

1. Context and structure

1	JS Bach	One of the most famous Baroque composers, born in 1685 in Eisenach, Germany and died in 1750 in Leipzig. Wrote works in lots of styles, famous for developing harmony and tonality into the system we use today.
2	Benefactor	Someone who asks for a piece to be written for them. This was written for the Margrave of Brandenburg
3	Section A	From bars 1-78, with a fugal structure.
4	Section B	From bars 79-232, with new musical ideas.
4	Section A¹	From bar 233-end. Repeat of beginning but with extra chords.
5	Concerto	Section when the soloists play solos (Flute, Violin and Harpsichord).
6	Ripieno	Section where 'the rest' of the instruments join in.

3. Melody

1	Conjunct	The melody mainly moves by step through the scale. E.g. Bar 2
2	Scalar runs	The piece features a lot of virtuosic runs through scales. E.g. Bar 58 in Harpsichord
3	Sequence	A motif or phrase which is repeated at a higher or lower pitch. E.g. rising sequence in bar 137 in flute and violin.
4	Ornaments	Term for types of musical decoration, including trills, turns, mordents, acciaccaturas and appoggiaturas. Trills in B. 19 and appoggiatura in B. 80.
5	Dialogue	When the melody is passed around the instruments quickly, like they are having a conversation.

2. Sonority – How the instruments are used

1	Harpsichord	Baroque keyboard instrument, unusually used as a soloist and ensemble instrument
2	String orchestra	The accompanying instruments in the piece are a string orchestra (Violin, Viola, Cello and Double Bass).
3	Flute/Violin	The other two soloist instruments.

4. Key vocabulary

1	Baroque period	Era in Western music between 1600 and 1750. Composers included Bach, Vivaldi and Handel.
2	Concerto Grosso	A Baroque form which contrasts a groups of soloists against the main body of the orchestra, usually in three movements.
3	Basso continuo	A type of instrumental accompaniment, common in Baroque music, played by organ, harpsichord or cello. Keyboard players often added chordal harmonies.
4	Movement	An independent section in a longer piece of music. Our piece is in four movements, we study the first.
5	Ternary Form	A three-part (ABA) form where the A section is heard twice and the B section consists of contrasting musical material.
6	Subject	The main musical ideas used in a piece in Sonata and fugue form. Section A of our piece has a subject.
7	Answer	A phrase that answers the original section.

5. Texture

1	Polyphonic	Musical texture containing two or more independent melodic lines, also described as contrapuntal.
2	Fugal	Imitative entry of a voice or instrument. This texture is used in section A.
3	Four-part counterpoint	Music that consists of four independent melodic lines. Soloists do this.
4	Pedal	Repeated or sustained note heard against changing harmonies. B.79-85 is an example.
5	Stretto	A fugal texture where the entries come in closer and closer to create tension. Bar 64-68 is a good example.
6	Chordal / Tutti	A musical texture where the parts move together at the same time. This happens in the Ripieno.
7	Imitation	Parts copy each other, normally overlapping

6. Tempo, metre and rhythm

1	2/4	2 crotchet beats per bar.
2	6/8	6 quaver beats per bar, often played with a feel of two at faster tempos.
3	Triplets	A group of three notes played in the time of two. A group of triplet quavers would fit into the same amount of time as two normal quavers. Bar 4 in the flute is a good example.
4	Semiquaver runs	Runs using notes that last for ¼ of a beat e.g. bar 15.

7 Harmony and tonality

1	D major	The main or tonic key of the piece. Both A sections are in D major.
2	A major	The dominant key, the B section uses this key.
3	B minor	The relative minor key, the B section uses this key.
4	Diatonic	Most of the chords come from the key and don't use any accidentals, unless modulating.
5	Functional	All of the chords have a musical function, they aren't there for decoration.
6	Primary chords	The piece mainly uses Chords I, IV and V, which are the primary chords in a key.
7	Root position	Chords that have the root note at the bottom of the chord. E.g. a C chord would have the C in the bass.
8	First inversion chords	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.
9	Perfect cadence	A phrase that ends with chord V, followed by chord I to make the piece sound finished.

8. Key vocabulary

1	Gigue	A Baroque dance in 6/8. The opening of the piece is in the style of a gigue due to the use of triplets.
2	Contrapuntal	A polyphonic texture where the parts play against each other and interweave.
3	Affectio	Music having one mood throughout.
4	Mono thematic	Music composed based on one theme/idea.
5	Terraced dynamics	Abrupt and sudden changes from forte to piano and vice versa, a key feature of Baroque music and often achieved through the adding or taking away of instruments.
6	Figure d bass	A type of Baroque musical shorthand where numbers are written below a continuo part to indicate the harmonies.
7	Virtuosic	A piece written for players who are very skilled on their instrument.