

Form and Analysis
Day 14

Concerto day 2

Concerto: not really a form

Forms exist in concerto as elsewhere:

- Sonata
- Rondo
- Etc.

So far: for as relation of **structure** and **design**

Now: add **procedure**...

- Procedure is the balancing of large and small forces
- **Ritornello**

Figure form based on Ritornello vs. Solo sections

- Ritornello usually made up of separable elements
- Solo sections still include orchestra

Today: baroque concerto

Bach: Violin Concerto no. 2 in E major

outline of form: (R1 means Ritornello 1, S1 means Solo 1)

A R1: mm. 1-52. E major to B major and back: I-V-I

B S1: mm. 53-69 c#(vi)
R2: mm. 70-95 c#(vi) to f# (ii)
S2: mm. 95-122. f#(ii) to g# (iii)

A R3: exact repeat of mm. 1-52

Note that S1 through S2 moves as DC aria, vi up fifth to iii.

Note the series of ideas, a, b, c, d, e that are separated, used as source of accompaniment, etc.

→ like D.C. aria

Classical concerto-sonata form

Double exposition: a contested term!

- “First” exposition: Orchestral tutti presents themes
 - (Often) not modulating for second theme group
- “Second” exposition: soloist takes themes
 - But trading, sharing is the thing
 - And it certainly modulates

Green does not endorse the double exposition

