

CPE BACH

Flute Concerto in G



***Concerto in G major (Wq.169) for Flute, Strings and Basso
Continuo* by Carl Philipp Emanuel Bach**

Stage 5 & 6 Teaching Resources

Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941 - 2018)

Conductor, notable educator, and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Syllabus Link

NSW Curriculum

Concerto in G major (Wq.169) for Flute, Strings and Basso Continuo by Carl Philipp Emanuel Bach covers a range of topics from the NSW Syllabus.

Syllabus topics:

Years 7 - 10 Elective:

Classical Music

Music for Small Ensembles

Music 1 Preliminary and HSC:

An Instrument and its Repertoire

Music for Small Ensembles

Music of the 18th Century

Music 2 Preliminary:

Mandatory topic: Music 1600 -1900

Additional topics: Music of a culture

Syllabus Outcomes

Stage 4/5 Elective Music

Activities	Syllabus Outcomes	Ideas for Assessment
1	4.1, 4.3, 4.7, 4.8, 4.9, 4.12	Describing the role of instruments in a score
	5.1, 5.3, 5.7, 5.8, 5.9, 5.12	Performance of a section of score
2	4.1, 4.3, 4.4, 4.6, 4.7, 4.9, 4.12	"Performance" of original composition from the computer
	5.1, 5.3, 5.4, 5.6, 5.7, 5.9, 5.12	
3	4.7, 4.9, 4.11	Final decision on form with evidence from the score
	5.7, 5.9, 5.11	
4	4.1, 4.3, 4.9, 4.12	Performance of the classroom arrangement
	5.1, 5.3, 5.9, 5.12	
5	Not a stage 4/5 activity	Not a stage 4/5 activity

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for Assessment
1	P1, P2, P4, P5, P6, P9, P10, P11	Describing the role of instruments in a score
	H1, H2, H4, H5, H6, H9, H10, H11	Performance of a section of score
2	P1, P2, P3, P5, P7, P8, P9, P11	"Performance" of original composition from the computer
	H1, H2, H3, H5, H7, H8, H11, H12	
3	P2, P4, P6	Final decision on form with evidence from the score
	H2, H4, H6	
4	P1, P2, P4, P6, P9, P11	Performance of the classroom arrangement
	H1, H2, H4, H6, H9, H11	
5	P3, P4, P6	Essay assessment
	H3, H4, H6	

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for Assessment
1	P1, P2, P6, P7, P10, P11, P12	Describing the role of instruments in a score Performance of a section of score
	H1, H2, H6, H7, H10, H11, H12	
2	P1, P2, P3, P4, P5, P8, P9, P10	"Performance" of original composition from the computer
	H1, H2, H3, H4, H5, H8, H9, H10	
3	P2, P5, P7	Final decision on form with evidence from the score
	H2, H5, H7	
4	P1, P2, P7, P10, P11, P12	Performance of the classroom arrangement
	H1, H2, H7, H10, H11, H12	
5	P5, P7	Essay assessment
	H5, H7	

Resources

Audio Excerpts - YouTube Links

[CPE Bach's Flute Concerto in G \(I\)](#) Collegium Musicum Chamber, Lviv, Ukraine

[CPE Bach's Flute Concerto in G \(II\)](#) Collegium Musicum Chamber, Lviv, Ukraine

[CPE Bach's Flute Concerto in G \(III\)](#) Collegium Musicum Chamber, Lviv, Ukraine

Score Excerpts

Number	Movement	Bars	Activity
1	1	1 - 60	1 (First Subject & Second Subject)
2	2	1 - 42	2 Section A (ensemble) & B (solo and ensemble)
3	3	Whole Movement	3

Book Resources

1. "The Cambridge Companion to the Concerto", ed. Simon P. Keefe, 2005, Cambridge University Press
2. "Score Musica Rara", David Lasocki, 1922, Iowa City USA

