JS Bach: Badinerie

Form and structure:

The piece is in **Binary** form (**AB**).

Section A is 16 bars long.

Section B is 24 bars long.

Each section is repeated (**AABB**).

Dynamics:

Mostly *forte* throughout, although no markings appear on the score.

On some recordings, **terraced dynamics** (sudden changes) are included.

Background details:

Composed by **Johann Sebastian Bach** (1685 – 1750), one of the main composers of the **Baroque** era in music.

Badinerie is the last of seven movements from a larger piece called **Orchestral Suite No.2**.

The piece was composed between **1738-1739**.

Tonality:

Section A begins in **B minor** (tonic) and ends in **F# minor** (dominant minor).

Section B begins in **F# minor** (dominant minor) and ends in **B minor** (tonic).

Section A modulates from B minor through **A major** before arriving at F# minor.

Section B modulates from F# minor through **E minor, D major, G major** and **D major** before arriving at B minor.

Harmony:

Diatonic; mixture of root position and inverted chords; uses V7 chords and a Neapolitan sixth chord.

Imperfect and perfect cadences are clearly presented throughout. Both sections end with a **perfect cadence**.

Metre and rhythm:

Simple duple time – 2/4 – with two crotchet beats in every bar.

Uses **ostinato rhythms** which form the basis of two short musical ideas (X and Y), consisting almost totally of **quavers and semi-quavers**.

Instrumentation:

Flute, string orchestra and harpsichord.

The score has five parts (flute, violin 1, violin 2, viola and cello). The harpsichord player reads from the cello line and plays the notes with their left hand whilst filling in the chords with their right hand.

Melody:

The movement is based on **two musical motifs**.

Both motifs begin with an **anacrusis**. Motif X is entirely **disjunct** whilst motif Y **combines disjunct and conjunct** movement.

Typical **ornaments and compositional devices** of the period are used including **trills, appoggiaturas** and **sequences**.

Texture:

Homophonic: melody and accompaniment.

The flute and cello provide the main musical material; however, the 1st violin participates occasionally.

The 2nd violin and viola provide harmony with less busy musical lines.

Tempo:

The tempo is **Allegro** (quick, lively, bright), although not marked on the score.

Toto: Africa

Soft rock

Form and structure:

The piece is in **strophic** or **verse-chorus** form.

Intro	Verse 1 / Verse 2	Chorus 1 / Chorus 2	Link 1 / Link 2	Instrumental	Chorus 3	Outro
1 – 4	5 – 39 / 14 – 39	40 – 57	58 – 65	66 – 82	40 – 92	93 – 96
4 bars	35 bars / 26 bars	18 bars	8 bars	17 bars	22 bars	4 bars

Metre and rhythm:

Simple duple time – 2/2 (split common time) – with two minim beats in every bar.

Uses distinctive **ostinato rhythms** for both riffs, consisting almost totally of **quavers**, with constant use of **syncopation**.

Vocal rhythm looks complex but follows the natural rhythm of the lyrics.

Background details:

Composed by band members **David Paich** and **Jeff Porcaro**.

Recorded by the American rock band Toto in **1981** for their fourth studio album entitled **Toto IV**.

Released in **1982** and reached number one in America on 5 February **1983**.

Genre: **soft rock**.

Harmony:

Diatonic; mixture of root position and inverted chords.

Riff a can be heard during the intro, verses, link sections, instrumental and outro. This riff uses a three-chord pattern: **A – G#m – C#m**.

Choruses use a standard chord pattern: **vi** (F#m) – **IV** (D) – **I** (A) – **V** (E).

The **harmonic rhythm** (the rate of chord change) is mostly once per bar.

Melody:

Mostly **conjunct** (moving in step) with a **wide vocal range**.

Riff b uses the **pentatonic scale** (interpreted through E major):

Vocal improvisations occur towards the end of the song.

Texture:

Homophonic: melody and accompaniment.

Tonality:

The majority of the song is in **B major** whilst the choruses are all in **A major**.

