

TONIC, SUBDOMINANT & DOMINANT and RELATIVE MINOR

THREE IMPORTANT CHORDS IN EVERY KEY!

Quiz 1

Quiz 2



TONIC (I)

The "home" chord.
It sounds **stable**
and settled.
Built on scale degree 1.



SUBDOMINANT (IV)

The "stepping stone"
chord.
It creates **movement**
away from the tonic.
Built on scale degree 4.



DOMINANT (V)

The "leading" chord.
It creates **tension**
and wants to return
to the tonic.
Built on scale degree 5.



RELATIVE MINOR

Every major key has a relative minor.
They have the **SAME** key signature
and the same notes.

RELATIVE MINOR =
6th NOTE OF THE
MAJOR SCALE

KEY	TONIC (I) Scale degree 1	SUBDOMINANT (IV) Scale degree 4	DOMINANT (V) Scale degree 5	RELATIVE MINOR (6th note)
C MAJOR (No sharps or flats)	C C - E - G	F F - A - C	G G - B - D	A MINOR (Same notes as C major)
F MAJOR (1 flat - B ^b)	F F - A - C	B^b B ^b - D - F	C C - E - G	D MINOR (Same notes as F major)
G MAJOR (1 sharp - F [#])	G G - B - D	C C - E - G	D D - F [#] - A	E MINOR (Same notes as G major)
A MINOR (No sharps or flats)	i (TONIC) A A - C - E	iv D D - F - A	V (DOMINANT) E E - G [#] - B	RELATIVE MAJOR: C MAJOR (Same notes as A minor)



I, IV and V chords are used in thousands of songs and pieces.
THEY WORK TOGETHER TO CREATE **MOVEMENT**, **TENSION** AND **RESOLUTION**.



In minor keys
we use
lower case
Roman
numerals!

QUICK QUESTIONS - HAVE A GO!

- In C major, write the notes for the I, IV and V chords.
I (C) _____
IV (F) _____
V (G) _____
- In F major, which chord is the subdominant (IV)? Write the notes.

- In G major, write the notes for the dominant (V) chord.

- What is the relative minor of C major?

- What is the relative major of A minor?

TEXTURE

HOW MANY MELODIC LINES CAN YOU HEAR?

1. UNISON / MONOPHONIC

ONE melodic line.

There is no accompaniment.



All parts move together in the same rhythm and pitch.

2. HOMOPHONIC / MELODY WITH ACCOMPANIMENT

ONE main melody with an accompaniment.



The melody is easy to hear. The accompaniment supports it.

3. POLYPHONIC / CONTRAPUNTAL

TWO OR MORE independent melodic lines.



The parts are of equal importance and weave around each other.

TIP!

Think about whether you can hear one clear melody, or several lines all equally important. That's how you work out the texture!

MELODY

1. WORD SETTING

SYLLABIC

One note per syllable.



Easy to understand the words.

MELISMATIC

Many notes on one syllable. More elaborate.



Adds interest and expression.

2. SEQUENCE

A short musical idea (a **motif**) repeated at a different pitch. often higher or lower.



LISTEN OUT FOR:

- ★ How the melody matches the words
- ★ Repeating patterns (sequences)
- ★ Melodic shape (upwards, downwards, leaps, steps)



RHYTHM

THE PATTERN OF LONG AND SHORT SOUNDS

1. ANACRUSIS (UPBEAT)

Notes that occur **BEFORE** the first strong beat (bar line).



2. SIMPLE TIME

Each beat can be divided into **TWO** equal parts.



FEEL:

Steady and straightforward (like walking).



3. COMPOUND TIME

Each beat can be divided into **THREE** equal parts.

Common time signatures: 6/8, 9/8, 12/8



FEEL:

Flowing and lilting (like dancing).



LISTEN, IDENTIFY, UNDERSTAND!

Use these tools to analyse and enjoy music like a true musician.

KEY WORDS TO REMEMBER

Texture • Melody • Rhythm
Listen • Think • Enjoy!