Online Resources

1. CPE Bach: Flute Concertos (Rune Most, 2022)
<https://www.classical-music.com/reviews/concerto/cpe-bach-flute-concertos-rune-most>
2. "C.P.E. Bach's Instrumental "Recompositions": Revisions or Alternatives?" (Leta Miller, 2010)
<https://academiccommons.columbia.edu/doi/10.7916/D8JW8CN2>
3. "Carl Philipp Emanuel Bach (1714 - 1788)"
<https://www.mfiles.co.uk/composers/Carl-Philipp-Emanuel-Bach.htm>
4. "Carl Philipp Emanuel Bach"
https://www.newworldencyclopedia.org/entry/Carl_Philipp_Emanuel_Bach
5. "Carl Philipp Emanuel Bach (1714 - 1788)" (early-music.com, 2024)
<https://www.early-music.com/what-is-early-music/carl-philipp-emanuel-bach-1714-1788/>
6. "Bach, Carl Philipp Emanuel" (BBC Music Magazine, 2012)
<https://www.classical-music.com/features/composers/carl-philipp-emanuel-bach>
7. TalkClassical.com "CPE Bach. Just how good was he?" (2016)
<https://www.talkclassical.com/threads/cpe-bach-just-how-good-was-he.43724/>

WORK *Concerto in G major (Wq.169) for Flute, Strings and Basso Continuo*

Composer Background

Carl Philipp Emanuel Bach (1714-1788)

His dad was the great Johann Sebastian Bach. Not just a hard act to follow ... an impossible act to follow! So Emanuel, as he called himself, studied law! As far from music as he could get, it seemed.

But something snapped soon after graduation, and Emanuel was full speed ahead into music: composition and performing. Of course this was totally possible, since from a very young age, he'd been taught the keyboard and composition by the best: hard-act-to-follow Dad!

It didn't take that long to find employment far from his Dad's church and civic responsibilities ... in Berlin, no less! ... in the court of Frederick the Great of Prussia, no less! Emanuel seemed never to be daunted. Neither his father's achievements, or the closeness to the king, seemed to overwhelm and stifle him. He carved a new path for himself and for European music. He may have been "First harpsichord" for Fred the Great, but he had a musical background ahead of all rivals!

He both built upon his legacy from Dad Johann and broke away from it with an original style he named *Empfindsamer Stil* - "sensitive style". This was music that was not polyphonic, but homophonic ... no neat melodies, but wild leaps ... no steady, rhythmic passages, but abundant rests, syncopation, irregular phrases and 'sighing' motifs. Dramatic shifts in harmony, unexpected interjections. Music that gave expression to feeling something like stream of consciousness.

It was music that ushered in a new era: the Classical period. CPE Bach is the forerunner of Haydn, Mozart and Beethoven, and even the Romantics beyond them. Johann Sebastian, for Emanuel, was no hard act to follow, but a foundation to launch from!

Work Background

Flute concerto in G Major began life as an organ concerto. Then one day sometime between 1744 and 1755, Emmanuel had some kind of prompting to turn the organ concerto into a flute concerto. He was a master harpsichordist who, in fact, wrote a treatise on keyboard playing called "An Essay on the true art of playing Keyboard instruments" which influenced Clementi, Haydn, Mozart, Beethoven Brahms and is influential right up to today.

So it would've been a very decent and demanding organ concerto. So, why change it to the flute?

Here's one (unverified!) theory: Frederick the Great of Prussia thought himself one special item when it came to flute playing. He had a court musician called Quantz who was also a flute player. Fred the Great would only play Quantz's flute music, never Carl Philipp Emanuel's. It should be noted that Quantz's flute music was ... well ... not that technically demanding. Perhaps (just perhaps!) Emanuel switched from organ to flute with his composition to put it out there: "OK, Fred, you think you're "The Great" at flute playing hey? Then try this!"

It's that *empfindsamer stil* of Emanuel's that did it: you never knew where the music would take you next! Strange harmonic shifts, wild, unpredictable rhythms, and frequent mood swings. Frederick the Great liked the new music and abhorred the old polyphony, but maybe he thought CPE a bit excessive. As well as that, Emanuel had a new way of structuring the music: he opened movements with two distinct bundles of themes, then gave them the full modulation, rhythm shift, and dramatic interjection treatment before re-stating them again at the end. A bit like his Dad Johann's fugue structure, but with zero polyphony. Of course, this new form would get a name: sonata form. It

became characteristic of all the first movements (and sometimes the last movements too) of CPE's sonatas, symphonies and concertos.

But obviously a bridge too far for Frederick the Great!