Tempo:

The tempo is **moderately fast**.

Instrumentation:

Rock band: drum kit with additional percussion, lead and bass guitars, synthesisers, male lead vocals and male backing vocals.

Dynamics:

Most of the song is *mezzo-forte* (moderately loud) whilst the choruses are *forte*.

FORM AND STRUCTURE ...

wjec cbac eduqas

is how the music is organised to give it shape and balance.
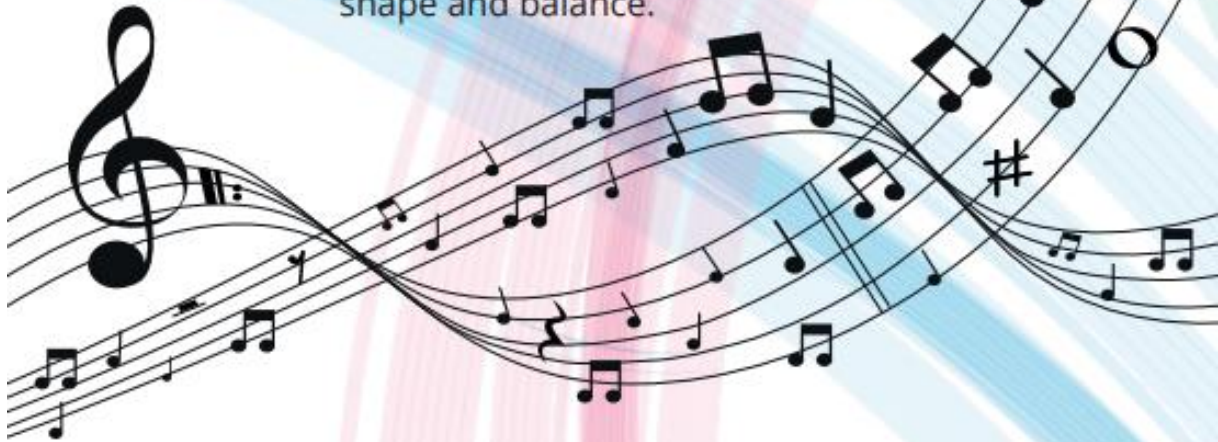
Each section in the music is usually labelled with a capital letter, i.e. A, B, C, and so on.

Binary: A B

Strophic: A A A

32 bar song: A A B A

Ternary: A B A

Theme and Variation:

Main theme
Variation 1
Variation 2
Variation 3
etc.

Minuet and Trio:

‖: A B :‖:C D :‖A B

Rondo:

A B A C A

12 bar Blues:
A repeated chordal pattern

I	I	I	I
IV	IV	I	I
V	IV	I	I

Some structural sections:

Introduction (Intro) - Opening of a piece which introduces the main ideas.
Outro - Last part of a piece used in 'pop' music.
Coda - Final section of a piece of music.
Bridge - Piece of music that links two other sections together.
Break - Section that offers a contrast or 'break' from the rest of the piece/song.
Verse - Section of a song which has the same music but different lyrics when repeated.
Chorus - Section of a song which has the same music and lyrics when repeated.
Middle 8 - Eight bars in the middle of a song which provide a contrast.

Some structural devices:

Regular phrasing - Melody divided up into balanced, symmetrical phrases.
Irregular phrasing - Melody divided up into unbalanced phrases.
Riff - Catchy idea in 'pop' music which is repeated.
Fill - Idea that fills in the 'gaps' at the end of phrases.
Ostinato - Continuously repeated phrase or idea.
Call and response - Short musical idea followed by an answering phrase.
Loop - An idea continuously repeated by technical means.
Repetition - When an idea is repeated.
Contrast - A change in the music which offers a difference in the musical elements to provide contrast to the initial material.

HARMONY is...created through chords in music.

CONSONANT HARMONY:

when the notes sound 'good' together.

DISSONANT HARMONY:

when the notes 'clash'.

