

Badinerie
From the Orchestral Suite
No. 2 in B minor, movement 7

Composed by Johann Sebastian Bach

Year composed 1738-1739

Key for the elements

When we are analysing this piece, we will be looking at various elements. Pick different colours for the elements we are going to analyse. Colour in the little box to show your key/code.

Melody

Instrument

Articulation

Tonality

Harmony

Texture

Brief context of Badinerie

Johann Sebastian Bach (J. S. Bach) was a Baroque composer, and regarded as one of the greatest composers of all time.

Badinerie was composed as part of a suite (pronounced *sweet*). A suite contains different movements (pieces). In this suite there are 7 movements/7 pieces. Each movement/piece of music is given a title. The title of the 7 movements are as follows

Overture, Rondeau, Saraband, Bourree, Polonaise, Menuet and *Badinerie*

It is worth listening to all these movements so you can understand how badinerie fits into this suite.

The title of the suite is 'Orchestral Suite No. 2 in B minor'

This means

Orchestral suite = gives a suggestion of the ensemble we will hear and that it will have different pieces of music, one after the other.

No. 2 – this is the second orchestral suite he composed.

In B minor – it is in the key of B minor (2 sharps), so it will often sound sad, angry, use of negative emotions.

The orchestra in Badinerie

Flute

In the baroque period, this flute was called the Transverse flute. It is very similar to the modern day flute, but was wooden and had less keys.

In *Badinerie* the Flute is the main soloist and plays all the main melodies

Violin 1

In this piece violin 1, violin 2 and the viola play the accompaniment. Occasionally Violin 1 doubled the flute (this means sometimes plays the same as the flute.)

Violin 2

Viola

Basso continuo

The basso continuo is the name for the harpsichord and cello part. They both play the same part. The harpsichord would play the bass part in their left hand and play chords/improvise in the right hand

Section A = _____ bars long

Rhythm

Motif X mainly uses the _____

rhythm (draw the rhythm)

Motif y mainly uses the _____

rhythm (draw the rhythm)

Articulation

Although it is not written in the music, it has a feel of _____ articulation.

Melody

Motif _____ melody can be described as a d _____
B Minor A _____

Melody

Motif Y melody can be described as
A _____, C _____
and A _____

Texture

The texture is _____.
Melody = flute, accompaniment = violin 1, violin 2, viola,
continuo

harmony

S _____ are used in bar 8¹ and 10¹ in the flute and violin. This can be seen in the 4-3 chord.

Melody

Starts with an _____

Melody

This is Motif _____

Melody

This is Motif _____

Melody

This is Motif _____

Melody

Ornaments are used in this section.
A _____ is used in bar 8¹ and 10¹

Melody

This is a _____ of the melody from bars 6² – 8¹
It is a R _____ S _____

Tonality

It is in the key of _____
(relative minor of D major)

Tonality

The key here is _____

Melody

This is Motif _____ (modified).
Ends with

Melody

This is Motif _____ (modified).
Ends with

Instruments

_____ is a good key for the flute. It is an ideal R _____ for the instrument.

Tonality

Modulating to _____ from bars 6²-8¹ This is the dominant of D major

Tonality

The key here is _____

Tonality

Modulating to _____ from bars 8² – 16¹. This is the relative minor of A major and dominant of B minor

Section B = ___ bars long

Texture
The texture is _____

Melody
Motif ___ from bars 16²-18¹ can be described as a _____

Melody
Motif ___ 1 because it is _____ but has similarities to motif ___.

Melody
Motif ___ in bars _____ is modified.
Ends with a (draw the rhythm)

Melody
Motif ___ from bars 24¹ – 28¹ is a transposed copy of bar _____

Melody
This is Motif ___

Melody
This is Motif ___

Melody
This is Motif ___

Melody
This is Motif ___ modified

Melody
This is motif ___ = because it is _____

Harmony i ib ic i I/V7b ic V7 i i/ii V7b Vc V7d ib vi ii7b V7 I I7d/V7d IVb Ic ii7b ii7b V7c

tonality key of _____

Key of _____

Key of _____

harmony
There is a s_____ D_____ chord in bar 24²

The chord is D7 3rd inversion (so the C is in the bass)
C \flat , D, F#, A

This means it feels like it is modulating to G major for a very brief moment, because D7 is the dominant in the key of G.