Instrumentation

Woodwind	Strings	Basso Continuo
1 Flute (solo)	Violins 1 Violins 2 Viola	Harpichord Cello Double bass



Listening Guide

First Movement: *Allegro di molto*, G major, Sonata Form


Section	Bar	Feature
EXPOSITION: First Subject	1 - 38	<p>First Subject Motives:</p> <p>The First Subject comprises a number of distinct motives, some of which appear in the Second Subject section, 'interrupting'.</p> <p>Motive 1 (Main Motive), bars 1 -4</p>

		 <p>This is promptly interrupted in bar 46 with Motive 2 from the First Subject</p>
		<p>Motive 7, bars 51 -54</p>  <p>This is promptly interrupted in bar, 58, the second part of Motive 3 from the First Subject. Then the flute plays a short for bar segment (40 - 43) borrowed from the First Subject section. The remainder of the Second Subject section consists of flute triplet passages (64 -69) followed by flute semiquaver runs (72 -98), both interrupted by strings, outbursts from the First Subject.</p>
DEVELOPMENT	100 - 240	<p>Begins with Motive 1 of the First Subject, now in the dominant key, D major working its way through the First Subject motives with modulations.</p> <p>At bar 126, the Second Subject themes are again stated by the flute with quiet string accompaniment with varied melody lines and modulations.</p> <p>The First Subject motives appear from bar 180 in varied forms, followed by Second Subject motives from bar 214. A cadenza-like passage from the flute from bar 233 leads into the recapitulation.</p>
RECAPITULATION	241 - 307	<p>The recapitulation concentrates on First Subject themes and includes only the flute semiquaver passages from the Second Subject.</p>
CADENZA	307	<p>An opportunity for the flute to improvise brings pause before the coda.</p>
CODA	308 - 333	<p>The coda is entirely made up of motives from the First Subject.</p>

Second Movement: *Largo*, E minor, Binary Form

Section	Bar	Feature
Part A	1 -19	<p>Part A is characterised by the opening ‘sighing’ motif (a CPE Bach signature)</p> <p>Bars 1 -4</p>  <p>Violin 1</p>
Part B		<p>Part B is played by the solo flute, accompanied by the ‘sighing motif’ from Part A, although intermittently. There is finally a contrapuntally arranged setting of the Part B motif between the flute and the violin (41 - 52)</p> <p>Bars 20 - 23</p>  <p>Violin 1</p>
Part A	56 - 63	Part A returns, although somewhat reduced.
Part B	64 - 94	Part B returns, but this time expanded.
Cadenza	94	Another chance for improvisation on the solo instrument.
Coda	94 - 101	A short Coda with brief reminiscences of the motives of both Part A and Part B.

Third Movement: *Presto*, G Major, Ritornello Form

Section	Bar	Feature
Ritornello	1 - 48	<p>This energetic theme with its equally energetic 'answer' dominates the movement without ever losing interest. First stated by tutti ensemble without the solo flute.</p> <p>Bars 1 -4</p> 
Episode 1	49 - 81	The entry of the solo flute marks the start of the first statement, interrupted by fragments of the ensemble (as with main themes in Movements 1 and 2). The soloist takes flight in a semiquaver variation on the theme.
Ritornello	81 - 105	The tutti ensemble restates the theme, although reduced in length.
Episode 2	105 - 149	The solo dominates with an extended semiquaver fantasy which keeps the idea of the theme alive, especially with the bare ensemble accompaniment.
Episode 3	149 - 182	A firm partnership between soloist and ensemble stresses different aspects of the theme.
Ritornello	183 - 199	A return of the second half of the Ritornello.
Episode 4	199 - 235	The flute dominates with a combination of original thematic material and semiquaver variations with ensemble interjections.
Fermata	236 - 237	A pause gives opportunity for the solo to exercise a moment of improvisation.
Ritornello	236 - 335	The theme returns, including an 'in-house cadenza' from flute (290-310) and concluding tutti on the theme.

Activity 1: Aural/Score Reading/Musicology/Performance

At the end of this activity, students ought to be able to:

- Identify musical features from listening (without the score).
 - Understand the devices that make up the musical features from score reading.
 - Describe features of the music that identify with one musical period or another.
 - Perform the opening of the concerto from the orchestral score.
-

This activity explores the First and Second Subject motives of the First Movement with a view to performance.

