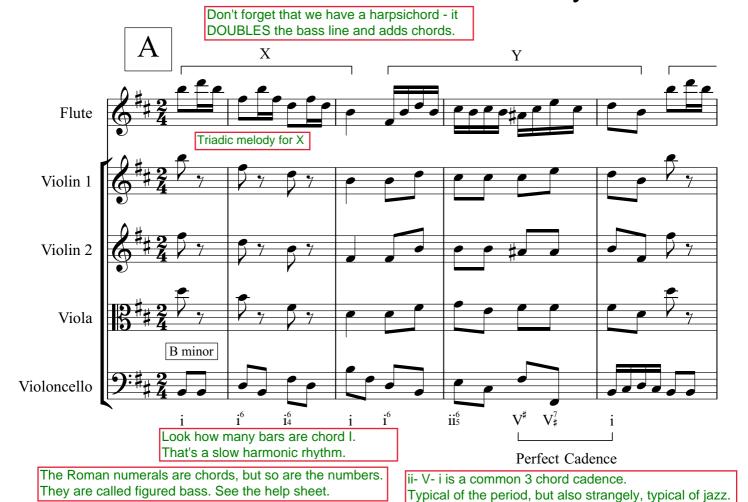
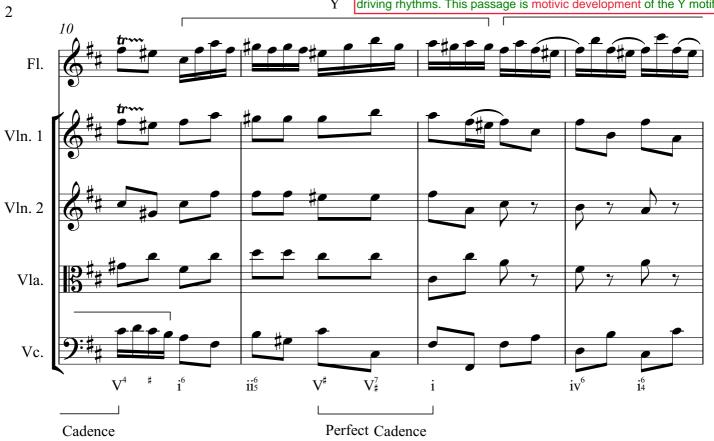
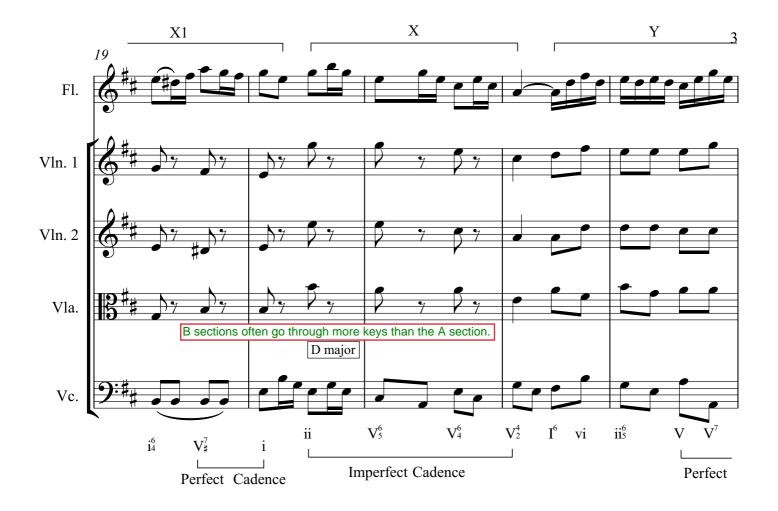
Badinerie - Melodic & Harmonic Analysis

