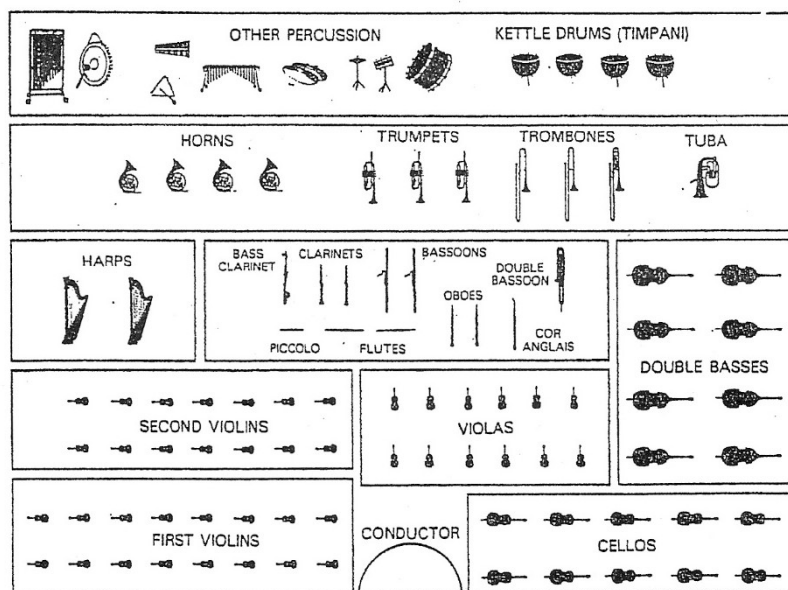
Pizz = Pizzicato (plucked) example of a playing technique

THE ROMANTIC ORCHESTRA

The Romantic concerto used a large orchestra: and composers, now challenged by the brilliant technical ability of virtuoso performers, made their solo parts increasingly more difficult. The element of “polite competition” found in Classical concertos now became transformed into an exciting and powerful conflict between apparently unequal forces: a single soloist opposed to the weight and power of a large orchestra. However, due to the brilliance of the player’s technique and skilful writing on the part of the composer, the soloist always emerges from the battle with flying colours!



The Classical Orchestra



The Romantic Orchestra

During the Romantic period, the orchestra grew even larger with some new and exciting **TIMBRES** and instruments being added. Romantic orchestras continued to be led by a **CONDUCTOR** who, once he had met with the soloist and agreed their interpretation of the Concerto, led the orchestra as an accompaniment.

The Strings section was enlarged yet again, often with the addition of Harps.

New instruments were added to the Woodwind section such as the Double Bassoon, Cor Anglais, Bass Clarinet and Piccolo.

The Brass section saw the permanent addition of Trombones and a Tuba along with an extra Trumpet and two more French Horns.

The Percussion section now featured a vast array of drums, cymbals, pitched percussion and other timbres which could be hit, struck, banged or plucked!

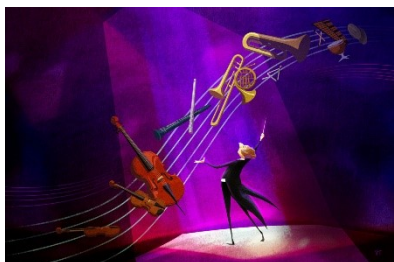


THE CONCERTO THROUGH TIME



	BAROQUE (1600-1750)	CLASSICAL (1750-1820)	ROMANTIC (1820-1900)
What a Concerto is and the way it has developed through time	CONCERTO GROSSO and SOLO CONCERTO	SOLO CONCERTO Concerto Grossos no longer popular	SOLO CONCERTO and ("Double Concertos" for 2 solo instruments)
The instruments that have been used for the solo part in the Concerto and how they have developed through time	Violin, Cello, Recorder, Flute, Oboe, Bassoon, Trumpet or Lute	Piano (newly invented in the Classical period), Violin, Cello, Flute, Oboe, Clarinet (newly invented), Bassoon or French Horn.	Almost any orchestral instrument but Piano and Violin Concertos were most popular during the Romantic period.
The growth and development of the orchestra through time	Strings (main section and play melody) – <i>1st and 2nd Violins, Violas, Cellos and Double Basses,</i> Woodwind – (small) – <i>2 x Wooden Flutes, 2 x Oboes, 2 x Bassoons</i> Brass – <i>2 x Natural Trumpets, 2 x Horns</i> Percussion – <i>Timpani (used for dramatic effects only)</i> CONTINUO player led the orchestra (no conductor) 10-30 players.	Strings (main section and enlarged) – <i>1st and 2nd Violins, Violas, Cellos and Double Basses</i> Woodwind – (increases and becomes more prominent) – <i>2 x Metal Flutes, 2 x Oboes, 2 x Bassoons, 2 x Clarinets</i> Brass – <i>2 x Valved Trumpets, 2 x Horns</i> Percussion – <i>Timpani</i> No Continuo part so a CONDUCTOR now leads and directs the orchestra. 30-60 players.	Strings (enlarged) – <i>1st and 2nd Violins, Violas, Cellos, Double Basses & Harps</i> Woodwind - <i>2 x Flutes, 2 x Oboes, 2 x Clarinets, 2 x Bassoons, Double Bassoon, Cor Anglais, Bass Clarinet and Piccolo.</i> Brass – <i>3 x Trumpets, 4 x Horns, 3 x Trombones, 1 x Tuba</i> Percussion – <i>Timpani and lots of different timbres including pitched percussion instruments</i> Continues to be led and directed by a conductor. 90-100 players.
The role of the soloist(s)	The soloist(s) were the "star(s) of the show" and performed technically demanding and difficult parts	CADENZA sections (improvised by performers) introduced. Soloist continues to take on starring role.	More complex and difficult CADENZA sections now written out by the composer.
The relationship between the soloist(s) and the orchestral accompaniment	The soloist(s) were always "in the spotlight" but sometimes played with the accompanying orchestra in TUTTI sections. The important relationship between soloist(s) and accompaniment is a musical contrast.	With the introduction of a conductor to lead the orchestra, the relationship between the soloist and orchestra now had a "go-between" but the accompaniment/orchestra always follows the soloist via the conductor.	The soloist was the "heroic figure" with the orchestra more subordinate – added sense of "competition" and contrast. The soloist now entered right at the beginning of the piece along with the orchestra.