Task 1

1. Listen and watch the first 1:53 of the First Movement of CPE Bach's Flute Concerto in G Major, without following the score, **at least 3 times**.
 - [C.P.E. Bach - Flute Concerto in G Major \(I\)](#) Collegium Musicum Chamber, Lviv, Ukraine
2. How would you describe the general **mood** of this section? Do you detect any subtle (or not so subtle) changes in **mood**?
3. What period do you think this music best fits into? (e.g. Renaissance, Baroque, Classical, Romantic) Give reasons for your answer.
4. List the instruments you can hear.
5. Approximately how many distinct motives can you hear?

Task 2

1. Listen to the first 1:53 again while following the orchestral Score Excerpt 1, **at least 3 times**.
2. Identify some musical features that contribute to the **mood** you described in (1).

Bar(s)	Mood	Musical Features

3. List specific musical devices that identify this music with:
 - i. The Baroque Period

- ii. The Classical Period
- iii. The Romantic Period

4. Describe the role of each instrument or group of instruments in the orchestral score.

Instrument(s)	Role
Flute	
Violins 1	
Violins 2	
Violas	
Basso Continuo: Harpichord	
Basso Continuo: Cellos/Double Bass	

5. Place an asterisk (*) in red pen above the beginning of each motive you have heard in (I).

Task 3

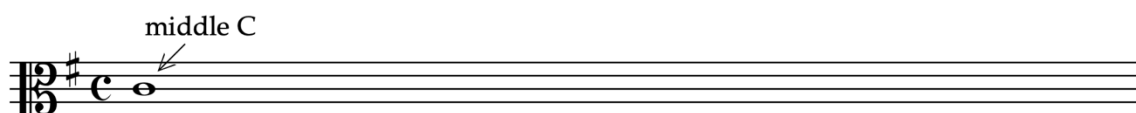
Preparation for performance from the orchestral score, bars 1 - 60.

1. Play these bars (on any instrument) first **without** the ornamentation (trill) and then **with** the ornamentation:
 - Bars 5 - 8 (any part), 25, 28, 34
2. What difference did the trill ornamentation make?
3. Play these bars (on any instrument) first **without** the ornamentation and then **with** it:
 - Bars 42 (appoggiatura); 53 (mordant)
4. Circle the **dynamics** indications in red - some are quite sudden, 'mid phrase.' Which dynamics indications are notably missing?
5. Circle the **staccato** notes/phrases in **blue**.
6. Find the meaning of **Allegro di molto**.

Task 4

1. Work in groups of 4 - 7 to perform bars 1 - 60 [If a group of 4, then combine violins 1/2, and one continuo performer on the keyboard].

2. Use the instruments listed, or, if these are not available, use electronic keyboards with appropriate sound settings.
3. If your group does not have a performer who can read alto clef (viola), then transpose the viola to the treble clef (mostly):
 - a. Bars 1 -2



4. Where there are two notes/parts (as in viola above) play both if using a keyboard or the top part only for other instruments.
5. Each performer needs to practice their part separately until fluent at a comfortable speed.

Task 5

1. Performance place ideas:
 - For other music classes in different year levels
 - For a lunchtime competition between groups (audience can judge the best performance)
 - In the corner of the playground at lunchtime 'busking entertainment'
2. Prepare an evaluation sheet for performers. For example:
 - List of the difficulties you had in preparation on your own.
 - List of the challenges you experienced as an ensemble.
 - How did you go including details of ornamentation, articulation, dynamics?
 - Did you feel you achieved the mood you first heard in the music without viewing the score?
 - How could you improve your performance?
 - Discuss your responses - the aim is to help you achieve competency, excellence and enjoyment in ensemble performance!

Activity 2: Musicology/Composition/Performance

At the end of this activity, students ought to be able to:

- Outline the structure of a concerto.
 - Discuss the relationship of soloist and ensemble as alternation, competition, combination.
 - Give an account of the way CPE Bach solves the dilemma of the soloist with an orchestra.
 - Use these investigations to create a short movement for soloist and ensemble using a suitable computer program.
 - Perform this composition from a computer.
-

This activity explores the second movement and uses CPE Bach's treatment of soloist and ensemble to compose a short movement using his techniques.

