Rey ideas and concepts	AoS2: The Concerto Through Time				
1. Solo and orchestra companisment. 2. Three movements 3. Virtuosity One of the main ideas of a concerto is to show off the capabilities of the solo instrument(s) interact with the orchestra is very more and or the colo performer. 4. Interplay between colo and orchestra 3. Virtuosity One of the main ideas of a concerto is to show off the capabilities of the solo instrument(s) interact with the orchestra is very more and or the colo performer. 4. Interplay between colo and orchestra accompanying role accompanying role 1. Barroque 1600-1750 1. Small orchestra, consisting of strings and continuo. 2. Concertos timeline 1. Small orchestra, consisting of strings and continuo. 2. Concertos timeline 3. Ritionnello form often used for first movement. Second movement often very short, sometimes improvised. 4. Distonic harmony, mostly based on chords I, V and V, and cycles 5. Use of offenments:—nortly left to performer to decide. 5. Use of smanners:—nortly left to performer to decide. 6. Concerta grosso. 7. Music feels continuous, each movement has a set tempo/mood that does not change. 8. Componers ususally employed by nobility or the church: had to write places the employers approved of. 9. Use Bach, Vividald, Corelli. 2. Classical 1750-1810 2. National concertos. Sonata form often used for first movements. 3. Sighity longer concertos. Sonata form often used for first movement. 4. Diatonic harmony. 5. Ornaments used but often indicated by componer. 6. Meldum-sized orchestra. Not ontinuous hay have horrs and timpant. 7. National dark movement. 8. Diatonic harmony. 8. Ornaments used but often indicated by componer. 9. Ornaments used but often indicated by componer. 1. Diatonic harmony. 1. Diatonic harmony. 2. Ornaments used but often indicated by componer. 3. Ritional dark movement. 4. Diatonic harmony. 3. Ritional dark movements. 4. Diatonic harmony. 5. Ornaments used but often indicated by componer. 6. Ornaments used but often indicated by componer. 7. Composes employed but beginning to put on own concerts in their move				Key terms	
2. Three movements Most concertos are in three movements: 1. fast 2. slow 3. fast One of the main ideas of a concerto is to show off the capabilities of the solio instrument (S) interact with the orchestra is very important. The orchestra may play the main midody or have an accompaning role. **Concertos timeline** 1. Barroque 1600-1700 1. Small orchestra. Consisting of strings and continuo. 2. Concerto gross overy popular. 3. Ritornello form often used for first movement. Second movement often wery short, sometimes improvised. 4. Distoric harmony, most by sead on chord's I, IV and V, and cycles of stats. 7. Common than a sea of the continuous, each movement has a set tempo/mood that does not change. 3. Classical 1750-1801 3. State of the major of the solio instrument of the continuous, each movement has a set tempo/mood that does not change. 4. Distoric harding. 5. Chromatic harmony **Common than used to first movement as a set tempo/mood that does not change. 5. Concerto gross. 7. Music feels continuous, each movement has a set tempo/mood that does not change. 8. Composers ususally employed by nobility or the church: had to write pictors that of change. 8. Composers ususally employed by nobility or the church: had to write pictors that of change. 9. Like of the movement. Written out second movement. Second movement has a set tempo/mood that does not change. 9. Like of the movement has a set tempo/mood that does not change. 9. Concerto gross. 9. Status free employers approved of. 9. Shadh, Vivalid, Corelli. 9. Like of the movement. Written out second movements and tempolity of the church: had to write pictors that of the movement. Written out second movements and tempolity of the church: had to write pictors that of the movement. Now has separate woodwind section including darinets. No continuo. May have horns and timpani. 9. Near the employer is approved of. 9. The movement. Written out second movements Rondo form often used for first novement. Written out second movements repaid the pictors of the moveme		A concerto involves a solo instrument (solo concerto) OR group of		Pronounced a-chak-a-toora. An	
