



Task

Listen to *Brandenburg Concerto No.5 in D major, 3rd movement* by J. S. Bach.

Use this worksheet to gather your first impressions of the set work. You should aim to complete as many of the sections as you can whilst the music is playing, but don't worry if you don't complete everything.

Performing Forces

Which of the following instruments can you hear playing? Circle your answers.

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|------------|-------|----------|-------------|-------|--------|--------|
| Bassoon | Cello | Clarinet | Double Bass | Flute | Guitar | Harp |
| Harpichord | Oboe | Piano | Trumpet | Tuba | Viola | Violin |

Name **three** instruments that play the melody in the piece.

- 1
- 2
- 3

Melody

Which of the following melodic features can you hear in the music? Circle your answers.

- | | | | |
|----------------------|-----------------|--------------|----------|
| Acciaccatura | Appoggiatura | Broken chord | Leap |
| Note of anticipation | Recurring motif | Riff | Scales |
| | Stepwise | Trill | Sequence |

Harmony and Tonality

What is the tonality at the beginning of the extract? Circle your answer.

- | | | | |
|-------|-------|-------|--------|
| Major | Minor | Modal | Atonal |
|-------|-------|-------|--------|

Does the tonality change during the extract? If so, how?

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Rhythm, Metre and Tempo

What is the time signature of the music?

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Which of the following rhythmic features can you hear in the music? Circle your answers.

Straight rhythms **Dotted rhythms** **Triplets** **Semi-quavers**
Syncopation **Polyrhythms** **Upbeat** **Cross rhythm**

Which of the following best describes the tempo of the music? Circle your answer.

Grave **Largo** **Andante** **Allegro** **Presto**

Texture

Which of the following words best describes the texture? Circle your answer.

Monophonic **Homophonic** **Polyphonic** **Contrapuntal** **Heterophonic**

Comments or Questions

Do you have any other comments or questions about the piece of music?

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Task

The Concerto was a popular genre of instrumental music from the Baroque period through to the 20th century. Many composers of the Baroque period, including Bach, Handel and Vivaldi, wrote concertos.

There are two main types of concerto. Use this worksheet to find out about the different types, and to guide you in listening to an example of each.

Questions

1) What is a concerto?

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2) There are two main types of concerto: the concerto grosso, and the solo concerto. What is the difference between them?

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3) What type of concerto is Bach's *Brandenburg Concerto No. 5 in D major*?

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4) In a concerto grosso, the instruments are grouped into two sections: the ripieno, and the concertino. Research what these terms mean, and write a definition below.

Ripieno
.....

Concertino
.....

5) Listen to Bach's *Brandenburg Concerto No. 5 in D major, 3rd movement*. Complete the table below, indicating what instruments belong to each group.

Concertino	Ripieno
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6) Listen to the following pieces (they can easily be found on YouTube or Spotify):

- J. S. Bach, *Brandenburg Concerto No. 5 in D major, 3rd movement*
- Antonio Vivaldi, *Flute Concerto in D major, Op. 10, No. 3, 3rd movement*

Compare how **instruments** are used in both of these pieces.

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Task

In a concerto grosso, a group of solo instruments (the concertino) play with a larger group of accompanying instruments (the ripieno).

- In this movement, the flute, violin and harpsichord all play a solo role.
- Sometimes they play separately, other times they play together.
- When the solo instrument is not playing, they sometimes join the ripieno playing the accompaniment.

Use this worksheet to investigate what instrument plays a solo, what they play, and when, in the opening bars of the movement to get a feel for how the different instruments work together.

Using a highlighter, annotate the score below, marking at which points an instrument is playing a solo part. The first solo has been highlighted for you.

Score

Allegro

The score shows the following parts:

- Flauto:** Solo in measures 1-2.
- Violino principale:** Triplet in measure 1, triplet in measure 5.
- Violino di ripieno:** Silent.
- Viola da ripieno:** Silent.
- Violoncello:** Silent.
- Contrabasso:** Silent.
- Cembalo concertato:** Silent.

The score is continued on the next page.

The image displays two systems of a musical score for a string quartet and piano. The first system covers measures 7 to 15, and the second system covers measures 16 to 24. The instruments are Flute (Fl.), Violin (Vln.) principal, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Cemb.).

System 1 (Measures 7-15):

- Flute:** Measures 7-15 feature a melodic line with triplets of eighth notes and a final measure with a half note and a quarter rest.
- Violin principal:** Measures 7-15 feature a melodic line with triplets of eighth notes and a final measure with a half note and a quarter rest.
- Violin, Viola, Violoncello, and Contrabasso:** These instruments are silent throughout this system.
- Piano:** Measures 7-15 feature a rhythmic accompaniment with triplets of eighth notes in the right hand and a bass line with notes 7, 5, 3, 6 in the left hand.

