Brandenburg Concerto No5 in D Major, 3rd Movement

J.S. Bach

Harmony

Bach's work is **diatonic** – he uses **root position** and **first inversion** chords throughout.

Pedals and **suspensions** are also used at key points to enhance the harmony.

Texture

After the first two bars, which are **monophonic** the movement is broadly **contrapuntal**. Melodies are treated as a **fugue** (overlapping melodies) and in **stretto** (overlapping melodies starting at closer intervals so as to **imitate** each other).

Melody

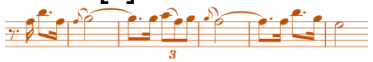
Melodies are almost exclusively **triadic** or **scalic**. The melodies throughout the entire work are based on those ideas stated in the first few bars.

The melody is often **transposed** into new keys, used in **sequence**, **imitated** or **ornamented**. The **trill** and **appoggiatura** are common ornaments for the period.

Two of the main ideas are below – you may be asked a dictation question based on these:

Bar 1 [A]:

Bar 79 [B]:



Concertino melodies are often **virtuosic** and utilise **passing notes** falling between chord tones.

Tempo & Metre

The music is in $\frac{2}{4}$ - this means two crotchet beats per bar. This is **simple duple metre**. Bach uses many dotted ( ) and quaver triplet () rhythms. The music is in the style of a **gigue**.

Structure

The music is in **Ternary Form**: [A] b1-78 in D major [B] b79-232 in B minor [A] 233-310 in D major. There is a separate structure within the [B] section: **Ritornello**, which translates as '*a little return*'.

Dynamics

Terraced dynamics are key to much Baroque music – this is where music becomes louder or softer as a result of the number of instruments playing as opposed to a players expression. There are very few dynamic markings in this work.

Resources

Concertino: the soloists - Flute, Violin, Harpsichord. **Ripieno**: the accompaniment - Violins, Violas, 'Cellos, Dbl Bass. **Basso Continuo:** bass part played by low instruments. **Figured Bass:** numbers display intervals above each bass note indicating which chord & inversion allowing harpsichord player to improvise an accompaniment.

Tonality

Bach relies on keys strongly related to **D major** as follows:

Tonic: D major
Relative minor: B minor

Dominant of D: A major
Relative minor of A: F# minor