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

Section A: Musical contexts

To understand more about Bach’s Brandenburg Concerto No. 5 it is helpful to explore the wider context – the architecture, art and music that was typical of this period of history. The Brandenburg Concertos were composed during the Baroque era, which spanned approximately 150 years, from 1600 to 1750.

1. Find out the origin and meaning of the word **Baroque**.

Write your answer here:

**Baroque**

1. Search for a picture of the interior of St Paul’s Cathedral on the internet. Using your knowledge of the meaning of the term **Baroque**, describe how what you have discovered about the music is represented in the picture. Make three points.

Write your answers here:

1

2

3

1. Now research the prominent artists of the Baroque era. Choose one painting to print off and discuss in class. Answer the following two questions:
2. What is the usual subject matter of most paintings by Baroque artists?
3. Referring to your chosen painting, find examples of two common features of Baroque music – the idea of only one mood expressed in each piece and the use of ornaments to decorate the melody lines. Describe these in the box below.
4. Which four features are typically found in Baroque music?

* ornamented melody lines
* constantly changing moods
* contrapuntal textures
* use of harpsichord as basso continuo
* no sense of any key
* just one mood used in each movement
* piano used to accompany
* always played at a fast tempo

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Section B: Baroque features in the Brandenburg Concerto No. 5 in D major, 3rd movement

1. Name the two instruments that play the basso continuo in this work.
2. Describe the part played by the basso continuo
3. Explain how the ripieno and the concertino are made up in this set work.
4. Name three different types of musical texture used in this movement.
5. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
6. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. Look at the two opening bars of the score. How are the features of a gigue captured in just these bars? Make two points.
9. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
11. Several key features of this Brandenburg Concerto movement are listed below. Give a brief definition of each of the following:
12. pedal \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
13. sequence \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
14. stretto \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
15. subject \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
16. countersubject \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
17. answer \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
18. figured bass \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
19. The Margrave of Brandenburg was a patron of music and often commissioned music to be composed. Explain what you understand by the term **patronage** in music.

Write your answer here:

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Section C: Wider listening

In this section you will compare features of Bach’s Brandenburg Concerto No. 5, 3rd movement, with   
G.F. Handel’s Concerto Grosso Op. 6 No. 5, 2nd movement.



1. Listen to both movements one after the other carefully and then complete the following boxes, listing both **similarities** and **differences** you can hear between the two works. One example of each has been given to get you started: *They both are in the same key. They have different time signatures.*
2. Discuss your findings in class with your teacher.

**Hint:** think about the musical elements in your answers: pitch, melody, texture, tempo, sonority (timbre), instrumentation, harmony, rhythm and metre.

Similarities:

* Same key – D major

Differences:

* Different time signatures

1. Thinking about what you discovered and learned in questions 1 and 2, decide **for yourself** which of the two piecesyou prefer and why. This weighing up of the quality and effectiveness of both pieces is called **evaluation**, and you need to support your choice with good musical reasons. This will be expected in question 9 of the listening paper. For example, you might prefer the Bach set work because it is a lively gigue that conveys an uplifting mood and makes you feel good.

I prefer the piece ………………………………….. composed by ……………………………

My reasons for choosing this piece over the other are: