



Education Materials
Stage Three

**BRANDENBURG CONCERTO NO. 3,
MOVEMENT ONE**
(C. 1721)

Johann Sebastian Bach

**STRING QUARTET NO.1, IN G MINOR,
OP. 27 MOVEMENT ONE**
(1877-78)

Edward Grieg

Arranged for the Australian Chamber Orchestra

OBLIVION

(1982)

Astor Piazzolla



BRANDENBURG CONCERTO NO. 3, MOVEMENT ONE

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Johann Sebastian Bach

1. Before Your Visit

Background

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1. Before Your Visit

Background

Johann Sebastian Bach (1685-1750) wrote music influential in religious, court and secular circles and is known as one of the most famous Baroque¹ composers. He was employed as an organist, composer and musical director in a number of courts, churches and houses of noblemen. He wrote music to suit the musicians he worked with.

The Brandenburg Concertos were dedicated to the Margrave of Brandenburg, a Russian nobleman. There are six concertos in all and they were written for a variety of instruments. *Concerto No. 3* is written for three groups of equally matched musicians – violins, violas and cellos, accompanied by a basso continuo² part played by the double bass and harpsichord. The full work has three movements and the ACO are playing the first movement in this installation.

NB: You can hear the harpsichord in the ACO recording but it is not part of the installation.

¹ Features of Baroque music can further be investigated at http://en.wikipedia.org/wiki/Baroque_music

² Features of a Continuo or Basso Continuo can be found here http://en.wikipedia.org/wiki/Basso_continuo#Basso_continuo or <http://www.merriam-webster.com/dictionary/continuo>.

Listening Guide

Listen to the following excerpts identifying Motif 1 and Motif 2 and the many times they recur throughout the movement:

Excerpt	Sound file cues	Features
One Motif 1	0:00-0:17	Listen for the orchestral statement of Motif 1 by violins; violas accompany with a quaver pattern and cellos and double basses in octaves.
Two Motif 1	0:18-1:41	Listen for the fragments of Motif 1 as they are shared between the instruments.
Three Motif 2	1:42-1:57	Listen for Motif 2 - a descending ascending motif is shared by the violin 1 and violin 2; the other instruments accompany using semiquaver (other violins), quaver (viola) and crotchet (cello, double bass and harpsichord) patterns.
Four Motif 1	1:58-2:24	Listen for the fragments of the Motif 1 as they are shared between the instruments.
Five Motif 2	2:25-2:30	Listen for Motif 2 as it is played by violin 3, others accompanying as before.
Six Motif 1	2:31-3:18	Listen for the fragments of Motif 1 as they are shared between the instruments.
Seven Motif 1 & 2	3:18-3:30	Listen for Motif 2 as it is repeated with Motif 1 in violin 1.
Eight Motif 1	3:31-3:55	Listen for the fragments of Motif 1 are shared between the instruments, this time accompanied by punctuating chords.
Nine Motif 2	3:56-4:19	Listen for Motif 2 with melody shared between the instruments.
Ten Motif 1	4:20-4:35	Listen for the fragments of Motif 1 as they are shared between the instruments, this time accompanied by punctuating chords.
Eleven Motif 1	4:36-5:00	Listen for the elongated Motif 1 as it returns, shared between the instruments and finishing with block chords.

ACTIVITY ONE

KEEPING TIME

1. Encourage the students to echo as you clap a series of four beat patterns.
2. Have students form a circle and pass the beat around the circle – one beat to one student in turn. Once this is established, have students clap quavers and then semi-quavers (changing patterns once they are established):
 - a. crotchets
 - b. quavers
 - c. semiquavers

Discuss the mathematical relationships between crotchets (one), quavers (half) and semi-quavers (quarter).

3. Divide the students into three groups playing the following patterns first separately and then together. Swap groups so everyone has a turn at each pattern.

The image shows three musical staves, each with a 4/4 time signature. The first staff is labeled 'Pat (patschen)' and contains four crotchets (quarter notes) on a single line. The second staff is labeled 'Clap' and contains two groups of four quavers (eighth notes) beamed together, with a bar line between the groups. The third staff is labeled 'Snap' and contains four groups of four semiquavers (sixteenth notes) beamed together, with a bar line between the groups.

4. Transfer the patterns onto non melodic instruments –
 - a. Crotchets - drums
 - b. Quavers – clave or wooden instruments
 - c. Semiquavers - egg shakers, maracas or other shaken instruments (it would be preferable to have pairs of shakers so the pattern can be alternated as it is very fast).

EXTENSION

1. Perform these patterns the patterns from “keeping time: 3 along with the recording (the recording is quite fast).
2. Once confident, try performing these more complex patterns from the concerto.

