

1. Context and structure			2. Melody			4. Key vocabulary		
1	<b>Henry Purcell</b>	Famous English Baroque composer, born in 1659 in London and died in 1695 in London, being buried by the Organ of Westminster Abbey. Wrote works in lots of styles, with French, Italian and English influences. Most famous English composer until Elgar almost 300 years later!	1	<b>Range</b>	The span of notes possible on an instrument/voice. The Soprano uses the range of a 9 <sup>th</sup> .	1	<b>Baroque period</b>	Era in Western music between 1600 and 1750. Composers included Bach, Vivaldi and Handel.
			2	<b>Conjunct</b>	Melody that moves by mainly by step.	2	<b>Ground bass</b>	A general term referring to the part played by a low-pitched instrument or the lowest part in choral music. This repeats throughout the piece.
			3	<b>Passing notes</b>	Extra melody notes added between notes of the chord. E.g. bar 5.			
			4	<b>Leaps</b>	Jumps between the notes, in this piece no greater than a perfect 4 <sup>th</sup> .			
			3	<b>Sequence</b>	A motif or phrase which is repeated at a higher or lower pitch. E.g. descending sequence in bar 20.	3	<b>Basso continuo</b>	A type of instrumental accompaniment, common in Baroque music, played by organ, harpsichord or cello. Keyboard players often added chordal harmonies.
2	<b>Da capo aria</b>	A song in ternary form, with the returning A section being decorated.	4	<b>Ornaments</b>	Term for types of musical decoration, including trills (b.13), grace notes (b.6), upper (b.22) and lower (b.1) mordents, acciaccaturas and appoggiaturas (b.35)	4	<b>Movement</b>	An independent section in a longer piece of music. Our piece is the 2 <sup>nd</sup> of four movements.
3	<b>Introduction</b>	Opening of a piece of music – Bar 1-3				5	<b>Ternary Form</b>	A three-part (ABA) form where the A section is heard twice and the B section consists of contrasting musical material.
4	<b>Section A</b>	From bar 4-15.	5	<b>Dialogue</b>	When the melody is passed around the instruments quickly, like they are having a conversation. Happens between voice and harpsichord.	6	<b>Aria</b>	A song, usually found within a larger work, such as an opera or oratorio.
5	<b>Section B</b>	From bar 15-28.	3. Sonority – How the instruments are used			7	<b>Figured bass</b>	A type of Baroque musical shorthand where numbers are written below a continuo part to indicate the harmonies.
4	<b>Section A<sup>1</sup></b>	From bar 29-38.	1	<b>Harpsichord</b>	Baroque keyboard instrument, used to play the ground bass, chords and melody.			
5	<b>Ground bass</b>	This ground bass is 3 bars long, uses quavers, generally rises and features a sequence.	2	<b>Bass viol</b>	Used to play the ground bass.			
			3	<b>Voice</b>	The main soloist. Originally a tenor but our version is a soprano.			

5. Text setting and word painting.			7 Harmony and tonality			8. Key vocabulary		
1	<b>Syllabic</b>	Singing only one note per syllable. Majority of piece.	1	<b>A minor</b>	A sad sounding key, the main key in the piece.	1	<b>Melody dominated homophony</b>	Melody and accompaniment. The accompaniment is the ground bass.
2	<b>Melismatic</b>	Singing technique where two or more notes are sung on one syllable. E.g. wond'ring in B.10 and eternal in B.20.	2	<b>Tonal ambiguity</b>	When chromatic notes are added to make the listener unsure of the key. This happens in the ground bass throughout.	2	<b>Counterpoint</b>	The combination of two or more independent melodic lines. The right hand of the harpsichord create counterpoint with the voice.
3	<b>Paired slurring's</b>	One syllable over two notes e.g. B.5. on for and a.	3	<b>Related keys</b>	Keys that share similar sharps and flats. These were common keys to modulate to in the Baroque period. E minor (dominant – bar 14) G major (relative major of E minor b.16) C major (sub dominant of G in b.21) A major (tonic major in b.23) and E minor in bar 27.			
4	<b>Repetition of text</b>	To create extra emphasis of the message. E.g. Drop in bars 23-25.	4	<b>Diatonic</b>	Most of the chords come from the key and don't use any accidentals, unless modulating.			
5	<b>Word painting examples.</b>	Pains (b.12 with dissonance). Eas'd (b.13 with resolving dissonance) Wond'ring (b.10 with long melisma that goes up and down). Eternal (b.20 with long melisma).	5	<b>Functional</b>	All of the chords have a musical function, they aren't there for decoration.	3	<b>Realisation</b>	Musicians interpreting the figured bass.
6. Tempo, metre and rhythm			6	<b>Dissonance</b>	When the harmonies clash. E.g. Bar 12 D in bass and E in the voice.	4	<b>Word painting</b>	Feature of vocal music depicting the literal meaning of the lyrics, e.g. the word 'drop' in bars 23-25.
1	<b>4/4</b>	4 crotchet beats per bar.	7	<b>Root position</b>	Chords that have the root note at the bottom of the chord. E.g. a C chord would have the C in the bass.			
2	<b>Rhythmic values</b>	The types of notes featured in the piece – this features quavers and semiquavers.	8	<b>First inversion chords</b>	Chords that have the third of the scale at the bottom of the chord. E.g. a C chord would have an E in the bass.			
3	<b>Dotted rhythms</b>	A note that is held for its full length plus an extra half. E.g. bar 10 in the voice.	9	<b>Perfect cadence</b>	A phrase that ends with chord V, followed by chord I to make the piece sound finished.	5	<b>Slow</b>	A tempo marking to show the music is to be played slowly.
4	<b>Synco-pation</b>	Rhythmic device where a note is stressed on a weak beat or between beats. E.g. Bar 20 and 24.		<b>False relation</b>	The sounding of two different versions of the same note in two different parts at the same time, or just after. E.g. F# in bass and F in harpsichord in bar 1.			