	BAROQUE (1600-1750)			CLASSICAL (1750-1820)			ROMANTIC (1820-1900)		
How the Concerto developed through time in terms of length, complexity and virtuosity	FIRST MOVEMENT	Ritornello Form or a Fugue	Brisk and Purposeful	FIRST MOVEMENT	Sonata Form	Brisk and Purposeful	FIRST MOVEMENT	Sonata Form	Allegro – soloist plays virtually throughout
	SECOND MOVEMENT	Da Capo Aria/Ternary Form	Slow and song-like often featuring dotted rhythms	SECOND MOVEMENT	Ternary or Variation Form	Slow, lyrical and song-like	SECOND MOVEMENT	Ternary or Variation Form	Slow, lyrical and song-like often short
	THIRD MOVEMENT	Ritornello Form or a Fugue	Fast and Cheerful	THIRD MOVEMENT	Rondo, Variation or Sonata Form	Fast and Cheerful	THIRD MOVEMENT	Rondo, Variation or Sonata Form	Fast and Cheerful
	Single mood or style within each movement Solo Concertos further emphasised the idea of contrast with composers writing difficult and technically demanding parts to play.			As instruments developed, so the soloist’s part became more technically demanding and allowed them to “show off” even more skill including fast scale passages, broken chords, decorated and ornamented melodies and difficult playing techniques. Classical Concertos often have long orchestral sections before the soloist enters – “delayed entry of the soloist”.			Composers sometimes linked the slow movement to the final movement without a pause which acted mainly as an introduction to the final movement. Mendelssohn wrote “linking sections” to join the movements and Liszt wrote one movement Concertos – freedom in form and design.		
The characteristics of Baroque, Classical and Romantic music as reflected in the Concerto	CONTINUO (Basso Continuo) part by Harpsichord (Organ) and Cello Long and flowing melodies using SEQUENCE and IMITATION Highly decorated melodies with ORNAMENTS Mainly POLYPHONIC TEXTURE TERRACED DYNAMICS MAJOR/MINOR TONALITIES replaced the older system of “modes”			Light, simple and elegant melodies using SEQUENCE, melodic decoration and ornamentation. Mainly HOMOPHONIC (MELODY AND ACCOMPANIMENT) TEXTURE More expressive DYNAMICS than Baroque music – now with gradations (crescendos and diminuendos) and expression markings (accents, slurs, sfzs, staccato dots) Balanced musical phrases (4 or 8-bar phrases) with QUESTION AND ANSWER phrases Simple Harmony using PRIMARY CHORDS – I, IV & V			More intense personal expression of emotion in music Frequent changes of time signature and tempo Long and dramatic melody lines Extreme Dynamics and specific expression markings e.g. espressivo, dolce, appassionato Texture mainly HOMOPHONIC (MELODY AND ACCOMPANIMENT) but more complex. Mainly DIATONIC HARMONY but CHROMATIC HARMONY and ADDED NOTE CHORDS used to create dramatic effects.		
The names and intentions of composers who wrote Concertos in each period	Vivaldi – (Concerto Grossos, “The Four Seasons” Solo Violin Concertos and Solo Lute Concerto in D Major) Handel – (Concerto Grossos and Solo Organ Concertos) J. S. Bach – (Six Brandenburg Concertos (Concerto Grossos) and Solo Violin Concertos) Corelli – (Concerto Grossos including “The Christmas Concerto”)			Haydn – (Solo Trumpet, Flute, Oboe, Bassoon, Violin, Cello and Piano Concertos) Mozart (27 Solo Piano Concertos as well as Solo Violin, Clarinet, Flute and Horn Concertos) Beethoven – (Early Concertos “Classical”, Late Concertos “Romantic” including Solo Concertos for Piano and Violin)			Beethoven – (Late Concertos) Brahms – (Violin and Piano Concertos) Liszt – (Piano Concertos) Mendelssohn - (Solo Violin Concerto) The Nineteenth Century public was captivated by virtuosity – Clara Schumann, Niccolò Paganini (Violin Virtuoso), Liszt and Chopin were Romantic composers as well as virtuoso performers		
The historical and social context of the Concerto in each period	Music remained something for the upper classes and elite. Wealthy patrons could boast and show off their wealth by putting on private concerts featuring Concertos and talented virtuoso performers who took on the solo roles.			Many of the sought after virtuoso soloists who performed Classical Concertos began “touring” the continent to be heard at different venues. Music now became available to the ‘newly-rich’ wealthy merchant and professional classes.			INDUSTRIAL REVOLUTION – improved instruments and rise of the “urban middle class” (not musically educated) – music now available for more people, not just the rich and upper class. Pianos common in middle class homes.		
The need for a larger venue over time as the genre expanded and developed	Baroque Concertos were performed in either the church (often as “overtures” before Mass), the opera house or in the salons or courts of wealthy individuals.			As the Classical orchestra grew larger, so too did the demand for larger performance spaces and larger concert halls and opera houses were built to reflect this for the performance of Concertos.			Romantic composers now wrote Concertos for large-scale public concerts, subscription concerts and festivals. Larger concert halls had to be built due to the rise of the “middle class concert goer”.		
The changing nature of commissioner and audience over time	Baroque composers and performers worked under a system of PATRONAGE – aristocratic families, the church or opera house where they received commissions (requests) to write and perform music in return for payment and continued support. Audiences were either members of the congregation if Concertos were performed in a church, or small aristocratic audiences in the small surroundings of a private salon – CHAMBER MUSIC.			Patronage began changing from the church and wealthy individuals to “the public”) who supported public concerts whereby musicians earned money from ticket sales, although private concerts by wealthy patrons continued during the Classical period. Audiences grew larger and people performed music “at home” on instruments such as the Piano where composers would benefit from the sale of sheet music with developments in printing.			Because of the French Revolution and Napoleonic Wars, many aristocrats could no longer afford to maintain private opera houses, orchestras and composers in residence. Composers now wrote independently of patrons and to an increasing audience of upper and middle classes. Romantic composers wrote Concertos which were powerful, dramatic and emotional in keeping with the audiences’ current trend of Romantic music.		



