

Area of Study 1: the Baroque solo concerto		
Set work	Composed	Musical features
Purcell: Sonata in D for trumpet and strings	Published 1694. Written for the court of William and Mary, where Purcell worked as 'composer for the King's violins'.	Use of natural trumpet ; three movements (fast-slow-fast); basso continuo ; contrasts of texture ; clear tonal structures .
Vivaldi: Flute Concerto in D, Op. 10 No. 3 (Il gardellino)	Published 1728 as part of a set of six flute concertos.	Ritornello form; three movements (fast-slow-fast); basso continuo ; imitation of birdsong ('gardellino' means 'goldfinch'); much harmony based on tonic and dominant .
JS Bach: Violin Concerto in A minor, BWV 1041	Probably written during Bach's time as Kapellmeister at Prince Leopold's court in Köthen, 1717-23.	Ritornello form; three movements (fast-slow-fast); basso continuo ; more complex contrapuntal textures ; a wider variety of harmony.
Key concepts		
Solo and orchestra	A concerto involves a solo instrument with an orchestral accompaniment .	
Three movements	Most concertos are in three movements : 1. Fast 2. Slow 3. Fast	
Virtuosity	One of the main ideas of a concerto is to show off the capabilities of the solo instrument and/or the solo performer.	
Interplay between solo and orchestra	How the solo instrument interacts with the orchestra is very important. The orchestra may play the main melody or have an accompanying role.	

Key musical terms	
Adjunct	Moving by leap.
Affect/affection	The mood of the music. Calling this the 'affection' is more archaic. Not to be confused with effect.

Antiphony	Texture where two groups of instruments alternate.
Appoggiatura	A grace note, but also a harmonic feature: an unprepared dissonance, usually on the beat.
Bariolage	String technique featuring rapid alternation between a fixed note (played on an open string) and changing melody notes.
Baroque trumpet	Adaptation of a natural trumpet with fingerholes to aid better tuning. Often used in 'period' performances, but not used in the Baroque period.
Binary form	In two sections: AB.
Chromatic harmony	Harmony that uses more complex chords, with notes from outside of the major/minor scale, ie secondary dominants and Neapolitan 6ths .
Conjunct	Moving by step .
Continuo	Continuous bass line , played by a bass instrument (often cello) and a chord instrument (often harpsichord).
Contrapuntal	Polyphonic. Independent lines of music combined together.
Cycle of 5ths	A chord progression where the root notes are a 5th apart, ie E-A-D-G-C.
Diatonic harmony	In a major or minor key . Based on chords I, IV and V .
Disjunct	Moving by leap .
Episode	In ritornello form , the varied sections between the recurring ritornello .
Hemiola	A change in metrical emphasis between 3s and 2s.
Imitative counterpoint	Polyphonic texture where the different parts play similar motifs.

Melody-dominated homophony	A texture where there is a melody and an accompaniment.
Motif	A short musical idea, ie the rising 4th in the Bach Concerto.
Natural trumpet	Trumpet with no valves.

Ornament	Decorative notes, ie mordents , appoggiaturas , trills .
Register	The pitch of a collection of notes, and how they fit in with the overall range of an instrument: high-, low-, mid-range.
Ritornello	A recurring section.
Sequence	Where a motif is repeated higher or lower each time.
Terraced dynamics	Either loud or soft . No crescendos or diminuendos.
Tierce de Picardie	Ending a minor key piece or phrase with a major chord I .
Trill	Alternating quickly between two adjacent notes.
Tutti	A section in which everybody plays.
Valves	On brass instruments, they allow playing of every chromatic note .
Virtuosic	Difficult to play.