WORKSHEETS

Baroque Instrumental music

- **Concerto Grosso:** A concerto form built on a musical contrast between a small group of soloists and the full orchestra.
- **Concertino:** The small group of **solo instruments** within a Concerto Grosso.
- **Ripieno:** The **full orchestra** that plays along with and backs the soloists in a Concerto Grosso.
- **Ritornello:** A recurring musical theme or "refrain" played by the full orchestra (Ripieno) that keeps returning between the solo sections.
- **Solo Concerto:** A concerto featuring **only one** solo instrument playing against the full backing orchestra (tutti).
- **Passacaglia:** A structural device featuring continuous variations played over a constantly repeating bassline melody (GROUND BASS).
- **Binary Form:** A musical structure divided into two clear, contrasting sections: **AB**.
- **Ternary Form:** A musical structure divided into three sections where the first section returns at the end: **ABA**.

CONCERTO GROSSO - (only heard in the Baroque period)

A Concerto Grosso is a Baroque instrumental piece built entirely on a musical contrast between a small group of soloists and a full orchestra. These two groups are called the:

- **CONCERTINO** (*little ensemble*), featuring a small group of solo instruments and performed by more experienced and technically accomplished performers. Solo instruments for the CONCERTINO group could be taken from the following: VIOLIN, CELLO, RECORDER, FLUTE, OBOE, BASSOON and TRUMPET.
- **RIPIENO**, (*filling*), which accompany the CONCERTINO soloists. The RIPIENO accompaniment was a small orchestra consisting mainly of strings and CONTINUO.

- Ritornello:** The main, recurring musical theme (the "refrain") played by the full orchestra (Ripieno) that keeps returning between the solo sections
- Episode:** The Episode is the 'verse' where the small group of soloists (concertino) steps forward to explore new, flashy, and modulating musical ideas
- Terraced Dynamics:** The volume shifts between (*forte*) when everyone plays, & (*piano*) when only the soloists play, with no gradual volume changes.
- Basso Continuo:** Serves as the unifying rhythmic and harmonic glue that holds the entire structure together. It plays continuously throughout the piece.



Between 1708-1721 Bach composed 6 concerti in the CONCERTO GROSSO style, dedicated to the nobleman Christian Ludwig, Margrave of Brandenburg and known as the **Brandenburg Concertos**..

Listen to the opening of *Brandenburg Concerto No 2* and answer the questions:

Section 1: The Opening (Bars 1–8)



1. At the very start, the entire ensemble plays a loud, energetic theme together. Which Italian term is used to describe this full-orchestra texture?

Answer: _____

2. The theme played in these opening 8 bars acts like a "boomerang" that returns throughout the piece. What is the name of this recurring theme?

Answer: _____

3. Focus on the tonality. Is this opening section major

Answer: _____

4. What is the key?



Answer: _____

Section 2: The Solo Interludes (Bars 9–22)

Listen as the music moves past the big opening statement and begins to change.

5. At Bar 9, the texture thins out dramatically as a solo violin plays. In a Concerto Grosso, what is the specific collective name given to the small group of solo instruments?

Answer: _____

6. Bach's solo group (consists of four instruments. You hear the solo **violin** first, followed by what other three instruments? Fill in the table below.

EPISODE 1	SOLO INSTRUMENT 1	VIOLIN
EPISODE 2	SOLO INSTRUMENT 2	
EPISODE 3	SOLO INSTRUMENT 3	
EPISODE 4	SOLO INSTRUMENT 4	

7. Between each short instrument solo, the full orchestra (**Ripieno**) repeatedly cuts back in with a brief fragment of the opening theme. What **dynamic concept** describes these sudden, step-like shifts between the quiet soloists and the loud orchestra?

Answer: _____

8. Around bar 15, the full orchestra returns. The music still sounds bright and happy, but the music has MODULATED to the DOMINANT key. What is the DOMINANT (V) key?

Answer: _____



Listen to the third movement of Brandenburg Concerto No 2 (from 8:36) and fill in the grid below. Make sure you identify musical concepts and place them in the correct categories. What makes the music clearly sound Baroque? Identify as many features as you can in relation to Melody/ Harmony, Texture, Timbre, Style etc.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre

SOLO CONCERTO *(started in the Baroque & continued on to the twentieth century)*

Solo Concerto is structurally similar to the concerto grosso but instead of a small group of soloists, a solo concerto features only one solo instrument playing in contrast with the full orchestra

- **Soloist:** A single virtuoso musician who plays highly intricate, technically demanding music
- **Tutti:** The full string orchestra and basso continuo that provides the heavy accompaniment and contrasts with the lone soloist..