THE CONCERTO THROUGH TIME KEY WORDS

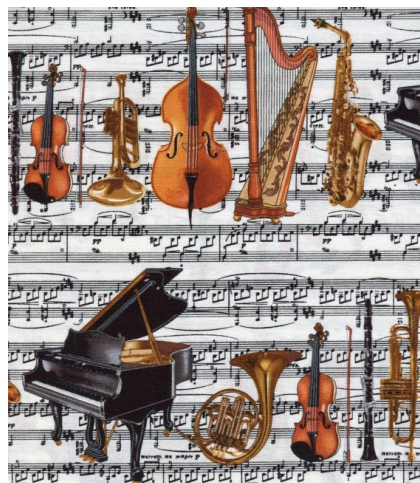





Key Word	Meaning	Understood (tick)	Signatures (staff, student, parent)
Accompaniment	A musical part (instrumental in a Concerto), that supports or provides background for other musical parts (the soloist(s)). The accompaniment in a Baroque Concerto Grosso was provided by the Ripieno group and in Classical and Romantic Concertos, by an orchestra.		
Articulation	Articulation refers to the direction or performance technique which affects the transition or continuity on a single note or between multiple notes or sounds. How smoothly or “spikily” something is played. Words which describe articulation in Concertos include Staccato, tongued, Legato, slurred, Pizzicato, Arco, Tremolo, Accent and Sforzando.		
Audience	The assembled spectators or listeners at a public event such as a concert. Baroque audiences were small but audiences increased in size as music and the performance of Concertos became more available to the middle classes through public concerts.		
Backing	The musical accompaniment for a soloist (see ACCOMPANIMENT). The musical backing in a Concerto always takes a secondary role and is there to provide support to the soloist with the harmonies.		
Balanced Phrases	A feature of Classical Concertos where musical phrases were written in regular 4 or 8 bars often in a “question and answer” style where a 4 bar “question phrase” was “answered” by another 4 bar phrase.		
Baroque (Period)	The Baroque Period in music lasted from 1600-1750 and was characterised in the Concerto by two forms of the Concerto existing side by side: The Concerto Grosso and The Solo Concerto. Baroque Concertos always features a CONTINUO part with long and flowing melodies decorated with ornaments and use of sequence and imitation. Polyphonic textures are characteristic of much Baroque Concertos with TERRACED DYNAMICS . RITORNELLO FORM and Fugues were popular musical forms on which to base the first and final movements of a Baroque Concerto and major and minor tonalities replaced the older system of “modes”.		
Cadenza	A section in a Concerto found towards the end of the first movement (and sometimes the final movement) where the soloist plays alone (unaccompanied – the orchestral backing ‘drops out’), allowing them to “show off” their technical skill and virtuosity. The cadenza section is often the most technically demanding part of a Concerto. Classical Concertos often allowed the cadenza to be improvised by the soloist during a performance but composers of Romantic Concertos “wrote out” the cadenza sections on the score including lots of melodic decoration, ornamentation, fast scale passages and demanding playing techniques particular to that solo instrument e.g. <i>glissandi on the piano, double stopping and harmonics on the violin</i> . The cadenza sections increased both in length and complexity as the Concerto developed and cadenzas would often end with a long trill by the soloist, indicating to the orchestra that it was time for them to join in again before the final coda.		
Classical (Period)	The Classical Period in music lasted from 1750-1820 and was characterised in the Concerto by light, simple and elegant melodies using sequence and ornamentation, a homophonic (melody and accompaniment) texture with more expressive dynamics, balanced phrases and simple harmonies using primary chords with an emphasis on form, structure and balance. New instruments were invented which saw Classical composers writing Concertos for the newly invented Clarinet and Piano.		

Key Word	Meaning	Understood (tick)	Signatures (staff, student, parent)
Coda	The final section of a movement in a Concerto, often following the Soloist's cadenza section, where the soloist(s) and orchestra play together (tutti) to end the movement, often in a loud, fast, dramatic finale.		
Commission	The hiring and payment for the creation of a Concerto, sometimes on behalf of another. Baroque and Classical composers often received commissions from wealthy aristocrats to write Concertos in return for payment and continued support and employment. Romantic composers wrote Concertos more for the public.		
Concertante	(also called CONCERTINO) meaning “ <i>little ensemble</i> ” – a small group of solo instruments with the Baroque Concerto Grosso performed by more experienced and technically accomplished performers.		
Concerto	A large-scale instrumental composition for a soloist or group of soloists accompanied by an orchestra where the soloist or soloists are always the key performers.		
Concerto Grosso	An instrumental form popular in the Baroque period consisting of two groups of performers (the CONCERTANTE solo group and the accompanying RIPIENO (and CONTINUO)), pitched against each other to provide musical contrast in three movements – fast, slow, fast. The Concerto Grosso went out of fashion in the Classical and Romantic periods.		
Continuo	A key feature of the Baroque Concerto Grosso and Baroque Solo Concerto (also called BASSO CONTINUO) – part of the accompaniment which “fills in the harmonies and texture” and is played by the Harpsichord (or Organ if the Concerto is performed in a church) with a Cello. The Cello and left hand of the Harpsichord (or Organ) play the bass line and the right hand of the Harpsichord (or Organ) plays chords based on numbers and symbols given under the bass line of the music – FIGURED BASS NOTATION . In Baroque Concertos, the Continuo part often played throughout even when the soloist(s) were performing. With the decline in popularity of the Harpsichord during the Classical period, composers no longer used Continuo parts in Concertos.		
Dialogue	A musical form of “question and answer” or a “musical conversation”. In a Concerto a dialogue is often performed between the soloist(s) and the accompanying orchestra as they perform in alternation.		
Dynamics	The volume of the music. Baroque Concertos feature TERRACED DYNAMICS – either loud or soft sections with no gradations, but Classical Concertos featured more expressive dynamics with <i>crescendos</i> and <i>diminuendos</i> being used. Romantic Concertos used a further range of dynamics still, often extremes of dynamics (<i>fff</i> or <i>ppp</i> – and everything in between!) to reflect the emotion and drama within the music.		
Episode	The name given to contrasting sections within a movement of a Concerto in either RITORNELLO or RONDO form (i.e. not the “main theme” or “repeated section”). In Baroque Concerto Grossos, episodes within Ritornello Form were often performed by only the Concertante group (accompanied by the Continuo) with the Ripieno “dropping out” and in Baroque and Classical Solo Concertos (in RONDO FORM), episodes often feature a musical DIALOGUE between soloist and orchestra.		
Instrumentation	A composer's choice of instruments for use in a Concerto including their choice of solo instrument(s) and the instruments used for the orchestral accompaniment.		
Lute	A stringed instrument, popular in the Baroque period in which the strings are plucked with the fingers (like a guitar) giving a gentle sound. The lute was sometimes used as an instrument for a Baroque Solo Concerto (e.g. <i>Lute Concerto in D Major – Vivaldi</i>)		
Melodic Decoration	The adding of musical ORNAMENTS to the main melody line. Baroque Concerto melody lines were highly melodically decorated, often with performers adding their own melodic decoration during the performance. Melodic decoration continued to be a feature of the soloist's part through the Classical and Romantic periods.		
Melody	The main musical line (often called “the tune”) often performed by the soloist(s) within a Concerto.		