A. Interplay between solo and orchestra and an interplay petween solo and orchestra and for the solo performer. 4. Interplay between solo and orchestra or solo and orchestra orchest	1. Solo and orchestra	, , ,	1. Acciaccatura	, , , ,	
4. Interplay between solo and orchestra is one programmer. 4. Interplay between solo and orchestra is one programmer. 5. Interplay between solo and orchestra is one programmer. 6. Concertos timeline 7. Concertos timeline 8. Serroque 1600-1750 1. Barroque 1600-1750 1. Barroque 1600-1750 1. Small orchestra, consisting of strings and continuo. 2. Concertos timeline 1. Small orchestra, consisting of strings and continuo. 2. Concertos timeline 3. Rithmenilo from often used for first movement, second movement offen every short, sunetimes improvised. 6. Cycle of 5ths 6. Cycle of 5ths 7. Commission 7. Commission 7. Commission 7. Commission 7. Sunding the special piece. 8. Concertos grosso very popular. 9. Sune of strain or special piece. 9. Concertos strain or special piece. 10. Continuous 11. Contrapuntal interproved or security or special piece. 12. Citassical 1750-1810 13. Rithmenilo piece sunselly employed by nobility or the church; had to security pieces their employers approved of r. 14. Contrapuntal interproved by special piece. 15. Contrapuntal interproved by special piece. 16. Comprovers sunselly employed by nobility or the church; had to security pieces their employers approved of r. 17. Ruspic feels continuous, each movement has a set tempo/mood that does not change. 18. Comprovers sunselly employed by nobility or the church; had to security pieces their employers approved of r. 19. See Such Visuali, Corellia. 10. Redium-sized orchestra. Now has separate woodwind section including claries. No continuous May have horns and timpani. 19. Ready all concertos solo. Plano and clarinet concertos popular as new instrument, to programmers and timpani. 19. Ready all concertos solo. Plano and clarinet concertos popular as new instruments. 19. Ready dominated homophory. Periodic phrasing. More subtle changes of dynamics shown in score. 19. Ready dominated homophory. Periodic phrasing. More subtle changes of dynamics shown in score. 19. Composers employed but beginning to put on own	2. Three movements	Most concertos are in three movements: 1. fast 2. slow 3. fast	2. Appoggiatura		
How the solo instrument(s) interact with the orchestra is very important. The orchestra may play the main melody or have an accompanying role. **Concertos timeline** 1. Baroque 1600-1750 2. Concertos timeline** 1. Baroque 1600-1750 2. Concertos timeline** 3. Rithronali form often used for first movement. Second movement often very alort, sometimes improvised. 4. Datonic harmony, mostly based on chrods i, N and V, and cycles of 3th. 5. Use of ornaments - mostly left to performer to decide. 6. Other to use contrapundal textures, terraced dynamics and melodic sequences. 7. Husic feets continuous, each movement has a set tempo/mood that does not change. 8. Composers usually employed by nobility or the church: had to write pieces their employers approved of. 9. S Basch, Vivaldi, Corelli. 2. Nearly all concertos solo. Plano and clarinet concertos popular as new instruments. 8. Salighty object concertos. Sonata form often used for first movement. Written-ous second movements and timparism of the very second provided that does not change. 9. Composers usually employed by nobility or the church: had to write pieces their employers approved of. 9. S Basch, Vivaldi, Corelli. 10. Redium-sized orchestra. Now has separate woodwind section including clarinets. No continuous May have horns and timparism. 11. Redium-sized orchestra. Now has separate woodwind section including clarinets. No continuous May have horns and timparism. 12. Nearly all concertos solo. Plano and clarinet concertos popular as new instruments. 13. Silighty longer concertos. Sonata form often used for first movement. Written-ous second movements. Rondo form often used than good of dynamics shown in score. 14. Melody-dominated homophomy. Periodic phrasing. More subtle changes of dynamics shown in score. 15. Ornaments used but often indicated by composer. 16. Nelody-dominated homophomy. Periodic phrasing. More subtle changes of dynamics shown in score. 17. Composers employed but beginning to put on own concerts in new concert halls.	3. Virtuosity	·	3. Binary form	In two sections: A B.	
