

AHS GCSE MUSIC

AOS 1

Bach:

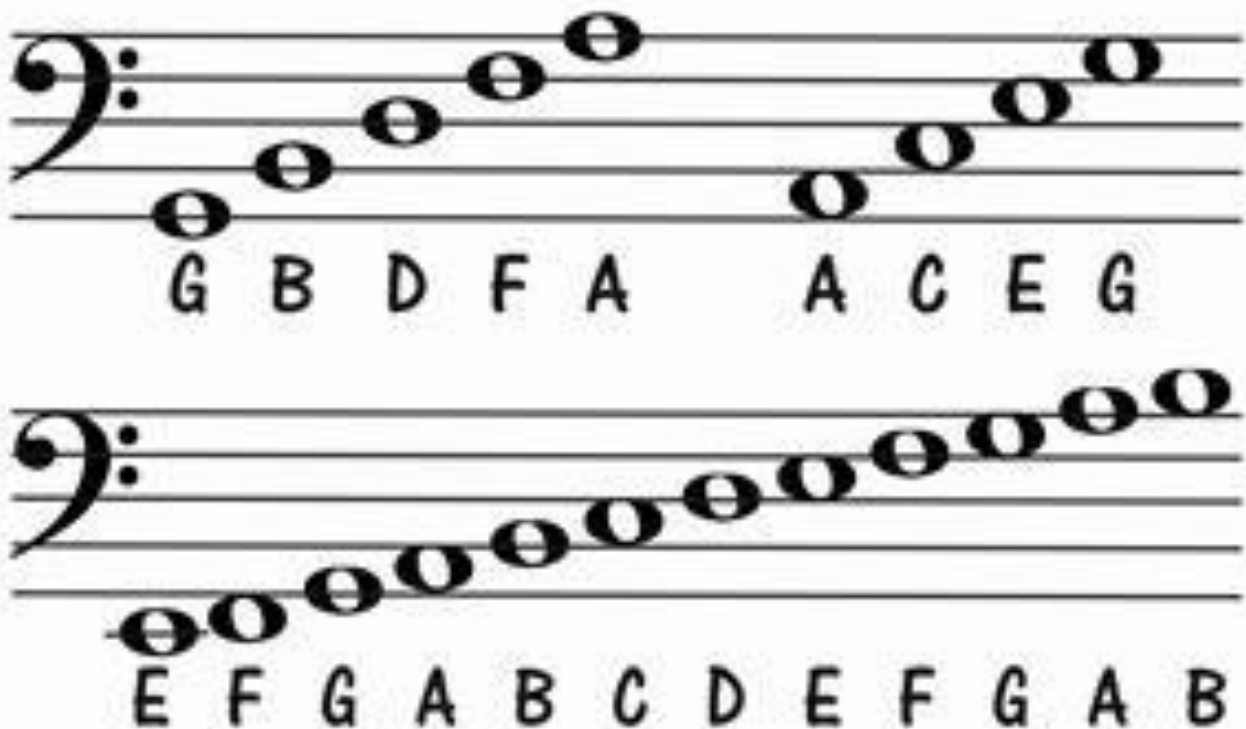
‘Brandenburg
Concerto No.5’

NAME:

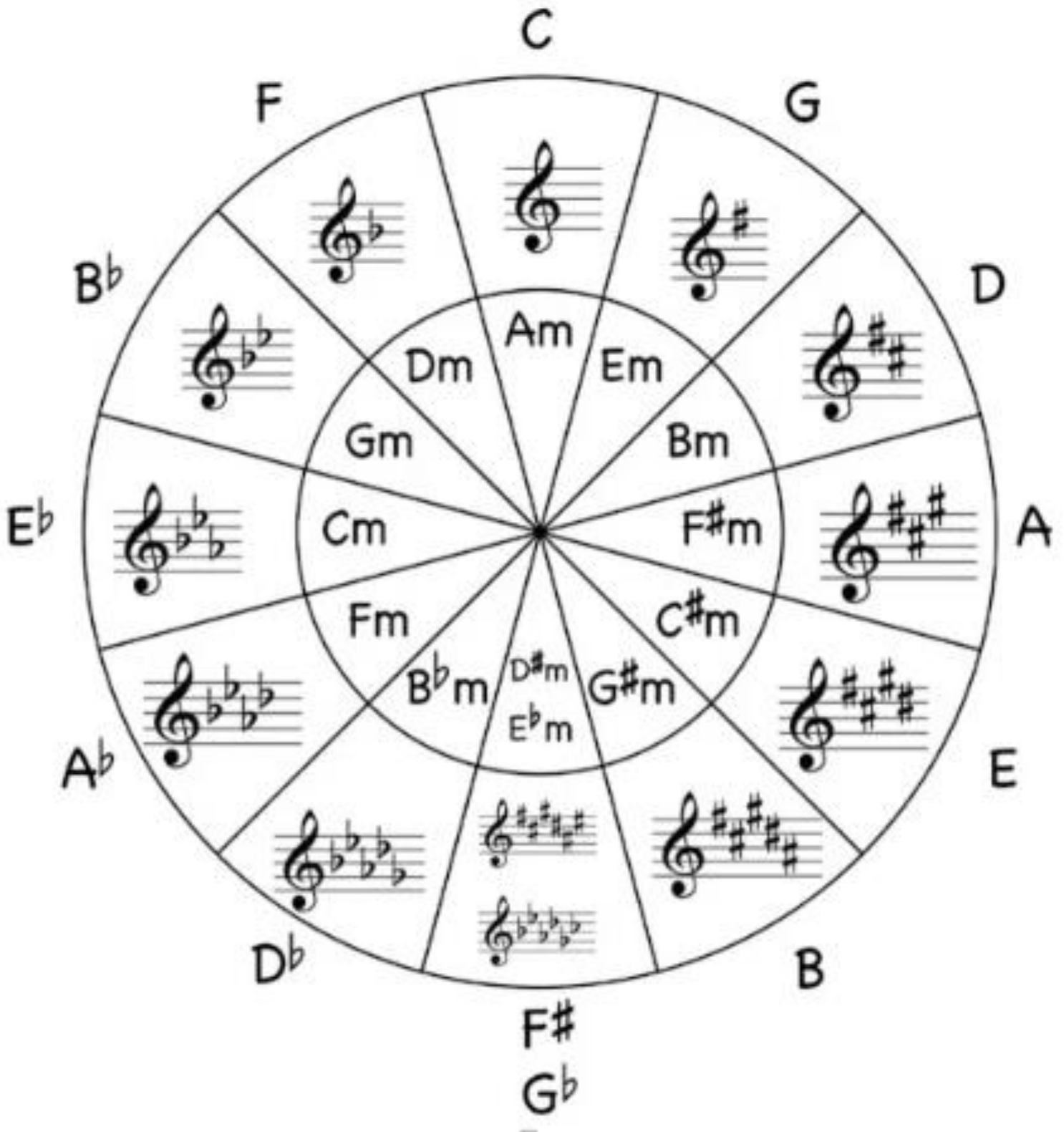
Treble Clef Notes



Bass Clef Notes



Father Charles Goes Down And Ends Battle



Battle Ends And Down Goes Charles Father

TERM	MEANING
Duration	
Dynamics	
Timbre/Sonority	
Pitch	
Tempo	
Texture	
Genre	
Rhythm	
Structure	
Melody	
Accompaniment	
Composer	
Era	
Harmony/Chords	
Tonality	
Ensemble	
Instrumentation	
Improvisation	
Time Signature/ metre	
Syncopation	

Key terms

Baroque	
Polyphonic (Contrapuntal)	
Ternary	
Basso Continuo	
Da Capo	
Figured Bass	
Sequence	
Modulation	
Pedal note	
Trill	
Appoggiatura	
Allegro	
Imitation	
Cadence	
Dialogue/ Antiphonal	

Key terms

Concerto Grosso	
Concertino	
Ripieno	
Ritornello	
Cembalo	
Movement	
Fugue	
Gigue	
Alto Clef	
Virtuoso	
Stretto	
Episode	
Tutti	
Suspension & resolution	
Subject	

Intro questions

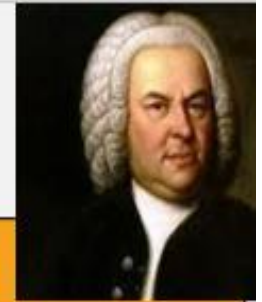
1. What period were these pieces composed in?
2. Name another composer from this era:
3. Who were these famous Concertos composed for?
4. How many were composed in total?
5. When were these Concertos composed?
6. Name the two keyboard instruments of this era?
7. Name another piece composed by J.S. Bach:

Listening Questions – set 1

1. Describe the tempo. (1)
2. Name the instruments you hear. (6)
3. Answer the following (3):
 - Era =
 - Suitable Composer =
 - why =
4. Describe the texture. (1) Monophony, Homophony, Polyphony, Heterophony
5. Describe the dynamics. (1)
6. Name the time signature. (1)
7. Describe the tonality (3): Start = Middle = End =
8. Name the structure. (1) Binary, Ternary, Rondo, Theme & Variations




COMPARE WITH PURCELL



	Purcell	Bach
Era		
Tempo		
Instrumentation		
Texture		
Melody – who		
Compositional techniques		

Bach as unfamiliar listening (0:00-0:30)

1. Name the key this piece is in.
2. Name the compositional/melodic device used in bars 1-8.
3. Name the interval between the 1st two notes.
4. Name the repeated rhythm you hear throughout the clip.
5. Name the cadence used in bars 28-29.
6. A) What is this symbol called?

B) What does this symbol mean?
7. Name the ornament heard in the harpsichord in bars 19/21.
8. A) What do the numbers 7/5 mean under the harpsichord in bar 10?
B) What is the technical term for this?

