

Sgoil Ghàidhlig Ghlaschu Higher Grade Music

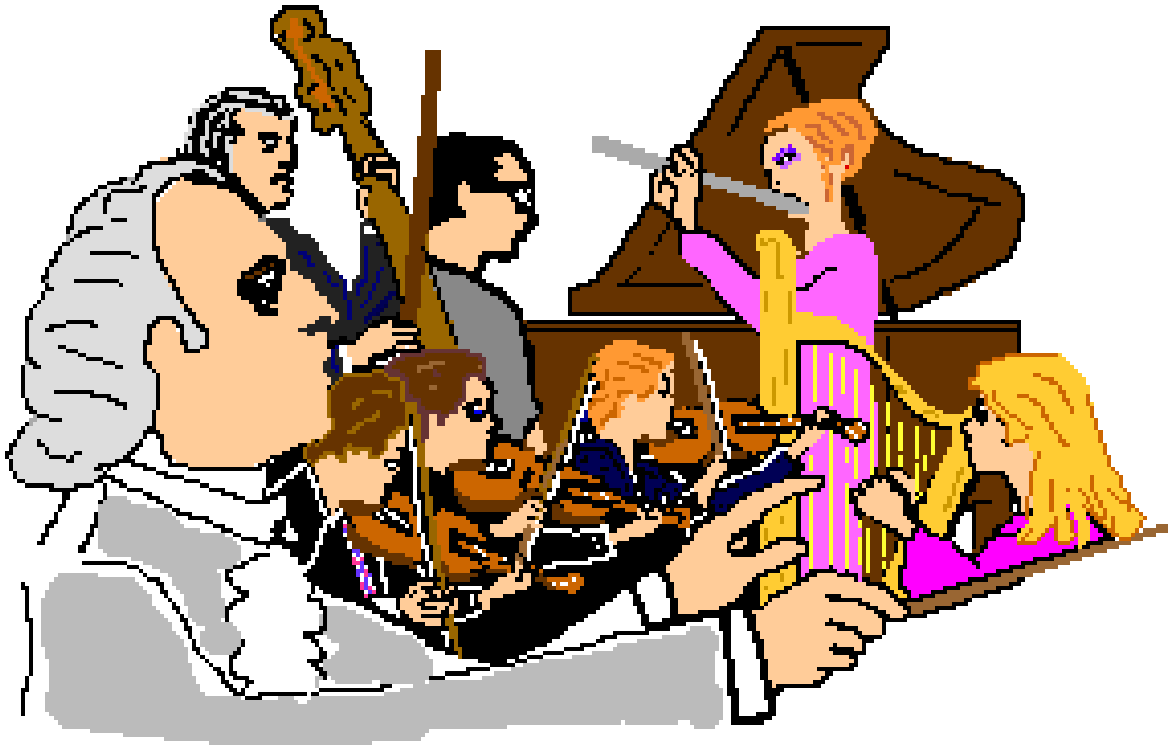
Musical Forms Baroque Music

Ainm:

Clas:

Earrann:

Tidsear:



This unit of work involves studying the main musical forms, features and concepts associated with **Baroque** music.



This sign indicates a short excerpt of music to illustrate a particular musical feature or style.

Baroque Music (1600-1750)

The **Baroque** period was roughly from 1600–1750. The music of this period has a reputation for being highly ornamented. Important features of the music include;

Ground Bass, Overture, Concerto Grosso, Ripieno, Concertino, Basso Continuo, Ritornello, Suite, Opera, Oratorio, Chaconne and Passacaglia.

Popular instruments of the **Baroque** period included the **violin**, the **harpsichord** and the **pipe organ**.



Important composers of the **Baroque** period include:

Monteverdi (1567-1643)

Purcell (1659-1695)

Vivaldi (1678-1741)

J. S. Bach (1685-1750)

Handel (1685-1759)

Further information about Baroque music can be found on the following websites:

Carolina Classical Connection: www.carolinaclassical.com

Listening Online: www.ltscotland.org.uk/nq/resources/learnlisteningonline

BBC: www.bbc.co.uk/radio3

Classic FM: www.classicfm.co.uk


Musical Forms

A piece of music, just like a story, a play or a film, needs to have a beginning, a middle and an end.

There are two simple forms that composers often use to structure a piece of music. One is called **Binary** and the other is called **Ternary**. **Binary Form** was very popular in **Baroque** music.

Binary Form (AB)

A piece of music in **Binary Form** divides into two clear sections. We generally refer to these sections as **section A** and **section B**. Each section is often repeated.

 Listen to this March by Purcell. Look out for the two sections; **A** and **B**:

March in C *Purcell (1659-1695)*



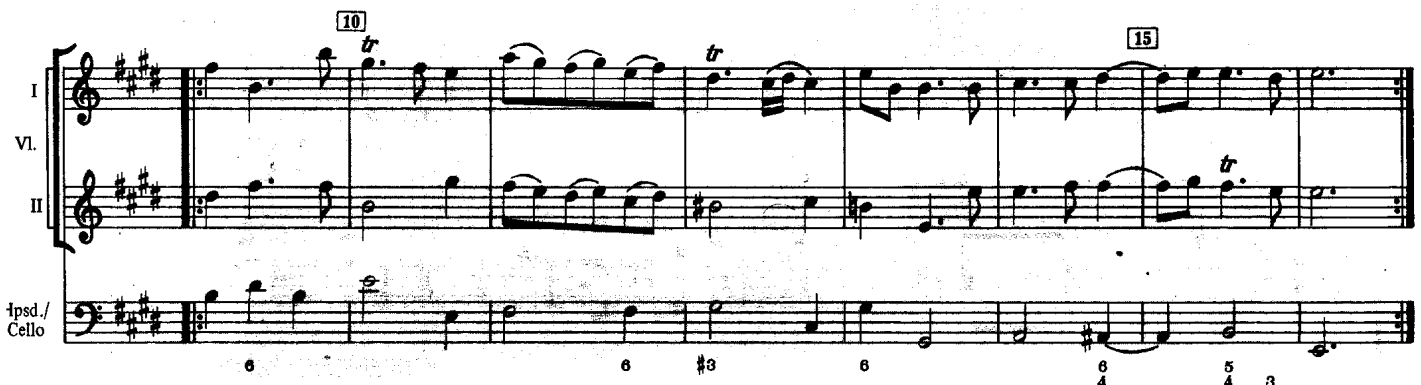
[tonic key: C major] [modulation to dominant key: G major]

[return to tonic key] [tonic key: C major]

Hemiola

A **Hemiola** is when two bars of **triple time** are played as if they were three bars of **duple time**. This is not the same as **changing metre**.