Scompanying role. Concertos timeline 1. Baroque 1600-1750 2. Concerto grosso very popular. 3. Ribrarollo form often used for first movement. Second movement often very short, sometimes improvised. 4. Diatonic harmony, mostly based on chords I, IV and V, and cycles of Sths. 5. Use of ornaments - mostly left to performer to decide. 6. Often uses contrapuratal textures, terraced dynamics and melodic sequences. 7. Music feels continuous, each movement has a set tempo/mood that does not change. 8. Composers sussalive penjoyed by nobility or the church: had to write pieces their employers approved of. 9. IS Back, Yudald, Corelli. 1. Nedium-sized orchestra. Now has separate woodwind section including clarinets. No continuo. May have horns and timpani. 2. Classical 1750-1810 1. Nedium-sized orchestra. Now has separate woodwind section including clarinets. No continuo. May have horns and timpani. 3. Slightly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used to third movement. 4. Diatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophony. Perfodic phrasing, More subtle changes of dynamics shown in score. 7. Composers employed by the pinning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 2. Solo concerto. A concerto with only one soloist. Cadenzas very important, Pana, voloin and calerine concertos performers. 2. Solo concerto. A concerto with only one soloist. Cadenzas very important, Pana, voloin and cello popular concertos. Solo concerto. A concerto with only one soloist. Cadenzas very important, Pana, voloin and cello popular. Celebrity performers. 2. Solo concerto. A concerto with only one soloist. Cadenzas very important, Pana, voloin and cello popular. Celebrity performers. 2. Solo concerto. A concerto with only one soloist. Cadenzas very important, Pana, voloin and cello popular. Celebrity performers. 2. Cromatic, emotional music, often with big contrasts of mood, d	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	4. Cadenza	virtuosic solo section that sounds	
1. Baroque 1600-1750 2. Concerto grosso very popular. 3. Ritornello form often used for first movement. Second movement often very short, sometimes improvised. 4. Diatonic harmony, mostly based on chords I, IV and IV, and cycles of 5ths. 5. Use of ornaments - mostly left to performer to decide. 6. Often use contrapuntal textures, terraced dynamics and melodic sequences. 7. Music feels continuous, each movement has a set tempo/mood that does not change. 8. Composers usually employed by nobility or the church: had to write pieces their employers approved of. 9. Shach, Vivaldi, Corelli. 2. Classical 1750-1810 3. Sightly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used for first mo			5. Chromatic harmony	with notes from outside of the	
1. Small orchestra, consisting of strings and continuo. 2. Concerto grosso very popular. 3. Ritornello form often used for first movement. Second movement of fen very short, sometimes improvised. 4. Diatonic harmony, mostly based on chords I, IV and V, and cycles of Sths. 5. Use of ornaments - mostly left to performer to decide. 6. Often uses contrapuntal textures, terraced dynamics and melodic sequences. 7. Music feels continuous, each movement has a set tempo/mood that does not change. 8. Composers usually employed by nobility or the church: had to write pieces their employers approved of. 9. Is Bach, Vivaldi, Corelli. 2. Classical 1750-1810 1. Medium-sized orchestra. Now has separate woodwind section including clarinets. No continuo. May have horns and diripani. 2. Nearly all concertos solo. Piano and clarinet concertos popular as new instruments. 3. Sightly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used in third movement. 4. Diatonic harmony. 5. Ornament used but often indicated by composer. 6. Melody-dominated champohony. Periodic phrasing. More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 2. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Plano, No ilon and cello popular. Celebrity performers. 4. Drawatic, entorinal part ce, Ex-AD-C-C. which is a paid to first movement. Written-out second movements. 8. Sue of cadenzas. 2. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Plano, No ilon and cello popular. Celebrity performers. 2. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Plano, Voilin and cello popular. Celebrity performers. 4. Chromatic martinal paid, voilin and cello popular. Celebrity performers. 4. Chromatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on			6. Cycle of 5ths		
