

GCSE Music Knowledge Organiser

Exam Board: Eduqas

Performance 30%: Solo and Ensemble

Composition 30%: 2 pieces of music

Listening and Appraising 40%

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Pitch

Treble clef notes



Bass clef notes



Alto clef

The alto clef is used by the viola in string music, and you will find it used in the extracts set for prepared study. It's also sometimes called the **viola clef**. The middle point of the clef shows the position of middle C. It can be a little confusing to work out, but make sure you understand how to work out the pitches of the notes when studying the prepared extracts.

Notes written in the viola clef

The arrows point to the notes that are middle C



Actual sounds in the treble clef



Intervals

The distance between 2 notes

Types of interval	Example – C major	Example – F major	Example – G major
Semitone			
Tone/major 2nd (they're the same thing)			
Major 3rd			
Perfect 4th			
Perfect 5th			
Major 6th			
Major 7th			
Octave			

Melody

Inversion Turn the melodic idea upside down



Ostinato Repeating the melody constantly



Retrograde Play the melody backwards



Word Painting When the music matches what the words are singing about



Melismatic When the lyrics are lots of notes per syllable

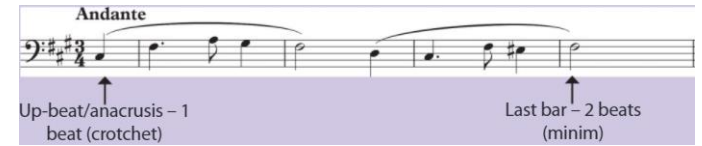


Syllabic When the lyrics are one note per syllable



Melody

Anacrusis A note (or notes) that come before the first strong beat in a passage of music. When this happens the last bar completes the missing beats



Answering phrase A second phrase of music which 'answers' or balances out a first phrase

Blue notes The flattened notes in a blues scale

Broken Chord/ arpeggio The notes of a chord are played separately and in succession



Chromatic Movement When the melodic movement is in semitones



Counter melody When there is an extra melody played at the same time as the main theme

Melody

Fanfare Usually played on brass instruments. This is a loud, call to attention. Traditionally based on arpeggios

Thematic Material The main musical idea in a piece

Imitation A device where a melodic idea is copied in another part.

Ornamentation The decoration of a melody: Trills, Mordents, appoggiaturas, acciacaturas and turns



Leitmotif A musical idea related to a person, place, object or idea

Articulation: How you play or sing the note

Tremolo

Continuously play the note with a bow rapidly to produce a trembling effect



Glissando

A dramatic slide between a wide range of notes e.g. running your fingers along the strings of a harp

Portamento

A smooth slide between 2 notes – usually a singing technique

Bend

Technique used by guitarists to bend the pitch of the note

Sforzando

A type of accent – the note should be played with a sudden loud emphasis



Ornamentation: Decorating the melody

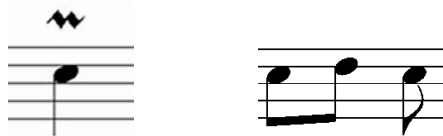
Trill



Turn



Upper Mordent



Lower Mordent



Appoggiatura

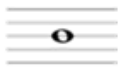






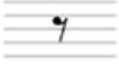

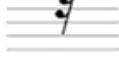


Rhythm, Metre and Tempo

Rhythm

Rhythm: The patterns of note lengths & silences **Metre:** The time signature (beats per bar) **Tempo:** The speed of the music

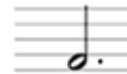
Durations

Beats	Note	Rest	Name
4			Semibreve
2			Minim
1			Crotchet
1/2			Quaver
1/4			Semiquaver

Dotted Notes

If a dot is added to a note (or rest), add on half of what it is worth:

3 beats



1 ½ beats



¾ beat



Duration: Notes of a short duration (quicker notes)



Duration: Notes of a long duration (longer notes)



Rhythm, Metre and Tempo

Rhythm

Swung Rhythms *A main feature of Jazz

Written rhythms are played differently to give a swing feeling.



Rubato *Translates as 'to steal time'

Not sticking strictly to the tempo - to add feeling (Romantic Period!)

Pause

If this symbol is written, stop the pulse of the music



Triplet

Three notes played evenly in the space of two notes:



Syncopation Playing off (or in-between) the beat / pulse

On The Beat

Playing on one of the beats that you would 'tap your toe' to

Off-beat

Playing in-between the beats you would 'tap your toe' to

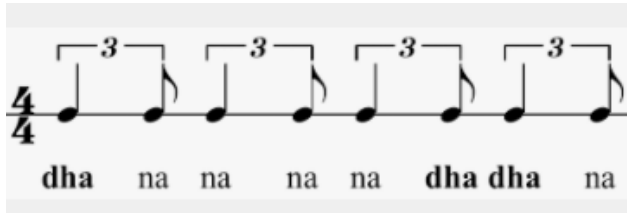


Rhythm, Metre and Tempo

Rhythm

Chaal

The swung rhythm found in bhangra – 8 note rhythmic pattern



$\frac{4}{4}$

dha na na na na dha dha na

Driving rhythms

Rhythms with relentless energy – driving the music forward

Rhythm, Metre and Tempo

Tempo

Italian Word for Tempo	Definition
Allegro/ Vivace	Fast/Lively
Allegretto	Quite Fast
Moderato	Moderately Fast
Andante	At a walking pace
Adagio/Lento	Slowly
Accelerando	Getting faster
Rallentando	Getting slower Gradually
Ritardando	Suddenly getting slower
Colla Voce	Tempo is free – follows the singer and whatever they are doing
Rubato	Freely getting faster and slower for expression
Pause	Stopping on one part of the music