Tonality
It is in the key of _____ (It is the _____ of B minor)

Tonality
The music modulates to _____ (1 sharp) from bar 18² - 20¹

Tonality
this is a quick modulation lasting _____

Tonality
The music modulates to _____ from bar _____

Tonality
_____ is the relative tonic of _____

Articulation

From bars 12² – 14¹ the flute is using a _____ articulation.

Melody


The flute is getting higher in motif _____. The intervals are widening.

Instruments

When the flute plays motif _____ it is very virtuosic, impressive.



Melody

This is motif _____ modified. | 

From bar 10² to 12¹

Melody

This is motif _____ = it is called this because it is e _____ and D _____. It is _____.

Melody

There is an ornament in bar 15. This ornament is a _____.

Harmony

Give examples on where to find these harmonic features in the score.

1) Fast harmonic rhythm – lots of chords in each bar (usually 2)
Bar _____

2) Variety of chords ranging from chord I to V
Bar _____

3) Added chords such as 7th
Bar _____

4) Chords are in inversions, first and second inversion.
Bar _____

5) Uses 4 – 3 suspensions.
Bar _____

7) Mainly perfect cadences at the end of the phrases. Only 1 imperfect cadence
Bar _____

8) Modulations from B minor – A major then to F# minor
Bar _____

Harmony ii7b V7 i i ivb ic ii7b ii7b ib ii7b ic V7 i

Tonality
It is still in _____ (dominant of B minor) for the rest of this section

Melody
The continuo is going _____ on each beat.

Melody
There is C _____ M _____ from 12² – 14¹
Because the flute is going higher and the bass (continuo) is going lower.

Harmony
Bar 15 has _____ chord in it, each on the _____ beat.



Melody
This is part of motif _____
from bars _____ - _____

Melody
This is a _____ of the melody 28² – 30¹
It is _____

Harmony
_____ in the flute, violin 1 and
violin 2 in bar 32. This can be seen in
the 4 – 3 chord.

Rhythm
There is now an introduction of a new rhythm
at bar 33. That rhythm is a _____
(draw the rhythm)

Melody
This is motif _____

Melody
This is _____ modified – starts with
demi semiquavers

Harmony I iib Ic V7 I I Ib I Ic V iii7b/V7b V7b V7 i4-3 ib iv iv bllb

Tonality
Still in _____

Melody
Motif _____ in the bass –
modified.
Ends with (draw the rhythm)

Melody
Motif _____ in the bass –
modified.
Ends with (draw the rhythm)

Tonality
Modulates to _____ from
bar 30². It is the _____
_____ of D major.

Tonality
Stays in the key of
_____ until the end
of the piece

Harmony
The harmonic rhythm is _____ from
bar 33 – 34. Only _____ chord is used
for 2 bars.

Harmony
A N _____ Chord
is used in bar 35.

This is a _____ major
chord in first inversion
(E, C, G)

This is a C _____
chord as it does not
belong in the key
signature.

Rhythm _____ in bar 38¹

Melody
This is motif _____ – modified. Ends with _____ rhythm

Melody
An ornament is used in bar 40.
The ornament is an _____

Harmony
Complete the analysis of the harmony from the sub title given. Give examples on where to find it and what they are.

1) 2 Notable chords in this section

1) Suspension

1) Inversions

1) Added chords

1) Cadence

1) Modulations

36 37 38 39 40

Fl.

Vln. 1

Vln. 2

Vla.

B.C.

Harmony

V7d V7b ic V7 i ic ib ic V i

Harmony imperfect cadence

Harmony perfect cadence

Harmony perfect cadence

Melody
This is motif _____

Birds eye view – fill out the key details of the piece once you have analysed it.

Melody	Articulation	Structure	Texture
Harmony	Instrument	Rhythm	Tonality