System 2 (Measures 16-24):

- Flute:** Measures 16-24 feature a melodic line with triplets of eighth notes and a final measure with a half note and a quarter rest.
- Violin principal:** Measures 16-24 feature a melodic line with triplets of eighth notes and a final measure with a half note and a quarter rest.
- Violin, Viola, Violoncello, and Contrabasso:** These instruments are silent throughout this system.
- Piano:** Measures 16-24 feature a rhythmic accompaniment with triplets of eighth notes and trills in both hands.

25

Fl.

Vln. princ.

Vln.

Vla.

Vc.

Cb.

Cemb.

30

Fl.

Vln. princ.

Vln.

Vla.

Vc.

Cb.

Cemb.

6 6 4 5 3 6 6 5 6 6 6 6 5 6



Task

The opening of the 3rd movement of *Brandenburg Concerto No. 5 in D major* is written in the style of a fugue. A fugue is a complex musical structure based on the idea of imitation. Each 'entry' of the main theme is given a different musical name, depending on its place within the fugal structure.

Using the score below, highlight the following in different colours:

- The **subject** – this is the first solo entry of the theme;
- Each **real answer** – this is each subsequent entry of the theme, provided the intervals between each note are exactly the same as the original theme;
- Each **tonal answer** – if any of the intervals have been changed in a subsequent entry of the theme, then it is a tonal answer;
- Each entry of the **counter-subject** – this is the melody played after the subject, in counterpoint with the answer in another instrument.

Score

Allegro

Flauto

Violino principale

Violino di ripieno

Viola da ripieno

Violoncello

Contrabbasso

Cembalo concertato

The score is continued on the next page.

The image displays two systems of a musical score for a string quartet and piano. The first system covers measures 7 to 15, and the second system covers measures 16 to 24. The instruments are Flute (Fl.), Violin (Vln.) principal, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Cemb.).

System 1 (Measures 7-15):

- Flute:** Measures 7-15 feature a melodic line with triplets of eighth notes and a final measure with a half note and a quarter note.
- Violin principal:** Measures 7-15 feature a melodic line with triplets of eighth notes and a final measure with a half note.
- Violin, Viola, Violoncello, and Contrabasso:** These instruments are silent throughout this system.
- Piano:** Measures 7-15 feature a bass line with triplets of eighth notes and a final measure with a half note.

System 2 (Measures 16-24):

- Flute:** Measures 16-24 feature a melodic line with triplets of eighth notes and a final measure with a half note.
- Violin principal:** Measures 16-24 feature a melodic line with triplets of eighth notes and a final measure with a half note.
- Violin, Viola, Violoncello, and Contrabasso:** These instruments are silent throughout this system.
- Piano:** Measures 16-24 feature a complex bass line with triplets of eighth notes, trills (tr), and a final measure with a half note.

25

Fl.

Vln. princ.

Vln.

Vla.

Vc.

Cb.

Cemb.

30

Fl.

Vln. princ.

Vln.

Vla.

Vc.

Cb.

Cemb.

6 6 4 5 3 6 6 5 6 6 6 6 5 6



Task

It is important for your exam that you can describe the melodic features of the movement's subject; however, you also need to be able to recognise and describe other melodic devices used in the accompaniment and other countermelodies.

You need to be able to identify features including:

- Conjunct and disjunct movement;
- Arpeggios and broken chords;
- Leaps and intervals;
- Sequences;
- Ornaments, including trills and grace notes.

Your teacher will play Bach's *Brandenburg Concerto No. 5 in D major, 3rd movement* three times for you. Using the recording and your copy of the score, answer the following questions about the use of melody in this concerto.

Questions

1) Find, and give the bar number(s), of three examples of a sequence.

1.
2.
3.

2) Find, and give the bar number(s), of examples of the following ornaments:

- Trill
- Appoggiatura

3) Describe the melodic features of the harpsichord part in bars 42-48.

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4) Describe the bass line after bar 42.

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5) Describe **three** melodic features of the principal violin part in bars 22 to 32.

- 1.
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- 2.
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- 3.
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6) Throughout the piece, the harpsichord plays almost entirely notes of short duration. Explain why Bach has marked the longer notes in bars 19, 21, 52, and 54 with trills.

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Task

In your exam, you could be asked to compare musical features of two sections or themes from your set work, or to compare musical features of your set work with another unfamiliar piece of music. These questions require you to make observations about the similarities and differences between these sections or extracts, often asking you to focus on one particular musical component.

This exercise will help you get used to separating similarities and differences between musical features, to develop the skills you will need to answer the questions you will be given in the exam.

Themes

There are two principal themes that are used in this set work. The first is played at the very beginning of the movement, and is called the subject:



The second theme is not heard until the B section of the movement; it is a variation of the opening subject:



Questions

- 1) Complete the table below, indicating the similarities and differences between these two melodies. Try to make at least five points under each heading.