2. Concerto grosso very popular. 3. Ritomello form often used for first movement. Second movement often very short, sometimes improvised. 4. Diatonic harmony, mostly based on chords I, IV and V, and cycles of shist. 5. Use of ornaments - mostly left to performer to decide. 6. Often uses contrapuntal textures, terraced dynamics and melodic sequences. 7. Music feels continuous, each movement has a set tempo/mood that does not change. 8. Composers usussally employed by nobility or the church: had to write pieces their employers approved of. 2. Classical 1750-1810 1. Centrapuntal process of the church: had to write pieces their employers approved of. 2. Classical 1750-1810 2. Classical 1750-1810 3. Silphtly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used in third movement. Written-out second movements. Rondo form often used in third movement. Written-out second movements. Rondo form often used in third movement. 4. Oblatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophony. Periodic phrasing, More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in ew concert halls. 8. Use of cadenzas. 1. Sequence 1. Sequence 1. Ripieno 1. Ripieno 1. Ripieno 1. Rondod 1. A recurring section. 2. Sequence 1. Sequence 1. Sequence 1. A recurring section. 2. Sequence 1. Sequence 2. Sonata form 2. Sequence 3. Treraced dynamics shown in score. 7. Composers employed but beginning to put on own concerts in executions; expected with a recurring section: e.g., A S A C A D A. 8. War ca a most is repeated higher or lower and time. 1. Sequence 1. S	1. Baroque 1600-1750	1. Small orchestra, consisting of strings and continuo.	,		
often very short, sometimes improvised. 4. Diatonic harmony, mostly based on chords 1, IV and V, and cycles of shis. 5. Use of ornaments - mostly left to performer to decide. 6. Often uses contrapantal textures, terraced dynamics and melodic sequences. 7. Music feels continuous, each movement has a set tempo/mood that does not change. 8. Composers ususally employed by nobility or the church: had to write pieces their employers approved of. 9. S Bach, Vivaldi, Corelli. 13. Freelance 14. Medium-sized orchestra. Now has separate woodwind section including clarinets. No continuo. May have horns and timpani. 2. Nearly all concertos solo. Plano and clarinet concertos popular as new instrument. 3. Siliphtly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used in third movement. 4. Diatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophomy. Periodic phrasing, More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 21. Solo concerto. 22. Sonata form 33. Romantic 1810-1910 34. Romantic 1810-1910 45. Continuous bassline, played by a bass intrince (cello) and a chord instrument (often harpsichord) 15. Continuous instruments (often harpsichord) 16. Donaments and timpari. 17. Composers employed but beginning to put on own concerts in new concert halls. 18. Silvened of dynamics shown in score. 29. Sequence 20. Sequence 20. Sequence 21. Solo concerto 22. Sonata form 23. Terraced dynamics 24. Ternary form 25. Trill 26. Periodic phrasing in in three sections: exposition, development and recapitulation. 26. Trill and recapitulation. 27. Composers employed but beginning to put on own concerts in new concert halls. 28. Concert no. Self-employed. 29. Sequence 29. Sequence 29. Sequence 20. Sequence 20. Sequence 20. Sequence 21. Solo concerto 21. Careary form 21. Careary form 22. Terraced dynamics 23. Terraced dynamics 24. Ternary form 25. Trill		2. Concerto grosso very popular.	7. Commission	write a specific piece.	