Just like in a Concerto Grosso, a Solo Concerto relies heavily on **Ritornello form** to structure the musical conversation

Ritornello: The full orchestra plays the main, recurring theme loudly (**forte**) to anchor the structure of the movement.

Episode: The orchestra drops back into a quiet accompaniment role, and the single soloist takes over. During this **episode**, the lone player showcases intense technical skill, performs fast scales or arpeggios, and modulates (changes keys) to drive the piece forward

	Ritornello 1	Episode 1	Ritornello 2	Episode 2	Ritornello 3	Etc
SOLO CONCERTO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	
CONCERTO GROSSO	RIPIENO	CONCERTINO	RIPIENO	CONCERTINO	RIPIENO	

If you hear a Baroque instrumental piece with a clear string orchestra and harpsichord backing, listen carefully to the solo sections to distinguish the format:

If you hear **multiple instruments** sharing the spotlight (like a violin, a flute, and an oboe), it is a **concerto grosso**. If you hear **one solo instrument** singing out above the texture with all the complex lines, it is a **solo concerto**



Opening of 1st Movement of "Spring" Solo Violin Concerto from "The Four Seasons" – Vivaldi

SOLO VIOLIN
(Principal Violin)
with 1st and 2nd
Violins, Violas
and Cello and
CONTINUO
accompaniment

Allegro

**TERRACED
DYNAMICS**

First movement: Allegro
Tutti 1 Joyful Spring is here . .



Bass line?

- ☐ Ground bass
- ☐ Alberti bass
- ☐ Pedal
- ☐ Walking bass

Cadence?

- ☐ Perfect
- ☐ Imperfect
- ☐ Plagal
- ☐ Interrupted

**DECORATED
MELODIES
WITH
ORNAMENTS
(trills)**

**FIGURED
BASS
NOTATION in
the CONTINUO
part**



Describe the TEXTURE of the opening TUTTI	
What RHYTHMIC features is heard at the start?	
How does Vivaldi convey the feeling of 'joyful spring'? (think tonality , melodic features , rhythm , tempo etc)	



Ritornello 2

This musical score is for the Violins I and II, Viola, and Double Bass. It is in 4/4 time and the key signature has one sharp (F#). The score is divided into two systems. The first system (measures 26-29) features a solo violin part (Vn. Solo) and a tutti section for the Violins I and II (Vn. I, Vn. II). The second system (measures 30-33) features a tutti section for the Viola (Va.) and Double Bass (D.B.). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *pp* (pianissimo).

Episode 2

Name THREE musical techniques Vivaldi uses to represent the 'murmuring streams' (think articulation, texture, pitch, dynamics etc)

- 1.
- 2.
- 3.

Violins I and II, Viola, and Violoncello. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature is one sharp (F#), and the time signature is 4/4. The Violins I and II parts have a melodic line with many slurs and ties. The Viola part has a more rhythmic, eighth-note pattern. The Violoncello part has a steady eighth-note accompaniment.

Ritornello 3

Episode 3

umano E lampi, e tuoni ad avvertirla eletti

Name THREE musical techniques Vivaldi uses to represent the sound of 'a storm – thunder & lightning'

- 1.
- 2.
- 3.

PASSACAGLIA-

A Passacaglia is a major instrumental form of the Baroque era built entirely over a continuous GROUND BASS

Ground Bass: A short, serious melody played constantly in the bass line (usually 4 to 8 bars long, and usually in **triple time**). Variations: Every time the bass line repeats, the upper instruments play a completely new, increasingly complex melody over the top.

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Characteristics of a passacaglia:

- Slow tempo
- Usually triple time (though other time signatures also used)
- Often in the minor key
- Based on a short 4 or 8 bar phrase.



Listen to Purcell's *Chacony in Gm*

The image displays a musical score for Purcell's *Chacony in G minor*. The score is written for four staves: Violino 1, Violino 2, Viola, and Basso. The key signature is G minor (two flats) and the time signature is 3/4. The ground bass is highlighted in red boxes across three systems. The first system shows the ground bass for measures 1-8. The second system shows the ground bass for measures 9-16. The third system shows the ground bass for measures 17-24. The upper staves (Violino 1, Violino 2, and Viola) show the variations, which change every 8 bars.