This feature is often found in **Baroque** dances just before the final **cadence** points.



I
VI.
II
Ipsd./
Cello

6 6 #3 6 6 4 4 3

Listening Exercise

 Now listen to this *Sarabande* from a **Suite** by Corelli. A **Suite** is set of dances, or a collection of pieces, which are part of a larger scale work.

Follow the music while you listen and then complete the statements below.

Sarabande Arcangelo Corelli

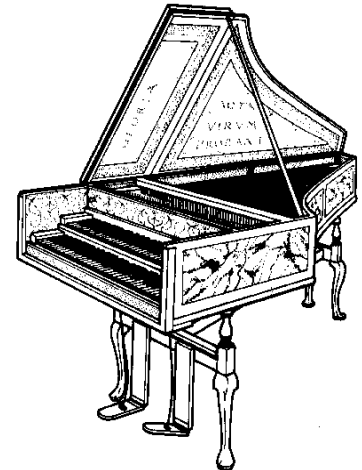


1. The music is in the key of _____
2. There are _____ beats in every bar.
3. The structure of the piece is _____ form.
4. The first section ends with a/an _____ cadence at bar 8.
5. The left hand part in bars 5, 6 and 7 features the interval of a/an _____
6. The melodic concept in bars 9-10 and 11-12 is a descending _____
7. The rhythmic concept in bars 14-15 is a _____
8. Place a circle round two examples in the melody that outline a D minor triad.
9. Write **6th** above **two** examples of a falling major 6th in the melody, and draw a circle round the two notes forming the major 6th in each case.
10. Write **8ve** under **three** example of octave leaps in the second half of the piece and draw a circle round each of these octave leaps.

The Harpsichord

The **harpsichord** was a popular keyboard instrument in the **Baroque** period, with its distinctive plucked sound.

A common characteristic of **Baroque** music is long flowing melodies, often decorated with **ornaments**.



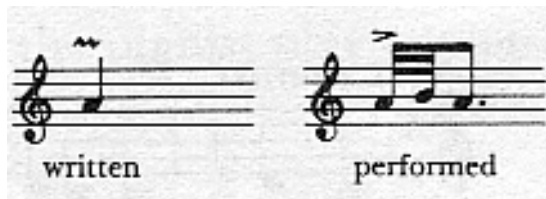
Listen to a *Two-part invention in D minor* by Bach played on the **harpsichord**. Listen for;

Harpsichord **Imitation** **Sequences**
Ornaments **Minor tonality**

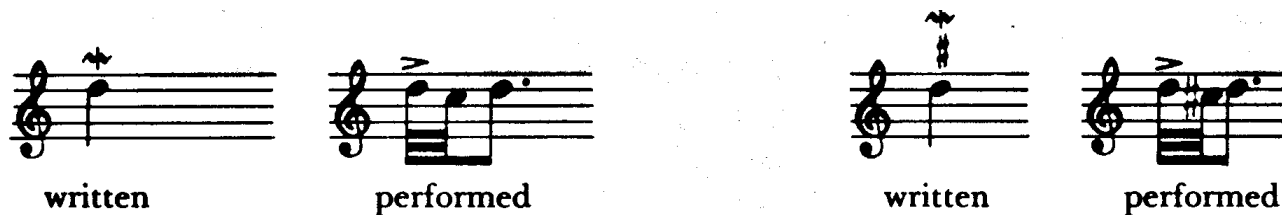
The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is D minor (two flats). The time signature is 3/8. The score includes various musical notations such as slurs, ornaments (trills and mordents), and fingerings (numbers 1-5). The first system (measures 1-5) shows a sequence of eighth notes in the right hand and a bass line in the left hand. The second system (measures 6-10) features a trill in the right hand and a bass line. The third system (measures 11-15) includes a trill in the right hand and a bass line. The fourth system (measures 16-20) shows a sequence of eighth notes in the right hand and a bass line. The score ends with a trill in the right hand and a bass line, followed by the text 'etc.'.

Ornaments in Baroque Music

A **Mordent** is an ornament which sounds the main note, the note above and then the main note again.



A **lower mordent** sounds the main note, the note below and then the main note again.



Mordents are particularly common in **Baroque** music.

Here is an example of a Two-part Invention by J S Bach, featuring upper and lower **Mordents**:



The image shows a musical score for a Two-part Invention by J S Bach, marked [Moderato]. The score is in G major and 3/4 time. It consists of two parts: the upper part (treble clef) and the lower part (bass clef). The score is divided into measures, with measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, and 21 indicated. The score features various ornaments, including upper and lower mordents, and is marked with fingerings and articulation marks.

Other Ornaments

A **Trill** is a rapid and repeated movement between two adjacent notes.

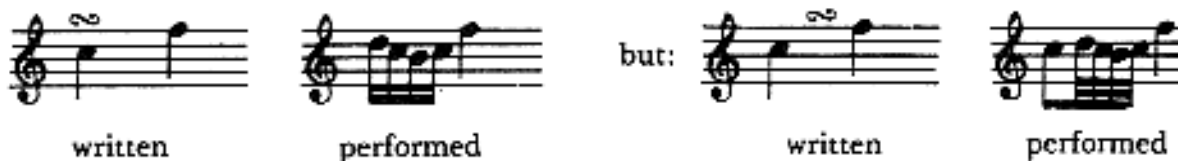
Allegro



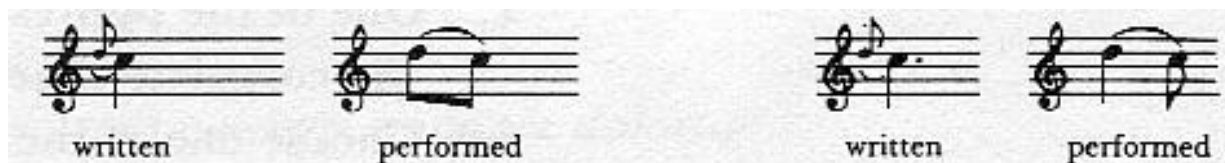
Largo



A **Turn** is an ornament consisting of four notes which turn round the main note, the note above, the main note, the note below, and the main note again. An inverted turn starts with the note below reversing the process.