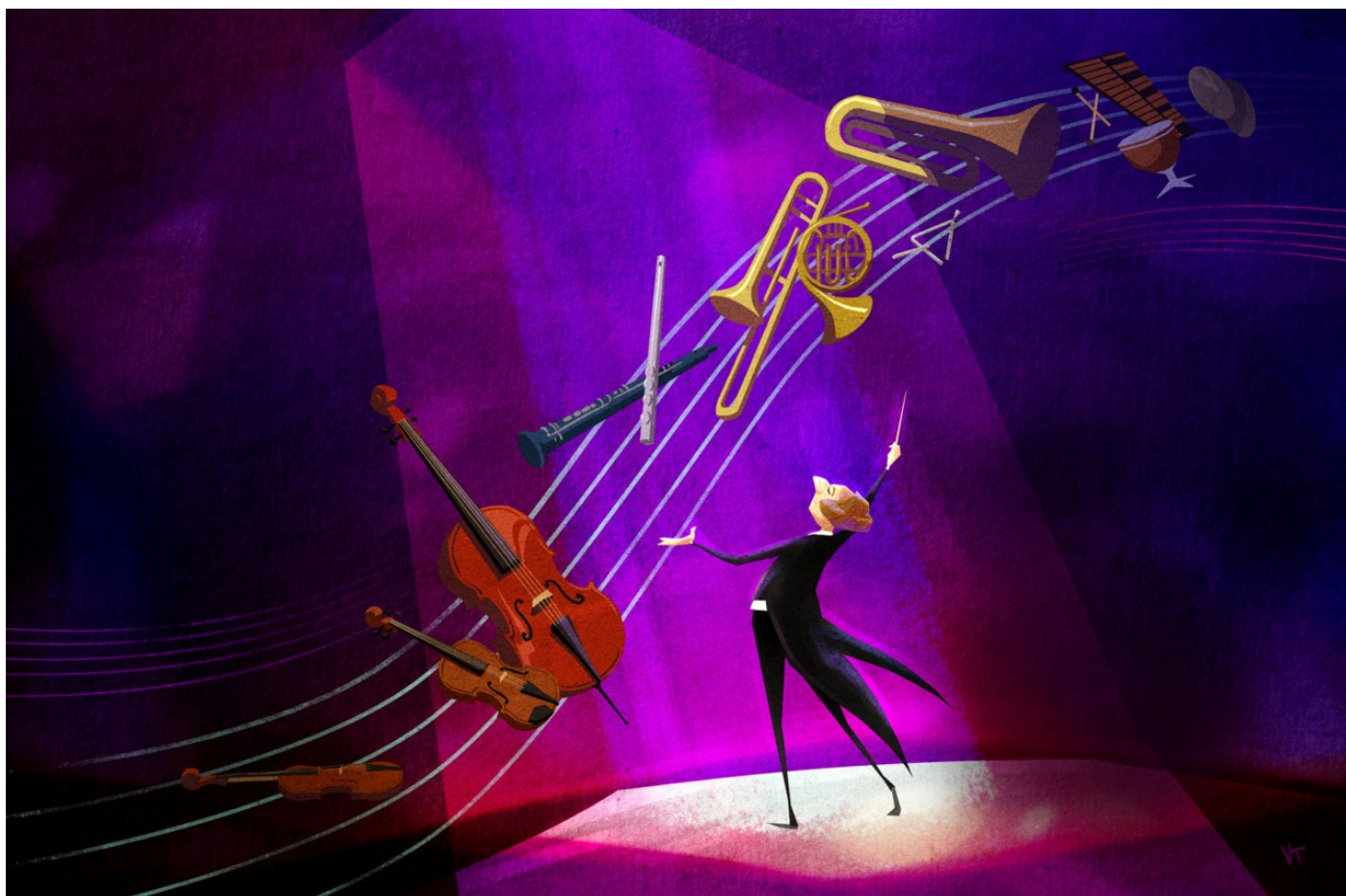
Key Word	Meaning	Understood (tick)	Signatures (staff, student, parent)
Melody & Accompaniment	A type of HOMOPHONIC musical texture popular from Classical Concertos onwards where the melody is clearly heard and the accompaniment (which may be in the form of chords, broken chords, arpeggios etc.) acts as a harmonic support and musical backing.		
Mood	Baroque Concertos had a single mood or style within each movement <i>e.g. happy, joyful, sad, reflective</i> whereas in Classical Concertos more expression was available with a greater range of dynamics and in Romantic Concertos, frequent changes of mood were popular to reflect the dramatic and emotional aspect of Romantic music.		
Movement	The name given to a section within a Concerto. Concertos have three movements contrasted by tempo and mood, often with a fast-slow-fast overall form.		
Ornaments	Ornaments (or grace notes as they are sometimes called) are “extra” notes used to decorate a melodic line – particularly by soloists during the cadenza section of a Concerto. They may appear as very small notes printed among the main notes of a melody; or they may be indicated by special signs – a kind of “musical shorthand” and include <i>Trills, Turns, Inverted Turns, Upper Mordents, Lower Mordents, Acciaccaturas and Appgiaturas</i> .		
Patronage	The support, encouragement, privilege or financial aid that an organisation (the church or an opera house) or individual (rich aristocrats) bestows to another (the composer). In terms of the Concerto, patronage refers to the support that the wealthy have provided to both composers and performers.		
Ripieno	meaning “ <i>filling</i> ”. The Ripieno is a small group of instruments within a Baroque Concerto Grosso which accompany the solo CONCERTANTE . They perform easier or less technically demanding parts and consist mainly of strings and CONTINUO .		
Ritornello	meaning “ <i>a little return</i> ”. A form popular in Baroque Concertos used for the fast first and third movements of a Concerto. Ritornello Form begins with a TUTTI section and features the main theme. Between appearances of this Ritornello theme are contrasting sections of music called EPISODES which feature the soloist(s) accompanied only by the CONTINUO and this provides musical contrast – key to a Concerto. The overall form and structure within a movement in Ritornello Form was often: Ritornello, Episode 1, Ritornello, Episode 2, Ritornello etc.		
Romantic (Period)	The Romantic Period in music lasted from 1820-1900 and was characterised in the Concerto by the prevalence of Solo Piano and Violin Concertos. Romantic Concertos often changed tempo and time signature frequently. Dynamics were extreme to deal with the expression of the music. The texture of Romantic Concertos was still mainly HOMOPHONIC (MELODY AND ACCOMPANIMENT) but more complex than in Classical Concertos and the harmony was enriched by using chromatic harmony and added note chords. Romantic Concertos were dramatic, powerful, emotional and expressive with more emphasis on feeling than on the overall form and structure which was typical of the earlier Classical Concertos. The soloist now often entered immediately with the orchestra at the beginning of the first movement of a Concerto.		
Rondo	A type of musical form popular in Classical Concertos which replaced the Baroque Ritornello Form where a main theme (A) is repeated against contrasting EPISODES often with the soloist and orchestra performing in DIALOGUE with each other...A B A C A D A etc.		
Solo Concerto	An instrumental form consisting of a single solo instrument pitted against the weight of an accompanying orchestra. The Solo Concerto began in the Baroque period and remained popular through the Classical and Romantic periods and was in three movements – fast, slow, fast.		
Solo(ist)	A part or person performing on an instrument individually often playing technically difficult and demanding music. In a Concerto, soloist(s) were accompanied by the orchestra to achieve musical contrast.		
Sonata Form	A musical structure on which to base a movement of a Concerto (often used for first and third movements) in the Classical and Romantic periods. Sonata Form has three parts: the exposition where themes are stated, the development section where these themes are developed and the recapitulation followed by a coda.		