of Sths. 5. Use of ornaments - mostly left to performer to decide. 6. Often uses contrapuntal textures, terraced dynamics and melodic sequences. 7. Music feels continuous, each movement has a set tempo/mood that does not change. 8. Composers ususally employed by nobility or the church: had to write pieces their employers approved of. 9. IS Bach, Vivaldi, Corelli. 2. Classical 1750-1810 1. Medium-sized orchestra. Now has separate woodwind section including clarinets. No continuo. May have horns and timpani. 2. Nearly all concertos solo. Piano and clarinet concertos popular as new instruments. 3. Slightly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used in third movement. 4. Diatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophory. Periodic phrasing. More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 2. Solo concert halls. 8. Use of cadenzas. 2. Solo concert halls. 3. Composers remployed but beginning to put on own concerts and even harp. Brass instruments now have valves. 2. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Plano, violin and cello popular. Celebrity performers large concert halls. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 7. Valves 9. Mozari, Haydn, sethore and relying on commissions. 7. Valves 9. Mozaris, Haydn, beethoven. 8. Composers regional a chord instrument (loften harpsichord) instrument (loften leaf chords) instrument (loften leaf chords) instrument (loften leaf ch			8. Concertino		
6. Often uses contrapuntal textures, terraced dynamics and melodic sequences. 7. Music feels continuous, each movement has a set tempo/mood that does not change. 8. Composers susually employed by nobility or the church: had to write pieces their employers approved of. 9. IS Bach, Wisdli, Corelli. 12. Diatonic harmony 13. Freelance 14. Melody-dominated including clarinets. No continuo. May have horns and timpani. 2. Nearly all concertos solo. Plano and clarinet concertos popular as new instruments. 3. Silightly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used for first movement. Written-out second movements. Rondo form often used in third movement. 4. Diatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophony. Periodic phrasing. More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 2. Sonata form 9. Mozart, Haydn, Beethoven. 2. Sonata form often used for first movements in even concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 22. Sonata form 23. Sonata form 24. Sonata form 25. Sonata form 26. Sequence 26. Sonata form 27. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 22. Sonata form 23. Terraced dynamics 24. Ternary form 25. Trill 26. Ternary form 26. The recipitation. 26. Ternary form 27. Composers freelance and relying on commissions. 27. Trill 28. Ternary form 28. Ternary form 29. The recipitation. 29. The recipitation of the polymanics and tempo. 30. Chromatic, emotional music, often with big contrasts of mood, dynamics and tempo. 31. Most composers freelance and relying on commissions. 32. Total and relying of cevery chroma			9. Concerto grosso	• ' '	
that does not change. 8. Composers ususally employed by nobility or the church: had to write pieces their employers approved of. 9. IS Bach, Vivaldi, Corelli. 13. Freelance Self-employed. 2. Classical 1750-1810 1. Medium-sized orchestra. Now has separate woodwind section including clarinets. No continuo. May have horns and timpani. 2. Nearly all concertos solo. Plano and clarinet concertos popular as new instruments. 3. Slightly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used in third movement. Written-out second movements. Rondo form often used in third movement. 4. Diatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophony Deroidic phrasing in third movement. Written-out second movements. Rondo form often used in third movement. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 22. Sonata form 23. Terraced dynamics 43. A cructure with a recurring section: e.g. A structure with a recurring section: e.g. A structure with a recurring section: e.g. AB A C A D A. A structure with a recurring section: e.g. AB A C A D A. A structure with a recurring section: e.g. AB A C A D A. A Structure with a recurring section: e.g. AB A C A D A. A Structure with a recurring section: e.g. AB A C A D A. A Structure with three sections: exposition, development and recapitulation. 13. Romantic 1810-1910 14. Large orchestra. May include large brass and percussion section, and even harp. Brass instruments now have valves. 25. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Plano, violin and cello popular. Celebrity performers. Large concert halls. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 27. Valves On brass instruments, they allow playing of every chromatic note.		6. Often uses contrapuntal textures, terraced dynamics and melodic	10. Continuo	instrument (often cello) and a chord	
write pieces their employers approved of. 9. JS Bach, Wiadid, Corelli. 13. Freelance Self-employed. 14. Melody-dominated homophony 15. Ornament Cacompaniment. 15. Ornament Decorative notes, e.g. acciaccaturas, appoggiaturas, trills. 16. Periodic phrasing In a concerto grosso. 17. Ripieno The orchestral backing in a concerto grosso. 18. Ritornello A recurring section. 19. Rondo A structure with a recurring section: e.g. A B A C A D A. 19. Rondo A structure with a recurring section: e.g. A B A C A D A. 19. Rondo A structure with a recurring section: e.g. A B A C A D A. 19. Rondo A structure with in recurring section: e.g. A B A C A D A. 19. Rondo A structure with in three sections: e.g. A B A C A D A. 20. Sequence Where a motif is repeated higher or lower each time. 21. Solo concerto 22. Sonata form exposition, development and recapitulation. 23. Terraced dynamics and even harp. Brass instruments now have valves. 25. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Plano, violin and cello popular. Celebrity performers. Large concert halis. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 27. Valves On brass instruments, they allow playing of every chromatic note.		•	11. Contrapuntal		