An **Appoggiatura** is an ornament which sounds like a leaning note. It takes half the value of the main note which follows it, or two-thirds if the main note is dotted.



An **Acciaccatura** is an ornament which sounds like a crushed note, or grace note, played very quickly on the beat or just before it.



Sarabande by J S Bach

Listen to this Sarabande from *French Suite No. 6* by J S Bach.

Follow the music while you listen and then complete the statements on the opposite page.

Sarabande

The musical score for the Sarabande by J.S. Bach is presented in five systems, each with a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various musical notations such as trills (tr), ornaments (w), and slurs. The piece begins with a trill on the treble staff and a bass staff accompaniment. The first system ends with a repeat sign. The second system features a trill on the treble staff and a bass staff accompaniment. The third system includes a trill on the treble staff and a bass staff accompaniment. The fourth system features a trill on the treble staff and a bass staff accompaniment. The fifth system concludes with a trill on the treble staff and a bass staff accompaniment.

Listening Exercise

1. The music is in the key of _____.
2. There are _____ beats in every bar.
3. The structure of the piece is _____ form.
4. The first ornament in bar 1 is a/an _____.
5. The second ornament in bar 1 is a/an _____.
6. The first ornament in bar 5 is a/an _____.
7. The second ornament in bar 5 is a/an _____.
8. At the end of the first section the music modulates to the _____ key of _____.
9. The first section also ends with a/an _____ cadence.
10. The instrument playing this piece is the _____.
11. In the space provided, explain the main difference between how the sound is produced on this instrument and how the sound is produced on the piano.

12. This *Sarabande* is from a **Suite**. In the space provided, explain briefly what a **Suite** is:

Contrapuntal Texture



Listen to the opening of the 2nd movement from the *Brandenburg Concerto No. 2* by J S Bach.

Against the constant background of the cello and harpsichord (the **basso continuo**), notice how the other three instruments enter one after the other in **imitation**; each instrument starts with the same melodic idea, but comes in at different times. This creates a **polyphonic** (or **contrapuntal**) texture.

Listen to this excerpt again and answer the following questions. Write your answer in the spaces provided.

- How many beats are in each bar? There are _____ beats in each bar.
- Apart from the cello and harpsichord, list the other three instruments that are playing, in the order in which they enter.
1. _____ 2. _____ 3. _____
- The concept to describe these three instruments entering one after the other, but playing the same melodic idea, is: _____.
- The piece is in the key of _____.

The Violin and the Strings

The **violin** was a very important instrument in the **Baroque** period, and the **strings** became the foundation of the orchestra. The other sections of the orchestra had not yet become fully established.



Listen to an excerpt from *Autumn* from *The Four Seasons* by Vivaldi. Listen for



Strings **Harpichord** **3 beats in the bar**
Repetition **Major** **Dotted rhythms**

Dynamics alternating between loud and soft (“echo” effect)

The first system of the musical score shows the violin and strings. The violin part (treble clef) features a melody with dotted rhythms and fingerings (1, 5, 2, 1, 3, 1). The strings part (bass clef) provides harmonic support with chords and a bass line. The dynamic marking *mf* is present.

The second system continues the musical piece. The violin part has a melodic line with a *dim.* (diminuendo) marking. The strings part continues with harmonic accompaniment. Fingerings (3, 2, 1) are indicated for the strings.

The third system shows a dynamic contrast. The violin part starts with a *p* (piano) dynamic and then moves to *f* (forte). The strings part features a rhythmic pattern with fingerings (1, 2, 1).

The fourth system concludes the excerpt. The violin part has a melodic line with a *mf* dynamic. The strings part features a rhythmic pattern with fingerings (1, 3).

The Ground Bass

Another common structure of **Baroque music** is the **ground bass**. This is when a theme in the bass is repeated many times while the upper parts are varied.

The *Canon in D* by Pachelbel makes use of the following **ground bass**:



Listen to an excerpt from *Canon in D* by Pachelbel.
Listen for:

Ground bass

Strings

Harpichord

Major key

Canon

Repetition

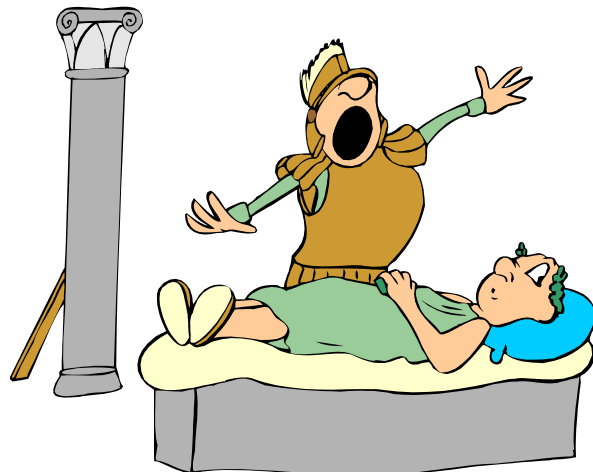


Opera in the Baroque period

An **opera** is a large-scale work for solo singers, chorus and orchestra, with scenery and costumes, that tells a story. It is thought that **opera** originated in Florence, Italy at the end of 16th Century.

The main features of Opera:

- **Singing - Solo, Duet and Chorus (large group of singers)**
- **Overture**
- **Recitative**
- **Aria**
- **Chorus**
- **Accompanied by Orchestra**
- **Costumes and Scenery**



See also **Oratorio, Passion and Cantata**

Overture: An instrumental composition often written as an introduction to an **opera** or **oratorio**.

Recitative: Uses free speech-like rhythm. Sung by a soloist to tell the story.

Aria: Solo song. Repetition of words and decoration of melody.

Chorus: Main group of singers singing together.

Recitative



Listen to *Thy Hand Belinda* from *Dido and Aeneas* by Purcell accompanied by the cello and harpsichord (**basso continuo**).