DIATONIC HARMONY

is based on the major / minor scale system - triads are built on every note of the scale:

C Dm Em F G Am B° C

I ii iii IV V vi vii° I

CHROMATIC HARMONY

Chromatic harmony is far more complex and includes accidentals not belonging to the home key.

Every one of the 7 notes, (or DEGREES) of the scale is given a name:

7th note: **LEADING NOTE**

6th note: **SUBMEDIANT**

5th note: **DOMINANT**

4th note: **SUBDOMINANT**

3rd note: **MEDIANT**

2nd note: **SUPERTONIC**

1st note: **TONIC**

A **CADENCE** is a progression of two chords, found at the end of a musical phrase.

PERFECT CADENCE: *Uses chords V ➝ I*
Sounds complete and always stops on the tonic chord. Both chords are major.
IMPERFECT CADENCE: *Lands on chord V,* **e.g. I** ➝ **V; ii** ➝ **V; IV** ➝ **V; vi** ➝ **V**
Sounds incomplete. The 2nd chord is always chord V of the key, which is major.
The chord before may be major or minor.
PLAGAL CADENCE: *Uses chords* **IV** ➝ **I**
Sounds complete and finishes on chord I. Both chords are major.
It is sometimes known as the 'Amen' cadence because it is often found at the end of a hymn.
INTERRUPTED CADENCE: *Uses chords* **V** ➝ **vi**
Sounds incomplete. In a major key, it involves a major chord moving to a minor chord. It is sometimes known as a 'surprise' cadence, because it seems as if chord V will resolve to chord I, but it does not - stopping instead on a minor chord.

MELODY is...

a line of musical notes with varying pitches that is satisfying to listen to.

Anacrusis:
a note (or notes) that come before the first strong beat in a piece. Sometimes called the 'up-beat' or 'pick-up'.

Motif:
a short melodic or rhythmic idea.

Leitmotif:
a recurrent musical idea representing a person, place, feeling or idea.

Countermelody:
a 2nd melody played at the same time as the main theme.

Pitch:
whether the musical notes are high, middle-sounding or low.

Range:
the distance from the lowest sounding note to the highest sounding note in a piece of music.

Ornaments:
used to 'decorate' the music, e.g. trill, mordent, turn.

Chromatic:
when the tune moves in semitones (like a chromatic scale).

Pentatonic:
a musical scale based on 5 notes.

Intervals:
distance between 2 pitches

Microtone	smaller than a semitone
Semitone	
Tone / major 2nd	
Major 3rd	
perfect 4th	
Perfect 5th	
Major 6th	
Major 7th	
Perfect 8th (Octave)	

Question and answer phrases:
an initial idea (the questioning phrase) balanced by a 2nd idea (the answering phrase).

Theme:
the main musical idea in a piece of music.

Sequence:
repetition of a musical idea at a higher or lower pitch.

Imitation:
when a musical idea is copied in another part.

Repetition:
when musical ideas are repeated.

Contrast:
when there is some type of difference in the music.

Fanfare:
a musical 'announcement', based on the pitches of a chord.

Blue notes:
the flattened notes in a Blues scale.

Types of scales:
Major, Minor, (up to 4 sharps and flats), Pentatonic, Blues.

Useful terms and their meanings

Conjunct:
Stepwise movement in a melody (scalic).

Disjunct:
When the melodic movement includes lots of leaps or intervals.

Arpeggio / broken chord:
When the notes of a chord are played separately and in succession.

Anticipation note:
When a note of the next chord is played early, preparing for the intended pitch in the chord.

Triadic:
Musical movement that uses the notes of a triad.

Pentatonic melody:
Melody based on a 5–note scale.

METRE

Simple Time
counts crotchet beats in every bar.

$\frac{2}{4}$	=	2 crotchet beats in a bar
$\frac{3}{4}$	=	3 crotchet beats in a bar
$\frac{4}{4}$	=	4 crotchet beats in a bar

Compound Time
counts dotted crotchet beats in every bar.

$\frac{3}{8}$	=	1 dotted crotchet beat in a bar
$\frac{6}{8}$	=	2 dotted crotchet beats in a bar
$\frac{9}{8}$	=	3 dotted crotchet beats in a bar
$\frac{12}{8}$	=	4 dotted crotchet beats in a bar

MUSICAL STYLES
...are the different types of music

AOS 1: Musical Forms and Devices

BAROQUE ERA
(1600 – 1750)

CLASSICAL ERA
(1750 - 1810)

ROMANTIC ERA
(1810 - 1910)

AOS 2: Music for Ensemble

JAZZ AND BLUES

MUSICAL THEATRE

CHAMBER MUSIC

AOS 3: Film Music

Music to accompany film or television scenes - appreciating how musical elements are used to create the mood and atmosphere through engaging with the story.
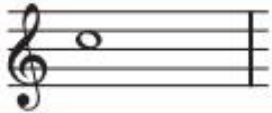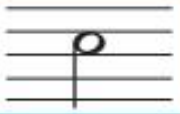
AOS 4: Popular Music

Rock	Hip-Hop
Pop	Ballad
Soul	Reggae
Fusion	Minimalism Bhangra

eduqas

Rhythm is ...

the way the time values and patterns of notes are organised and used.

Note	Note name	Rest	
	Semibreve (4 crotchet beats)		
	Minim (2 crotchet beats)		
	Crotchet (1 crotchet beat)		
	Quaver (½ crotchet beat)		
	Semiquaver (¼ crotchet beat)		

Syncopation / 'off-beat' ...is when the strong accent is placed on a normally weak beat.

On the beat ...is when the accents are on the strong beats, e.g. the first beat of the bar.

Dotted notes ...a dot placed after a note adds half the original value to the note.

Triplets ...when 3 equal note values are played in the time of 2 note values.

CHAAL is an 8 note dotted rhythmic pattern found in **BHANGRA**.

Tied notes ... *are two notes of the same pitch joined together by a short curved line called a tie.*

Swing rhythms give a dotted / triplet rhythm feel to the beat.

Driving rhythms are energetic, 'driving' the music on.

Dance rhythms are typical rhythms of any kind of dance.

Rock rhythms are rhythmic riffs and patterns associated with 'rock' music.

SCALES

MAJOR sounds are happy / bright.

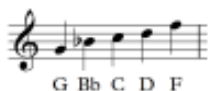| Key	Scale
C major	
G major	
D major	
A major	
E major	
F major	
Bb major	
Eb major	
Ab major	

MINOR sounds are sad and rather mournful.

Key	Scale
A minor	
E minor	
B minor	
F# minor	
C# minor	
D minor	
G minor	
C minor	
F minor	

G A B D E

G Bb C D F

The **major pentatonic** uses notes 1,2,3,5 and 6 of a major scale.

The **minor pentatonic** uses notes 1,3,4,5,7 of the natural minor scale.

Blues scale in C	
Chromatic scale on C	

SONORITY...

is all about the quality of sounds in music – the types of voices, instruments and technology and how they are used.

Percussion: Timpani, Drum Kit, Snare Drum, Cymbal, Hand Held Percussion, Glockenspiel, Xylophone, Tabla, Dhol

Rim shot	– when the rim and head of the drum are hit at the same time.
Drum roll	– beats played in a rapid succession.

Brass: Trumpet, French Horn, Trombone, Tuba

Muted	– when mutes are used to 'dampen' the sound.

Woodwind: Flute, Oboe, Clarinet, Saxophone, Bassoon

Slurred	– joining notes 'smoothly'.
Tongued	– notes are separated, sounding 'defined'.

