Week One	
1. Solo and orchestra	A concerto involves a solo instrument (**solo concerto**) OR group of solo instruments (**concerto grosso**) with an **orchestral accompaniment**.
2. Three movements	Most concertos are in three **movements**: 1. Fast 2. Slow 2. Fast
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.
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.
Week Two	
Concertos timeline	
1. Baroque 1600-1750	1. **Small orchestra**, consisting of strings and **continuo**
	2. **Concerto grosso** very popular
	3. **Ritornello form** often used for 1st movement. 2nd movement often very short, sometimes **improvised**.
	4. **Diatonic harmony**, mostly based on chords I, IV, and V, and **circles of fifths**
	5. Use of **ornaments** – mostly left to performer to decide
	6. Often used **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. **J.S.Bach, Vivaldi, Corelli**
Week Three	
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 very popular as new.
	3. Slightly **longer concertos**. **Sonata form** often used for 1st movement. Written-out 2nd movements. **Rondo form** often used in 3rd 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**.

Week Five	
1. Acciaccatura	Pronounced a-chak-a-toora. An **ornament**: a very quick, 'crushed' **grace note.**
2. Appoggiatura	Pronounced a-poj-a-toora. A slightly longer **grace note**.
3. Binary form	In two sections: A B.
4. Cadenza	The orchestra stops and the soloist has a **virtuosic solo** section that sounds improvised
5. Chromatic harmony	Harmony that uses more complex chords, with notes from outside of the major/minor scale.
Week Six	
6. Circle of fifths	A **chord progression** where the **root notes** are a fifth apart, i.e. E-A-D-G-C.
7. Commission	When someone **pays a composer** to write a specific piece
8. Concertino	The **group of soloists** in a **concerto grosso**
9. Concerto grosso	A concerto with a group of soloists (not just one soloist)
10. Continuo	**Continuous bass line**, played by a bass instrument (often cello) and a chord instrument (often **harpsichord**)
11. Contrapuntal	**Polyphonic**. **Independent lines** of music combined together.
12. Diatonic harmony	In a **major or minor key**. Based on **chords I, IV and V**.
13. Freelance	**Self-employed.**
Week Seven	
14. Melody-dominated homophony	A **texture** where there is a **melody and an accompaniment.**
15. Ornament	Decorative notes, i.e. **acciaccaturas**, **appoggiaturas**, **trills**.
16. Periodic phrasing	**Pairs of phrases** organised in a **question-answer** format.
17. Ripieno	The **orchestral backing** in a concerto grosso.
18. Ritornello	A **recurring** section.
19. Rondo	A structure with a recurring section: **A B A C A D A**
20. Sequence	Where a **motif** is **repeated higher or lower each time.**
21. Solo concerto	A concerto with **only one** soloist.
22. Sonata form	A structure with three sections: **exposition, development and recapitulation.**

Week Four			
3. Romantic 1810-1910	1. **Large orchestra**. May include large brass and percussion section, and even **harp**. Brass instruments now have **valves**.	**23. Terraced dynamics**	**Either loud or soft.** No crescendos or diminuendos.
	2. **Solo concertos**, often much **longer** and more **virtuosic**. **Cadenzas** very important. Piano, violin and cello popular. Celebrity performers. Large concert halls.	**24. Ternary form**	In three sections: A B A
	3. **Chromatic harmony**	**25. Trill**	**Alternating quickly** between two adjacent notes.
	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.**
	6. **Mendelssohn, Rachmaninov, Tchaikovsky**.	**28. Virtuosic**	Difficult to play.