2. Classical 1750-1810 1. Medium-sized orchestra. Now has separate woodwind section including clarinets. No continuo. May have horns and timpani. 2. Nearly all concertos solo. Piano and clarinet concertos popular as new instruments. 3. Silightly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used in third movement. 4. Diatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophony. Periodic phrasing. More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 22. Sonata form 12. Solo concerto 23. Terraced dynamics and even harp. Brass instruments now have valves. 2. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Piano, violin and cello popular. Celebrity performers. Large concert halls. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 14. Melody-dominated homophony 15. Ornament 15. Ornament 16. Periodic phrasing appoggiaturas, trills. 16. Periodic phrasing in a concerto grosso. 17. Ripieno 17. Ripieno 18. Rittornello 19. Rondo 10. Sequence 10. Se		, , , , , ,	12. Diatonic harmony	,	
1. Medium-sized orchestra. Now has separate woodwind section including clarinets. No continuo. May have horns and timpani. 2. Nearly all concertos solo. Piano and clarinet concertos popular as new instruments. 3. Slightly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used in third movement. 4. Diatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophony. Periodic phrasing. More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 21. Solo concerto 9. Mozart, Haydn, Beethoven. 22. Sonata form 13. Romantic 1810-1910 14. Melody-dominated homophony 15. Ornament 16. Periodic phrasing 16. Periodic phrasing 17. Ripieno 18. Rittornello 19. Rondo 19. Rondo 19. Rondo 19. Rondo 10. Sequence 10. Sequence 10. Where a motif is repeated higher or lower each time. 20. Sequence 21. Solo concerto 22. Sonata form 23. Terraced dynamics 24. Ternary form 25. Trill 26. Terrary form 27. Terrary form 28. Terrary form 29.		9. JS Bach, Vivaldi, Corelli.	13. Freelance	Self-employed.	
new instruments. 3. Slightly longer concertos. Sonata form often used for first movement. Written-out second movements. Rondo form often used in third movement. 4. Diatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophony. Periodic phrasing. More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 22. Sonata form exposition, development and even harp. Brass instruments now have valves. 2. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Piano, violin and cello popular. Celebrity performers. Large concert halls. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 27. Valves 16. Periodic phrasing appoggiaturas, trills. Pairs of phrases organised in a question-answer format. 16. Periodic phrasing hairs appoggiaturas, trills. 16. Periodic phrasing hairs set of pairs of phrases organised in a question-answer format. 17. Ripieno 18. Ritornello 18. Ritornello 19. Rondo 19. Roredring section: e.g. A parcuture with a recurring section:	2. Classical 1750-1810	•	•	-	
### A provided by the provided			15. Ornament	_	
4. Diatonic harmony. 5. Ornaments used but often indicated by composer. 6. Melody-dominated homophony. Periodic phrasing. More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 22. Sonata form 22. Sonata form 23. Terraced dynamics 24. Ternary form 25. Trill 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 18. Ritornello A recurring section. A structure with a recurring section: e.g. A B A C A D A. 20. Sequence 21. Solo concerto A concerto with only one soloist. A structure with three sections: exposition, development and recapitulation. 22. Sonata form 23. Terraced dynamics 24. Ternary form 25. Trill Alternating quickly between two adjacent notes. A section in which everybody plays. On brass instruments, they allow playing of every chromatic note.		movement. Written-out second movements. Rondo form often used	16. Periodic phrasing		
6. Melody-dominated homophony. Periodic phrasing. More subtle changes of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 21. Solo concerto 22. Sonata form 23. Terraced dynamics 24. Ternary form 25. Trill 26. Tutti A structure with a recurring section: e.g. A B A C A D A. A structure with a recurring section: e.g. A B A C A D A. Where a motif is repeated higher or lower each time. A concerto with only one soloist. A structure with three sections: exposition, development and recapitulation. Either loud or soft. No crescendos or diminuendos. 25. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Piano, violin and cello popular. Celebrity performers. Large concert halls. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 20. Sequence 21. Solo concerto 22. Sonata form 23. Terraced dynamics Either loud or soft. No crescendos or diminuendos. 4. Ternary form In three sections: A B A. Alternating quickly between two adjacent notes. A section in which everybody plays. On brass instruments, they allow playing of every chromatic note.		4. Diatonic harmony.	17. Ripieno	_	
thanges of dynamics shown in score. 7. Composers employed but beginning to put on own concerts in new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 22. Sonata form 23. Romantic 1810-1910 1. Large orchestra. May include large brass and percussion section, and even harp. Brass instruments now have valves. 2. Solo concerto with only one soloist. 23. Terraced dynamics 24. Ternary form 15. In three sections: A B A. Alternating quickly between two adjacent notes. Alternating quickly between two adjacent notes. A section in which everybody plays. On brass instruments, they allow playing of every chromatic note.		, ,	18. Ritornello	A recurring section.	