Rhythm, Metre and Tempo

Metre

Common Time

4/4 is also known as common time. Instead of 4/4 you can write:



Time Signatures

Written at the start of the music (and anywhere it changes) to show how many beats there are per bar, plus what type of beat

Simple Time Signatures **Each beat can be divided into two equal halves*



4 crotchet beats per bar



3 crotchet beats per bar



2 crotchet beats per bar

Cut Common Time

2/4 is also known as cut-common time. Instead of 2/4 You can write:



Compound Time Signatures **Each beat is dotted and can't be divided into two equal halves*



4 dotted crotchet beats per bar (12 quavers)



3 dotted crotchet beats per bar (9 quavers)



2 dotted crotchet beats per bar (6 quavers)

Irregular Time Signatures

Time signatures that can't be divided into equal groups of 2 or 3. e.g.

5/8 7/8

Sonority

Keyword	Definition
Acoustic	Music where sound is not electronically generated through an amplifier
Basso Continuo	The name given to the bass line in Baroque music played by the harpsichord and cello
Brass	Trumpet, French Horn, Trombone, Tuba. Can alter the sound by using mutes
Dhol	The drum used in traditional bhangra
Groupings	Solo, duet, trio, quartet
Guitars	Classical, acoustic, 12 string, electric, bass
Keyboards	Synthesizer, piano, organ, harpsichord
Orchestra	Large ensemble made up of four families: Strings, woodwind, brass and percussion
Percussion	Tuned: timpani, glockenspiel, marimba, xylophone Untuned: drum kit, snare drum, cymbal,
Rock group	Line up – lead guitar, rhythm guitar, lead singer, bass guitar and drummer
Rhythm section	Part of a pop or jazz group that supplies the rhythm – bass, drums and guitar or keyboard

Keyword	Definition
Sarangi	Small Indian stringed instrument
String quartet	4 string instruments – 2 violins, viola and cello
Strings	Violin, viola, cello, double bass and harp
Tabla	Pair of drums used in Indian Classical music
Tumbi	Single string instrument, plucked, associated with folk music of Punjab
Woodwind	Flute, oboe. Clarinet, bassoon, saxophone
A cappella	Singing with no accompaniment
Backing vocals	Singers who provide vocal harmony
Female voice	Soprano, alto, Mezzo soprano
Male voice	Tenor, bass, baritone
Belot	The lower more powerful part of the vocal range
Falsetto	The male vocal technique used to extend the voice into a higher than usual range
Glissando	A slide from one pitch to another

Sonority

Keyword	Definition
Technology: Echo/Delay	The repetition of a musical phrase
Technology: Panning	Sending the sound to the left or right speaker
Technology: Phasing	A delay effect
Technology: Reverb	An effect that adds an echo onto a sound
Technology Sampler	An electronic device for recording and playing back sounds
Scat	Style of singing in jazz that is improvised – usually the voice is imitating another instrument
Slap Bass	Technique for double bass or bass guitar – bounce the strings against the fretboard to produce a percussive sound
Pitch Bend	A performer changes the pitch of the melody a small amount

Year 10 and Year 11 Music

Style and Context of Western Classical Tradition

Baroque Period 1600-1750	Classical Period 1750-1810	Romantic Period 1810-1910
Bach, Vivaldi, Handel	Mozart, Haydn, Beethoven	Chopin, Schubert, Wagner
Ornaments	Balanced, regular phrases	Leitmotif
Major and Minor keys	Alberti Bass	Much more expressive
Terraced Dynamics	Wider range of dynamics	Huge range of dynamics
Harpsichord	Piano introduced	Large Orchestra
Small Orchestra, mostly strings	Orchestra got bigger	Use of Chromatic chords
Basso Continuo	Wider range of mood	Unusual key changes
Functional Harmony	Elegant/Graceful style	Use of Rubato

Style and Context

Film Music

Genre - Action, Adventure, Horror, Romance, War, Sci-fi, Western...

Composers - John Williams, James Horner, Jerry Goldsmith

Think, how do the **musical features represent what is happening on-screen?**

e.g. Car Chase: Fast tempo, loud dynamics, sudden changes in melody direction...

e.g. WWII Film: Military instruments, fanfare, monophonic to represent isolation...

e.g. Horror Scene: Dissonant chords and use of repeated pattern to build tension...

Leitmotif - A short musical idea linked to a specific character / thing

No set structure: Structure which follows what is happening in the film

Musical Theatre

A theatrical story told through music, singing, acting and dance

Types: Jukebox, Film-to-stage, Sung-through (no speaking),

Composers - Andrew Lloyd Webber, Leonard Bernstein, Stephen Sondheim

Overture - The music played before the musical begins, usually featuring the musical's main themes.

