

## 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 1<sup>st</sup> violin participates occasionally.  
The 2<sup>nd</sup> violin and viola provide harmony with less busy musical lines.

## Tempo:

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



# COMPOSITION KNOWLEDGE ORGANISER

'Composing is a messy business!'

## STEPS

1. GENRE/MOOD (Film music? Song? Hip-hop? Fusion?)
2. KEY (Major or Minor? Chromatic? Modal?)
3. CHORD PROGRESSION or MELODY first?

## STEPS - Part 2

4. Repeat! Develop! Create contrast!
5. Add layers! Minimum 4!
6. Finalise structure. Add decoration?

### STEP 1 - What will I compose?

Listen to as many examples of your chosen genre/mood as possible. What can you use in your own composition? **Make a shopping list!**

### STEP 2 - What is my key?



MAJOR KEY	# b	RELATIVE MINOR	# b
C major		A minor	G#
G major	F#	E minor	F# D#
F major	Bb	D minor	Bb C#

### STEP 5 - LAYERS

**Texture:** Aim to have a range of **very thin** (1 or 2 instruments) to **thick texture** (4 or more instruments) if possible!

### STEP 3 - Chords and Melody

Common Chord progressions



OPTIMISTIC	I	V	vi	IV	'Hey soul sister' 'I'm yours' 'No woman no cry'
PESSIMISTIC	vi	IV	I	V	'All of me' 'River flows in you' 'Grenade' 'Poker face'
PRIMARY	I	IV	V	I	Rock, Pop, Classical, Jazz, 12 bar blues, etc etc
'JAZZY'	I	ii	V	I	The ii-V-I is used in many jazz standards, RnB, Pop

**MELODY:** 'A good melody has many STEPS, a few LEAPS and some repeated notes'

### STEP 4 - How to develop my melody/piece

- ❑ Repeat your ideas with minor changes (Don't 'loop', that's boring!)
- ❑ Use sequences. Use imitation. Change octaves. Use inversion, augmentation, diminution.
- ❑ Create contrast! (Change dynamics, key, instruments, texture, tempo, articulation)
- ❑ Use **silence**.

### STEP 6 - Does my piece sound 'complete'?

- ❑ Is there a logical structure to my piece?
- ❑ Do the start/end make sense?
- ❑ Is it unified? (Are the different sections connected in any way?)



**Dynamics:** Aim to have a range of **very quiet** (pp) to **very loud** (ff) if it suits your genre!

Composition is a balance between variety and repetition. Too much of either is NOT good!