Similarities	Differences

Similarities (cont.)	Differences (cont.)

- 2) The second theme, heard in Section B of the movement, is a variation of the subject played by the violin at the beginning.

Compare the melodic features of both melodies; in what ways does the the variation resemble the subject, and what differences are there? You may find it useful to listen to the movement before answering this question.

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Task

The function of the harpsichord has been considered to have been particularly inventive in this set work due to it's role as a soloist.

Using the extract of the harpsichord part below, investigate the different rhythmic features of the harpsichord part by answering the questions on the next page. When answering the questions, think about:

- Dotted or straight rhythms;
- Triplets;
- On the beat or off beat?

Score

Allegro

The score consists of four systems of music, each with a treble and bass clef staff.
 - System 1 (measures 8-14): Treble clef has a whole rest in measure 8, followed by eighth notes and triplets. Bass clef has eighth notes and triplets.
 - System 2 (measures 15-20): Treble clef has sixteenth-note runs and trills. Bass clef has eighth notes and triplets.
 - System 3 (measures 21-25): Treble clef has trills and eighth notes. Bass clef has eighth notes and triplets.
 - System 4 (measures 26-30): Treble clef has chords and eighth notes. Bass clef has eighth notes and triplets.

Questions

- 1) Describe the rhythm of the left hand harpsichord part from bar 11, to bar 17. Make **two** points.

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- 2) Describe the rhythm of both hands in bars 18 to 24.

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- 3) In bars 25 to 27, the right hand of the harpsichord plays an accompaniment role, while the left hand acts as a soloist. Compare the rhythm of the two parts. In what way is the rhythm different when the harpsichord is playing a solo role?

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- 4) Look at the use of rhythm in bars 15 and 16. Explain **one** reason why the left hand part plays only simple quavers while the right hand plays semiquavers scales.

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Task

Bach used a range of different types of texture in this set work. In preparation for your exam, you will need to be able to identify a range of different types of texture throughout the whole movement.

Using a recording of the movement and the score in your Anthology of Music, explore the different types of texture used in the movement by answering the questions on this worksheet.

Questions

1) Suggest **one** word that best describes the overall texture of the movement.

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2) Name the texture of the opening two bars of music.

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3) Name the texture of the music from bars 3-6.

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4) Which of the following words best describes the texture in bars 157-159? Circle your answer.

Monophonic Unison Octaves Contrapuntal

5) Describe the texture of bars 155-162.

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6) Explain what you understand by the term 'canon'.

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7) Bach uses a number of different textures in this movement. Describe the different types of textures that he uses, and explain the effect of using frequently changing textures.

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Task

Using the scale below, indicate your level of confidence about the various compositional elements of Bach's Brandenburg Concerto No. 5, movement III.

1. I am completely confident;
2. I am quite confident, but there are gaps in my knowledge that need improvement;
3. I am not confident, I do not know what the statement means, or there are significant gaps in my knowledge, and I would struggle to answer a question on this.

Target Grades 1-3

	1	2	3
I know when the piece was composed.			
I know what period of music the piece was composed in.			
I can name the time signature of the movement.			
I can name the key signature and tonality of the movement.			
I can describe the overall texture of the movement.			
I can describe some general rhythmic devices used in the piece.			
I can describe what, if any, dynamics are used.			
I can name the structure of the movement.			
I can define the term 'basso continuo'.			

Target Grades 4-6

	1	2	3
I can describe some features of the Baroque period of music.			
I can explain the difference between a concerto and a concerto grosso.			
I can define the terms concertino and ripieno.			
I can give example instruments from each of these groups.			
I can describe the role of the harpsichord.			
I can describe the differences between various sections of the movement.			
I know what cadences are used, and can give examples.			
I can describe what a fugue is.			
I can give examples of different textures used in the piece.			
I can give examples of melodic devices such as sequence, conjunct, disjunct, and ornaments such as trills.			
I can give the name of any keys the music modulates to, and state the relevant bar number.			
I can describe rhythm of the movement's subject.			

Target Grades 7-9

	1	2	3
I can explain and give examples of ways in which this piece is typical of Baroque music.			
I can describe the role of the harpsichord, and how it breaks with tradition.			
I can explain what a suspension is, and how it is used in the movement.			
I can compare this piece with at least one other concerto from the Baroque period.			
I can evaluate how important various instruments are in contributing to the overall performance.			
I can include a range of musical vocabulary in my writing about this piece, including concerto, ripieno, concertino, fugue, contrapuntal, ternary form, subject, basso continuo, trill etc.			
I can confidently explain how Bach uses a variety of different melodic devices in the movement.			
I can confidently explain how Bach uses a variety of different rhythmic devices in the movement.			
I can confidently explain how Bach uses a variety of different textures in the movement.			
I can confidently explain different features of the movement's harmony.			
I can explain whether I like or dislike this piece, and justify my opinion with examples from the music.			