Allegro

Allegro

Allegro

14

25

36

7 5 6 5

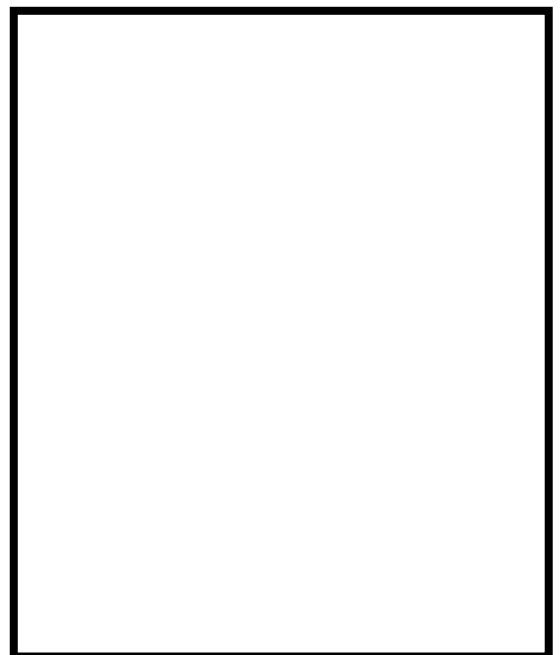
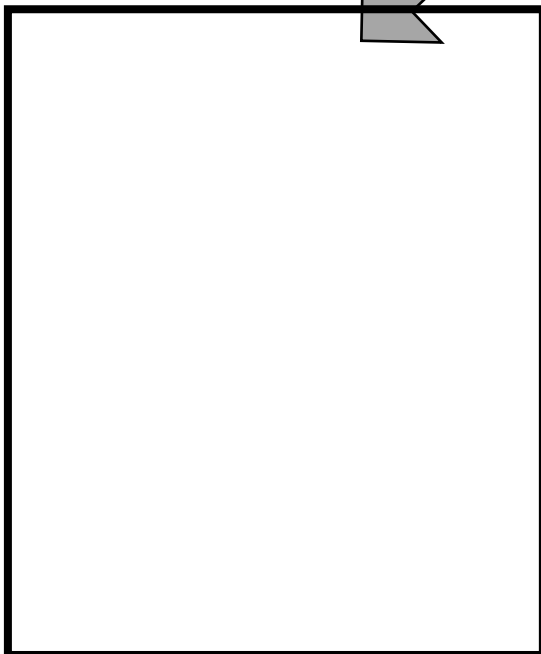
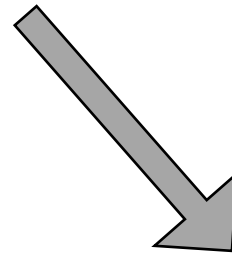
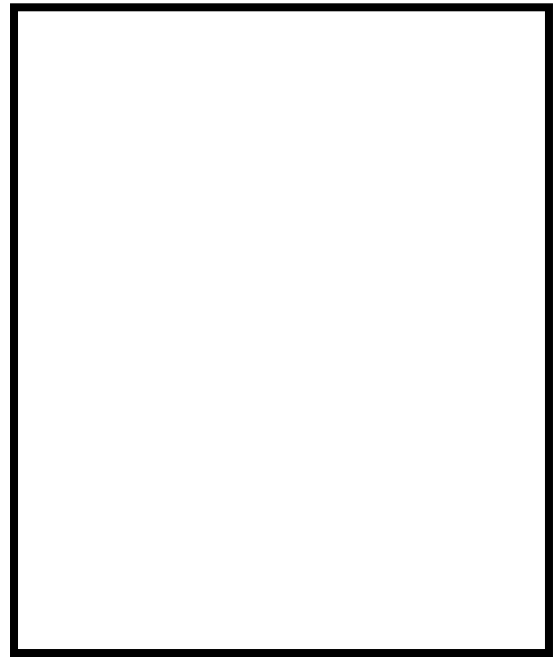
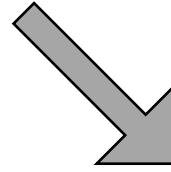
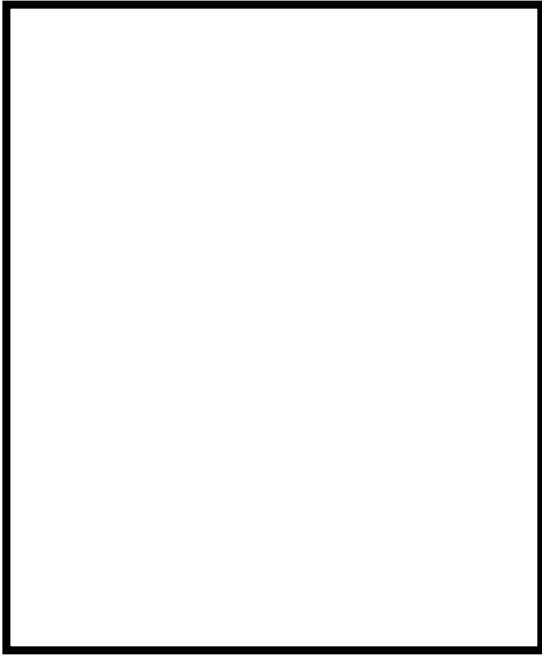
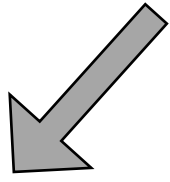
(6) 6 5 4 3 6 6 5 6 6

