**Music Listening Today**

**The Concerto**

**Chapter 20**

**The Solo Concerto**

* The Concerto \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is no longer in fashion during the Classical period (1750 – 1820)
* Writing for a small group of talented performers was not the best way to demonstrate the virtuosity of the players. Writing \_\_\_\_\_\_\_ concertos was the best way to display great technique and musical artistry.
* The Solo Concerto’s solo part is **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** and displays the soloist’s \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* Solo Concertos helped promote the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Audiences were attracted to hear an outstanding performer. Composers had to mange administrative duties to draw people to the performance.
* Most solo concertos were written for \_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Composers \_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ composed great number of concertos
  + They composed solo concertos for:
    - String instruments such as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    - Wind instruments such as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    - Brass instruments such as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* **Elements of the solo concerto**
* **Based on Mozart’s Violin Concerto No. 5 in A Major – first movement**
  + Double Exposition
    - Although the movement is in \_\_\_\_\_\_\_\_\_\_\_\_\_ form, a second or double exposition is incorporated in the form.
    - \_\_\_\_\_\_\_\_\_\_\_\_\_ exposition is played by the orchestra
    - \_\_\_\_\_\_\_\_\_\_\_\_\_ exposition usually shows off the soloists prowess, tends to be longer than the \_\_\_\_\_\_\_ exposition
  + Cadenza
    - Usually occurs just before the \_\_\_\_\_\_\_\_\_\_\_\_\_ or “tail”
    - Performer was expected to make up a technically impressive paraphrase of the themes in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    - \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_was common practice during baroque and classical times
    - Today \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ cadenzas are usually performed
* Length
  + Movements in sonata form are generally \_\_\_\_\_\_\_\_\_\_\_\_\_than in a Concerto Grosso
    - Shows the performers \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* *SECOND movement*
  + Generally in a \_\_\_\_\_\_\_\_\_\_\_\_\_\_ tempo with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ melodies
  + This idea of tempo and melody continued into \_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_ centuries
* *THIRD movement: RONDO form* 
  + Return of the \_\_\_\_\_\_\_\_\_\_ theme several times after other themes have been introduced (ABACA...)
  + The minimum number of sections is \_\_\_\_\_\_\_\_\_\_\_
  + Can be ABACAB or ABACDA so long as the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ theme returns
  + Themes are \_\_\_\_\_\_\_\_\_\_\_\_\_, less complicated, and \_\_\_\_\_\_\_\_\_\_\_\_\_\_ than 1st or 2nd movement themes
  + Composers don’t have much time to develop themes or complex musical ideas since themes are \_\_\_\_\_\_\_\_\_\_\_\_.
  + Great way to leave listeners in an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ mood.