Key Word	Meaning	Understood (tick)	Signatures (staff, student, parent)
String Section	The section of an orchestra consisting of 1 st and 2 nd Violins, Violas, Cellos and Double Basses (and later Harps in the Romantic Orchestra). From the Baroque period, the String Section formed the “backbone” of the orchestra, was the largest section (and continued to grow through the Baroque, Classical and Romantic periods) and the section which plays the main melody of a Concerto.		
Tempo	The speed of the music. The movements within a Concerto are contrasted by tempo – fast, slow, fast although Romantic Concertos had more frequent changes of tempo within movements to reflect the more dramatic and emotional nature of the music.		
Terraced Dynamics	A feature of Baroque Concerto Grossos and Baroque Solo Concertos in which dynamics (the volume of the music) was either loud or soft (no crescendos or diminuendos until the Classical period).		
Texture	How much sound is heard, in its simplest form “thick” texture is a lot of sound and “thin” texture is a few sounds. The texture of Baroque Concerto Grossos and Solo Concertos were mainly POLYPHONIC where melodies interweave with each other creating a thick web of sound, although there were some HOMOPHONIC textures for contrast. HOMOPHONIC (MELODY AND ACCOMPANIMENT) texture was a key feature of both Classical and Romantic Concertos where the main melody stood out backed by the orchestral accompaniment.		
Timbre	Each instrument’s unique “tone colour” or “tone quality”. Timbre is the quality of a musical note, sound or tone that distinguishes different types of sound production such as voices and musical instruments, string, wind, brass and percussion instruments. Composers of Concertos experimented and explored new and exciting Timbres as musical instruments developed and often combined instruments of different Timbres to achieve exciting and dramatic effects in Romantic Concertos.		
Tutti	A section in a Concerto where the soloist(s) and orchestra (RIPIENO in Concerto Grossos) perform together.		
Venue	The place or location where Concertos were/are performed. Baroque Concertos were performed in either the church, small private rooms of wealthy individuals or the opera house. As audiences increased, so larger performance spaces were needed and bigger concert halls were built in the Classical and Romantic periods.		
Virtuoso	A person who excels in musical technique or performance, often particularly skilled at their own instrument and capable of playing technically demanding pieces. Virtuosos take on the role of the soloist(s) in Concertos and during the nineteenth century the public was captivated by virtuosity and many composers were also skilled and popular virtuosos e.g. <i>Clara Schumann, Franz Liszt, Niccolò Paganini</i> and <i>Frederick Chopin</i> .		



Learning Outcomes	(Grade 1-3) 	(Grade 4-6) 	(Grade 7-9) 	Signatures (staff, student, parent)
I can describe some of the key musical features of the Baroque Concerto Grosso				
I can describe some of the key musical features of the Baroque Solo Concerto				
I can describe some of the key musical features of the Classical Concerto				
I can describe some of the key musical features of the Romantic Concerto				
I understand what a Concerto is and can describe ways in which it has developed through time				
I can describe the instruments that have been used for the solo part in the Concerto and how they developed through time				
I can describe the growth and development of the orchestra though time				
I can describe the role of the soloist(s) within different Concertos				
I can describe the relationship between the soloist(s) and orchestral accompaniment in different Concertos				
I can describe how the Concerto has developed through time in terms of length, complexity and virtuosity (including Form and Structure)				
I can identify some musical characteristics and features of Baroque, Classical and Romantic music as reflected in the Concerto				
I can name some composers who wrote Concertos in each period				
I can describe the historical and social context of the Concerto in each period				
I can describe the need for a larger venue over time as the Concerto genre expanded and developed				
I can describe the nature of the commissioner and audience over time				
I can identify different solo musical instruments, playing both individually and as a group, when performing with an orchestral accompaniment				
I can distinguish between Concerto Grossos and Solo Concertos when listening				
I can compare and contrast musical features between Concertos from different times and places				

THE CONCERTO THROUGH TIME



REVISION GUIDE

THE CONCERTO

What is a Concerto?

Who performs a Concerto?

How many movements does a Concerto have? How are they contrasted?



THE BAROQUE CONCERTO GROSSO

What is a Baroque Concerto Grosso?

Describe the two different instrumental groups who perform a Baroque Concerto Grosso.

What instruments did Baroque Composers use as part of the soloists group?

What instruments normally made up the accompanying group of a Baroque Concerto Grosso?

Describe the role of the Continuo in a Baroque Concerto Grosso.

Describe the key features of Baroque melodies in a Baroque Concerto Grosso.

Which type of musical Texture was used most commonly within a Baroque Concerto Grosso?

How was a Baroque Concerto Grosso structured? How were the movements contrasted?

Describe the form and structure of Ritornello Form.

What is an Episode within Ritornello Form?

What does the word Tutti mean?

What was significant about a composer's use of Dynamics within a Baroque Concerto Grosso?

What were the dates of the Baroque period?

Name some famous Baroque composers who wrote Concerto Grossos and name a couple of their most famous Concerto Grossos, or examples of their Concerto Grossos you have listened to if you can.

THE BAROQUE SOLO CONCERTO

What is a Baroque Solo Concerto?



What instruments did Baroque composers use as soloists within a Baroque Solo Concerto?

What instruments accompanied the soloist in a Baroque Solo Concerto?

What was significant about the soloist's part within a Baroque Solo Concerto in terms of technicality?

Complete the following table showing the overall form and structure of a Baroque Concerto adding possible forms used by Baroque composers for each of the three movements and commenting on the tempo, mood or character of each movement.

Movement	Form & Structure	Tempo & Mood/Character
FIRST MOVEMENT		
SECOND MOVEMENT		
THIRD MOVEMENT		

Describe the key features of Baroque melodies in a Baroque Solo Concerto.

Which type of musical Texture was used most commonly within a Baroque Concerto Grosso?

What was significant about a composer's use of Dynamics within a Baroque Concerto Grosso?

What were the dates of the Baroque period?

Name some famous Baroque composers who wrote Solo Concertos and name a couple of their most famous Solo Concertos, or examples of their Solo Concertos you have listened to if you can.