THE CONCERTO

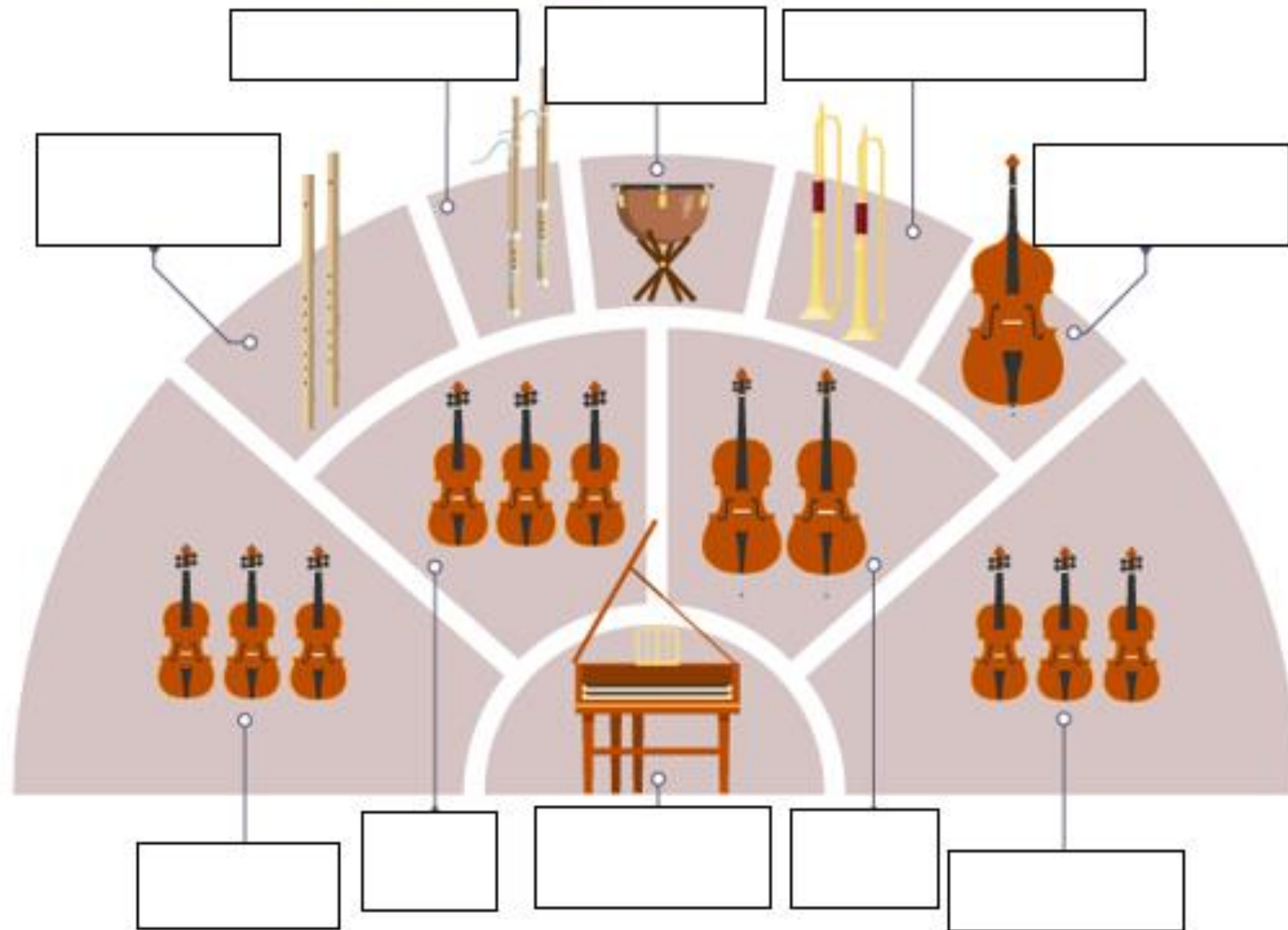
- What is a CONCERTO?
- What is a CHAMBER ORCHESTRA?
- What is a MOVEMENT?
- How many MOVEMENTS in a concerto?
- Which movement are we studying?
- How many groups of instruments in a concerto?
- What do the different groups do?
- What is the purpose of having different groups?
- What does TEXTURE mean?
- What does dialogue/antiphonal MEAN?

TYPES OF CONCERTO:

There are 2 types of concerto.