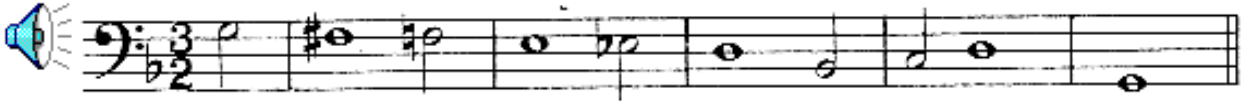
Thy hand, Be-lin - dal dark - - - - ness shades me: On thy bo - som let me rest; More I would, but death_ in-vades me: Death is now a wel - come guest.

Notice the use of **melisma** and **word-painting** to add to the emotional impact of the words.

Aria

The **ground bass** was found not only in instrumental works but also in vocal works of the period. The **harpsichord** would often be used to accompany the **recitative**, with the strings joining in for the **aria** or **chorus**.

When I Am Laid In Earth, an **Aria** from the opera *Dido and Aeneas*, by Purcell, makes use of the following **ground bass**:

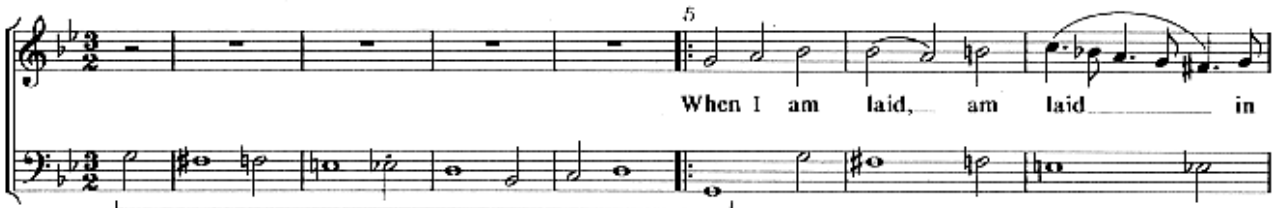


Now listen to a longer excerpt from *When I Am Laid In Earth*. Listen for:

Ground bass

Strings

Harpsichord



Chorus



Listen to *With Drooping Wings* from *Dido and Aeneas* by Purcell. Notice the **contrapuntal** texture.

(sopranos) (etc.)

With droop - ing wings, ye Cu - pids, come, with droop - - - ing wings, with droop - - -

(altos)

With droop - ing wings, ye Cu - pids, come,

(tenors)

With droop - ing wings, ye Cu - pids, come, With droop - ing, droop-ing wings, with

(basses)

With droop - ing wings, ye Cu-pids, come, With droop -

Listening Exercise

The following excerpts of music are all from *Dido and Aeneas* by Purcell.

(a) Tick **three** boxes to identify features present in the music. You will hear the music twice.

Imitation

Four beats in the bar

Aria

Ground Bass

Chorus

Pavan

Hemiola

Melisma

(b) Tick **three** boxes to identify features present in the music. You will hear the music twice.

Tierce de picardie

Aria

Basso continuo

Mordent

Compound time

Homophony

Recitative

Passacaglia

(c) Tick **three** boxes to identify features present in the music. You will hear the music twice.

Trill

Simple triple time

A cappella

Pedal

Major key

Polyphonic

Dotted rhythm

Suite

(d) Without hearing that last excerpt again tick **one** box to identify the most likely title.

Recitative

Aria

Chorus

Overture

Suite


Galliard

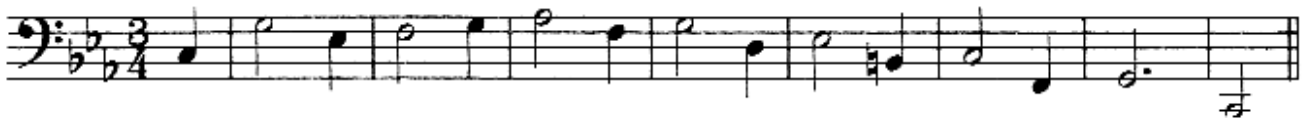
The Pipe Organ


Another popular Keyboard instrument in **Baroque music** is the **pipe organ**. In some pieces you may hear an organ playing along with the strings instead of the harpsichord.

Composers such as Bach and Handel wrote a great deal of music for the organ.



 Listen to the opening of *Passacaglia in C minor* by J S Bach, which begins with the following **ground bass**:



 Listen to more of the piece, noticing how the **ground bass** keeps repeating.

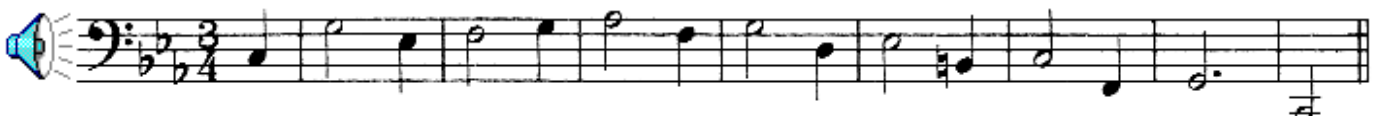
Passacaglia and Chaconne

The **passacaglia** and **chaconne** are closely related forms of variations on a **ground bass** with the following characteristics:

- **Slow**
- **Triple time (3 beats in a bar)**
- **Based on a short 4 – 8 bar phrase**

Although it is virtually impossible to tell the difference between the **passacaglia** and **chaconne**, the **passacaglia** tended to be variations on a bass melody while the **chaconne** tended to be variations on a succession of harmonies.

The *Passacaglia in C minor* by J S Bach is a clear example of **passacaglia** form, beginning with the following **ground bass**:



Solo Concerto and Concerto Grosso

One of the most important instrumental forms of the baroque period was the **concerto**. There were two main types of **concerto**, each based on the idea of contrast:

Solo Concerto: featuring a solo instrument against the sound of a string orchestra.

Concerto Grosso: contrasting a small group of solo instruments (**concertino**) against the string orchestra (**ripieno**), and also having everyone playing together (**tutti**).

It was also common to have a **continuo** part played by the harpsichord and a low string instrument (usually the cello). The composer would write a bass line only for the continuo. The harpsichord player would then be expected to invent chords over this bass line to fill out the harmonies.

Both types of concerto were often in three movements: quick – slow – quick. The quicker movements were often built up in **ritornello** form, in which the **ritornello** theme alternates with **episodes**.

