

Badinerie - Melodic & Harmonic Analysis

Don't forget that we have a harpsichord - it DOUBLES the bass line and adds chords.

A

X Y

Flute

Violin 1

Violin 2

Viola

Violoncello

Triadic melody for X

B minor

i i⁶ i⁴ i i⁶ ii⁵ V[#] V⁷ i

Look how many bars are chord I. That's a slow harmonic rhythm.

Perfect Cadence

The Roman numerals are chords, but so are the numbers. They are called figured bass. See the help sheet.

ii - V - i is a common 3 chord cadence. Typical of the period, but also strangely, typical of jazz.

5 X

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

The violin part is a decorated version of the flute melody

Look how simple the inner parts are - they just sketch out the chords.

A major

F# minor

X X

i⁶ i⁴ i ii V₅⁶ V_#⁷ I⁴ 3 VI ii⁶ ii⁷

The bass line uses 'Material' from the main melody. In the Baroque period the bass line was often 'active'

Perfect Cadence

Imperfect

Constant note values is a Baroque characteristic - we call them driving rhythms. This passage is **motivic development** of the Y motif.

2

Y

Cadence

Perfect Cadence

B

B Sections often start in related keys (in this case, the **Dominant**)

Y1

X

Perfect Cadence

E minor

Learn how to describe - look at the violin 1 part. What could you say?

New added sharps or flats usually means we are modulating

F# minor

19 X1 X Y 3

B sections often go through more keys than the A section.

D major

i_4 i_6 $V_7^\#$ i ii V_5^6 V_4^6 V_2^4 I_6^6 vi ii_6^6 V V_7^7

Perfect Cadence Imperfect Cadence Perfect

Lower auxiliary notes. AND Intervallic expansion - learn what these mean.

24 Y1

G major

D major

I V_2^4 I_6^6 V_4^6 I IV V_3^4 I_6^6 ii_6^6 I_4^6 V_7^7 I

Cadence Perfect Cadence

29

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Imperfect Cadence

Perfect Cadence

B minor

Trills, grace notes and faster note values are all decorations. Ornamentation is a Baroque characteristic.

Sharps and flats are accidentals. They apply throughout the bar. What do those things mean?

34

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Imperfect Cadence

An appoggiatura is a type of dissonance

37 X1

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

X3

i^6 $V^\#$ i i^6 i^6 $V^\#$ i

Perfect Cadence

Perfect Cadence

Perfect cadences (V-I) always have a major chord V.

Binary form:
 The A section starts in the tonic, and moves to the dominant.
 The B section starts in the dominant and moves to the tonic.

In this piece, the B section is longer - why might that be?
 Try to find the starts and ends of each phrase

Badinerie from Orchestral Suite No.2

Flute

Violin 1

Violin 2

Viola

Violoncello

The first system of the score is in 2/4 time with a key signature of two sharps (D major). The Flute part features a melodic line with eighth and sixteenth notes. The Violin 1 and 2 parts play a rhythmic pattern of eighth notes with rests. The Viola part plays a similar rhythmic pattern in the alto register. The Violoncello part provides a bass line with eighth notes.

6

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

The second system begins at measure 6. The Flute part includes trills (tr) and grace notes. The Violin 1 part features a melodic line with trills. The Violin 2 part continues with eighth notes. The Viola part plays a steady eighth-note accompaniment. The Violoncello part continues with eighth notes, including some beamed sixteenth notes.

11

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

16

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

22

Musical score for measures 22-26. The score is in G major (one sharp) and 4/4 time. It features five staves: Flute (Fl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measures 22-23: Rapid sixteenth-note runs. Measures 24-26: Slower eighth-note patterns with slurs.
- Vln. 1:** Measures 22-23: Quarter notes. Measures 24-26: Quarter notes with slurs.
- Vln. 2:** Measures 22-23: Quarter notes. Measures 24-26: Quarter notes with slurs.
- Vla.:** Measures 22-23: Quarter notes. Measures 24-26: Quarter notes with slurs.
- Vc.:** Measures 22-23: Quarter notes. Measures 24-26: Quarter notes with slurs.