Voices: Soprano, Alto, Tenor, Bass

|	
A cappella	– without accompaniment.
Humming	– vocal sound made with closed mouth.
Syllabic	– one note for each syllable.
Melismatic	– each syllable has a number of notes.
Vibrato	– rapid, slight variation in pitch.
Falsetto	– male voice in a higher range than usual.
Belt	– lower, more powerful part of voice range.
Rap	– words spoken in a rhythmical way.
Scat	– jazz singing, no words or nonsense words.
Backing vocals	– singers providing extra harmonies.

Strings: Violin, Viola, Cello, Double Bass, Harp

Pizzicato	– 'plucked'.
Double stopping	– one instrument playing 2 notes at the same time.
Tremolo	– rapid bowing to give a dramatic effect.
Divisi	– 2 parts in the same musical line.
Arco	– 'bowed'.
Mutes	– used to 'dampen' the sound.

Guitars: Classical / Spanish, Electric + Bass guitars, Sitar, Saranga, Tumbi

Distortion	– effect which 'distorts' notes.
Hammer-on	– finger brought down sharply on a string.
Slap bass	– bouncing strings against the fret board.
Pitch bend	– altering pitch of a note very slightly.

Keyboards: Piano, Organ, Harpsichord
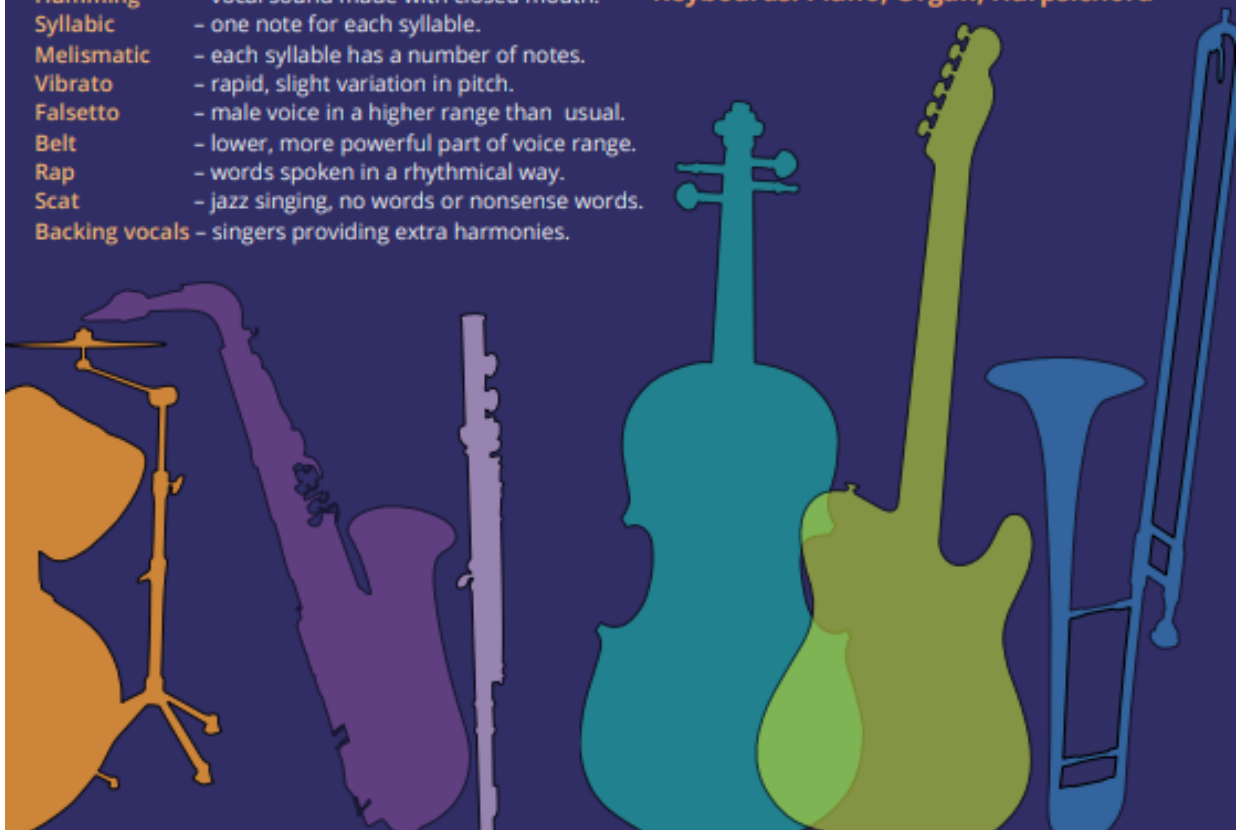
TEMPO is...
the speed of the beat.