Here is the overall plan of **ritornello** form:

Ritornello	Episode 1	Ritornello	Episode 2	Ritornello
Tutti	Soloist(s)	Tutti	Soloist(s)	Tutti

You will now study two different movements; one from a **Baroque Solo Concerto** and one from a **Baroque Concerto Grosso**. Both make use of **ritornello** form.

"Spring" from *The Four Seasons*

Violin Concerto Op. 8 No. 1 by Antonio Vivaldi (1678-1741)

Vivaldi composed more than 400 concertos. *The Four Seasons* consists of four solo concertos for violin, string orchestra and continuo. These are descriptive works based on poems describing the seasons of the year. Vivaldi breaks up each poem into sections and prints them throughout the score, indicating those points where the music vividly illustrates the ideas in the poem. Here is a listening guide to the first movement of *Spring*. The overall form of this movement is **ritornello**.

First movement: *Allegro*

Tutti 1 *Joyful Spring is here . . .*

The poem's opening words are perfectly matched by Vivaldi's joyful, rhythmic ritornello theme (in the tonic key, E major):



Solo 1 *Birds merrily greet it with their happy songs.*

The solo violin is joined by two others from the ripieno group, their trills and decorations imitating birdsong.

Tutti 2 A lengthy tutti in four sections:

- Part *x* of the ritornello theme, in the tonic key;
- Streams murmur sweetly, caressed by gentle breezes.*
- Part *x* of the ritornello, in the dominant key (B major);
- The sky darkens as thunder and lightning announce a storm.*

Solo 2 Agitated semiquaver triplets on the solo violin; the ripieno instruments play shuddering *tremolos*.

Tutti 3 Part *x* of the ritornello, in the relative minor (C# minor).

Solo 3 *When all is quiet once more, the birds
Again take up their melodious songs.*

Tutti 4 The opening of the ritornello theme – clearly recognizable in rhythm, though the melody is altered.

Solo 4 Solo violin and continuo only.

Tutti 5 The last half of the ritornello theme, in the tonic key.

Brandenburg Concerto No. 2 in F major by J. S. Bach (1685-1750)

Bach composed six Brandenburg Concerto's in the style of the **concerto grosso**. In the *Brandenburg Concerto No. 2* the instrument used are as follows:

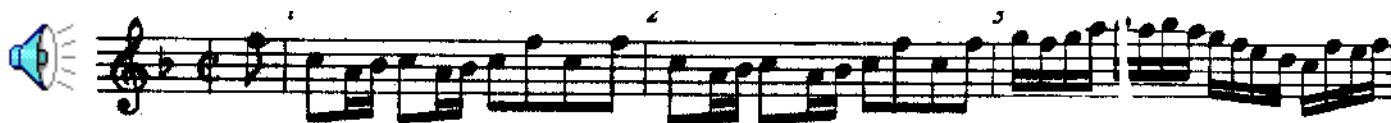
Ripieno: Strings.

Concertino: a trumpet, a flute, an oboe and a violin.

Continuo: Harpsichord and cello.

Here is a listening guide to the first movement – Allegro:

The main **ritornello** theme is played by both **ripieno** and **concertino** groups:



In between playings of the **ritornello** theme the **episodes** are played by the **concertino** group in the flowing combinations:



Episode 1: Violin

Episode 2: Oboe, with the violin playing an accompaniment

Episode 3: Flute, with the oboe playing an accompaniment

Episode 4: Trumpet, with the flute playing an accompaniment

Comparison Question

You are asked to compare two excerpts of music. In the column on the left of the page musical concepts are listed. You should select from that column features which are present in the excerpts, and tick the appropriate columns (**Excerpt 1, Excerpt 2, Common to both Excerpts**).

The number of marks listed at the foot of each column indicates the maximum number of concepts to be written in that column; marks will be deducted if you exceed that number. Both excerpts will be played three times.

Grid 1 (Rough Work)

Concepts	Excerpt 1	Excerpt 2	Common to both excerpts
Melodic			
Sequence			
Repetition			
Trill			
Melisma			
Harmonic			
Major key			
Minor key			
Modal			
Augmented chord			
Rhythmic			
Compound time			
Simple time			
Triplets			
Dotted rhythm			
Structural			
Ritornello			
Basso continuo			
Pedal			
Ground bass			
Timbre			
Ripieno			
Concertino			
Double stopping			
Bassoon			
Styles / Forms			
Baroque			
Renaissance			
Solo Concerto			
Concerto Grosso			

Grid 2 (Final Answer)

Concepts	Excerpt 1	Excerpt 2	Common to both excerpts
Melodic			
Sequence			
Repetition			
Trill			
Melisma			
Harmonic			
Major key			
Minor key			
Modal			
Augmented chord			
Rhythmic			
Compound time			
Simple time			
Triplets			
Dotted rhythm			
Structural			
Ritornello			
Basso continuo			
Pedal			
Ground bass			
Timbre			
Ripieno			
Concertino			
Double stopping			
Bassoon			
Styles / Forms			
Baroque			
Renaissance			
Solo Concerto			
Concerto Grosso			
	4 Marks	5 Marks	9 Marks

Total out of 18

Fugue

A **fugue** is a **contrapuntal**, or **polyphonic**, composition based mainly on **imitation**. It can be quite complicated to listen to. It would normally be written in three or four parts called 'voices', whether the fugue is instrumental or vocal, and the parts are referred to as soprano, alto, tenor and bass.

The entire fugue would generally be based on a single melodic idea called the **subject**. The **subject** would be first heard in one voice only and then imitated by the other voices in turn - this is called the **answer**. Meanwhile the first voice continues with the **counter-subject**, which is a new theme with an entirely different rhythm and shape. There are two types of **answer**:

Real answer: when the **answer** is identical, interval by interval, to the **subject**.

Tonal answer: when the **answer** has to be modified in some way, generally to fit the harmony.

Sometimes the **answer** enters before the **subject** has finished. This is called **stretto**. Once the subject has been heard in each voice, this is known as the **exposition**. Throughout the fugue the **subject** would be heard in a variety of different keys, interspersed with **episodes**.

The following table provided examples of the concepts that are commonly found in fugues:

Melodic	Harmonic	Rhythmic	Structural
Imitation Tonal sequence	Consonance Dissonance Suspension Passing notes	Augmentation Diminution	Pedal Polyphony Subject Counter-subject Real answer Tonal answer Stretto

Fugue in C minor by J. S. Bach

 Listen to the **subject**, the **exposition**, and then the complete fugue.