Part 1

Part 2

Part 3

The image shows three staves of music in 4/4 time. Part 1 consists of a sequence of eighth notes. Part 2 consists of eighth notes with rests. Part 3 consists of eighth notes with rests. The music is presented in a system with a repeat sign at the beginning and end.

3. Listen to the recording of Movement One of *Brandenburg Concerto No. 3* and encourage the students to identify when they hear these patterns in the music. For example in the sound recording between 0:18-0:50.

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ACTIVITY TWO

WHAT'S IN A TUNE?

1. Standing in a circle, sing or speak a known song such as *Mary had a little lamb* in unison.
2. Now have students sing or speak the individual syllables of the words of the song one after each other so each person says the next word or syllable in turn. For example – *Ma-ry had a lit-tle lamb.*
3. Explain that you are going to play an elimination game whereby each person has to sing the words (or syllables) in turn one after the other, maintaining the melody line. If someone misses their word or syllable they have to sit down in their place and the game continues until only one person is standing.
4. Repeat until no one misses a word or syllable.
5. Listen to the concerto from sound recording cue (0:18-0:50) and ask students to identify how the motif is shared amongst the instruments (violins, violas, cellos, double bass and harpsichord) as they have done with the simple nursery rhyme.

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ACTIVITY THREE

SNAKES AND LADDERS

1. Find as many melodic instruments as you can (xylophones, metallophones, glockenspiels of varying sizes) and put them end to end from the smallest to the largest, highest to lowest.
2. Have students play the notes in a descending order starting with the highest note of the smallest instrument and continuing to the lowest note of the largest instrument in turn.
3. Encourage students to find the notes that are the same pitch. For example, the bottom notes of the smaller instruments will be the higher notes of the middle sized instruments and so on.
4. Now play a scale that starts at the very top note and descends down the instruments as they get bigger, with each instrument joining in on their common notes one after the other.
5. Play the scale up and down the instruments several times.
6. In groups, have students improvise patterns that have descending and ascending notes.
7. Perform for the rest of the class in turn.
8. Listen to Motif 2 of the *Brandenburg Concerto No. 3* and discuss with the students the way Bach uses ascending and descending patterns to contrast with the Motif 1 (1:41-1:57)

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ACTIVITY FOUR

DANCE FOR UNDERSTANDING

1. Arrange class into three concentric circles – one inside the other. Give the inside circle a scarf or ribbon.
 - a. Have the inside circle twirl their ribbons or scarves in time (while the rest of the class clap the semiquaver pattern).
 - b. Have the next circle walk quickly in a clockwise direction while the rest of the class claps the quaver pattern.
 - c. Have the outside circle step slowly in an anticlockwise direction while the class claps the crotchet beat.
2. Choose three beat keepers who have a good sense of timing. Have one play the crotchet beat on the drum, one the quaver beat on a wooden instrument, and one the semiquaver beat on two shakers in alternate hands.
3. Have each circle do their movement simultaneously while the instrumentalists keep their pattern.

Extension

4. Perform the movements along with the first section of Bach's *Brandenburg Concerto No.3*, movement one. Instruct the two outside circles to change direction at the following sound recording cues:

0:17 0:33 0:50 1:08

Have a capable student stand next to the recording device and call out 'change' at each sound recording cue so the students know when to change direction.

5. Swap the groups around so they all get a turn at each part.
6. Ask each group of students to create their own set of 3 movements.

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ACTIVITY FIVE

- a. Which group of instruments is playing the main melody (the violins)
 - b. Which groups of instruments is playing the accompaniment pattern (it is shared between the violas and the cellos)
5. Perform Motif 1 and the accompaniment pattern several times, varying the dynamics and combinations of instruments. When you listen to the whole piece you will notice Bach does this to create contrast.
6. Explain that the ACO play this piece with lots of energy and very fast. Discuss with the students how exciting it will be when they see them playing it 'live' at the installation.

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2. Visiting ACO VIRTUAL

1. Circle the instruments you can see and hear.



Psnj.org

2. Write the name of the instrument next to the correct picture. You can use the App if you need.
3. Select one musician and stand in front of them.

- a. What instrument are they playing?

- b. What does it sound like?

- c. What else do you notice?

Use the App on your mobile phone or iPad to answer the following questions.

1. What is the name of the musician you have chosen?

Name: _____

Where do they come from? _____

2. Does your musician play during every bar of the piece? Yes No
3. Find another player who plays the same notes as your musician. What is their name?

4. Listen to the Bach. The main melody is played firstly by the violins. As the music is played, point to the instruments who take over the main melody or parts of it.
5. Find a cello player or a double bass player, stand in front of them and follow their part.
6. What is the mystery instrument that you can hear but can't see?

