

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

Opera, Oratorio, Mass
Recitative, Aria, Choruses

Instrumental

Solo concerto, Concerto grosso
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)*

Key signatures & Chords for Higher

C major	G major	F major	A minor

C major

I TONIC II IV SUB DOM V DOMINANT VI

G major

I TONIC II IV SUB DOM V DOMINANT VI

F major

I TONIC II IV SUB DOM V DOMINANT VI

A minor

I TONIC II IV SUB DOM V DOMINANT VI

Bass clef notes

The diagram shows a bass clef staff with a scale of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F. Below this, it shows the notes on the spaces (A, C, E, G) and the lines (G, B, D, F, A) of the bass clef staff.

For additional practice on bass clef notes click [HERE](https://www.musictheory.net/exercises/note/neoyqyo1r54ynyyny)
<https://www.musictheory.net/exercises/note/neoyqyo1r54ynyyny>

<https://www.musictheory.net/exercises/note/ng1yqyo1r54ynyyny>

<https://4four.io/start/Ar5pj>

<https://4four.io/start/A3e6p>

Cadences

Cadence quizzes

A **cadence** is formed by two chords at the end of a passage of music.

- **Perfect cadences** sound as though the music has come to an end. A perfect cadence is formed by the chords V - I.
- **Interrupted cadences** are 'surprise' cadences. You think you're going to hear a perfect cadence, but you get a minor chord instead.
- **Imperfect cadences** sound unfinished. They sound as though they want to carry on to complete the music properly. An imperfect cadence ends on chord V.
- **Plagal cadences** sound finished. Plagal cadences are often used at the end of hymns and sung to "Amen". A plagal cadence is formed by the chords IV - I.

Sometimes the final cadence of a piece in a minor key ends with a major chord instead of the expected minor. This effect is known as a **Tierce de Picardie**.

Listen to the cadences in this piece:

Perfect cadence (V-I)

Imperfect cadence (I-V)

The musical notation shows a piece of music with various cadences marked. The first two are Perfect (V-I) and Imperfect (I-V). The third is Interrupted (V-VI). The fourth is Perfect (V-I). The fifth is Plagal (IV-I).

Interrupted cadence (V-VI)

Perfect cadence (V-I)

Plagal cadence (IV-I)

Tierce de Picardie

Example in C minor

Piece is expected to finish on C minor chord

The musical notation shows a piece in C minor. The final chord is a C major chord, which is the Tierce de Picardie. A red arrow points to the E flat in the C major chord, indicating it is raised a semitone.

Picardy third - E flat is raised a semitone to create a C major chord

The musical notation shows a piece in C minor. The final chord is a C major chord, which is the Tierce de Picardie. A red arrow points to the E flat in the C major chord, indicating it is raised a semitone.

TEXTURE

UNISON

Everyone plays or sings the same notes at the same time, either at the same pitch or in octaves.

HOMOPHONIC

A melody with accompaniment or chords, where all parts largely move together in harmony

POLYPHONIC/ CONTRAPUNTAL

Two or more melodic lines that interweave and create a more complex texture. There is often **IMITATION**.

A CAPPELLA

Voices singing with no instrumental accompaniment

UNISON



HOMOPHONIC

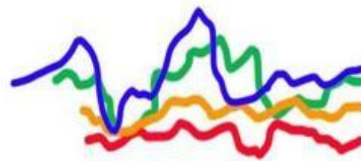
- chordal



- melody with accomp.



POLYPHONIC/ CONTRAPUNTAL



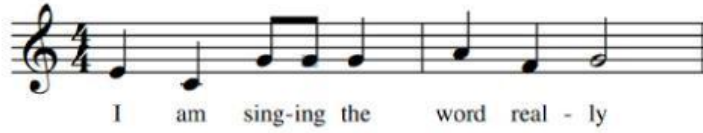
- Listen to unison, homophonic and polyphonic textures in Handel's Hallelujah Chorus <https://www.youtube.com/watch?v=QbT7eTS16T8>
- Try the texture quizzes here: https://mymusiconline.co.uk/wp-content/uploads/hotpots/i7_n5_texture_quiz.htm
- Listen to the following extracts of vocal music from and complete the box below. Put a tick in the relevant columns.

	VOCAL TEXTURES			ACCOMPANIMENT	
	UNISON	HOMOPHONIC	POLYPHONIC	ACCOMPANIED	A CAPPELLA
1					
2					
3					
4					
5					
6					

WORD SETTING

SYLLABIC

Mainly one syllable
per note.



MELISMATIC

Lots of notes to one syllable.



- Test yourself on melismatic/ syllabic word setting
<https://www.liveworksheets.com/w/en/music/1608185>

SEQUENCE

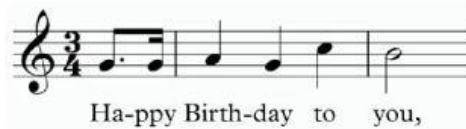
A pattern of notes repeated at a higher or lower pitch



- Test yourself on sequence
https://mymusiconline.co.uk/wp-content/uploads/hotpots/i7_n3_sequence.htm

ANACRUSIS

An upbeat at the start of a piece/ phrase



- Test yourself on ANACRUSIS
https://mymusiconline.co.uk/wp-content/uploads/hotpots/i7_n4_anacrusis.htm

ORNAMENTATION

These all come under the category of MELODIC concepts. Ornaments are "frills" or embellishments made on notes. Baroque music used a lot of ornaments, so it is important to be able to recognise them.

An ornament is basically a historic shorthand method of indicating how a single note can be made more interesting. The ornaments you need to know for Higher are:

Trill		
Mordents		
Acciaccaturas (also called grace notes)		
Turns		

1. **Trill** - a rapid shake between an added note and the main note
2. **Mordent** - a single movement from the main note then down or up then back to the main note
3. **Acciaccatura (grace note)** - a quick movement from an unaccented added note to the main note
4. **Turn** - a quick movement around a note, usually up, down and up again (the note, the note above, the note, the note below, and the note)

Try the following quiz: https://mymusiconline.co.uk/wp-content/uploads/hotpots/i7_higher_ornaments_1.htm