AOS 1: Instrumental Music - Bach - Baroque Orchestra



CONCERTINO =

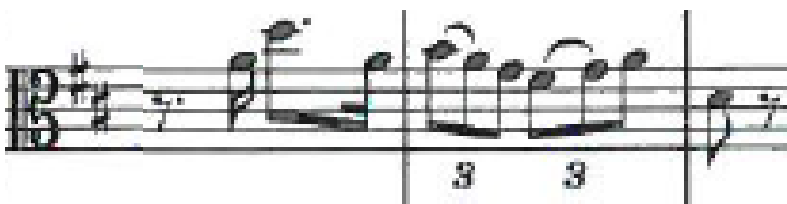
RIPIENO =

INSTRUMENTS

1. How many performers in each group/instrument?
2. What is the flute made from?
3. In the score what is the harpsichord called?
4. Which instrument uses the alto clef?
5. What does this symbol mean? 
6. Which 2 instruments play in the basso continuo?
7. Which 2 families are not used in this piece?
8. Why is the harpsichord front & centre so they can see everyone?
9. What does the term virtuoso mean?



Work out this tune:



STRUCTURE – part 1:

The structure is the same as Star Wars and Purcell =



Is there an Intro/coda?



How did you spot the B section?



Is the 2nd A exactly the same?

TEMPO, METRE & RHYTHM

1. Name the time signature at the start?
2. Does it change?
3. How does the harpsichord emphasise this time signature at the bottom of pg1?
4. Name the repeated rhythmic pattern that dominates the piece.
5. What effect does this have on the feel/time signature?
6. Name the rhythm that occurs lots in the harpsichord.
7. What is an anacrusis & where does it occur?
8. What is the tempo?
9. Which term best describes this piece?

Lament

march

gigue

lullaby.

DYNAMICS.

1. From listening to the piece, are there many dynamic changes?
2. What is the term for typical Baroque dynamics?
3. Are there any dynamics written in the score?
4. In which instruments?
5. Why not in all?
6. Where do the dynamic markings start?
7. What is the purpose of the dynamic markings?

RECAP QUESTIONS:

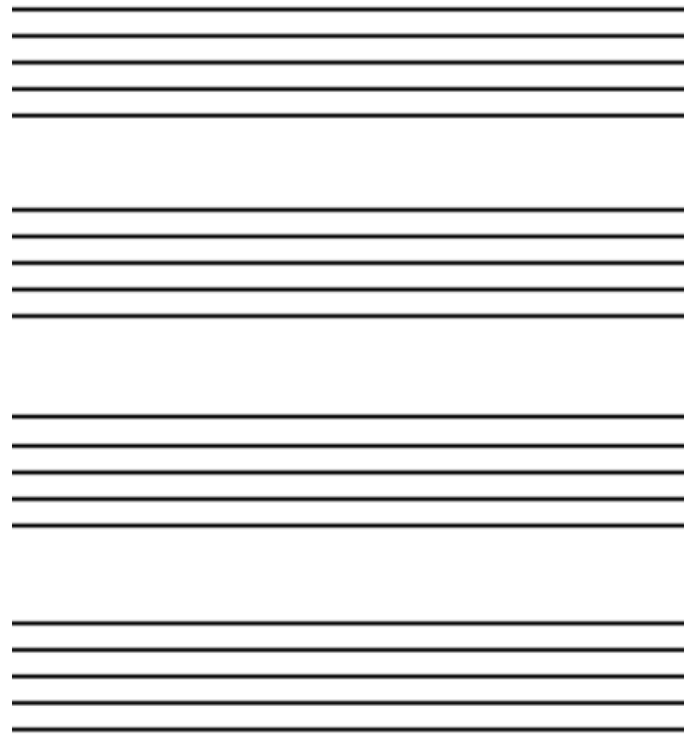
1. Name the era this piece was written in.
2. Name the clef used by the viola.
3. What type of concerto is this?
4. Give the Italian names for the 2 groups of instruments.
5. Name the time signature.
6. State the tempo.
7. Name the structure.
8. Name the rhythm that is frequently used in this piece.
9. What does terraced dynamics mean?
10. Name the 2 main keys used.

TONALITY:

- A section =
- B section =
- A section =

There are several **passing** modulations.

What does this mean?



G Major
D Major
E Major

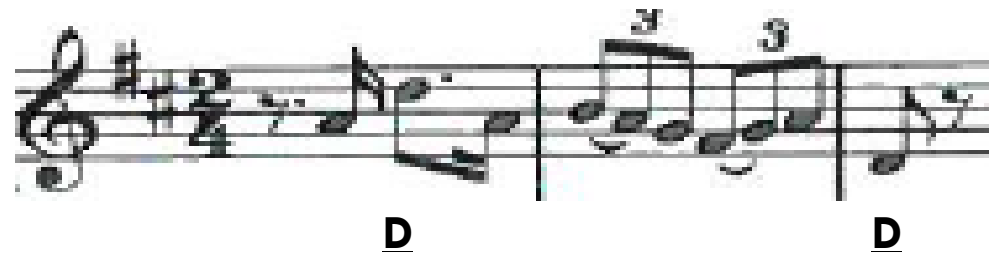
F major
Bb Major
Eb Major

**Father
Charles
Goes
Down
And
Ends
Battle**

ABCDEFG ABCDEFG

How to spot keys/key changes in the score:

- extra # & b (accidentals)
- Bass/pedal notes (especially in B section)
- Looking at the chords
- Cadences – perfect cadences = V - I
- Main melody starting on different note.
- (especially in A section – roughly every 8 bars)



Tonality – a section

- Work out the main keys used in the following areas by looking at the MAIN TUNE in the A section:

Bars	Key	Key sig = # & b	Extra clues
1-12		F#, C# = main key sig	
13-29		F#, C#, G#	
29-78		F#, C#	

Harder version – keys hinted at throughout A section:

Bars	Key	Key sig = # & b	Extra clues
23-25		F#, C#, G#, D#	
56-7		F#, C#, G#	
64-6		F# only (C natural)	
67-71		F#, C#, G#	

Tonality – B section

Bars	Key	Key sig = # & b	Extra clues
79-95		F#, C# Plus A# (7 th note in)	
96-128		F#, C#, G# Plus E# (7 th note in)	
(129-147)		(several extra #)	
147-156		F#, C#, G#	
(157-162)		F# Plus D# (7 th note in)	
163-176		F#, C# Plus A# (7 th note in)	
(176-229)	Chromatic/Ambiguous	(several extra #)	* (More detail on next page)
230-232		F#, C# Plus A# (7 th note in)	

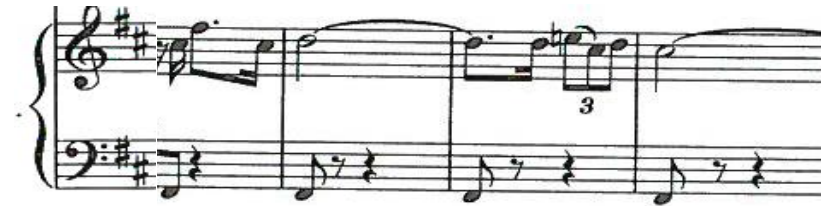
B Section - Ambiguous bars:176-229

Bars	Key	Key sig = # & b	Extra clues
(176-8)	<input type="text"/>	F#, C#, G# Plus E# (7 th note in <u>F#m</u>)	Leading note (7 th = D# leading to 8 th = E) (bar 156-7) 1 st part of original main tune highlights F# note (bar 177)
(178-9)	<input type="text"/>	F# Plus D# (7 th note in <u>Em</u>)	Leading note (7 th = D# leading to 8 th = E) (bar 178-9) 1 st part of original main tune highlights E note (bar 179)
(180-3)	<input type="text"/>	F#, C#	Leading note (7 th = C# leading to 8 th = D) (bar 180-1) 1 st part of original main tune highlights D note (bar 181)
(184-187)	<input type="text"/>	F#, C#, G#	Leading note (7 th = G# leading to 8 th = A) (bar 184-5) 1 st part of original main tune highlights A note (bar 184)

TONALITY RECAP QUESTIONS:

1. Name the 2x main keys in this piece.
2. Draw the A section key signature.
3. What is a MODULATION?
4. What is a PEDAL NOTE?
5. Name the key in the B section
6. How do you work out the RELATIVE MINOR of a key?
7. What does the term DOMINANT mean?
8. What is the DOMINANT key of the A section?
9. What is the DOMINANT key of the B section?
10. What does TONAL AMBIGUITY mean?

WORK OUT THE KEY IN EACH CLIP.



TEXTURE:

Which term best describes the overall texture of this piece?

What is another term for this?

Are there any other textures in this piece?

A Section: (bars & instrument playing main tune)

B Section: (bars & instrument)

There are other texture terms that can be applied to this piece.

Imitation =

Tutti =

Antiphonal =

HARMONY

Harmony =

Why is the harpsichord in both the concertino & the ripieno group?

What are the numbers under the harpsichord part called & what do they mean?

As baroque composers & performers were familiar with this technique, sometimes numbers were missed out but it was assumed you would know to play them eg. 3 & 5







So nothing under a chord = play 3/5.

Extra #/b were indicated.

The image shows a musical score for a harpsichord part. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords, and the bass staff contains a series of single notes. Below the bass staff, there are six numbers: 7, 5, 6, 5, 5, and 5. These numbers are arranged in two columns: the first column has 7 and 5, the second has 6 and 5, and the third has 5 and 5. The numbers 7 and 5 are positioned below the first two measures, 6 and 5 below the next two, and 5 and 5 below the final two.

Match the terms in the box below with the examples from the score and write a definition of each term once correctly matched to its example.

Doubling/ Pedal note/ Block chords (in same instrument)/ Playing in 3rds/
Block chords (across different instruments)/ Arpeggios

Term	Definition	Score example
		
		
		
		
		
		

MELODY:

Which terms apply to the melody of this piece.

What do the remaining terms mean?