Task 1

1. Listen and watch the first 42 bars of Movement 2: *Largo*, while following **Score Extract 2**, at least twice.
 - [C.P.E. Bach - Flute Concerto in G Major \(II\)](#) Collegium Musicum Chamber, Lviv, Ukraine
 - This section is from 0:00 - 2:24.
2. Describe the characteristic ensemble theme in bars 1- 4 in terms of: pitch, rhythm, texture.
 - YouTube Link: 0:00 - 0:15.
3. Describe the characteristic flute solo theme in bars 20- 26 in terms of: pitch, rhythm, texture.
 - YouTube Link: 1:04 - 1:30.
4. List the differences between the Tutti/ensemble theme and the flute solo theme.
5. Listen from 0:00 - 2:24 once more and find examples of the soloist and ensemble in:
 - Alternation
 - Competition
 - Combination
6. Summarise the musical devices CPE Bach uses to allow the soloist to compete and complement with the orchestra on an equal footing.

Task 2

1. Watch and listen to the conclusion of this solo movement, which includes a cadenza, at least two times.
 - YouTube Link: 5:19 - 6:34.
2. Find out the meaning and the purpose of a cadenza.

3. Describe how this cadenza enhances the place of the flute as part of this movement.
4. How does the cadenza allow the soloist to compete on equal footing with the ensemble?

Task 3

Composing your own 'Mini-Slow-Movement' for solo instrument and small ensemble

1. Using the musical elements and devices you have studied in CPE Bach's *Largo*, compose your own Mini-Slow-Movement on a computer using suitable software.
2. First decide on the **solo instrument** for your movement.
3. Next decide on the **ensemble** size and instruments (suggested 2- 6 instruments).
 - Compose an opening 8 bars for ensemble:
 - Add 8 bars for solo and suitable ensemble combinations.
 - Include a **cadenza**.
 - Conclude with a 4-bar **coda**.
 - Give your composition an eye-catching **title!**
 - Use devices CPE Bach used, such as:
 - i. The ensemble section should include 'sighing motives' with dynamic contrast
 - ii. The soloist section should have considered, bare accompaniment, with a lyrical, almost operatic, melody line for the solo instrument
 - iii. The coda should consist of part of the ensemble theme.
4. Perform your composition from your computer to your class colleagues. Issue a 'reflection and evaluation' sheet to find out audience response in terms of your success, or otherwise, in setting a soloist with an ensemble in **alternation, competition, combination**.
5. Make a list of adjustments you could make to your composition to improve on your aims.

Activity 3: Aural/Musicology

At the end of this activity, students ought to be able to:

- Identify a recurring theme/motive in a whole movement, without following a score.
 - Investigate an orchestral score, without the audio, to locate the recurring motive.
 - Outline the basic elements of the structural forms in musical composition: binary form, ternary form, rondo form, sonata form, ritornello form, theme and variations.
 - Make an informed judgement in collaboration with colleagues to identify the structural form of an orchestral movement.
-

This activity explores the third movement for the purpose of identifying evidence for suggesting its structural form.

Background:

OK ... it's confession time. My preconceived idea for the form of this movement was that it would probably be **Sonata Form**, because this was CPE Bach's thing, but I couldn't find a recognisable Development section.

So then I thought it was just a plain old **Rondo** because the theme kept coming back. But it didn't come back in the way I expected - it popped up as fragments inconsistently, and as a whole, a bit too less often (I thought) for a **Rondo**.

Then I thought, "Aha! An early **Theme and Variations** movement," as was quite popular in the Romantic Era (yes, I know in other eras too!). But were the variations really variations or just episodes, interrupted by unadulterated bits of the main motive?

Then I remembered **Ritornello** (when prompted by a colleague!) and I wondered, "Did CPE go retro here with a popular Baroque form but overlaid with his "*Empfinder Stil*" thing?"

So, the Analysis (found earlier in this Teaching Kit) started life as a **Rondo**, then a **Theme and Variations**, which I hastily overlaid with a nervous **Ritornello** structure.

There ... that feels better ... a full confession. But you're going to have to help me out here

Task 1

Now back to the source!

Listen to the third movement and count the number of times you hear the opening theme in part or in whole throughout the movement. Do this **at least twice** and **without the score**.