new concert halls. 8. Use of cadenzas. 9. Mozart, Haydn, Beethoven. 22. Sonata form 23. Terraced dynamics and even harp. Brass instruments now have valves. 25. Solo concerto. 26. Trill 27. Trill Alternating quickly between two adjacent notes. A section in which everybody plays. A section in which everybody plays. On brass instruments, they allow playing of every chromatic, here and the policy of every chromatic note.			19. Rondo		
9. Mozart, Haydn, Beethoven. 22. Sonata form A structure with three sections: exposition, development and recapitulation. 1. Large orchestra. May include large brass and percussion section, and even harp. Brass instruments now have valves. 2. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Piano, violin and cello popular. Celebrity performers. Large concert halls. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 22. Sonata form 23. Terraced dynamics Either loud or soft. No crescendos or diminuendos. 24. Ternary form In three sections: A B A. Alternating quickly between two adjacent notes. A section in which everybody plays. On brass instruments, they allow playing of every chromatic note.			20. Sequence	· · ·	
9. Mozart, Haydn, Beethoven. 22. Sonata form exposition, development and recapitulation. 3. Romantic 1810-1910 1. Large orchestra. May include large brass and percussion section, and even harp. Brass instruments now have valves. 2. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Piano, violin and cello popular. Celebrity performers. Large concert halls. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 22. Sonata form exposition, development and recapitulation. Either loud or soft. No crescendos or diminuendos. Either loud or soft. No crescendos or diminuendos. A threating quickly between two adjacent notes. 4. Ternary form Alternating quickly between two adjacent notes. A section in which everybody plays. On brass instruments, they allow playing of every chromatic note.		8. Use of cadenzas.	21. Solo concerto	A concerto with only one soloist.	
and even harp. Brass instruments now have valves. 2. Solo concertos, often much longer and more virtuosic. Cadenzas very important. Piano, violin and cello popular. Celebrity performers. Large concert halls. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 23. Terraced dynamics diminuendos. 24. Ternary form In three sections: A B A. Alternating quickly between two adjacent notes. A section in which everybody plays. On brass instruments, they allow playing of every chromatic note.		9. Mozart, Haydn, Beethoven.	22. Sonata form	exposition, development and	
very important. Piano, violin and cello popular. Celebrity performers. Large concert halls. 3. Chromatic harmony. 4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 24. Ternary form Large concert halls. 25. Trill Alternating quickly between two adjacent notes. A section in which everybody plays. Con brass instruments, they allow playing of every chromatic note.	3. Romantic 1810-1910		23. Terraced dynamics		
4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 5. Most composers freelance and relying on commissions. 25. Irili adjacent notes. A section in which everybody plays. On brass instruments, they allow playing of every chromatic note.		very important. Piano, violin and cello popular. Celebrity performers.	24. Ternary form	In three sections: A B A .	
4. Dramatic, emotional music, often with big contrasts of mood, dynamics and tempo. 26. Tutti A section in which everybody plays. 5. Most composers freelance and relying on commissions. 27. Valves On brass instruments, they allow playing of every chromatic note.		3. Chromatic harmony.	25. Trill		
5. Most composers freelance and relying on commissions. 27. Valves of every chromatic note.			26. Tutti	A section in which everybody plays.	
6. Mendelssohn, Rachmaninov, Tchaikovsky. 28. Virtuosic Difficult to play.		5. Most composers freelance and relying on commissions.	27. Valves	, , , , ,	
		6. Mendelssohn, Rachmaninov, Tchaikovsky.	28. Virtuosic		