- ❖ Word painting

- ❖ Ornaments

- ❖ Sequence

- ❖ Scalic runs

- ❖ Glissando

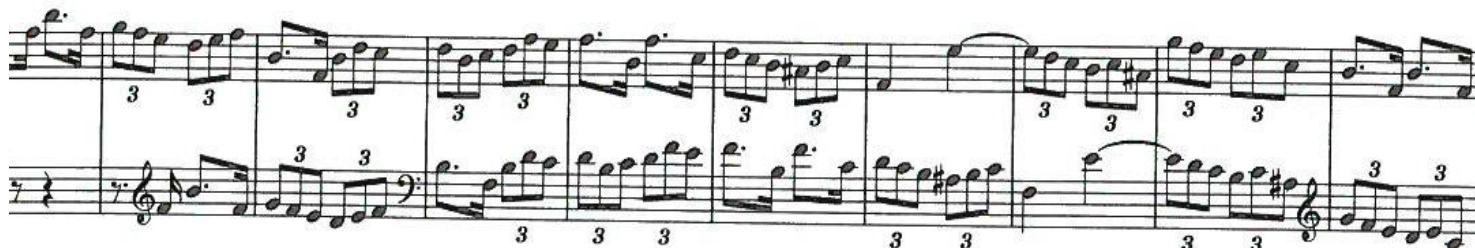
- ❖ Ground bass

- ❖ Contrary motion

Bach Brandenburg Concerto No5, 3rd Mov. – Melody: Canon & Fugue/Phrases

CANON =

Where is a canon is used in this piece =



FUGUE =

Where is fugue used in this piece =

What is the structure of a fugue =

SUBJECT =

SUBJECT & ANSWER =

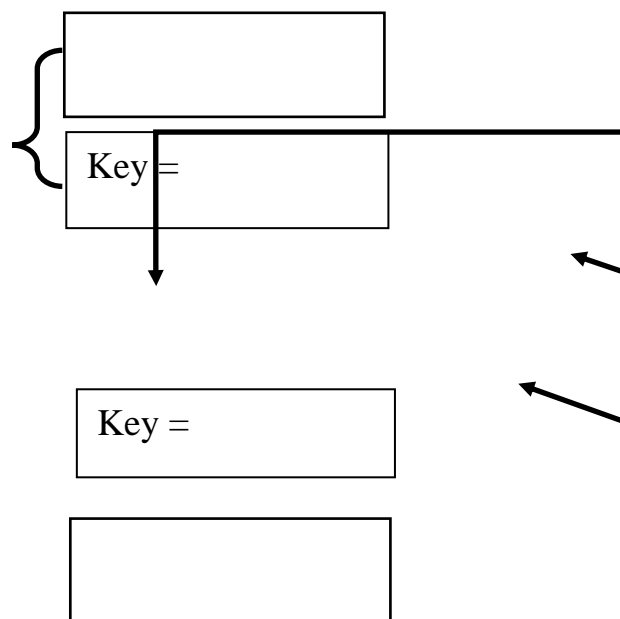
COUNTER SUBJECT =

TONIC =

DOMINANT =

Tonic in this piece =

Dominant in this piece =



Each phrase in this section lasts =

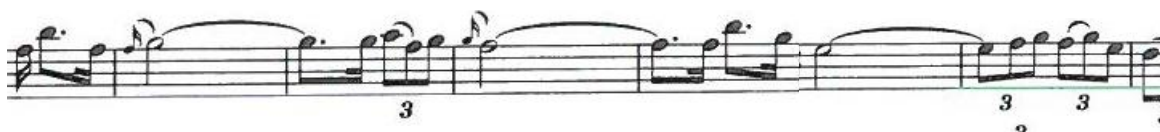
STRETTO =



Label the 3 main melodic phrases used throughout the piece.



How does the new tune in the B section link to the A section?



