**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.