Fugue in C minor, by Bach



Draw a treble clef, key signature and time signature, and copy out the **subject** of this fugue:

Does this fugue have a **real answer** or a **tonal answer**? _____

Listen to the end of this **fugue**. Notice the **pedal** in the last three bars and the **tierce de picardie** at the end.



Look at the following openings from two different 4-voice Fugues. In each case you are asked to a) write the order of the voice entries in the spaces provided, b) write **S** above the first note of the **subject** and **A** above the first note of the **answer** and c) Finally, state whether it is a **real answer** or a **tonal answer**.

[Andante con moto]

Voice entries:

1. _____ 2. _____ 3. _____ 4. _____

This fugue has a _____ answer.

[Maestoso, quasi andante con moto]

Voice entries:

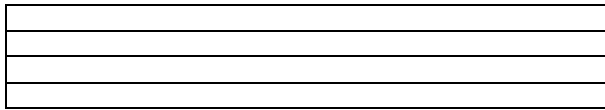
1. _____ 2. _____ 3. _____ 4. _____

This fugue has a _____ answer.

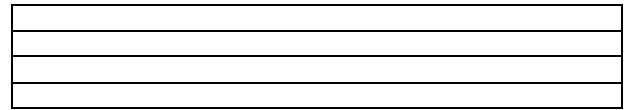
Musical Literacy

1. In the first bar (a) draw a treble clef and copy the first bar from the first example on the previous page. In the second bar (b) draw a bass clef and copy the same phrase an octave lower (in the bass clef).

(a)

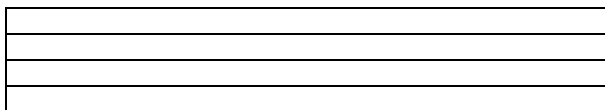


(b)

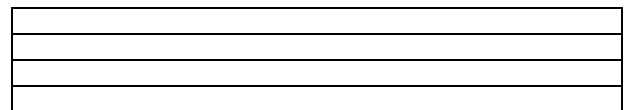


2. In the first bar (a) draw a bass clef and copy the first bar from the first example on the previous page. Note the key signature. In the second bar (b) draw a treble clef and copy the same phrase an octave higher (in the treble clef). Again, remember the key signature.

(a)



(b)



Fugue - Sestetto

When the **answer** enters before the **subject** has finished this is called **stretto**. Notice in the first example that the **answer** enters before the **subject** is finished. **Stretto** often occurs as the fugue progresses.

Draw a circle round each entry of the subject and answer in this example:

Baroque Music – Revision 1

In the spaces provided, write a short paragraph briefly explaining the most important differences between the following pairs of musical concepts:

1. **Recitative** and **Aria**

2. **Solo Concerto** and **Concerto Grosso**

3. **Real Answer** and **Tonal Answer**

4. **Polyphony** and **Homophony**

Fugue No. 9 in D minor from "The Art Of Fugue" by J. S. Bach

The Art of Fugue is collection of fugues and four canons based on this main theme:

Main theme

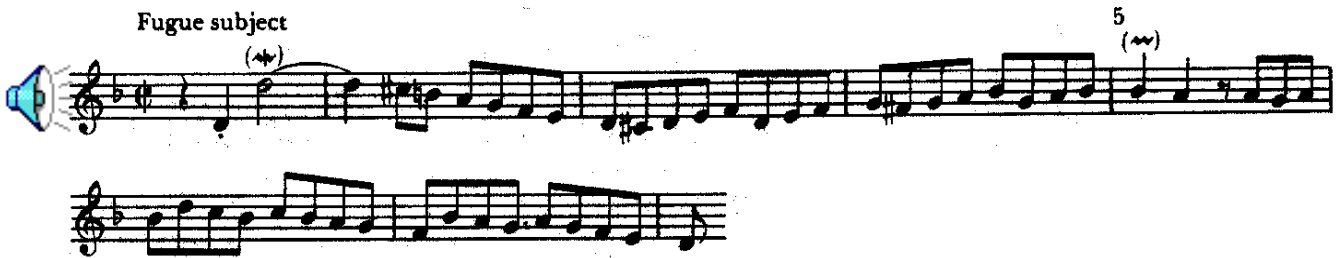


Draw a treble clef, key signature and barlines, and copy out this **theme** using **diminution** (i.e. halving the note values):



Fugue No. 9 has it's own distinctive **subject**, beginning with an octave leap:

Fugue subject



Listen to a recording of this **fugue** played on the harpsichord.

As the **fugue** progresses you will hear the main theme, heard in long notes (**augmentation**), played by solo string instruments, in counterpoint with the **fugue subject**:



Comparison Question

You are asked to compare two contrasting versions of the same work. In the column on the left of the page musical concepts are listed. You should select from that column features which are present in the excerpts, and tick the appropriate columns (**Excerpt 1, Excerpt 2, Common to both Excerpts**).

The number of marks listed at the foot of each column indicates the maximum number of concepts to be written in that column; marks will be deducted if you exceed that number.

Grid 1 (Rough Work)

Concepts	Excerpt 1	Excerpt 2	Common to both excerpts
Melodic			
Octave leap			
Scat singing			
Imitation			
Harmonic			
Major key			
Minor key			
Tierce de picardie			
Rhythmic			
Compound time			
Simple time			
Dotted rhythm			
Timbre			
Harpsichord			
Drumkit			
Strings			
SATB			
Arco			
Pizzicato			
Structural			
Subject			
Answer			
Ground bass			
Walking Bass			
Styles / Forms			
Fugue			
Swing			
Concerto Grosso			
	5 Marks	6 Marks	6 Marks

Grid 2 (Final Answer)

Concepts	Excerpt 1	Excerpt 2	Common to both excerpts
Melodic			
Octave leap			
Scat singing			
Imitation			
Harmonic			
Major key			
Minor key			
Tierce de picardie			
Rhythmic			
Compound time			
Simple time			
Dotted rhythm			
Timbre			
Harpsichord			
Drumkit			
Strings			
SATB			
Arco			
Pizzicato			
Structural			
Subject			
Answer			
Ground bass			
Walking Bass			
Styles / Forms			
Fugue			
Swing			
Concerto Grosso			
	5 Marks	6 Marks	6 Marks

Total out of 17

Specimen Examination Question

This question is based on “*Deus in adjutorium*” by Monteverdi.