 Listen to Bach's Passacaglia and Fugue in C minor for organ which is the most famous example of this genre and answer the question below. The ground bass is printed for you.

The Ground Bass: The piece starts with the pipe organ pedals playing a dark, solemn 8-bar melody completely alone in the bass. This exact pattern will repeat 21 times throughout the piece.

The Layering: On the first repeat, the manuals (keyboard keys) enter with simple, quiet chords.

The Variations: With each subsequent repeat of the bass line, Bach introduces flashy scales, rapid triplet rhythms, and sweeping melodies in the higher registers. The ground bass remains identical underneath, acting as an unshakeable foundation while the music above it evolves



A musical staff in bass clef with a key signature of two flats (Bb and Eb). The staff contains the following notes and rests: Bar 1: Bb2, D3, F3, Ab3. Bar 2: Bb2, D3, F3, Ab3. Bar 3: Bb2, D3, F3, Ab3. Bar 4: Bb2, D3, F3, [Missing rest]. Bar 5: Bb2, D3, F3, Ab3. Bar 6: Bb2, D3, F3, Ab3. Bar 7: Bb2, D3, F3, Ab3. Bar 8: Bb2, D3, F3, Ab3. Labels are placed above the staff: 'Time sig' above bar 1, 'Missing rest' above bar 4, 'Natural' above bar 5, 'Interval' above bar 6, and 'cadence' above bar 8.

- Insert the missing time signature
- Name the rhythmic feature at the start _____
- Add the correct rest to complete the bar marked in bar 4.
- Name the interval marked in bar 6. _____
- Name the cadence at the end _____
- Why is there a B natural at the end of bar 5? _____
- Listen and choose the correct pattern of notes below to complete the missing note in the bass line above.




Four musical staves in bass clef with a key signature of two flats (Bb and Eb). Each staff has a checkbox to its left. The notes on the staves are: Staff 1: Bb2, D3, F3, Ab3. Staff 2: Bb2, D3, F3, Ab3. Staff 3: Bb2, D3, F3, Ab3. Staff 4: Bb2, D3, F3, Ab3.



Baroque quiz



Comparison Question

Listen to these 2 excerpts. In columns 1 and 2 tick all the concepts you hear (matching the total at the bottom). In the final column select seven concepts that are common to both



CONCEPTS	EXCERPT 1	EXCERPT 2	COMMON TO BOTH
MELODIC			
Acciaccatura			
Trill			
Sequence			
Mordent			
Turn			
HARMONY/TEXTURE			
Major			
Polyphonic			
Tierce de Picardie			
Homophonic			
RHYTHMIC			
Syncopation			
Anacrusis			
3 beats in a bar			
2 beats in a bar			
STRUCTURE			
Ground bass			
Basso continuo			
Pedal			
Ritornello			
STYLES			
Renaissance			
Baroque			
Concerto grosso			
Oratorio			
Passacaglia			
Solo concerto			
	9 total	9 total	7 common



Concept checklist

Fill in your own definitions of each of these concepts you have looked at in this unit.

Melody/harmony	
Acciaccatura	
Mordent	
Trill	
Turn	
Sequence	
Melisma	
Syllabic	
Perfect cadence	
Mode/ Modal	
Imperfect cadence	
Interrupted cadence	
Plagal cadence	
Tierce de picardie	
Obbligato	
C major	
F major	
G major	
A minor	
Tonic	
Sub dominant	
Dominant	
Relative major	
Relative minor	
Rhythm/Tempo	
Anacrusis	
Augmentation	
Diminution	
Simple time	
Compound time	

Texture/Structure/Form	
Basso continuo	
Concerto grosso	
Da capo aria	
Binary form	
Ternary form	
Polyphonic/ Contrapuntal	
Episode	
Unison	
Homophonic	
Pedal	
Inverted pedal	
Ground bass	
Style	
Aria	
Recitative	
Chorus	
Opera	
Oratorio	
Mass	
Solo concerto	
Concerto grosso	
Passacaglia	
Timbre	
Ripieno	
Concertino	
A cappella	
Coloratura	
Summary of Baroque music Write down as many key identifying features as you can of music in the Baroque period.	