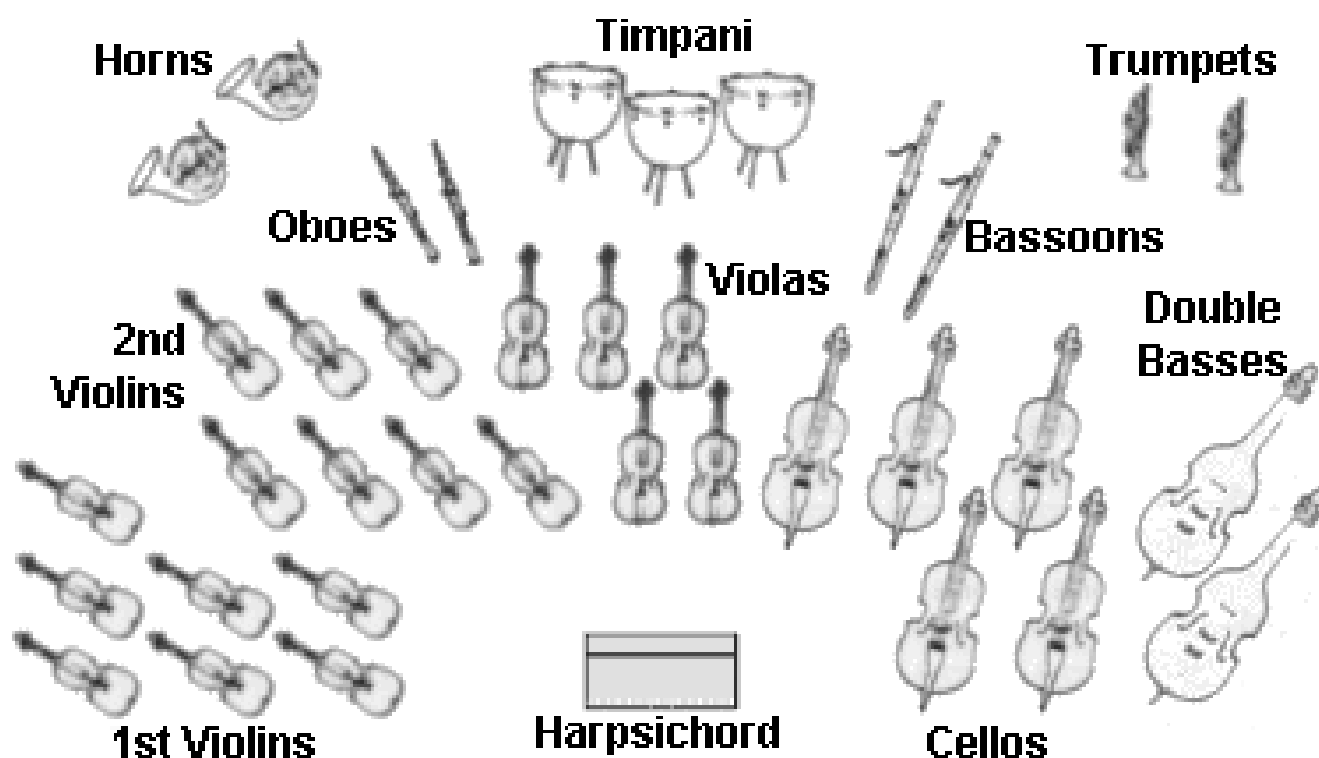


Spend a few moments looking at the image above showing a performance of a Baroque Solo Concerto and then answer the following questions: Which character is the soloist? How can you tell this? What instrument is he playing? Which instruments are accompanying him? Where is this Solo Concerto being performed? How would you describe the audience?

Look at the opening score below showing the 1st movement of “Spring” Solo Violin Concerto from “The Four Seasons” by the Baroque composer Vivaldi and identify the key features shown.

[illegible]

THE BAROQUE ORCHESTRA



Which section dominated the Baroque Orchestra?

Which wooden instruments (later made of metal) are missing from the Woodwind section on the diagram above?

Why is the Harpsichord placed at the front of the Baroque Orchestra?

What was the role of the Harpsichord within the Baroque Orchestra?

Describe some of the limitations and restrictions of Baroque orchestral instruments.

What is the only Percussion instrument in the Baroque Orchestra? When would they be used?

In a Baroque Orchestra, the Strings mainly play the melody. What is the role of the Woodwind and Brass Instruments within a Baroque Orchestra?

Baroque Orchestras varied in size depending on time and place. What number (generally) of performers did a Baroque Orchestra comprise of? (give from...to....)



THE CLASSICAL CONCERTO

What is a Classical Solo Concerto?

What happened to the Concerto Grosso during the Classical Period?

*What instruments did Classical Composers use as solo instruments for Classical Concertos?
What “newly invented” instruments appeared and became popular during the Classical period?*

What instruments normally made up the accompanying group of a Classical Solo Concerto?

Complete the following table showing the overall form and structure of a Classical Concerto adding possible forms used by Classical composers for each of the three movements and commenting on the tempo, mood or character of each movement.

Movement	Form & Structure	Tempo & Mood/Character
FIRST MOVEMENT		
SECOND MOVEMENT		
THIRD MOVEMENT		

Describe Rondo Form and how this was used by composers in Classical Solo Concertos.

Describe Sonata Form and how this was used by composers in Classical Solo Concertos.

What is a Cadenza? Why did composers include a Cadenza section within a movement of a Concerto? Where does the Cadenza section often occur? What is different about the Cadenza section to the rest of the movement?

Describe the key features of Classical melodies in a Classical Solo Concerto.

How did musical Texture develop from Baroque Concertos to Classical Solo Concertos?

Describe how Dynamics were used in Classical Solo Concertos.

What is a musical phrase? How did Classical composers use musical phrases in Solo Concertos?

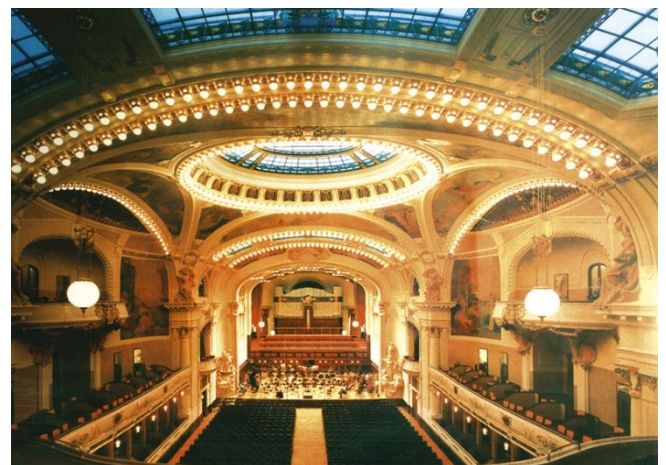
Describe a Classical composer's use of basic Harmony within a Classical Solo Concerto.

What was the role of the Conductor within a Classical Concerto? What does Interpretation mean and how was this featured in the performance of a Classical Solo Concerto?

What were the dates of the Classical period?

Name some famous Classical composers who wrote Solo Concertos and name a couple of their most famous or popular Solo Concertos, or examples of their Solo Concertos you have listened to if you can.

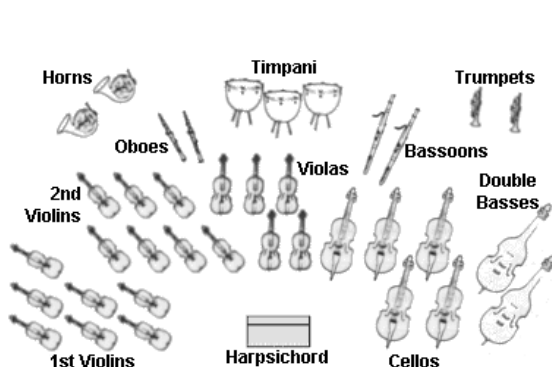
Describe the changed in Patronage, Audience and Venue in relation to the commission, composition and performance of Solo Concertos in the Classical Period.



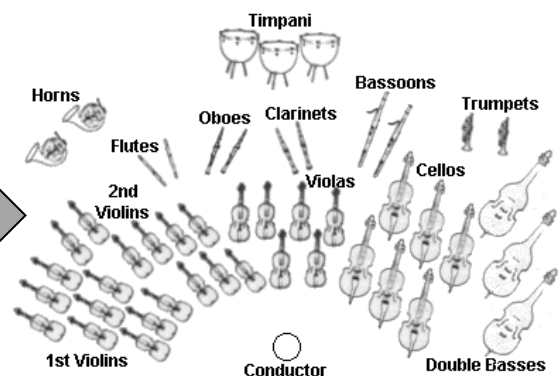
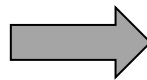
Look at the score on the following page showing the opening of the 1st Movement of Mozart's Piano Concerto No.22 in E flat Major and identify the key features shown using the boxes.

Mozart
Piano Concerto No. 22 in Eb Major
K. 482

THE CLASSICAL ORCHESTRA



The Baroque Orchestra



The Classical Orchestra

Why did the Classical Orchestra become larger?

Which section continued to be the “backbone” of the Orchestra?

What happened to the Woodwind section in the Classical Orchestra?

What happened to the Brass section in the Classical Orchestra?

What happened to the Percussion section in the Classical Orchestra?

Why is there no Harpsichord Continuo player in the Classical Orchestra? What role has replaced this?



THE ROMANTIC CONCERTO

What is a Romantic Solo Concerto?

What instruments did Romantic composers write Solo Concertos for? Which two instruments were particularly popular as solo instruments within Romantic Concertos?

What happened to the relationship between the soloist and accompaniment between Classical and Romantic Solo Concertos?

What happened to the Cadenza section between Classical and Romantic Solo Concertos?



Look at the Cadenza section from Mendelssohn's Violin Concerto in E minor on the score above and describe any musical features and devices that allow the soloist the opportunity to "show off" their technical playing ability as a virtuoso performer.

Describe some of the main differences between Classical and Romantic Solo Concertos.

What was significant about the “entry of the soloist” between the Classical and Romantic Solo Concerto?

Complete the following table showing the overall form and structure of a Romantic Concerto adding possible forms used by Romantic composers for each of the three movements and commenting on the tempo, mood or character of each movement.

Movement	Form & Structure	Tempo & Mood/Character
FIRST MOVEMENT		
SECOND MOVEMENT		
THIRD MOVEMENT		

How did Romantic composers change the overall form and structure of the Concerto and use it more flexibly?

Describe how Romantic composers used Melody, Dynamics, Texture and Harmony in Solo Concertos?

What were the dates of the Romantic period?

Name some famous Romantic composers who wrote Solo Concertos and name a couple of their most famous or popular Solo Concertos, or examples of their Solo Concertos you have listened to if you can.

What effect did the Industrial Revolution have on music and Concertos in the Romantic period?

What happened to the size and type of audience who would attend performances of Concertos during the Romantic period? Where would Concertos be performed?

Look at the score on the following page showing the opening of the 1st Movement of Mendelssohn’s Violin Concerto in E minor and identify the key features shown using the boxes.

2

Violin Concerto In E Minor

I

Typeset by Scott Greig, 2004
scott_greig@hotmail.com

Allegro Molto Appassionato

Felix Mendelssohn-Bartholdy,
(1809-1847)
Op. 64

Allegro, Molto Appassionato

SOLO

Flutes I, II

Oboes I, II

Clarinets in B♭ I, II

Bassoons I, II

Horns in F I, II

Trumpets in B♭ I, II

Timpani

Violin Solo.

Allegro, Molto Appassionato

SOLO

Violin I

Violin II

Viola

Violoncello

Double Basses

Pizz.

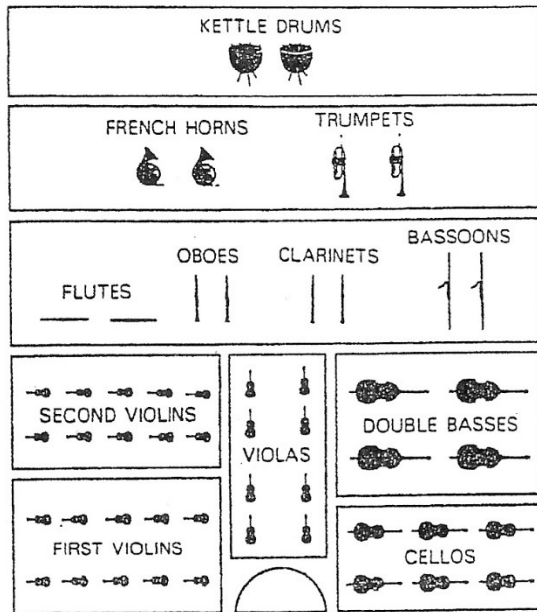
p

Pizz.