Intermediate 1

(a) Tick **one** box to identify the type of voice singing the opening melody.

Soprano

Tenor

Alto

Bass

(b) Tick **one** box from **Column A** and **one** box from **Column B** to identify features of the chorus section.

Column A

Column B

Voices singing in unison

Accompanied

Voices singing in harmony

Unaccompanied

(c) Tick **two** groups of instruments present in the music.

Recorders

Clarinets

Percussion

Strings

Intermediate 2

(a) Tick **one** description of what happens in the music.

Simple time throughout

Major key to minor key

Compound time throughout

Simple time to compound time

(b) Tick **one** feature from **Column A** which describes the chorus section and **one** box from **Column B** to that describes the final instrumental section.

Column A

Column B

Homophonic

Homophonic

Polyphonic

Polyphonic

Higher Grade

(a) Listen to the opening of the music following the melody printed below.
Name the interval between the two parts at bars 6-8: _____

2

3

4

5

6

7

8

(b) Tick **three** features present in the music.

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> Retrograde | <input type="checkbox"/> Da capo aria |
| <input type="checkbox"/> Perfect cadence | <input type="checkbox"/> Plainchant |
| <input type="checkbox"/> Cadenza | <input type="checkbox"/> Canon |
| <input type="checkbox"/> Tritone | <input type="checkbox"/> Tremolando |
| <input type="checkbox"/> Tabla | |

Specimen Examination Question

This question is based on “*Second Allegro*” by Vivaldi.

Intermediate 1

(a) Tick **one** box to identify the group of instruments featured in this music.

Woodwind

Brass

Strings

Percussion

(b) Tick **one** box to identify the keyboard instrument present in the music.

Harpsichord

Piano

Pipe organ

Synthesiser

(c) Tick **two** melodic features present in the music.

Pentatonic scale

Imitation

Alberti bass

Ostinato

Fanfare

Sequences

Intermediate 2

(a) Tick **two** features present in the music.

Tierce de picardie

Ground bass

Pedal point

Suspensions

(b) Tick **one** box in **Column A** that describes the overall tonality of this music and **one** box from **Column B** to that best describes the texture.

Column A

Major

Minor

Atonal

Column B

Single line melody

Homophonic

Polyphonic

Higher Grade

(a) Tick **three** features present in the music.

- | | |
|-------------------------------------|---------------------------------------|
| <input type="checkbox"/> Harmonics | <input type="checkbox"/> Da capo aria |
| <input type="checkbox"/> Serial | <input type="checkbox"/> Polytonality |
| <input type="checkbox"/> Ripieno | <input type="checkbox"/> Concertino |
| <input type="checkbox"/> Plainchant | <input type="checkbox"/> Fugue |
| <input type="checkbox"/> Motet | |

(b) Tick **three** more features present in this music.

- | | |
|-------------------------------------|------------------------------------|
| <input type="checkbox"/> Exposition | <input type="checkbox"/> Galliard |
| <input type="checkbox"/> Recitative | <input type="checkbox"/> Subject |
| <input type="checkbox"/> Coloratura | <input type="checkbox"/> Melisma |
| <input type="checkbox"/> Episode | <input type="checkbox"/> Glissando |
| <input type="checkbox"/> Motet | |

(c) Tick **one** box to identify the type of work this music comes from.

- | | |
|--|--|
| <input type="checkbox"/> Chorale prelude | <input type="checkbox"/> Concerto grosso |
| <input type="checkbox"/> Opera | <input type="checkbox"/> Passacaglia |

(d) Finally, tick **one** box to identify the period or style of this music.

- | | |
|--------------------------------------|---|
| <input type="checkbox"/> Renaissance | <input type="checkbox"/> Romantic |
| <input type="checkbox"/> Baroque | <input type="checkbox"/> 20 th century |
| <input type="checkbox"/> Classical | |

Specimen Examination Question

This question is based on “*Polonaise*” by J.S. Bach.

Intermediate 1

(a) Tick **one** box from **Column A** to identify the combination of instruments playing, **one** box from **Column B** to identify the way in they are playing at the beginning, and **one** box from **Column C** to identify the time signature

Column A

- Flute and strings
- Oboe and strings
- Flute and pipe organ

Column B

- Rubato
- Legato
- Staccato

Column C

- 2 beats in the bar
- 3 beats in the bar
- 4 beats in the bar

(b) Tick **one** box to identify the keyboard instrument playing.

- Piano
- Harpsichord
- Pipe organ
- Synthesiser

(c) Tick **one** box to identify the overall structure of the music.

- Binary form
- Ternary form

Intermediate 2

(b) Tick **one** feature to describe the way the instruments are played at the start of the music.

- Pizzicato
- Glissando
- Arco
- Tremolando

(b) Tick **one** feature to describe the texture at the start of the music.

- Homophonic
- Polyphonic
- Canon
- Cadenza

Higher Grade

(a) Follow the opening melody (printed below) and insert the missing notes (bar 3). The rhythm has been given above the staff.

(b) Tick **three** features present in the music.

Dotted rhythm

Fugue

Stretto

Trills

Basso continuo

Pavan

A cappella

Recitative

Melisma

(c) Tick **one** box to identify the period or style of this music.

Renaissance

Romantic

Baroque

20th century

Classical

Chorale Prelude

A **chorale prelude** is a piece of organ music based on a **chorale** melody. It was intended to be played during a church service before the **chorale**. A **chorale** is a German hymn tune sung by the congregation.

The **chorale** "Wachet auf" by J. S. Bach:



The **chorale prelude** "Wachet auf" by J. S. Bach:

Here is the opening of this **chorale prelude** for organ. Note the three staves:

- Right hand
- Left hand
- Pedals (feet)

There are several ways in which a composer might treat the chosen **chorale** melody:

- Fugal style
- Variations
- Countermelodies
- Ornamentation
- Augmentation
- Diminution



Manuals (Right hand) →

Manuals (Left hand) →

Pedals (Feet) →

5

10


15

20

1. 2.

Listening Exercise

Listen to the following piece while following the score and then answer the questions below, and on the following page.



