

Area of Study 1  
Instrumental Music 1700-1820

Johann Sebastian Bach: Brandenburg  
Concerto No. 5 in D major, 3<sup>rd</sup> movement












What do we need to know in order to answer the exam questions?

- ✓ The background to **J S Bach** and the **Baroque** style
- ✓ What a concerto Grosso is and how the **Basso continuo** and **fugal** form function within this
- ✓ How the piece is **structured** and what musical **devices** Bach uses

<b>CONTEXT/ COMPOSER</b>	<ul style="list-style-type: none"> <li>• Bach lived between <b>1685-1750</b></li> <li>• This 3<sup>rd</sup> Mov. Of the 5<sup>th</sup> (6 in total) Concerto was composed between <b>1711-1721</b></li> <li>• Baroque composers were paid to compose – This is called <b>patronage</b></li> </ul>								
<b>STYLE</b>	<ul style="list-style-type: none"> <li>• This is a concerto grosso. (A large concerto for more than one soloist.)</li> <li>• The Concerto Grosso has <b>two</b> sets of players               <ul style="list-style-type: none"> <li>- The small soloist group of players which is called the <b>concertino</b></li> <li>- The orchestra is called the <b>ripieno</b> which is strings and basso continuo played by Harpsichord.</li> </ul> </li> <li>• Having two sections allowed for <b>antiphonal</b> effects or <b>dialogue</b> between the sections</li> <li>• Only <b>one mood</b> per movement (Gigue creates an upbeat mood in this movement)</li> </ul>								
<b>STRUCTURE</b>	<ul style="list-style-type: none"> <li>• <b>Ternary Form AND Fugue</b> are fused together.</li> <li>• A <b>Fugue</b> would normally have 3 different sections rather than a repeated A section at the end like this movement.</li> </ul>								
<b>MELODY</b>	<table border="1" style="font-size: small; margin-bottom: 10px;"> <thead> <tr> <th>Section</th> <th>Bars</th> </tr> </thead> <tbody> <tr> <td>A</td> <td>1-78</td> </tr> <tr> <td>B</td> <td>79-232</td> </tr> <tr> <td>A</td> <td>233-310</td> </tr> </tbody> </table> <ul style="list-style-type: none"> <li>• In the <b>A section</b> the melody does not exceed an <b>octave</b> in range.</li> <li>• In the opening fugal section, the main entry (<b>subject</b>) is played and then answer in <b>2 bar</b> intervals. The <b>countersubject</b> is often heard underneath.</li> <li>• When the entries overlap this is called <b>stretto</b> (<i>bar 65</i>) which adds intensity.</li> <li>• Look out for <b>real</b> answers (exact copy) and <b>tonal</b> answers (follow the basic shape).</li> <li>• B starts with a <b>variation</b> of the subject on solo flute with quiet <b>dynamics</b>.</li> <li>• Bach uses melodic devices such as <b>sequences, suspensions and pedals</b></li> </ul>	Section	Bars	A	1-78	B	79-232	A	233-310
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<b>HARMONY/ TONALITY</b>	<ul style="list-style-type: none"> <li>• Key of <b>D Major</b> (easy for strings to play in) opens and closes <b>A section</b>.</li> <li>• In bar 12, G#'s indicate a <b>modulation</b> to the <b>dominant</b> (A major) by bar 23 we have gone to the dominant of the dominant E major. This is a <b>secondary dominant</b>.</li> <li>• B section– <b>B minor (relative minor)</b></li> <li>• A <b>sequence</b> can be found in the bass rising scale - bars 137-141</li> <li>• B section <b>modulates</b> through minor keys. (F#m-Bm- A- Em- Bm -F#m -Bm)</li> </ul>								
<b>TEXTURE</b>	<ul style="list-style-type: none"> <li>• <b>Texture</b> was used to vary to limited <b>terraced dynamics</b></li> <li>• Predominantly <b>contrapuntal</b> and <b>fugal</b> texture. As each entry comes in the piece goes from <b>monophonic</b> to <b>contrapuntal</b> very quickly.</li> <li>• B section opens with a <b>homophonic</b> texture with the melody line played by the flute.</li> <li>• <b>Dialoguing</b> occurs for the first time in bar 106-109</li> <li>• <b>Canon</b> can be seen between solo flute and violin at bar 128</li> </ul>								
<b>INSTRUMENTS/ VOCALS</b>	<ul style="list-style-type: none"> <li>• Soloists are <b>violin, flute and harpsichord</b></li> <li>• Harpsichord reads <b>figured bass</b> (an old school chord symbol)</li> <li>• Harpsichord player was sometimes the conductor too.</li> </ul>								
<b>RHYTHM/ METRE/TEMPO</b>	<ul style="list-style-type: none"> <li>• <b>Allegro</b></li> <li>• In 2/4 but as a <b>gigue</b> it has a dance feel (<b>6/8 metre/compound</b> time) seen in <b>triplets</b>.</li> </ul>								
<b>DYNAMICS</b>	<ul style="list-style-type: none"> <li>• Dynamics were often left to the performer and were left out of the score. Generally the number of parts playing made it either louder or quieter.</li> <li>• <b>Terraced</b> Dynamics</li> </ul>								

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Features & examples

<b>Ornamentation</b>	<b>Trill</b> in bar 111	
	<b>Acciaccatura</b> in bar 90	
<b>Fugue</b>	Goes from <b>monophonic</b> to <b>contrapuntal</b> quickly. Notice the <b>subject/countersubject</b>	
<b>Musical devices</b>	<b>Sequence</b> bar 137 played by flute	
	<b>Pedal</b> at bar 90 played by cello	
	<b>Tonic pedal</b> 148 played by bass	
	<b>Canon</b> between hands of Harpsichord in bar 163	
	<b>Two part counterpoint</b> in the violin and flute at bar 193	
	<b>Stretto</b> between parts can be seen at bar 220	
	<b>Dialogue</b> between parts in bar 106 and 107	
<b>The Harpsichord</b>	-It provides some of the accompaniment -Harpsichord realises Figured Bass.	

Other Baroque Key Features...

The harpsichord player often doubled as the conductor and sometimes a soloist

First use of a major / minor key system

String instruments dominated and wind instrument were still

Every movement had a prevailing mood

Use of diatonic chords I, II, IV, V & VI

Introduction of contrasting musical textures (monophonic, homophonic & polyphonic)