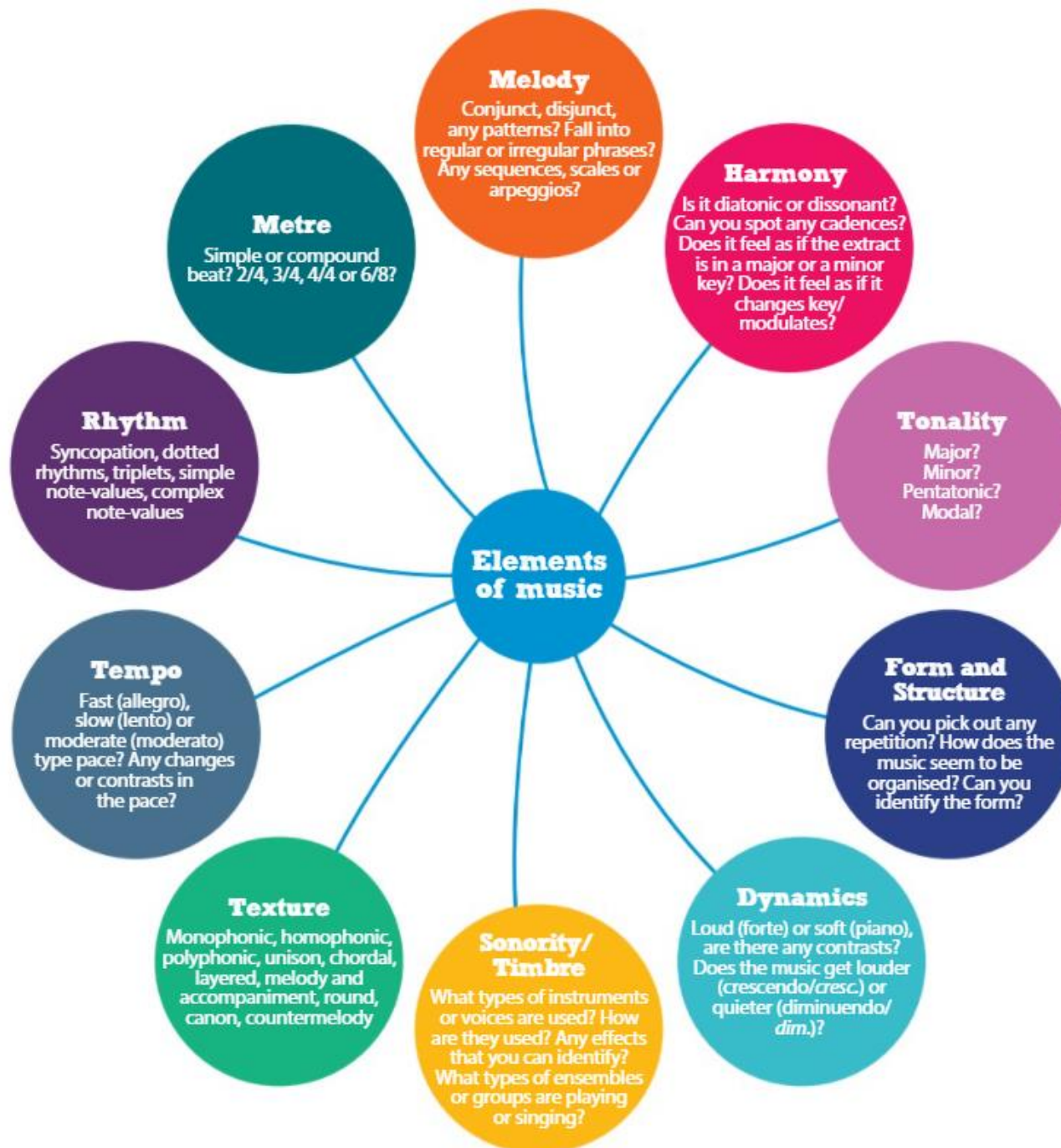
Solo - Song for one character

Duet - Song for two characters

Chorus - Song for usually the whole 'company' to sing

Recitative - A song which does not have a memorable tune (more speech-like), often used to fill in the story if the show is all sung.

Elements



Melody:

Anacrusis
Ornamentation
Conjunct/Disjunct
Range/Pitch
Ascending/Descending
Diatonic/Chromatic
Phrase/ Answering phrase
Ostinato/Riff
Repetition
Improvisation
Sequence
Imitation
Syllabic/Melismatic
Word painting
Fanfare
Counter melody
Thematic
Low/High Pitch
Range: Wide/Narrow

Harmony & Tonality

Pedal/Drone
Consonant/ Dissonant
Harmonic Rhythm
Diatonic/Chromatic
Major/Minor
Modulation (key change)
Tonic/Dominant/ Relative
minor
Perfect Cadence
Imperfect Cadence

Articulation:


Legato/Staccato
Accents
Ornamentation
Tremolo
Trill
Grace notes
Glissando
Pitch Bend

Dynamics:

Terraced Dynamics
Sforzando
Crescendo 
Pianissimo (pp) Piano (p) - Mezzo Forte (mf) - Forte (f)
Fortissimo (ff)

Tempo:

Rubato
Free time
Accelerando
Ritardando
Adagio, Lento, Andante, Moderato, Allegretto, Allegro, Vivace

Diminuendo 

Instrumentation, Sonority, Timbre

SATB
Brass: Trumpet, Trombone, Tuba
Woodwind: Flute, Clarinet, Sax,
Oboe
Strings: Violin, Cello, Double Bass
Arco/Pizzicato
Keyboards: Piano, Synth,
Harpichord
Percussion (Drum fills)
Ensemble/Band
Distortion/Reverb

Rhythm & Metre

Straight/Swung
Note lengths: Crochet (1/4) Quaver (1/8)
Semiquaver (1/16)
Triplets
Dotted rhythms
Syncopation
Simple Time: 2/4, 3/4, 4/4
Compound Time: 6/8, 12/8

Structure

Popular Song Form:
Verse/Chorus/Solo/ Bridge/Outro

Binary, Ternary, Rondo,

Minuet and Trio

Theme & Variations

Strophic

32 Bar Song

Texture

Unison
Octaves
Monophonic
Homophonic
Polyphonic
Imitation
Canon
Melody and Accompaniment
Layered
Counter melody
Descant
Stab Chord

Glossary: Melody

Anacrusis

Conjunct

Disjunct

Arpeggio/ Broken Chord

Scalic (ascending/descending)

Low pitch

High pitch

Range

Sequence

Imitation

Repetition

Contrast

Leitmotif

Motif

Octave

Fanfare

Tone/ Major 2nd

Major 3rd

Perfect 4th

Perfect 5th

Major 6th

Major 7th

Semitone

Microtone

Chromatic

Pentatonic

Blue Notes

Trill

Ornamentation

Countermelody

Answering phrase

Thematic

Glossary: Form and Structure, Rhythm

Form and Structure

Binary
Ternary
Rondo
Minet and Trio
Repetition
Contrast
Theme and Variations
Strophic
32 Bar Song form (AABA)
12 Bar Blues
Call and Response
Ostinato
Bridge

Form and Structure

Verse
Chorus
Middle 8
Fill
Introduction
Outro
Coda
Riff
Phrasing (regular and Irregular)
Break
Loop
Improvisation

Rhythm

Semibreve
Minim
Crotchet
Quaver
Semiquaver
Dotted
Syncopation
On the beat
Off-beat
Triplet
Chaal
Driving rhythms
Dance rhythms

Glossary: Dynamics, Tempo and Metre

Dynamics

Pianissimo
Piano
Mezzo Piano
Mezo Forte
Forte
Fortissimo
Crescendo
Diminuendo
Sforzando

Tempo

Allegro/Vivace
Allegretto
Moderato/Andante
Adagio/Lento
Accelerando
Ritardando
Rubato
Pause

Metre

Regular
Irregular
Accent
Simple time (2/4, 4/4/, 3/4)
Compound time (6/8, 9/8, 12/8)
Duple, triple, quadruple

Glossary: Musical Styles and Texture

Texture

Monophonic

Homophonic

Polyphonic

2,3,4 part textures

Unison

Chordal

Imitation

Layered

Texture

Melody and accompaniment

Counter melody

Descant

Round

Canon

Drone

Alberti Bass

Stab Chord

Walking Bass

Musical Styles

Western Classical Tradition

Baroque (1600-1750)

Classical (1750-1810)

Romantic (1810-1900)

Chamber Music

Jazz/ Blues

Fusion

Musical Theatre

Film Music

Soul

Hip-hop

Reggae

Ballad

Pop

Bhangra

Minimalism

Glossary: Sonority (instruments and performance styles)

Strings	Saxophone	Cymbal	Classical Guitar	Alto	Rhythm Section
Violin	Bassoon	Glockenspiel	Electric Guitar	Tenor	Acoustic
Viola	Brass	Xylophone	Bass Guitar	Bass	Technology
Cello	Trumpet	Tabla	Sitar	Backing vocals	Synthesised
Double bass	French Horn	Dhol	Sarangi	A cappella	Panning
Harp	Trombone	Keyboard	Tumbi	Chorus	Phasing
Woodwind	Tuba	Piano	Solo	Orchestra	Sample
Flute	Percussion	Organ	Duet	String Quartet	Reverb
Oboe	Timpani	Harpsichord	Trio	Basso continuo	Echo
Clarinet	Snare drum	Basso Continuo	Soprano	Rock group	Amplified

Glossary: Sonority (instruments and performance styles)

Humming	Sustained	Slap bass
Syllabic	Accent	Drum roll
Melismatic	Pizzicato	Muted
Scat	Arco/bowed	Glissando/slide
Vibrato	Divisi	Pitch bend
Falsetto	Double Stopping	Plucked
Belt	Tremolo	Slurred
Rap	Distortion	Tongued
Staccato	Hammer on	Detached
Legato	Rim shot	

Africa Toto

Background

The song was written by David Paich and Jeff Porcaro
Recorded in 1981
Soft Rock

Instrumentation: Rock Band

Drum Kit with additional percussion,

Lead Guitar

Bass Guitar

12 String Acoustic Guitar

Synthesizers

Male lead vocals

Male Backing Vocals

Dynamics

Mostly Mezzo Forte (Moderately Loud)
Choruses are Forte (Loud)