- [C.P.E. Bach - Flute Concerto in G Major \(III\)](#) Collegium Musicum Chamber, Lviv, Ukraine

Now you need to get an idea of the actual possible musical forms.

Time for research: Work in pairs to find the features of these musical form/structures:

- Rondo form
- Ritornello form

- Sonata form
- Themes & variations

Task 3

With this knowledge gained or refreshed, listen to the third movement of CPE Bach's Flute Concerto in G while following the orchestral score (**Score Excerpt 3**). You will need to do this a number of times to complete this investigation.

1. Mark with a **red asterisk (*)** the main theme and its recurrence in full or substantial part (leave fragments for now).
2. Mark with a **blue asterisk (*)** sections of the movement, you might consider to be variations of the opening theme (whether orchestral or solo).
3. Mark with a **green asterisk (*)** sections you consider (at this stage, anyway) to be **episodes** with new material unrelated (or not very closely related) to the opening theme.
4. In the sections you marked **blue** or **green**, mark the partial, fragmentary interruptions of the episode with an **orange asterisk (*)**.

Task 4

I think you should have covered most of the movement with asterisks by now!!

Do you agree? Or do you think there are other identifiable sections (apart from the brief cadenza - fermata)?

List the parts you think I've left out.

Task 5

Take all these parts, and in groups of 2 - 4, use your research information about musical forms and your score investigation about structure of the third movement to answer the following:

1. Decide on a **form** you think fits best for this movement.
2. Give reasons for making your decision - list the evidence.
3. Now have a class discussion about everyone's ideas about the **form** of Movement 3.
4. Have you stuck to your final idea or did other groups convince you to change your view?
5. State your **final verdict** with **evidence** that substantiates it.

Task 6

Discuss this topic as a debate if you have time:

"Defining the **structural form** of a piece of music is useful but artificial."

In other words, “does defining a **form** ultimately matter?” Now that should put a cat among the pigeons! Enjoy the debate ... but let it help inform you about your own compositions, and the place that **musical form** may have in them. Also, let it help you appreciate the genius of music like that of CPE Bach.

Task 7

Now ... you want to know what my final opinion is?

Here it is anyway: I am hanging onto “a-kind-of-Ritornello-form” with my fingernails ...

... or maybe Theme & Variations, or maybe

even a wonky Sonata form, or ...

Activity 4: Musicology/Performance

At the end of this activity, students ought to be able to:

- Perform a vocal arrangement of a segment of the fourth movement which demonstrate some of CPE Bach's elements of his "*Empfindsamer Stil*" / "Sensitive Style".
 - Identify the features of CPE Bach's "*Empfindsamer Stil*" in the vocal arrangement.
 - Identify the features of CPE Bach's "*Empfindsamer Stil*" in the orchestral score.
 - Discuss the importance of "*Empfindsamer Stil*" in breaking with the Baroque's "elegant" style and opening the way for changes in the Classical and Romantic eras of music.
-

This activity explores the third movement through a vocal performance and orchestral score study.

Task 1

1. Listen and watch 4:02 - 4:40 of Movement 3 at least twice. This forms the basis of the Classroom Arrangement.
 - [C.P.E. Bach - Flute Concerto in G Major \(III\)](#) Collegium Musicum Chamber, Lviv, Ukraine
2. You need a group of at least four people to perform the classroom arrangement "*Empfindsamer Stil*" (E.S.)
 - Part 1: high soprano or tenor
 - Part 2: high soprano or tenor
 - Part 3: alto/baritone
 - Part 4: baritone/bass

If you wish, the whole class could be assigned a part with extra on Parts 1 and 2.

1. Each Part needs to practise their melody line separately until confident about the performance.
2. Rehearse the "E.S." until you are confident of performance. Take special care with dynamics, staccato and phrases.
3. Perform "*Empfindsamer Stil*" for music classes in other year levels. Construct an evaluation sheet to get audience feedback on your performance.

