

MELODY

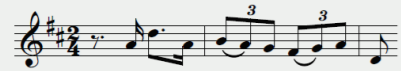
Lots of the melody has a stepwise (conjunct) movement, although there are some leaps.

There are **rising sequences** (when a short phrase is repeated going one note higher each time)
There are lots of **scalic runs** (notes going up and down a scale)

There are lots of ornaments such as **grace notes (appoggiaturas)** and **trills**

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:



STRUCTURE

The piece is in **ternary form (ABA)**

The opening A section begins in a **fugal** style.
The B section is in the relative minor key, and contains a new theme which is similar to the first theme in the A section. There are also fragments of the A section theme in the B section.

BACKGROUND INFORMATION

This piece was written in the **Baroque era**.
Bach wrote a set of six concertos for the Margrave of Brandenburg as part of a job application.

This is a **concerto grosso**. A solo concerto has just one soloist, but a concerto grosso has a group of soloists (the concertino)
This is the **third of three movements** in the concerto.

This is chamber music, written for a small group of musicians rather than a full orchestra



RHYTHM, TEMPO and METRE

The metre is **2/4**.

The piece uses lots of **triplets** and **dotted rhythms**.

The harpsichord part has lots of fast **semiquaver** runs.
The first melody idea (subject) starts with an **anacrusis**.

Because of the large number of triplets, the piece could also be notated in **6/8 time**.

In the baroque era the dotted quaver-semiquaver grouping (like in the first bar) would have been performed in triplet rhythm (with the dotted quaver lasting 2/3 of a beat, and the semiquaver lasting 1/3 of a beat).



A wooden baroque flute



BACH—BRANDENBURG CONCERTO No 5 MOVEMENT 3

SONORITY/INSTRUMENTS

This piece uses a **solo flute and violin, a harpsichord, and a string orchestra** (including violin, viola, cello and double bass)

The group of solo instruments (violin, flute and harpsichord) are known as the **concertino**.

The string orchestra are known as the **ripieno**.

The bass/cello and harpsichord sometimes act as the **basso continuo** in the piece. This means the bass instruments play a bass line, and the harpsichord "**realises**" the chords on top (when it is not playing a solo part)

Bach broke with tradition in this piece by making the harpsichord part incredibly **virtuosic** (difficult and impressive!), with lots of fast **scalic runs** and trills in both hands at once.

The baroque flute is different from the modern flute, as it was made of wood.

HARMONY

The harmony uses **standard chords** of the time

The music is **diatonic** (all the notes/chords come from the key signature)

Perfect cadences announce the ends of sections, such as the perfect cadence in B minor at the end of the B section.

The harmony uses **standard chords** of the time (mainly chords I, IV and V, with occasional use of ii and vi)

The harmony is **functional** (perfect cadences are used to move between closely related key signatures).

The harmony uses mainly **root position** and **first inversion** chords.

There are occasional **suspensions**.

KEY

3 Grade

5 Grade

8 Grade

TONALITY

The main tonality for the piece is **D major**

The B section is in the relative minor key of **B minor**

The final A section is back in D major.

The key modulates often to the **dominant** (A major) and the dominant of the **dominant** (E major), indicated by the addition of accidentals.

TEXTURE

The texture is **polyphonic** (more than one melody happening at the same time)

There is use of **imitation** (when one part imitates another in a call and response style)

The movement begins in a **fugal** style. A fugue is a complicated piece which uses lots of imitation throughout. This movement is not an actual fugue, but it uses **fugal techniques**, like the start of the opening A section.

Sometimes the solo flute and violin play the same thing in **unison**

When the flute and violin come in at the start, they are playing in **two part imitation**.

When the harpsichord comes in at the start, it plays the subject in the left hand, then the answer in the right.

The harpsichord plays in **2 part counterpoint**.

Once all solo instruments are playing, they are playing in **4 part counterpoint**.

Occasionally the flute and violin play in thirds.

At the start of the B section there is a **tonic pedal** on B