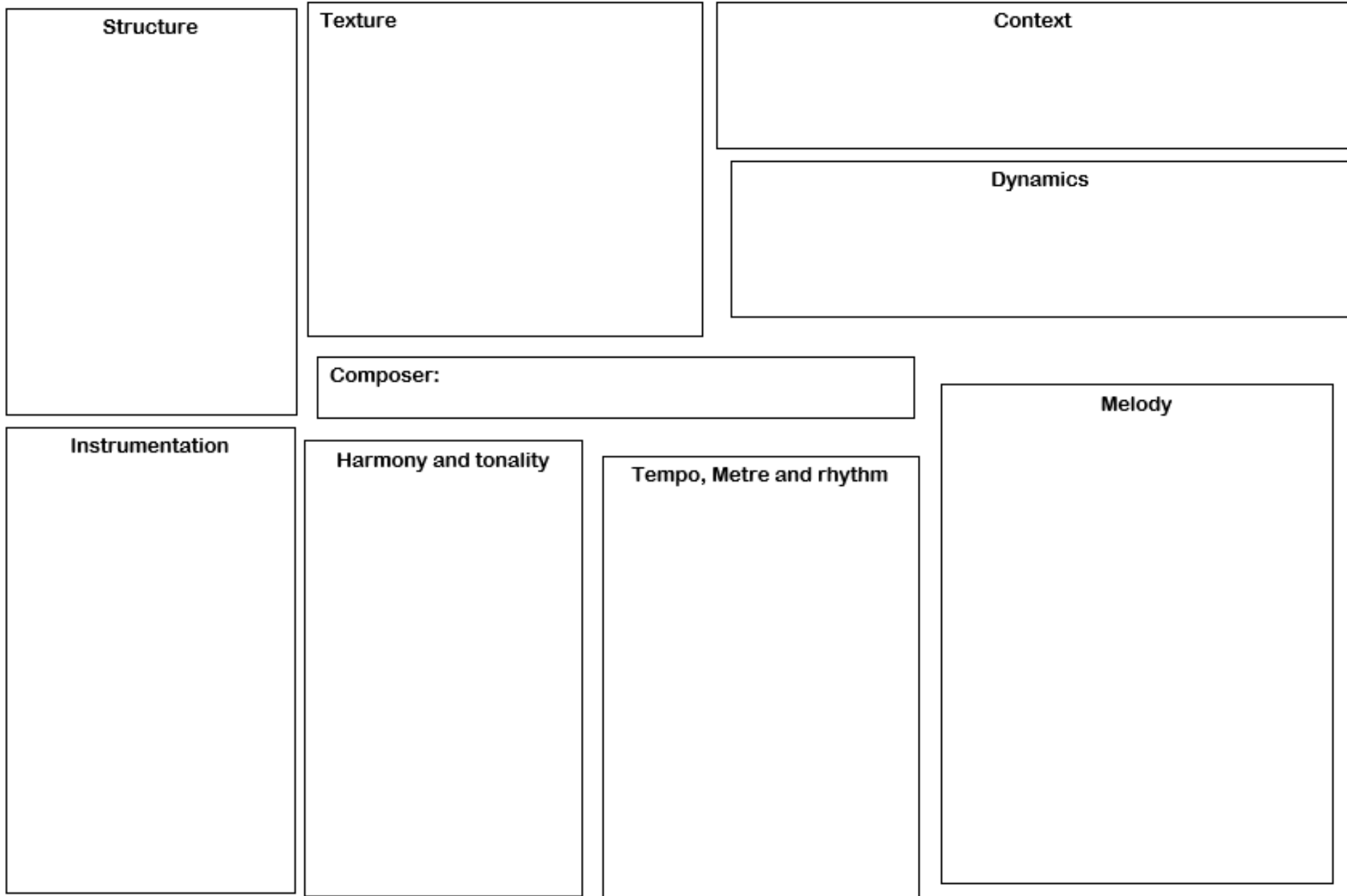
VARIANT =

RITORNELLO =

EPISODE =

TONIC	CADENZA	ANSWER
DOMINANT	RITORNELLO	CONCERTINO
FUGUE	EXPOSITION	RIPIENO
CANON	ANTIPHONAL	VARIANT
SUBJECT	CONCERTO GROSSO	EPISODE
COUNTER- SUBJECT	COUNTERPOINT	STRETTO

1st note of a scale/key	Unaccompanied solo	‘response’ in call & response, usually played in the dominant key
5th note of a scale/key	Return of 1st tune	Group of soloists
Like a round, but complex. Tune does not repeat exactly the same	1st section in a fugue	Backing/ ‘stuffing’
A posh word for a round, where the parts exactly repeat the tune.	Like call & response/ dialogue between parts. Like imitation.	A variation of the main tune, played in the middle section.
Main tune (1st part)	Mid sized orchestral work for a group of soloists.	A different bit of tune that appears in the middle section.
Melody played on 1st instrument, whilst 2nd instrument plays 1st bit.	Polyphony/ weaving melodies and counter-melodies/ many melodies.	Narrowing the gap/ overlapping tunes.



Structure

Texture

Context

Dynamics

Composer:

Instrumentation

Harmony and tonality

Tempo, Metre and rhythm

Melody

Brandenburg Concerto No.5 in D major

Movement III



Johann Sebastian Bach

Allegro

Flauto

Violino principale

Violino di ripieno

Viola da ripieno

Violoncello

Contrabasso

Cembalo concertato

14

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

25

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

35

Fl.
Viol. princ.
Viol.
Vla.
Vc.
Cb.
Cemb.

45

Fl.
Viol. princ.
Viol.
Vla.
Vc.
Cb.
Cemb.

55

Fl.
Viol. princ.
Viol.
Vla.
Vc.
Cb.
Cemb.

62

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

64 65 66 67 68 69 70 71

72

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

76 77 78 79 80 81 82 83

84

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

88 89 90 91 92 93

95

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

f

pp

p

Solo

6 6 6 7 6 4 5#

106

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

f

f

[f]

tr

117

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

tr

162

Fl.

Viol. princ.

Viol.

198

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

209

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

220

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

tasto solo

♯ 6 6 6 7 6 4 3

230

Fl. *tr*

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

241

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

251

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

259

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

(6) 6 5 6 5 4 3 6 6 5 6 6 6 5 6

269

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

277

Fl.

Viol. princ.

Viol.

Vla.

Vc.

Cb.

Cemb.