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1 la la la la la la la la la la la l ala

2 do do do do do do do do do do

3 pm pm pm pm do do do do do do do do do do do do do do do do do

4 pm pm pm pm pm pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

27

1 la la la la la la la la la la la la la la

2 do do do do do do do do do do

3 do do do do do do do do do do do do do do do do do

4 pa pa pa pa pa pa pa pa pa pa pa pa pa pm pm pm pm pm pm pm pm

Task 2

Evaluation, feedback & performance improvement

1. What did your audience appreciate in your performance?
2. List any negative comments from your audience. Which of these do you think were justified and gave you ideas for improvement?
3. Discuss your performance as a group together.
4. What did you feel was well achieved in your performance?
5. If you had a chance to perform again, what would you change in your performance?
6. Has the experience of vocal performance of an instrumental piece given you any insight into the genius of CPE Bach?

Task 3

Empfindsamer Stil ("Sensitive Style")

It was this style that made CPE Bach famous across Europe in his own era. He, in fact, was known as "The Great Bach", a reputation placing him above Dad Johann Sebastian and brother Johann Christian in England (known as the "London Bach").

The characteristics of this "Sensitive Style" included:

- Frequent mood changes
 - Wild melodic leaps
 - Abundant rests
 - 'Sighing' motives
 - Irregular phrase structure
 - Juxtaposition of contrasting rhythms
 - Deceptive cadences
 - Dramatic, rhetorical, harmonic interjections and changes in dynamics
- a. Did you notice any of these characteristics of *Empfindsamer Stil* (E.S.) in the vocal arrangement you performed? List those you found with the bar number.

Bar(s)	Characteristic	Soloist or Ensemble

- b. You will find the vocal arrangement is taken from bars 238 -277, following the fermata.
- Listen to this section with the orchestral score from 4:02 - 4:40.

- [C.P.E. Bach - Flute Concerto in G Major \(III\)](#) Collegium Musicum Chamber, Lviv, Ukraine
 - Which of the CPE E.S. characteristics stood out in the **instrument** performance?
 - Which of the CPE E.S. characteristics stood out in the **vocal** performance?
- c. Listen to Movement 4 from the fermata to the end.
- What is the mood or range of moods you could hear in this section?
 - How do the “E.S.” characteristics contribute to this?
 - Does this music have an appeal for the listener? Explain what it is, that contributes to this appeal.
- d. Johannes Brahms (1833-1897) had high regard for the music of CPE Bach and he is a whole musical era away in the Romantic Period.

What do you think a composer in the era of highly expressive and emotive music (like Brahms’ own compositions) would have admired in CPE Bach almost a whole 100 years later?

Activity 5: Essay Topic

At the end of this activity, students ought to be able to:

- Appreciate the musical achievement of CPE Bach.
 - Appreciate the musical influence of CPE Bach on future eras of “serious” music.
 - Evaluate the significance of CPE Bach on music right up to the 21st Century.
-

Discuss this topic as a debate if you have time:

“The novel unpredictability and imaginative unorthodoxy of CPE Bach’s music exert a magnetic attraction upon scholars, performers and listeners.”

Pamela Fox, Music Critic and Author

You have been a scholar, performer and listener of CPE Bach’s music as you have completed some, or all of the activities. Draw on your experiences to evaluate the significance of Pamela Fox’s assessment of the music of CPE Bach.

Suggested Answers

Activity 1: Aural/Score Reading/Musicology/Performance

Task 1

1. Student activity: this is the First Subject and first half of the Second Subject.
2. Student response: perhaps, joyful, excitable, optimistic. Maybe from joyful to playful or less excitable.
3. Student response: it's obviously **Classical** in style.
4. Strings: violins, viola, cello, double bass.
 - a. Harpsichord
 - b. Flute
5. Student response: at least 4, at most 6.

Task 2

1. Student activity.
2. Student response. The following is a suggestion, not definitive!

Bar(s)	Mood	Musical Features
1 - 8	Joyful certainty	Rhythmic rising, descending phrases with a steady background pulse
9 - 12	A darker, more serious mood	Unison, descending phrases <i>p</i> to <i>f</i> with a minor feel
12 - 25	The seriousness overtaken by playfulness	Sustained notes breaking out into movement
26 - 38	The joyful certainty returns	Rhythmic phrases with a steady background pulse but different to the start
39 - 60	Serene, but optimistic	'Sighing' phrases with a more lyrical movement

- a. Baroque Period - trills, appoggiaturas, musical ornamentation
 Classical Period - steady quaver pulse with stylised melodies; homophonic not polyphonic
 Romantic Period - sudden shift in dynamics and harmony, as well as mood changes
- b. See table below:

Instruments	Role
Flute	Melody
Violins 1	Melody
Violins 2	Doubles on melody / also harmony
Violas	Rhythm mostly in the middle of the harmony
Basso Continuo: Harpichord	Chords, melody
Cellos/Double Bass	Rhythm, pulse, the 'anchor' bass note of the harmony.

c. Student activity.