Tempo

Moderately Fast – Medium rock beat

Texture

Melody plus accompaniment
Countermelody is added in second
verse
More Backing Vocals added in
second verse

Rhythm

Ostinato Rhythms - quavers
Syncopation throughout

Metre

Time signature is 2/2 - 2 minims in a bar
2/2/ is Cut Common time – sounds like 4/4



Africa Toto

Structure

Verse Chorus Structure

Has link sections

Has an instrumental

Contains a DS al coda

The end instruction is 'repeat and fade'

Intro (main riff)	Verse 1	Chorus 1	Link 1 (main riff)	Verse 2	Chorus 2	Link 2 (main riff)	Instrumental	Chorus 3	Outro (main riff)
1-4	5-39	40-57	58-65	14-39	40-57	58-65	66-82	40-92	93-96

DS al coda

A musical instruction.

The letters stand for 'Dal Segno' which means 'from the sign' §

It tells the player to go back § a bar earlier in the music marked by this: symbol

Then they play until they reach the coda sign:

Then they go to the coda section

Play to the D.S., then go back to the sign and play until you find the "to coda". Go directly to the coda and play to the end.

2nd time to §

D.S. al coda §

Africa Toto

Tonality

The tonality is ambiguous

The tonality is mostly major

The verses are in B major

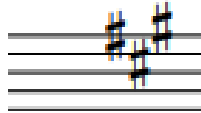
The choruses are in A major

Intro (main riff)	Verse 1	Chorus 1	Link 1 (main riff)	Verse 2	Chorus 2	Link 2 (main riff)	Instrumental	Chorus 3	Outro (main riff)
B Major	B major	A major	B major	B major	A major	B major	B Major	A Major	B major

B major has 5 sharps



A Major has 3 sharps




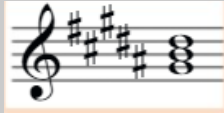

We are in B Major but our first chord is an A chord

Africa Toto



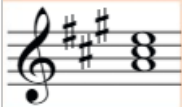

Harmony

The harmony is diatonic

Chords used in the intro and riffs

A	G#m	C#m
		
A, C#, E	G#, B, D#	C#, E, G#

Chords used in the chorus

F#m	D	A	E
			
F#,A,C#	D,F#,A	A,C#,E	E,G#,B

Africa Toto

Harmony

The opening 3-chord pattern A – G#m – C#m is heard in every section of the song apart from the Chorus

A greater variety of chords is used in the verses (7 chords plus riff chords) and instrumental section

B, D#m, G#m, B/F#, A/E, E/F#, G#m, A

The choruses rely on a repetition of a chordal progression

Bar 40	Bar 41	Bar 42	Bar 43
vi (F#m)	IV (D)	I (A)	V (E)

Most of the chords are in root position

Root position: the named note of the chord is at the bottom of the chord

2 Chords in the verses are in a second inversion

2nd Inversion: the third note of the chord is at the bottom of the chord – B/F# and A/E

A complex chord is used in the verse – E/F#

An E chord has the notes E, G#, B. F# does not belong to this chord normally. We say that it is an added 9th

Africa Toto

Harmony

Apart from the riff where there is a fast chord change the harmonic rhythm is one chord per bar for most of the song

Intro (main riffs)	A ⇒ G#m ⇒ C#m (x 4)
Verse 1	B ⇒ D#m ⇒ G#m ⇒ B/F# ⇒ A/E ⇒ E/F# ⇒ G#m (played three times) A ⇒ G#m ⇒ C#m B ⇒ D#m ⇒ G#m (held for extra bar) A ⇒ G#m ⇒ C#m
Chorus 1	F#m ⇒ D ⇒ A ⇒ E (played three times) F#m ⇒ D ⇒ A ⇒ C# ⇒ E F#m ⇒ E/G#
Link 1 (main riffs)	A ⇒ G#m ⇒ C#m (played twice)
Verse 2	B ⇒ D#m ⇒ G#m ⇒ B/F# ⇒ A/E ⇒ E/F# ⇒ G#m (played twice) A ⇒ G#m ⇒ C#m B ⇒ D#m ⇒ G#m (held for extra bar) A ⇒ G#m ⇒ C#m
Chorus 2	F#m ⇒ D ⇒ A ⇒ E (played three times) F#m ⇒ D ⇒ A ⇒ C# ⇒ E F#m ⇒ E/G#
Link 2 (main riffs)	A ⇒ G#m ⇒ C#m (played twice)
Instrumental	B ⇒ D#m ⇒ G#m ⇒ B/F# ⇒ A/E ⇒ E/F# ⇒ G#m (played once through) A ⇒ G#m ⇒ C#m B ⇒ D#m ⇒ G#m (held for extra bar) A ⇒ G#m ⇒ C#m
Chorus 3	F#m ⇒ D ⇒ A ⇒ E (x3) F#m ⇒ D ⇒ A ⇒ C# ⇒ E F#m ⇒ E/G#
Outro (main riffs)	A ⇒ G#m ⇒ C#m (continuous repeat, starts to fade on seventh time through)

