Baroque instrumental genres:

Music for Organ
- Toccata
  - (Italian, "touched") Piece for keyboard instrument or LUTE in a free style resembling an IMPROVISATION
  - designed to show off the performer’s “touch.”
  - often challenges the performer's technique by including showy passages which feature arpeggios, rapid runs, swiftly chords, florid scale passages, embellishments, unsteady rhythms and harmonies, changes of mood, and freedom of tempo. and so on. A toccata may be in several linked sections, contrasting chordal passages throughout.
  - Sometimes a toccata serves as an introduction to an independent fugue proper - as in Bach's well known Toccata and Fugue in D minor (BWV 565) for organ.

Prelude
- prelude: Introductory piece for solo instrument, often in the style of an IMPROVISATION, or introductory MOVEMENT in a multimovement work such as an OPERA or SUITE.

Fugue
- (from Italian fuga, "flight") COMPOSITION or section of a composition in IMITATIVE TEXTURE that is based on a single SUBJECT and begins with successive statements of the subject in all voices.

Chorale prelude: played by the organ before the chorale was sung.
- Relatively short setting for organ of a CHORALE MELODY, used as an introduction for congregational singing or as an interlude in a Lutheran church service.

Chorale
- STROPHIC HYMN in the Lutheran tradition, intended to be sung by the congregation.

Chorale fantasia: chorale melody with improvisatory materials embellishment.
**Music for Harpsichord**
- Suite: group of dances in binary form from different countries that are linked together into a single work
- Standard setting:
  a. prelude: free composition
  b. Allemande: German Dance, moderate tempo, in 4 with upbeat
  c. Courante: fast in triplemeter with upbeat.
  d. Sarabande: Slow Spanish dance, in triple meter, accent on the 2nd beat.
  e. Gigue: fast English Dance in compound meter (in 3 or 6)
  f. Optional dances: usually in between Sarabande and Gigue.
    i. Bouree (French): in 2, starts on the 2nd beat, moderate tempo
    ii. Gavotte (German): in 4, starts on the 3rd beat. moderate tempo
    iii. Minuet: in triple meter, moderate tempo.

**Partita:** similar to suite, something with prelude, something ended with Chaconne or Passacaglia
a. **Chaconne:** a continuous variation form, based on the chord progression of a late 16th century dance imported from Spain and Italy and from Latin America. Usually in triple meter and major mode; had a few stereotyped bass lines with harmonic ostinatos.
b. **Passacaglia:** based on a four (eight) bar ostinato in triple meter for long sets of continuous variations as well as vocal pieces, tended to be in minor. The bass line might change in successive phrases, or extra harmonies might be inserted.

**Theme and Variation:** thematic material from aria, dance or chorale melody.

**Ensemble sonata:**

**Sonata da Chiesa (Church Sonata)**
- intended for performance in church; usually in four MOVEMENTS-slow-fast-slow-fast-and usually all in the same key
- scored for one or more TREBLE instruments (usually VIOLINS) and CONTINUO.
- more serious in mood, with the quicker movement movement often written in fugal style.

**Sonata da Camera (Chamber sonata)**
- usually a SUITE of stylized DANCES, scored for one or more TREBLE instruments and CONTINUO.
- intended for performance in the room of a home, intended for secular performance
- an opening prelude is followed by a succession of dance movements.
- Trio sonatas were for two melody instruments (often violins) with continuo accompaniment. The continuo part consisted of a bassline (the basso continuo) to be played on a low instrument such as cello or viola da gamba. But the composer expected another continuo player, on harpsichord or organ, to fill in the harmonies by building up chords on the bass-line. Often, composers wrote figures beneath the bass-line to indicate the notes of the chords which were expected, and so such a bass-line is called a figured bass. Composers called these works trio sonatas, referring to the three-parts of the musical texture which were actually printed (the two melody-parts, and the figured bass) - but in fact four players were needed.

Solo sonata
- Sonatas were also written for a single melody instrument with continuo. Although three players are then needed, such sonatas are often called solo sonatas since they feature a solo melody instrument.

Orchestra music:
1. Sinfonia
- sinfonia: (1) Generic term used throughout the seventeenth century for an abstract ensemble piece, especially one that serves as an introduction to a vocal work. (2) Italian OPERA OVERTURE in the early eighteenth century. (3) Early SYMPHONY.

2. French overture "Ouverture"
- French overture:
- Italian overture (Sinfonia)

3. Concerto
- Concerto: ritornello form
- In a fast MOVEMENT of a CONCERTO, the recurring thematic material played at the beginning by the full orchestra and repeated, usually in varied form, throughout the movement and at the end.
- ritornello form: Standard FORM for fast MOVEMENTS in CONCERTOS of the first half of the eighteenth century, featuring a RITORNELLO (4) for full ORCHESTRA that alternates with EPISODES characterized by virtuosic material played by one or more soloists.

i. solo concerto
ii. Concerto grosso
- concerto grosso: Instrumental work that exploits the contrast in sonority between a small ENSEMBLE of solo instruments (concertino), usually the same forces that appeared in the TRIO SONATA, and a large ENSEMBLE (RIPIENO or concerto grosso).
- concerto grosso, plural concerti grossi, common type of orchestral music of the Baroque era
(c. 1600-c. 1750), characterized by contrast between a small group of soloists (soli, concertino, principale) and the full orchestra (tutti, concerto grosso, ripieno).