

AoS2: The Concerto Through Time			
Key ideas and concepts		Key terms	
1. Solo and orchestra	A concerto involves a solo instrument ( <b>solo concerto</b> ) OR group of solo instruments ( <b>concerto grosso</b> ) with an <b>orchestral accompaniment</b> .	1. <b>Acciaccatura</b>	Pronounced a-chak-a-toora. An <b>ornament</b> : a very quick, 'crushed' <b>grace note</b> .
2. Three movements	Most concertos are in three <b>movements</b> : 1. fast 2. slow 3. fast	2. <b>Appoggiatura</b>	Pronounced a-poj-a-toora. A slightly longer <b>grace note</b> .
3. Virtuosity	One of the main ideas of a concerto is to show off the capabilities of the solo instrument and/or the solo performer.	3. <b>Binary form</b>	In two sections: A B.
4. Interplay between solo and orchestra	How the solo instrument(s) interact with the orchestra is very important. The orchestra may play the main melody or have an accompanying role.	4. <b>Cadenza</b>	The orchestra stops and the soloist has a <b>virtuosic solo</b> section that sounds improvised.
		5. <b>Chromatic harmony</b>	Harmony that uses more complex chords, with notes from outside of the major/minor scale.
Concertos timeline		6. <b>Cycle of 5ths</b>	A <b>chord progression</b> where the <b>root notes</b> are a 5th apart, e.g. E-A-D-G-C.
1. Baroque 1600-1750	1. <b>Small orchestra</b> , consisting of strings and <b>continuo</b> .	7. <b>Commission</b>	When someone <b>pays a composer</b> to write a specific piece.
	2. <b>Concerto grosso</b> very popular.	8. <b>Concertino</b>	The <b>group of soloists</b> in a <b>concerto grosso</b> .
	3. <b>Ritornello form</b> often used for first movement. Second movement often very short, sometimes <b>improvised</b> .	9. <b>Concerto grosso</b>	A concerto with a group of soloists (not just one soloist)
	4. <b>Diatonic harmony</b> , mostly based on chords I, IV and V, and <b>cycles of 5ths</b> .	10. <b>Continuo</b>	<b>Continuous bassline</b> , played by a bass instrument (often cello) and a chord instrument (often <b>harpsichord</b> )
	5. Use of <b>ornaments</b> - mostly left to performer to decide.	11. <b>Contrapuntal</b>	<b>Polyphonic</b> . <b>Independent lines</b> of music combined together.
	6. Often uses <b>contrapuntal textures</b> , <b>terraced dynamics</b> and melodic <b>sequences</b> .	12. <b>Diatonic harmony</b>	In a <b>major or minor</b> key. Based on <b>chords I, IV and V</b> .
	7. Music feels <b>continuous</b> , each movement has a set tempo/mood that does not change.	13. <b>Freelance</b>	<b>Self-employed</b> .
	8. Composers usually <b>employed</b> by nobility or the church: had to write pieces their employers approved of.	14. <b>Melody-dominated homophony</b>	A texture where there is a <b>melody</b> and an <b>accompaniment</b> .
	9. <b>JS Bach, Vivaldi, Corelli</b> .	15. <b>Ornament</b>	Decorative notes, e.g. <b>acciaccaturas</b> , <b>appoggiaturas</b> , <b>trills</b> .
2. Classical 1750-1810	1. <b>Medium-sized orchestra</b> . Now has separate <b>woodwind section</b> including <b>clarinets</b> . <b>No continuo</b> . May have <b>horns</b> and <b>timpani</b> .	16. <b>Periodic phrasing</b>	<b>Pairs of phrases</b> organised in a <b>question-answer</b> format.
	2. Nearly all concertos <b>solo</b> . <b>Piano</b> and <b>clarinet</b> concertos popular as new instruments.	17. <b>Ripieno</b>	The <b>orchestral backing</b> in a concerto grosso.
	3. Slightly <b>longer concertos</b> . <b>Sonata form</b> often used for first movement. Written-out second movements. <b>Rondo form</b> often used in third movement.	18. <b>Ritornello</b>	A <b>recurring</b> section.
	4. <b>Diatonic harmony</b> .	19. <b>Rondo</b>	A structure with a recurring section: e.g. <b>A B A C A D A</b> .
	5. <b>Ornaments</b> used but often indicated by composer.	20. <b>Sequence</b>	Where a <b>motif</b> is <b>repeated higher or lower each time</b> .
	6. <b>Melody-dominated homophony</b> . <b>Periodic phrasing</b> . More <b>subtle changes of dynamics</b> shown in score.	21. <b>Solo concerto</b>	A concerto with <b>only one</b> soloist.
	7. Composers employed but beginning to put on own concerts in new <b>concert halls</b> .	22. <b>Sonata form</b>	A structure with three sections: <b>exposition</b> , <b>development</b> and <b>recapitulation</b> .
	8. Use of <b>cadenzas</b> .	23. <b>Terraced dynamics</b>	<b>Either loud or soft</b> . No crescendos or diminuendos.
	9. <b>Mozart, Haydn, Beethoven</b> .	24. <b>Ternary form</b>	In three sections: <b>A B A</b> .
3. Romantic 1810-1910	1. <b>Large orchestra</b> . May include large brass and percussion section, and even <b>harp</b> . Brass instruments now have <b>valves</b> .	25. <b>Trill</b>	<b>Alternating quickly</b> between two adjacent notes.
	2. <b>Solo concertos</b> , often much <b>longer</b> and more <b>virtuosic</b> . <b>Cadenzas</b> very important. Piano, violin and cello popular. Celebrity performers. Large concert halls.	26. <b>Tutti</b>	A section in which everybody plays.
	3. <b>Chromatic harmony</b> .	27. <b>Valves</b>	On brass instruments, they allow playing of <b>every chromatic note</b> .
	4. <b>Dramatic, emotional</b> music, often with big contrasts of mood, dynamics and tempo.	28. <b>Virtuosic</b>	Difficult to play.
	5. Most composers <b>freelance</b> and relying on <b>commissions</b> .		
	6. <b>Mendelssohn, Rachmaninov, Tchaikovsky</b> .		