7. In your own words, describe this piece of music (e.g. Bumpy, smooth, exciting, slow, moody).

When you have finished, feel free to walk around and interact with the installation.

3. After Your Visit

These activities are designed to extend students' understanding of the pieces performed during the installation.

One score and a copy of the worksheet below will be required for each student. The score is included in this pack.

ACTIVITY ONE

EXPLORING BACH'S BRANDENBURG THROUGH SCORE READING

Start by having students listen to the recording whilst following the Listening Guide in the pre-installation activities.

1. Together with students, answer **Section One** in the worksheet.

Section One

1. Which instruments are playing this piece? _____

2. Which clefs are used? _____

3. Write out the letter names of the notes in the violin bar 1. _____
4. Write out the letter names of the notes in the cello II in bar 1. _____
5. Write out the letter names of the viola III in bar 1. _____
6. What key is the piece in? _____
7. What is the time signature used? _____
8. How many crotchet beats in a bar? _____
9. Which dynamics are used at the start of the piece? _____

10. This piece starts with an upbeat. What is the other name for it? _____

2. Listen to the piece again, this time following the score. The recording is very fast so this may be difficult the first few times the students hear the piece.

3. Continue to answer **Section Two** and encourage students to listen to the piece as many times as possible.

Section Two

1. Where does the piece change key? _____
How do you know? _____
What does it change to? _____
2. At what bar does the piece return to the same key as the start? _____
3. At what bar do the instruments stop playing in unison? _____
4. What do the following symbols mean? \vee and \blacksquare _____

5. At bar 8 the dynamics change. What does *mf* stand for? _____
6. Describe the way the melody is shared from bar 8 – 11. _____

7. When does a similar idea happen again? _____
8. When do the instruments return to unison? _____
9. Write out all the different rhythms used in this piece. _____

10. Describe the viola part from bar 47.

What is this compositional technique called? _____

11. Find a G major scale – give the instrument and bar number. _____

12. When an instrument plays a repeated note underneath a melody it is called a Pedal point. Find one and give the instrument and bar number. A dot over a note is called a staccato – find one and give the instrument and bar number. _____

13. This is a piece of Baroque music. What are the characteristics that make it representative of this style? Give at least 3 examples. _____

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ACTIVITY TWO

MAKE YOUR OWN BRANDENBURG

1. Encourage the students to devise their own concerto using the main musical features of the first movement of *Bach's Brandenburg Concerto No.3*

The concerto should be written for the instruments played by students in the class, include at least two of the following and be no longer than two minutes in length:

- a. A melody that can be played in unison or shared in fragments amongst available instruments
 - b. A contrasting melody that uses ascending and descending patterns
 - c. An accompaniment pattern that uses arpeggios
 - d. An accompaniment pattern that uses octaves derived from chords I and V
 - e. A bass pattern that has some rhythmic interest
2. Students could also explore sharing these parts amongst the instruments available and adding contrast through use of contrasting dynamics.
 3. Students can record or notate their Brandenburg and share it with other schools through the ACO website.

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ACTIVITY THREE

EXPLORE THE BAROQUE

1. Using the Musica Viva site *Baroque On* <http://www.abc.net.au/music/baroque/> explore the features of Baroque Music.
2. Listen to Handel's *Concerto Grosso Opus 6, No. 5 in D major*. Make a list of similarities and differences between Handel's *Concerto Grosso No. 5* and Bach's *Brandenburg Concerto No. 3*. A Venn diagram will help to record your ideas.
3. Choose one of the following compositional devices used by Baroque composers and prepare a digital multi-media presentation on what they are and how they are used:
 - Ornamentation
 - Motif and Sequences
 - Imitation
 - The role of the continuo

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**STRING QUARTET NO.1, IN G MINOR,
OP. 27 MOVEMENT ONE**

(1877-78)

Edward Grieg

Arranged for the Australian Chamber Orchestra

1. Before Your Visit

Listen to *String Quartet No.1, in G Minor, OP.27 Movement One.*

2. Visiting ACO VIRTUAL

3. After Your Visit

Activity One:

Creating Drama

1. Before Your Visit

Listen to *String Quartet No.1, in G Minor, OP.27 Movement One.*

2. Visiting ACO VIRTUAL

1. Circle the number of performers you can see

4 8 13 20 100

2. This piece was composed by Edward Grieg. He lived in Norway which is a country in Europe. Norway is famous for its freezing winters, fjords and rough coastline.



3. As you listen to the piece again, imagine you are in Norway. What is it about the music that helps you to imagine Norway?