Soprano
Alto

Er - schie - nen ist der herr - lich' Tag, d'ran sich Nie - mand g'nug

Tenor
Bass

S.
A.

freu - en mag: Christ, un - ser Herr, — heut tri - um - phirt, all' sein' Feind'

T.
B.

S.
A.

er ge - fang - en führt. Hal - le - lu - jah.

T.
B.

Draw a treble clef, and copy out the first four bars of the soprano part:

Now draw a bass clef, and copy out the same four bars but transposed an octave lower:

Now answer the following questions by ticking one box each time:

a) How many beats are in each bar?

Two

Three

Four

Six

b) Tick one box to describe the overall texture of the piece:

Contrapuntal

Fugal

Homophonic

Polyphonic

c) Tick one box to describe the interval between the soprano and alto parts in bar 5:

Major 3rd

Perfect 4th

Perfect 5th

Major 6th

d) Tick one box to describe the final cadence:

Perfect

Plagal

Imperfect

Interrupted

e) Tick one box to describe the final chord:

Suspension

Tierce de picardie

Discord

6th

f) Tick one box to describe this type of composition:

Mass

Motet

Chorale

Madrigal

g) Tick one box to describe a feature of the performance:

Stretto

A cappella

Imitation

Augmentation

Now listen to a related piece and answer questions that follow:



Organ

Manual I

Manual II

Ped.

5

10

15

11

a) How many beats are in each bar?

Two

Three

Four

Six

b) What kind of beats are they?

Crotchets

Quavers

Minims

Semibreves

c) Tick one box to describe the entry of the pedal part in the second bar:

Ground bass

Passacaglia

Imitation

Diminution

d) Tick one box to describe the final cadence:

Perfect

Plagal

Imperfect

Interrupted

e) Tick one box to describe the final chord:

Suspension

Tierce de picardie

Discord

Augmented

f) Tick one box to describe the interval between the upper two notes in the final chord:

Perfect 5th

Minor 6th

Augmented 4th

Major 7th

g) Tick one box to describe this type of composition:

Fugue

Overture

Concerto grosso

Chorale prelude

Baroque Music – Revision 2

Complete the following statements by writing appropriate musical concepts in the spaces provided.

1. When the harpsichord or organ player fills out the harmonies over the cello part, this is known as the _____. The distinctive sound of the harpsichord is created by the strings being _____.
2. A theme repeated over and over again in the bass is known as a _____. Variation over this repeating bass line would be known as a _____ or _____.
3. The first statement of the main theme in a **fugue** is known as the _____. This is followed by a statement of the same theme in a different voice, known as the _____.
4. A piece of instrumental music played at the start of an **opera** or **oratorio** known as a _____.
5. In a **concerto grosso** the string section is known as the _____ while the group of solo instruments is known as the _____.
6. In a fugue, if the intervals of the **answer** are exactly the same as the **subject** this is said to be a _____ **answer**. If the intervals are different this is said to be a _____ **answer**.
7. In Baroque concertos, a theme that returns several times is known as a _____. The sections of music in between this recurring theme are known as _____.
8. An extended composition for organ, based on a hymn tune, is known as a _____.

9. A rhythmic concept featuring two bars of **triple time** played as if they are three bars of **duple time** is called a _____.
10. When the **answer** in a **fugue** is heard in all voices in close succession this is known as _____.
11. The part played on the harpsichord, improvised from a figured bass, is known as the _____.
12. A collection of dance movements, or shorter pieces, grouped together to make up a larger work is known as a _____.
13. A solo song from an opera is called an _____.

14. Tick **four** boxes to identify the features you might expect to find in a **Concerto Grosso**.

- | | |
|--------------------------------------|-------------------------------------|
| <input type="checkbox"/> Stretto | <input type="checkbox"/> Chorale |
| <input type="checkbox"/> Passacaglia | <input type="checkbox"/> Ripieno |
| <input type="checkbox"/> Concertino | <input type="checkbox"/> Answer |
| <input type="checkbox"/> Continuo | <input type="checkbox"/> Ritornello |

15. Tick **four** boxes to identify the features you might expect to find in a **Fugue**.

- | | |
|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> Ripieno | <input type="checkbox"/> Subject |
| <input type="checkbox"/> Stretto | <input type="checkbox"/> Aria |
| <input type="checkbox"/> Chaconne | <input type="checkbox"/> Exposition |
| <input type="checkbox"/> Real answer | <input type="checkbox"/> Ground bass |

Baroque Music - Listening Test

Listen to the following six excerpts of music. The excerpts will be played twice.
In each case tick **three boxes** to identify features present in the music.

- | | | |
|----|---|--|
| 1. | <input type="checkbox"/> Ground bass | <input type="checkbox"/> Fugal entries |
| | <input type="checkbox"/> Perfect cadence | <input type="checkbox"/> Pedal |
| | <input type="checkbox"/> Tierce de picardie | <input type="checkbox"/> Basso continuo |
| 2. | <input type="checkbox"/> Ripieno | <input type="checkbox"/> Chorale prelude |
| | <input type="checkbox"/> Stretto | <input type="checkbox"/> Augmentation |
| | <input type="checkbox"/> Concertino | <input type="checkbox"/> Concerto grosso |
| 3. | <input type="checkbox"/> Basso continuo | <input type="checkbox"/> Pipe organ |
| | <input type="checkbox"/> Pedal | <input type="checkbox"/> Chorale prelude |
| | <input type="checkbox"/> A capella | <input type="checkbox"/> Ripieno |
| 4. | <input type="checkbox"/> Tonal answer | <input type="checkbox"/> Stretto |
| | <input type="checkbox"/> Ritornello | <input type="checkbox"/> Chaconne |
| | <input type="checkbox"/> Double stopping | <input type="checkbox"/> Solo Concerto |
| 5. | <input type="checkbox"/> Concertino | <input type="checkbox"/> Fugue |
| | <input type="checkbox"/> Subject | <input type="checkbox"/> Overture |
| | <input type="checkbox"/> Ritornello | <input type="checkbox"/> Answer |
| 6. | <input type="checkbox"/> Basso continuo | <input type="checkbox"/> Chorale |
| | <input type="checkbox"/> Passacaglia | <input type="checkbox"/> Ground bass |
| | <input type="checkbox"/> Variations | <input type="checkbox"/> Stretto |

Total out of 18