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Allegro Vivace — Fast / Lively / Quick

Moderato Andante — Not too slow / at a moderate pace, a 'walking' speed

Allegretto — Moderately fast

Adagio Lento — Slow / Leisurely

Accelerando gradually getting faster.

Ritardando / Rallentando slowing down.

Rubato a 'freer' interpretation of the tempo.

Pause a symbol which means the note must be held for longer than its original value.

Some other useful terms:

Presto – very quick

Largo – very slow

A tempo – in the original tempo

Ritenuto – in slower time

TEXTURE is...

the way that the melody, chords and musical ideas have been woven together to achieve different effects – the 'layers' of music and how they relate to each other.

Monophonic

A single melodic line with no harmonies or other melodies. It may be sung or played by more than one voice or instrument.

Homophonic

A chordal style, or a melody plus chords, which sometimes provide a rhythmic contrast.

Polyphonic

A more complex style which presents the melody (or melodies) in imitation or in counterpoint.

Unison:
When all parts are playing the same music at the same pitch

Chordal:
When parts move together creating a succession of chords

Drone:
Constantly repeated or sustained note(s)

Stab chords:
Short, 'staccato' chords that add impact and 'punch' to the music

Imitation:
When one part 'copies' another

Counter-melody:
A new melody, combined with the theme

Descant:
A decorative (higher) line added to the main tune

Round:
A short (vocal) canon

Canon:
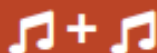When the melody is repeated exactly after the first, with some overlapping

Alberti Bass:
A type of accompaniment figure that uses broken chords

Walking bass:
A steady, continuous, mainly stepwise bass line

2-part texture:
Music written for 2-part voices or instruments

♫ + ♫

3-part texture:
Music written for 3-part voices or instruments

♫ + ♫ + ♫

4-part texture:
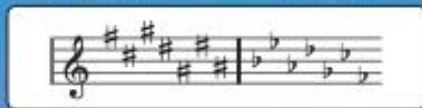Music written for 4-part voices or instruments

♫ + ♫

♫ + ♫

Tonality

You must know the key signatures in all the major and minor keys up to four flats and four sharps. These scales are what the music is based on.

THE PENTATONIC SCALE

This type of scale is made up of five notes within the range of an octave.

order of sharps   *order of flats*

For example:

order of sharps ⟶

F C G D A E B

⟵ *order of flats*

MODULATION is when the music changes key.

Modulation to the dominant is when the music moves from the tonic to the dominant key. The dominant key is based on chord V of the original key, e.g. from C major to G major.

Modulation to the relative minor key is when the music moves from the tonic major key to the relative minor key. The relative minor key is the minor key which shares the key signature with the home key, e.g. the relative minor of C major is A minor.

Modulation to the relative major key is when the music changes from the tonic minor key to the relative major key. The relative major key is the major key which shares the key signature with the home key, e.g. the relative major of A minor is C major.

Key signature	Major keys	Minor keys
No flats or sharps	C major	A minor
1 sharp (F#)	G major	E minor
2 sharps (F#, C#)	D major	B minor
3 sharps (F#, C#, G#)	A major	F# minor
4 sharps (F#, C#, G#, D#)	E major	C# minor
1 flat (B♭)	F major	D minor
2 flats (B♭, E♭)	B♭ major	G minor
3 flats (B♭, E♭, A♭)	E♭ major	C minor
4 flats (B♭, E♭, A♭, D♭)	A♭ major	F minor