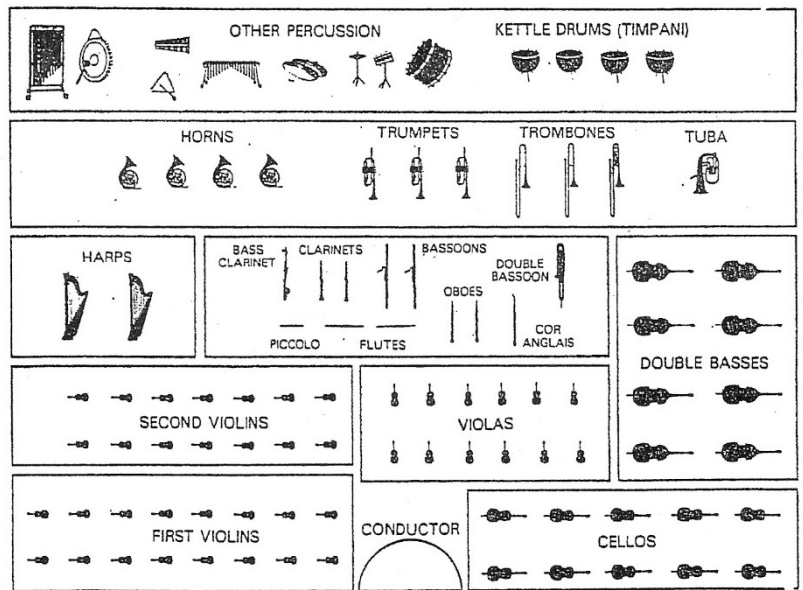
p

Pizz =

THE ROMANTIC ORCHESTRA



The Classical Orchestra



The Romantic Orchestra

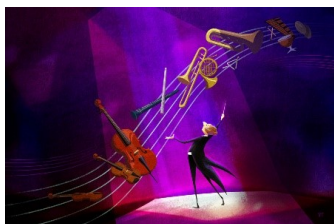
What happened to the Strings section between the Classical and Romantic Orchestras? What new instruments were added to the Strings section in the Romantic Orchestra?

What new instruments were added to the Woodwind section of the Romantic Orchestra?

What new instruments were added to the Brass section of the Romantic Orchestra?

What happened to the Percussion section of the Romantic Orchestra?

Who continues to lead and direct the Orchestra? What was their role during the performance of Romantic Solo Concertos?

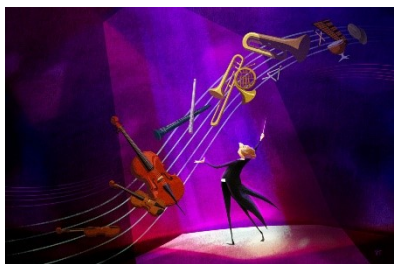


THE CONCERTO THROUGH TIME



	BAROQUE (1600-1750)	CLASSICAL (1750-1820)	ROMANTIC (1820-1900)
What a Concerto is and the way it has developed through time			
The instruments that have been used for the solo part in the Concerto and how they have developed through time			
The growth and development of the orchestra through time			
The role of the soloist(s)			
The relationship between the soloist(s) and the orchestral accompaniment			

	BAROQUE (1600-1750)			CLASSICAL (1750-1820)			ROMANTIC (1820-1900)		
How the Concerto developed through time in terms of length, complexity and virtuosity	Movement	Form	Tempo/Mood	Movement	Form	Tempo/Mood	Movement	Form	Tempo/Mood
	FIRST MOVEMENT			FIRST MOVEMENT			FIRST MOVEMENT		
	SECOND MOVEMENT			SECOND MOVEMENT			SECOND MOVEMENT		
	THIRD MOVEMENT			THIRD MOVEMENT			THIRD MOVEMENT		
The characteristics of Baroque, Classical and Romantic music as reflected in the Concerto									
The names and intentions of composers who wrote Concertos in each period									
The historical and social context of the Concerto in each period									
The need for a larger venue over time as the genre expanded and developed									
The changing nature of commissioner and audience over time									



THE CONCERTO THROUGH TIME KEY WORDS






Key Word	Meaning	Understood (tick)	Signatures (staff, student, parent)
Accompaniment			
Articulation			
Audience			
Backing			
Balanced Phrases			
Baroque (Period)			
Cadenza			
Classical (Period)			

Key Word	Meaning	Understood (tick)	Signatures (staff, student, parent)
Coda			
Commission			
Concertante			
Concerto			
Concerto Grosso			
Continuo			
Dialogue			
Dynamics			
Episode			
Instrumentation			
Lute			
Melodic Decoration			
Melody			

Key Word	Meaning	Understood (tick)	Signatures (staff, student, parent)
Melody & Accompaniment			
Mood			
Movement			
Ornaments			
Patronage			
Ripieno			
Ritornello			
Romantic (Period)			
Rondo			
Solo Concerto			
Solo(ist)			
Sonata Form			
Melody & Accompaniment			

Key Word	Meaning	Understood (tick)	Signatures (staff, student, parent)
String Section			
Tempo			
Terraced Dynamics			
Texture			
Timbre			
Tutti			
Venue			
Virtuoso			



Learning Outcomes	(Grade 1-3) 	(Grade 4-6) 	(Grade 7-9) 	Signatures (staff, student, parent)
I can describe some of the key musical features of the Baroque Concerto Grosso				
I can describe some of the key musical features of the Baroque Solo Concerto				
I can describe some of the key musical features of the Classical Concerto				
I can describe some of the key musical features of the Romantic Concerto				
I understand what a Concerto is and can describe ways in which it has developed through time				
I can describe the instruments that have been used for the solo part in the Concerto and how they developed through time				
I can describe the growth and development of the orchestra though time				
I can describe the role of the soloist(s) within different Concertos				
I can describe the relationship between the soloist(s) and orchestral accompaniment in different Concertos				
I can describe how the Concerto has developed through time in terms of length, complexity and virtuosity (including Form and Structure)				
I can identify some musical characteristics and features of Baroque, Classical and Romantic music as reflected in the Concerto				
I can name some composers who wrote Concertos in each period				
I can describe the historical and social context of the Concerto in each period				
I can describe the need for a larger venue over time as the Concerto genre expanded and developed				
I can describe the nature of the commissioner and audience over time				
I can identify different solo musical instruments, playing both individually and as a group, when performing with an orchestral accompaniment				
I can distinguish between Concerto Grossos and Solo Concertos when listening				
I can compare and contrast musical features between Concertos from different times and places				

SAL Listening and Appraising

AoS: 2 Concerto Through Time Music GCSE OCR

Grade Boundaries for Listening and Appraising paper, 2019				
GCSE Grade	Raw Mark	%	Demonstrate, through aural identification, knowledge of musical elements, contexts and language (Listening)	Evaluate music to make judgements using musical terminology (Appraising)
9	67	83%	Excellent and thorough	Excellent judgements and use of musical terminology
8	63	78%	Accurate and wide ranging	Convincing judgements, accurate and effective use of terminology
7	57	71%		
6	53	66%		
5	48	60%	Mostly accurate with a range of knowledge	Clear judgements, appropriate use of terminology
4	43	53%	Adequate knowledge	Adequate judgements
3	34	42%		
2	25	31%	Some knowledge	Simple reflections with inconsistent use of musical terminology
1	14	17%		
U	0	0	Little or none	Little or none