Inversions - 4 part chords

In this section we will form **4-part chords** by combining the triad in the treble clef with a note added in the bass clef. Different styles of music arrange chords in a variety of ways; we will use a basic arrangement of three notes in the upper stave (treble clef) and one note in the lower stave (bass clef).

Root position chords
have the root *(1st note of the chord)* in the bass

1st inversion chords
have the 3rd *(2nd note of the chord)* in the bass

2nd inversion chords
have the 5th *(3rd note of the chord)* in the bass

Identify the positions of the triads.

Choose from root position, 1st inversion or 2nd Inversion

(a)   (b)   (c)   (d)
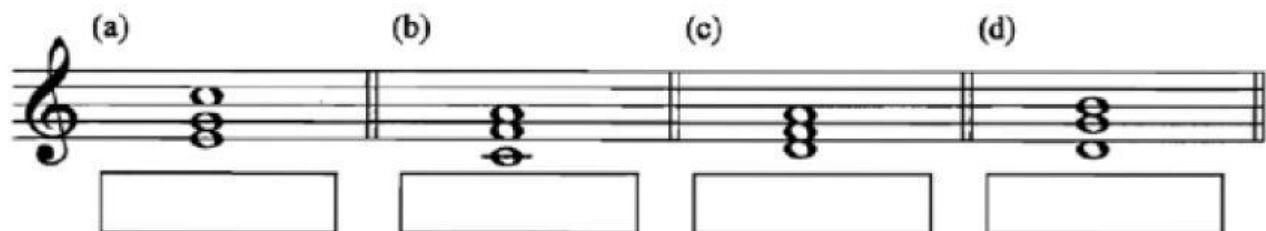
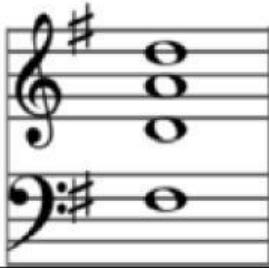Exercise 17: Identify the chord number and inversion.

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____
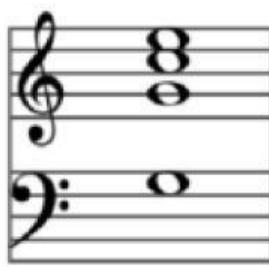
Notes: _____

Lowest: _____

CHORD: _____

CHORD: _____

CHORD: _____

CHORD: _____

Identify the chords below by writing in the box
(i) the chord name and
(ii) stating if it is root position or 1st inversion or 2nd inversion.
Remember to say if the chord is major or minor.

Write the following chords in a similar way to those above by carefully following the instructions given in the boxes.
The highest-sounding note of each chord is given.

Baroque Period

It was during the Baroque period that the orchestra first began to take shape. Here are some typical features of the Baroque Orchestra.

- A firm basis of **strings** to which composers would add other instruments: one or two **flutes** (or recorders), **oboes, bassoons,** perhaps **horns, trumpets and timpani.**

- The sound of **organ or harpsichord BASSO CONTINUO**– a bass line in which the player was expected to fill in the harmonies. Sometimes figures were written under the bass line indicating the chords the composer would like played. This was called figured bass.

Musical characteristics of Baroque music

- The use of **harpsichord basso continuo** provides foundation, providing a strong, purposeful bass that causes the music to press forward throughout.

- Modes now replaced by **major-minor keys**

- **long flowing melodic lines** often using **ornamentation** (decorative notes such as trills and turns)

- Lots of polyphonic **textures** contrasting with homophonic passages

- Contrast between loud and soft created by **contrasting solo and ensemble**

- **Terraced dynamics** - sudden changes in the volume level, sometimes creating an echo effect

Main styles of music

Vocal	Instrumental
Opera, Oratorio, Mass	Solo concerto, Concerto grosso
Recitative, Aria, Choruses	Sonata, Passacaglia

Main forms/ structure

- Binary (A B form or AA BB)

- Ternary (including da capo aria) – A B A or AA B AA

- Variations on ground bass (Passacaglia)

- Ritornello (recurring theme)

- Fugue

Chorale

A **CHORALE** is a German hymn tune, written in four parts for soprano, alto, tenor and bass. **Homophonic in texture**. Listen to the following chorale '*Jesu bleibet meine freude*' from Bach's Cantata and write down what you hear.

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

- Listen to the following chorale and answer the questions in the table below.

Related Keys for Modulation	
Dominant	V
Sub dominant	IV
Relative minor	Down 3 semitones
Relative major	*Up 3 semitones*

Name the rhythmic feature at the start	
Name the key	
What is the DOMINANT of this key and what is its key signature?	
What is the SUB DOMINANT of this key and what is its key signature?	
What is the RELATIVE MINOR and what is its key signature?	
There are B naturals in the 3ʳᵈ phrase. What key has it modulated to?	
What type of cadence is heard at the end of each phrase?	

- Listen to the following chorale and answer the questions:

Key?

_____

Je - su mei- ne freu - de, mei- nes Her - zens

Identify the chords using chord name or roman numeral and, where appropriate, 1st or 2nd inversion

Cadence?_____

Wei - de, Je - su mei - ne Zier

Identify the chords using chord name or roman numeral and, where appropriate, 1st or 2nd inversion

Cadence?_____

Cadence?_____

Got - tes Lamm, mein Brau - ti- gam. Au -ber dir soll

Key? _____

Relation to tonic? _____

mir auf Er - den nichts sonst Lie - bers wer - den.

Key? _____

Relation to tonic? _____

Harmonic concept?