4. After the rather slow and dramatic opening, the instruments begin the main theme. How is it different?

5. Sometimes the instruments play sections of the melody one after the other (taking turns). Sometimes all the instruments play together (in unison). Discuss the effect this has.

6. In the next section, the music descends in pitch. How does this affect the body language of your musician?

7. Walk around and observe each player in turn. Consider what their role is at that moment in the piece. (Common roles = solo, harmony, accompaniment, riff, bass line).

When you have finished, feel free to walk around and interact with the installation.

3. After Your Visit

ACTIVITY ONE

CREATING DRAMA

1. Listen to the first section of Grieg's String Quartet (0:00-1:45) and discuss the way Grieg uses the following compositional techniques:

- Contrasting dynamics
- block chords
- ascending and descending fast-moving motifs

2. Have students examine how Grieg creates a sense of drama by increasing the speed of the accompaniment from semibreves, to minims, to crotchets, to quavers in the accompaniment as illustrated in the score below.

The image displays a musical score for the first section of Grieg's String Quartet, illustrating the progression of accompaniment speed. The score is divided into two systems, each containing staves for Violin I, Violin II, Viola, and Cello.

System 1 (Measures 1-6): The tempo is slow, with the accompaniment consisting of semibreves (whole notes). The dynamics are marked *ff* (fortissimo). The Violin I part features long, sustained chords. The Violin II, Viola, and Cello parts play block chords, with the Cello part showing a clear upward and downward motion in the lower register.

System 2 (Measures 7-12): The tempo increases significantly. The accompaniment progresses through minims (half notes), crotchets (quarter notes), and finally quavers (eighth notes). The dynamics remain *ff*. The Violin I part continues with sustained chords, while the other instruments play increasingly rhythmic patterns, with the Cello part showing a clear upward and downward motion in the lower register.

3. Discuss the effect of placing an ascending pattern before these chords and a descending pattern following them.

4. Encourage the students to devise their own chord pattern that can be sped up in a similar way by changing the accompanying pattern. Add an ascending and descending pattern before and after if time permits.

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OBLIVION
(1982)
Astor Piazzolla

1. Before Your Visit

Listen to *Oblivion*

2. Visiting ACO VIRTUAL

3. After Your Visit

Activity One:

Remembering *Oblivion*

Activity Two:

Exploring The Tango

1. Before Your Visit

Listen to *Oblivion*.

2. Visiting ACO VIRTUAL

1. This piece was written for a film. Use your imagination to describe the story you think the film is about.

2. Now look up the story on the App. How is it similar/ different to yours?

3. This section of the music was written as a dance called the tango.

What is it in the music that makes you want to dance?



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4. Listen to the cello and double bass parts. Their part repeats many times. This is called an ostinato and helps to provide the feeling of a tango dance.

5. Which instrument is playing the solo?

6. Which instruments play an ostinato?

7. Try to write out the rhythm of the ostinato?

8. Describe the sound and feeling of the solo part.

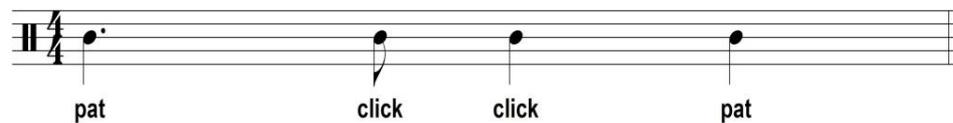
When you have finished, feel free to walk around and interact with the installation.

3. After Your Visit

ACTIVITY ONE

REMEMBERING *OBLIVION*

1. Listen to *Oblivion* and encourage the students to trace the melody, played by the solo violin, in the air with their finger.
2. Teach the students the following one-bar ostinato pattern:



3. Play *Oblivion* again and encourage students to move around the room performing the ostinato pattern in time to the music. Focus their attention on the double bass part, which follows this ostinato pattern.
4. Discuss with the students how the ostinato pattern provides a firm foundation for the solo melody, which is melancholy and very fluid.
5. Discuss the role of the other instruments in their accompaniment pattern.
6. In pairs encourage the students to devise a simple one-bar ostinato pattern and improvise a four-bar melody that is dance-like to go with their ostinato accompaniment.
7. Each pair performs their pattern in turn. Insert Piazzolla's ostinato pattern (from step 2) twice as an interlude between each 4 bar melody.

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ACTIVITY TWO

EXPLORING THE TANGO

1. Divide students into pairs to research Tango dancing on the internet. Allocate each group one of the following aspects of the Tango:
 - History of Tango dancing
 - Styles of Tango dancing
 - Costumes used in Tango dancing
 - Instruments and body percussion used to accompany the Tango
2. Each pair should present their findings to the class in the form of a digital multi-media presentation.

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