Task 3

- a. Student activity.
- b. Student response: Commenting on adding significance to a note; adding 'sparkle' to a note!
- c. As for (b).
- d. No crescendo or decrescendo (throughout the concerto)
- e. Student response.
- f. "Very lively and fast"

Task 4

Student activity.

Task 5

Student response.

Activity 2: Musicology/Composition/Performance

Task 1

1. Student activity.

2. Descending two crotchet note phrases - an extended 'sighing' motif characteristic of CPE Bach's music. This has a chordal harmonic texture, accompanying on the first and third beat of the opening bars.
3. Sustained note followed by an octave leap into flourishes of ornamented phrases, which are eventually accompanied by answering phrases in Violins 1. This is accompanied by a mostly chordal texture on the beat by the basso continuo.
4. The 'ensemble theme' is a sombre, 'sighing' motif, whereas the Flute solo (then duet with Violins 1), sounds almost like an operatic aria, full of melancholic emotion.
5. 'Alternation', 'competition' and 'combination' are ways that a composer uses to solve the problem of a solo instrument combined with an orchestral ensemble. Here there is '**alternation**' where the violin plays with only basso continuo accompaniment, and never with the full ensemble. There is also 'combination' from bars 24 -35, but no 'competition' (unless the Flute and Violins 1 is interpreted as such).
6. "Competing" - perhaps Flute and Violins 1 question and answer phrases.
 - a. "Complementing" - Flute solo with an intermittent accompaniment (30 - 34).
 - b. "Combining" - never fully combined in this segment, but does in the third movement.

Task 2

1. Student activity.
2. Cadenza: either an improvised or written out section, giving the soloist a chance to demonstrate the instrument and the skill of the performer. Here the cadenza is improvised. This typically occurs near the end of the movement.
3. It provides the flute opportunity to use idiomatic phrases from the movement to enhance the mood of the whole in a climactic display of virtuosity before the conclusion.
4. The cadenza allows the soloist to be the "top" performer, despite being a soloist.

Task 3

Student activity and responses.

Activity 3: Aural/Musicology

Task 1

Student activity.

Task 2

- **Sonata Form:** consists of three sections: Exposition, which announces to themes/subjects; Development, which explores rhythmical, melodic and harmonic possibilities for the subjects; Recapitulation, which restates the subjects.

- **Ritornello Form:** Ritornello means return. This is characterised by a motive that is stated, then repeated after intervening usually contrasting episodes. Used mostly for ensembles.
- **Rondo Form:** Essentially similar to Ritornello form, often referring to solo music, and characterised as A B A C A D A (etc).
- **Theme & Variations:** A theme is stated, then restated with a change in melody, rhythm, harmony, counterpoint, timbre, texture in various combinations. These are not new episodes as in Ritornello form, but derived episodes from the theme.

Task 3

Student activity.

Activity 4: Musicology/Performance

Task 1

Student activity.

Task 2

Student activity.

Task 3

1. Characteristics of *Empfindsamer Stil* found in the classroom arrangement:
 - **Mood change:** bars 1 - 8 are a kind of determined joy, bars 9 - 16 portray, a more carefree happiness (you could express this another way, but the mood change is there).
 - **'sighing' motives:** CPE's typical device to give us a break from frenetic motives, such as here in bar 29.
 - Irregular phrase structure: very briefly in bar 29.
 - Juxtaposition of contrasting rhythms: use of semiquavers does this
 - **Harmonic changes:** bars 9-10 to A minor; bars 13 - 14 to D major, bars 15 - 16 to C major, all in quick succession.
 - a. **Sudden changes in dynamics:** bar 4; bar 6 (mid-phrase!)
2. Student response.
3. Student response.
4. Student response.

Activity 5: Essay Topic

Student response.