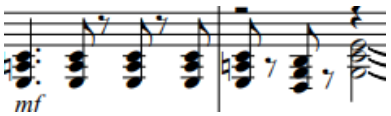
Africa Toto



Riff b – quaver ostinato based on pentatonic scale



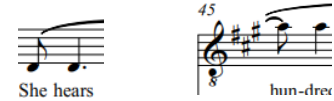
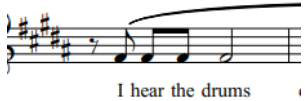
Riff a – syncopated repeated chords



There are 2 main riffs

Mostly Conjunct

Almost all entries of the vocal avoid beat 1



Pitch range of the vocal is just less than 2 octaves

Uneven phrases

Verse 1: Three 9 bar phrases
One 8 Bar phrase

Chorus: Shorter
Three 4 bar phrases
One 6-bar phrase

Verse 2: Two 9 bar phrases
One 8 Bar phrase

Word setting mostly syllabic



Melody

She's co-ming in twelve thir-ty flight—
 The wild dogs cry out in the night—
 Moon-lit wings re-
 as they grow rest-less,

Counter melody 2nd time only

18

flect the stars that guide me t'ward sal - va - tion.
 long-ing for some sol - i - tar - ry com - pa - ny.

23

I stopped an old man a-long the way,—
 I know that I must do what's right,—
 hop-ing to find some
 sure as Kil - i-man ja - ro

Moderately, in 2

Play 4 times

5

9

4

41

— D to drag me a way— A from you— E
 F#m
 There's noth-ing that a

45

D hun-dred men or more— A could ev-er do— E
 F#m
 I bless the rains

49

D down in Af- A ri-ca— E
 F#m
 Gon-na take some time

To Coda

53

D to do— the things we nev-er had—
 A C#m E
 E

27

old for-got-ten words, or an-cient met-o-dies,
tis-es like, O-lym-pus a-bove the Ser-en-get-i.

A/E E/F# Gbm C7m

32

He turned to me as if to say,
I seek, to cure a hart's deep, in-side.

B D7bm Gbm

"Har-ry boy, it's
fright-ened of— this

36

wait-ing there for you,
thing that I've, be-come.

A Gbm C7m F7m

S

It's got-na take a lot

71 72 73 74 75 76

A Gbm Cbm B Dbm

77 78 79 80 81

Gbm A

"Hur-ry boy, she's wait-ing there for you."

82 83 84 85

Fbm D A

I Mess the rains... down in Af - ri - ca.

86 87 88 89

E Fbm A

Gon-na take some time... to do... the things we nev - er

Play 4 times

57

Ooh,
E/G#

hoo.
A

G#m C#m

mf

61

A

G#m C#m

65

B

D#m G#m

69

B/F# A/E

E/F# G#m

7

90

had. $C^{\#}m$ E $F^{\#}m$ Ooh, $E/G^{\#}$ hoo. A

$C^{\#}m$ $F^{\#}m$ $E/G^{\#}$ $C^{\#}m$ E $F^{\#}m$ $G^{\#}m$ $C^{\#}m$

mf

Sing 1st time only

Repeat and fade

94

$G^{\#}m$ $C^{\#}m$

Detailed description: This is a musical score for guitar and voice. It consists of two systems of music, measures 90-94. The key signature has two sharps (F# and C#). The guitar part is written in standard notation with a capo on the 7th fret. Chords are indicated by letters above the staff: C#m, E, F#m, G#m, and C#m. The voice part is written in a single line with lyrics: 'Ooh, hoo.' and 'A'. Dynamics include 'mf' (mezzo-forte). Performance instructions include 'Sing 1st time only' and 'Repeat and fade'. Measure numbers 90 and 94 are at the start of the first and second systems respectively. A small number '7' is at the top left of the page.

Bach: Badinerie – from Orchestral Suite Number 2)

Background

The composer is Johann Sebastian Bach (1685-1750)

He is considered to be one of the most important composers of the Baroque era

The Baroque era was from 1600-1750

The piece was composed between 1783 and 1739

'Badinerie' means 'jesting'. The English word 'banter' has the same meaning

The orchestral suite No 2 in Bm has seven movements altogether. This is the final movement – a showcase for the flute due to its speed and technical difficulty

Form and Structure

The music is in Binary form (A – B)

There is an A section and then a B section – both repeated: AA BB

The B section is longer than the A section

Section A	Section B
Bars 1-16	Bars 16-40
Introduces the 2 main motifs x and y There is an anacrusis	Not as contrasting as you would expect – based on the same material as A Ideas are developed and transposed

Bach: Badinerie – from Orchestral Suite Number 2)

Tempo

The tempo is allegro (fast) 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”
This instruction was not written on the score

Dynamics

Mostly forte (loud)
Terraced Dynamics – feature of the Baroque era
Few markings on the score – typical of this era

Rhythm

It is in simple duple time
Written as 2/4
Simple ostinato rhythms are used throughout
Note values are mainly quavers and semiquavers

Instrumentation

Solo flute (transverse) (in the baroque era this would have been made from wood)