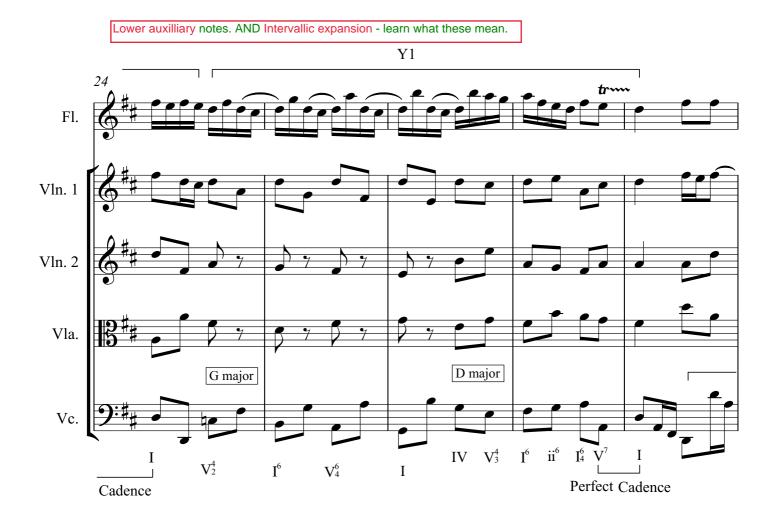




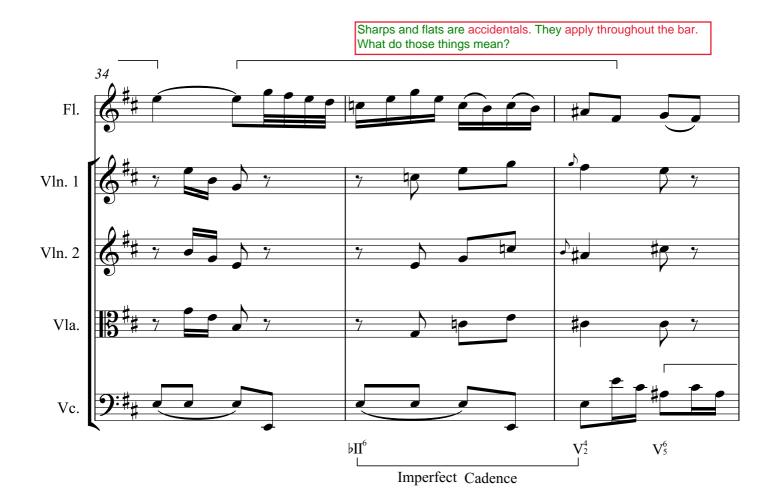


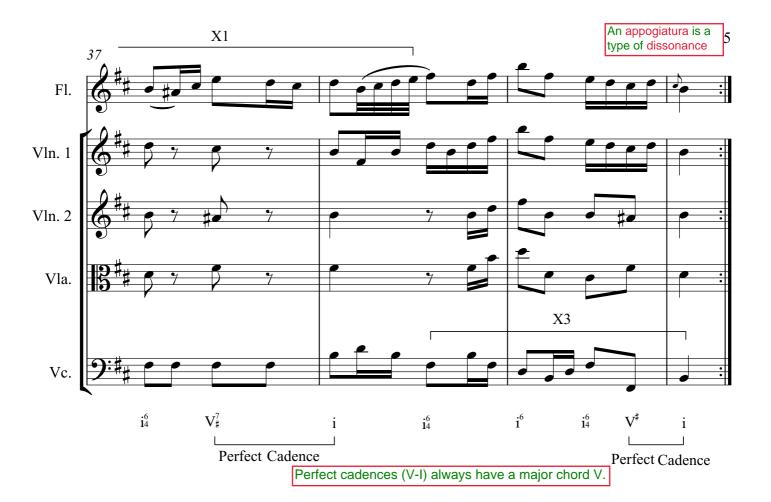












Binary form:

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























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 $0^2 - 16^1$ Sixteen bars

Bars $0^2 - 2^1$ 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 $2^2 - 4^1$ The melodic material remains with the flute for the first statement of motif Y. This motifis an ascending semiquaver figure consisting of both arpeggios/broken chords sand conjunct movement.



Bars $4^2 - 6^1$ Motif X is then restated by the flute.



Bach: Badinerie



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 $10^2 - 12^1$ 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.

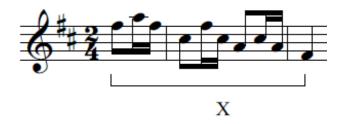


Bach: Badinerie



Section B Bars $16^2 - 40^1$ Twenty-four bars

Bars $16^2 - 18^1$ 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 $20^2 - 22^1$ Motif X is presented by the flute, moving the tonality to D major, the relative major.



Bars $22^2 - 24^1$ 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 $10^2 - 12^1$.



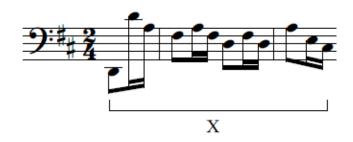
Bach: Badinerie



Bars $24^2 - 28^1$ The flute continues to present the main melodic material which is a transposed copy of motif Y1 from bars $12^2 - 16^1$. The key of D major which was introduced in bars $20^2 - 22^1$ is confirmed with a perfect cadence to close.



Bars $28^2 - 30^1$ 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 $6^2 - 8^1$ 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.



Bach: Badinerie



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.



Bars $34^2 - 36^1$ 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.



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 is ascends rather than descends.



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.



Bach: Badinerie



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".

Background Notes

Bach Badinerie



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 $0^2 - 16^1$ 16 bars Section B Bars $16^2 - 40^1$ 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 V^7 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: $6^2 - 10^1$ and bars $28^2 - 32^1$.

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.