27

Musical score for measures 27-31. The score is in G major (one sharp) and 4/4 time. It features five staves: Flute (Fl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 27: Rapid sixteenth-note run. Measures 28-31: Quarter notes with trills (tr~) over the final notes.
- Vln. 1:** Measures 27-31: Quarter notes with slurs and trills (tr~) over the final notes.
- Vln. 2:** Measures 27-31: Quarter notes with slurs.
- Vla.:** Measures 27-31: Quarter notes with slurs.
- Vc.:** Measures 27-31: Quarter notes with slurs.

32

Fl. *tr*

Vln. 1 *tr*

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 32 through 35. The flute part begins with a trill on a G4 note, followed by a melodic line with slurs and ties. The violin 1 part also starts with a trill on a G4 note, then plays a series of eighth notes. The violin 2 part plays a similar eighth-note pattern. The viola part has a more sparse texture with fewer notes. The cello part provides a steady accompaniment with eighth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.

36

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 36 through 40. The flute part continues its melodic line with slurs and ties. The violin 1 part plays eighth notes with some slurs. The violin 2 part plays a similar eighth-note pattern. The viola part has a sparse texture. The cello part provides a steady accompaniment with eighth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.

J.S.Bach: BADINERIE from Orchestral Suite No.2

Melodic Analysis

The entire movement is based on two musical motifs: X and Y.

Section A Bars 0² – 16¹ Sixteen bars

Bars 0² – 2¹ The movement opens with the first statement of motif X, which is played by the flute. The motif is a descending B minor arpeggio/broken chord with a characteristic quaver and semiquaver(s) rhythm.



Bars 2² – 4¹ The melodic material remains with the flute for the first statement of motif Y. This motif is an ascending semiquaver figure consisting of both arpeggios/broken chords and conjunct movement.



Bars 4² – 6¹ Motif X is then restated by the flute.



Bars 6² – 8¹

Motif X is presented by the cellos in a slightly modified version in which the last crotchet of the motif is replaced with a quaver and two semiquavers. This motif moves the tonality to A major and is also the initial phrase in a musical sequence.



Bars 8² – 10¹

Motif X remains with the cellos with a further modified ending in which the last crotchet is replaced with four semiquavers. It moves the tonality to the dominant minor, F# minor, and is the answering phrase in a musical sequence that began in bar 6².



Bars 10² – 12¹

Motif Y returns in the flute part with a modified ending in which the last two quavers are replaced by four semiquavers.



Bars 12² – 16¹

The flute continues to present the main melodic material. Motif Y is both extended and developed, and Section A is brought to a close in F# minor.



Section B Bars 16² – 40¹ Twenty-four bars

Bars 16² – 18¹ Motif X is stated by the flute in F# minor.



Bars 18² – 20¹ Motif X is modified with two quavers to end instead of one crotchet whilst moving the tonality to E minor. The motif is divided between two instruments and is inverted so that it ascends rather than descends.



Bars 20² – 22¹ Motif X is presented by the flute, moving the tonality to D major, the relative major.



Bars 22² – 24¹ Motif Y returns in the flute part with a modified ending in which the last two quavers are replaced by four semiquavers. This is a transposed copy of bars 10² – 12¹.



Bars 24² – 28¹ The flute continues to present the main melodic material which is a transposed copy of motif Y1 from bars 12² – 16¹. The key of D major which was introduced in bars 20² – 22¹ is confirmed with a perfect cadence to close.



Bars 28² – 30¹ Motif X is presented by the cellos in a slightly modified version in which the last crotchet of the motif is replaced with a quaver and two semiquavers. This motif was initially presented in bars 6² – 8¹ and, as before, is the initial phrase in a musical sequence.



Bars 30² – 32¹ Motif X remains with the cellos with a further modified ending in which the last crotchet is replaced with two quavers. It returns the tonality to the tonic key, B minor, and is the answering phrase in a musical sequence that began in bar 28².



Bars 32² – 34¹

Motif X is developed further at this point to become part of a musical conversation between the flute and the 1st violin. It has an altered pitch shape and is decorated by both an appoggiatura and rapid demisemiquaver movement.

X2

Bars 34² – 36¹

Motif Y returns in the flute part with a modified beginning in which the first four semiquavers are replaced by a quaver and four demisemiquavers.

Y

Bars 36² – 38¹

Motif X is modified with four semiquavers at the end instead of one crotchet. The motif is divided between two instruments and is inverted so that it ascends rather than descends.

X1

Bars 38² – 40¹

Section B is brought to a close in the tonic key by the cellos with a further modified version of motif X. This statement has an altered pitch shape and a less active rhythm than before.