String Orchestra – made up entirely of strings: Violin 1, Violin 2, Viola, Cello

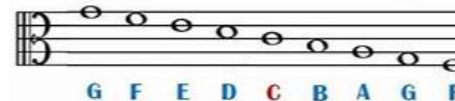
Basso Continuo: Harpsichord and Cello

Basso Continuo was the name given to the group of instruments in the Baroque era who played the bass line and chords (called the continuo)

The Cello uses the bass clef



The viola uses the alto clef



Bach: Badinerie – from Orchestral Suite Number 2)

Texture

Homophonic – melody and accompaniment

The melody is played by the solo flute throughout

Occasionally the cello and 1st violin play a section of the melody

Violin 2 and viola provide the harmony and have a less busy musical line

Tonality

Both sections are in a minor tonality overall

The home key (B minor) is referred to as the tonic key

The related key (F# minor) is referred to as the dominant key

The tonic is the first step of the scale (i.e. B is the first note of the B minor scale)

The dominant is the fifth step of the scale (F# is the fifth note in the B minor scale)

Section A	Section B
Bars 1-16	Bars 16-40
Homophonic	Homophonic
Bars 6-8: short countermelody in flute then in violin 1	Bars 16-22: Little bit of imitation between the outer parts (flute and cello)
Bars 12-16: clever positioning of motifs and ideas make the texture more complex and interesting	Bars 32-40: Textural interplay between flute solo and strings

Section A	Section B
Bars 1-16	Bars 16-40
Starts in B minor and ends in F#m	Starts in F#m and ends in B minor
Modulates to A major in bars 7-8	Changes key a number of times e.g. E minor bar 20 D major bar 24 G major bar 25

Bach: Badinerie – from Orchestral Suite Number 2)

Melody

Based on motifs x and y

Range of flute melody is just under 2 octaves (F#-top D)

This is a compound minor 6th (octave plus a minor 6th)

Melodic ideas are both conjunct and disjunct

Each section begins with an anacrusis

Motif x

Motif y



Motif x is a descending B minor arpeggio/broken chord with a characteristic quaver and semiquaver(s) rhythm.

This is answered by motif y - an ascending semiquaver figure consisting of both arpeggios/broken chords and conjunct movement

Use of ornaments

Ornamentation was common in the Baroque era

Trills – e.g. bars 8 and 10



Lower Auxilliary notes



Appoggiaturas – bar 30



Use of Melodic Devices

Sequence – same melody played lower or higher – lower in this example



Bach: Badinerie – from Orchestral Suite Number 2)

Harmony

The harmony is diatonic

You could be asked to describe any chord or key

Neapolitan 6th chord – a major chord built on the flattened supertonic (i.e. the second note of the key but made flat) Usually in first inversion

The circled notes make up the Neapolitan chord: C, E, G, - with an E at the bass

In a B minor scale normally the C note would be a C#



So because it is a C natural it has been flattened

Section A	Section B
Bar 1-16	Bar 16-40
Modulates from the tonic to the dominant minor	Modulates from the dominant minor back to the tonic key
Chords	Chords
Mix of root position, first inversion and second inversion chords	Includes root position, first inversion and second inversion chords
Rate of chord change varies Chords change quickly (every crotchet) but sometimes change every quaver beat (e.g. at end of section)	Harmonies change quickly – with an active bass line changing chord positions
V7 chords in root position and first inversion (eg bar 7)	V7 chords in root position and inversions (e.g bar 21-22 beat 1)
Suspensions used e.g. bar 8 beat 1 4-3 suspension	Diminished chord (bar 18 beat 2)
Cadences	Suspensions (e.g. bar 32)
Perfect Cadences (bar 4,12,16)	Neapolitan 6th Chord (bar 35)
Imperfect Cadence (bar 10)	Cadences
Pivot chords used to modulate (b minor chord in bar 6 beat 2 for change of key to A major)	Perfect cadences (bar 20,24,28,38,40) Imperfect cadences (bar 29-30, 35-36)
Modulations	Modulations
A Major (bar 8) F#m (bar 12)	E minor (bar 20) D major (bar 24) G major (bar 25)

Bach: Badinerie – Glossary

Keyword	Definition
Appoggiatura	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	Badinerie is a name given in the 18th century to a type of quick, light movement in a suite.
Basso Continuo	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.
Inversions	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.
Neapolitan	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
Sequence	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.
Suite	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
Suspension	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	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.
Transverse flute	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.
Trill	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"

