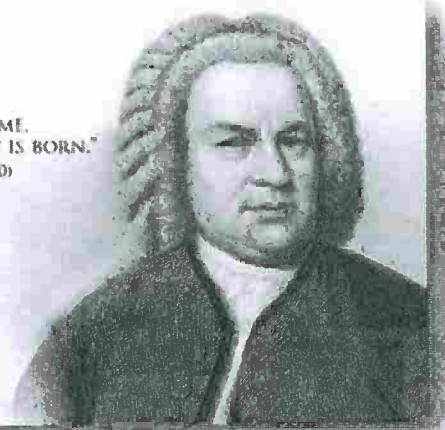


"DON'T CRY FOR ME.  
FOR I GO WHERE MUSIC IS BORN."  
- BACH (1685 - 1750)



CLASSIC FM

JS BACH  
Brandenburg  
Concerto no. 5  
in D major  
Movt 3

# First impressions



	Write interesting things you hear below
<b>Texture</b>	
<b>Melody</b>	
<b>Tempo &amp; Rhythm</b>	
<b>Instruments</b>	

## Genre/Cultural Context

**Read page 53 and answer the following questions...**

- 1) When was Bach alive? .....
- 2) Which instrument did he play?.....
- 3) Which musical Period is he from?.....
- 4) Name other composers from this period. ....

The six Brandenburg Concertos were written between 1711 and 1720, and in 1721 were dedicated to Christian Ludwig, the \_\_\_\_\_ of Brandenburg. They were not given this title until after their rediscovery in the 19th century.

What is a CONCERTO GROSSO? (read page 55)

Answer:.....  
.....  
.....

This piece is a GIGUE. (read page 56). What is a Gigue? .....

## INSTRUMENTATION

Two Groups: Concertino Group (Soloists)



Baroque Flute

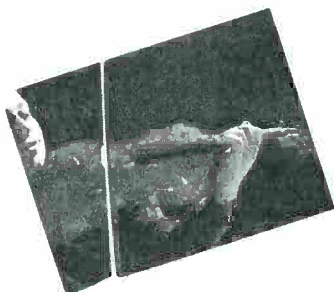


Baroque Violin



Harpsichord  
(cembalo)

Ripieno Group – Main orchestra (accompaniment)



Viola



'Cello



Violone (predecessor  
to double bass, marked  
Cb in score

violin



Basso Continuo –or Continuo - 'a continuous bass', is used to describe a keyboard instrument playing alongside another bass instrument such as a cello, double bass or bassoon. (read pages 56 & 57)

**NB. Notice how the harpsichord & violin are in both groups!**

## The Baroque Period

Read page 54, 55 & p65. Make a list of typical features of the baroque period below.

- 
- 
- 
- 
- 
- 



*'Brandenburg Concerto No. 5 in D major*  
Johann Sebastian Bach

Read the score and find an example of each of the following:

<b>TEXTURE</b>	<b>Bar?</b>	<b>TONALITY</b>	<b>Bar?</b>	<b>MELODY</b>	<b>Bar?</b>
Monophonic		D major		Repetition	
Homophonic		A major		Rising Sequence	
Polyphonic		E major		Imitation	
Contrapuntal		B minor		trills	
Imitation				Subject	
Unison				answer	
Fugal				Counter subject	
octaves				anacrusis	
dialogue				suspension	
				stretto	

<b>RHYTHM</b>		<b>HARMONY</b>	
Dotted rhythms		Tonic Pedal (b)	
triplets		F # pedal	
		Perfect cadence	

## Texture

**Look back at the different textures found in the key words table.**

Exam type question: Describe the texture of this piece in full sentences. Try and describe where in the piece the different textures that you are referring to occur.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

## Melody

- Much of the music is in conjunct (stepwise) style (e.g. bar 2), though there are some leaps
- Often the conjunct music is extended to scalic runs, especially in the harpsichord part.
- There is a rising sequence at bar 137 (same short phrase repeated several times, going up one note each time).
- There are occasional ornaments, with trills (e.g. bar 19) in the harpsichord part.
- There are appoggiaturas (grace notes) in the main middle section theme when it returns in A major (e.g. bar 149).
- The melody often starts with a semi-quaver 'pick up' on the note A ( the dominant) and is followed by the tonic.
- The triplets give the music a gigue-like feel
- The range of the melody is an octave
- Stretto is used; this is where each instrumental line enters after only one bar.

## Rhythm, Metre and Tempo

- The metre (time signature) is.....
- The piece uses triplets and dotted rhythms throughout.
- The harpsichord part in particular, has many semiquaver runs (scales)
- The tempo is ..... = fast

### Exam type question:

**Name 3 aspects of this music that make it sound joyous.**

- 1)
- 2)
- 3)

### Structure

The movement is a large **ternary** structure (ABA).

A (bars 1-78)	<ul style="list-style-type: none"><li>• The A section in <b>D major</b> begins in <b>fugal</b> style</li><li>• There are brief sections in the <b>dominant key (A major)</b> note the G#'s</li></ul>
B (bars 79-232)	<ul style="list-style-type: none"><li>• The <b>middle section</b> begins at bar 79 in the <b>relative minor</b> key (<b>B minor</b>), with a new theme (in the flute)</li><li>• This theme returns in bar 148, this time in the <b>dominant (A major)</b> in the <b>ripieno</b></li><li>• Fragments of the theme from the A section make frequent appearances</li><li>• The section ends with a <b>perfect cadence</b> in B minor (bars 231-232)</li></ul>
A (bars 233-end)	<ul style="list-style-type: none"><li>• A repeat of the opening A section, beginning with an extra D major chord in the continuo to establish the return to the tonic key.</li></ul>

## **Tonality**

The music begins and ends in the key of \_\_\_\_\_.

The music changes key a few times throughout the piece. This is known as \_\_\_\_\_.

Exam type question: What key is the piece in? .....

Explain what other keys are in this piece, where they occur and how they relate to the home key.

.....

.....

.....

.....

## **Dynamics**

As was custom at the time, no dynamics were written into the music. The dynamics are soft when only a few instruments play and loud when all play, there are no crescendos or diminuendos.

**These type of dynamics are known as** \_\_\_\_\_.

## Figured Bass

5  
3  
Root position

6  
3  
1<sup>st</sup> inversion

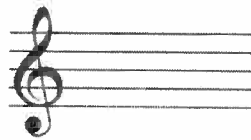
6  
4  
2<sup>nd</sup> inversion

The numbers indicate the position of notes above the bass or bottom note

### Label these chords:

### Write these chords:

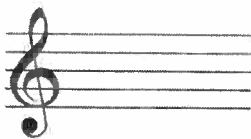
1. Root position chord in G major



2. 1<sup>st</sup> inversion chord of Bb major



3. 2<sup>nd</sup> inversion chord of A minor



### Write these chords:

E Minor

5  
3

F Minor

6  
4

E Major

6  
3



# VOCABULARY - J.S.Bach - Movement III

Diatonic	
Ornaments	
Monophonic	
Homophonic	
Polyphonic/contrapuntal	
Sequence	
Pedal	
Suspension	
Concerto Grosso	
imitation	
Concertino	
Ripieno	
Basso Continuo	
Figured Bass	
Fugue	
Ternary (ABA)	
Subject	
Answer	
Countersubject	
Stretto	
scalic	
Unison	