X3

Glossary

An **appoggiatura** is an added note, one step higher or lower than the main note, which shares the value of the main note by some of its value, usually by half. It is written as a grace note (a small note) without a line drawn through it.

Badinerie is a name given in the 18th century to a type of quick, light movement in a suite.

The **Baroque era** is a period of Western Classical music from 1600 to 1750. This period followed the Renaissance era and was followed in turn by the Classical era.

Basso continuo, notated as figured bass, is a system of partially improvised accompaniment played above a bass line, usually by a keyboard instrument. The use of basso continuo was customary during the 17th and 18th centuries when only the bass line was written out and the keyboard player was informed which chords to play by reading figures that were placed below the notes. A low melody instrument, such as the cello or the bassoon, usually reinforced the bass line.

A chord's **inversion** describes the relationship of its lowest note to the other notes in the chord. A C major triad contains the notes C, E and G. Its inversion is determined by which of these notes is the lowest note in the chord.

A **Neapolitan chord** is a major chord built on the flattened supertonic (second note) of the key. It most commonly occurs in first inversion and is normally referred to as a Neapolitan sixth chord.

A **sequence** is the repetition of a motif at a higher or lower pitch in the same voice or instrument. It is one of the most common methods of elaborating a melody found in eighteenth and nineteenth century classical music.

A **suite** (pronounced sweet) is a collection of short musical pieces, usually dances, which can be played one after another. The French word suite means a sequence of things.

A **suspension** is a means of creating temporary dissonance by sustaining a note whilst changing the harmony beneath it, normally on a strong beat.

Terraced dynamics are a feature of Baroque music in which volume levels shift suddenly from quiet to loud and back again without the use of crescendos and diminuendos.

A **transverse flute** is an instrument which is held horizontally to the side when played rather than vertically to the front like a recorder. The modern flute is a transverse flute.

A **trill** is a rapid alternation between an indicated note and the one above it. Trills may be either diatonic or chromatic. It is indicated by the symbol "tr".

J.S.Bach: BADINERIE from Orchestral Suite No.2

The Composer

- Johann Sebastian Bach was a German composer and musician of the Baroque era.
- He was born on the 31st of March 1685 and died at the age of 65 on the 28th of July 1750.
- He is known for instrumental compositions such as the Brandenburg Concertos and the Goldberg Variations, and for vocal music such as the St Matthew Passion and the Mass in B minor.
- He is generally regarded as one of the greatest composers of all time.

The Music

- Composition date: 1738-1739. Orchestral Suite No.2 contains seven movements (sections): Overture, Rondeau, Sarabande, Bourree, Polonaise, Menuet and Badinerie.
- Instrumentation: (Transverse) Flute, String Orchestra and Harpsichord (Basso Continuo).
- Tempo: Allegro (not marked on the score).
- Dynamics: Mostly forte, including use of terraced dynamics (although very few markings appear on the score, which was typical of the period).
- Form and Structure: Binary form (AB), with each section repeated once (AABB):
Section A Bars 0² – 16¹ 16 bars
Section B Bars 16² – 40¹ 24 bars
- Tonality: Section A begins in B minor and ends in F# minor whilst section B does the opposite, beginning in F# minor and ending in B minor.
- Harmony: Diatonic throughout. Section A modulates from the tonic to the dominant minor and Section B does the opposite. Imperfect and perfect cadences are clearly presented throughout. Chords frequently occur in inversion with occasional use of V⁷ in third inversion. A Neapolitan sixth chord is used in bar 35. Suspensions also occur in bars 8¹, 10¹ and 32¹.
- Melody and Pitch: The movement is based on two short musical ideas (X and Y). The flute part has a two-octave pitch range. The movement includes ornaments and compositional devices typical of the Baroque era:
Trills: Bars 8¹, 10¹, 15², 27², 30¹ and 32¹
Appoggiaturas: Bars 33¹ and 40¹
Sequences: 6² – 10¹ and bars 28² – 32¹.
- Rhythm and Metre: Simple ostinato rhythms, forming the basis of the two short musical ideas (X and Y), consisting almost totally of quavers and semi-quavers. The time signature is 2/4 throughout.
- Texture: Homophonic (melody and accompaniment). The flute and the cello provide the main musical material, but the 1st violin participates occasionally. The 2nd violin and viola provide harmony with less busy musical lines.