Section A = 16 bars long

rhythm
 Motif X mainly uses the  rhythm
 Motif y mainly uses the  rhythm

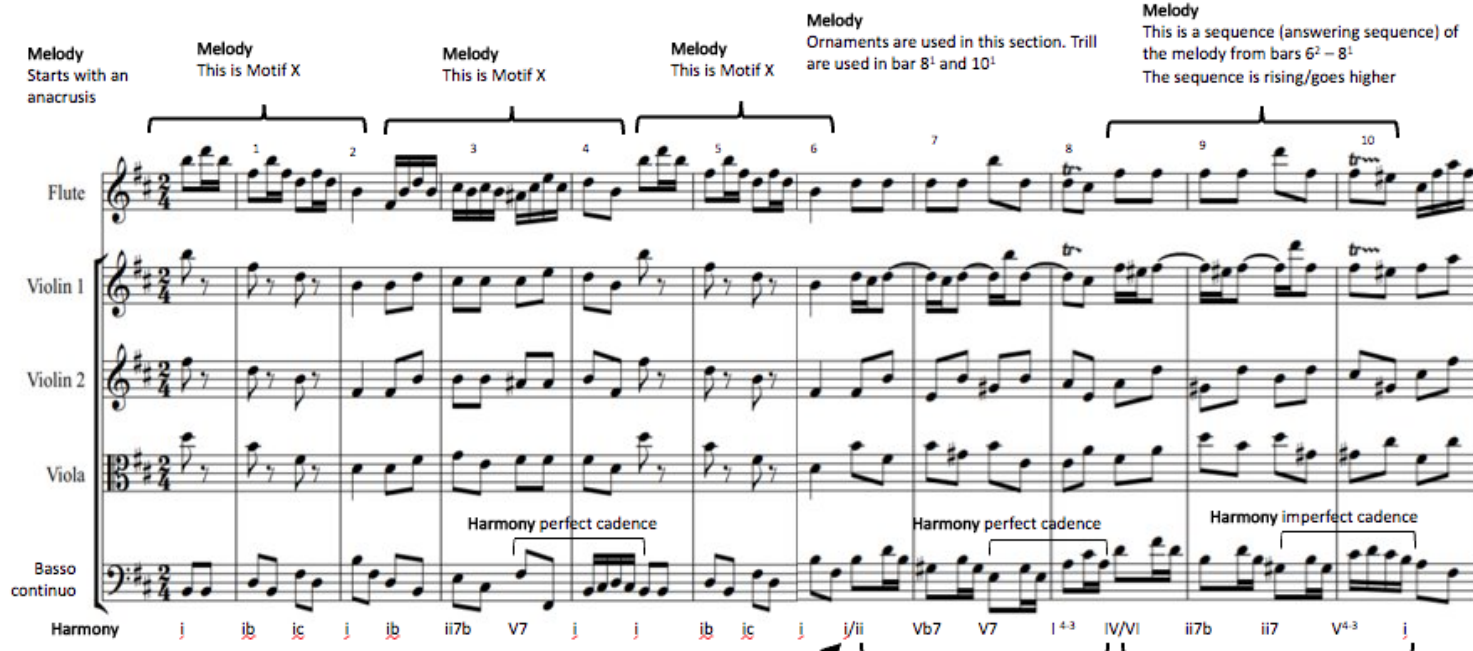
Articulation
 Although it is not written in the music, it has a feel of staccato articulation.

Melody
 Motif X melody can be described as a descending B minor arpeggio/broken chord

Melody
 Motif Y melody can be described as ascending, arpeggio and conjunct

Texture
 The texture is melody and accompaniment. Melody = flute, accompaniment = violin 1, violin 2, viola, continuo

harmony
 Suspensions are used in bar 8¹ and 10¹ in the flute and violin



Melody
 Starts with an anacrusis

Melody
 This is Motif X

Melody
 This is Motif X

Melody
 This is Motif X

Melody
 Ornaments are used in this section. Trill are used in bar 8¹ and 10¹

Melody
 This is a sequence (answering sequence) of the melody from bars 6² – 8¹. The sequence is rising/goes higher

Harmony
 i | i^b | i^c | i | i^b | ii^{7b} | V⁷ | i | i | i^b | i^c | i | i/ii | V^{b7} | V⁷ | I⁴⁺³ | IV/V¹ | ii^{7b} | ii⁷ | V⁴⁺³ | i


Harmony perfect cadence (at bar 4)


Harmony perfect cadence (at bar 8)

Harmony imperfect cadence (at bar 10)

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

Toneality
 The key here is A major

Melody
 This is Motif X (modified). Ends with 

Melody
 This is Motif X (modified). Ends with 

Toneality
 The key here is F# minor

Instruments
 B minor/D major is a good key for the flute. It is an ideal register for the instrument.

Toneality
 Modulating to A major from bars 6²-8¹. This is the dominant of D major

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

Articulation

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

Instruments

When the flute plays motif Y1 it is very virtuosic, impressive.

Melody

The flute is getting higher in motif Y1. The intervals are widening.

Melody

This is motif Y modified.

Ends with 

From bar 10² to 12¹

Melody

This is motif Y1 = it is extended and developed. It is longer.

Melody

There is a trill in bar 15



Fl.

Vln. 1

Vln. 2

Vla.

B.C.

Harmony ii7b V7 j j ivb ic ii7b ii7b ib ii7b ic V7 j

Melody

The continuo is going lower on each beat.

Harmony

Bar 15 has 4 chord in it, each on the quaver beat.

Tonality

The piece is still F# minor (dominant of B minor) for the rest of this section

Melody

There is contrary motion from 12² – 14¹

Because the flute is going higher and the bass (continuo) is going lower

Section B = 24 bars long

Texture

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


Melody

Motif X from bars 16²-18¹ can be described as a descending F# minor arpeggio

Melody

Motif X1 because it is rising but has similarities to motif X.

Melody

motif Y in bars 22² - 24¹ is modified. Ends with 

Melody

Motif Y1 from bars 24¹ - 28¹ is a transposed copy of bar 12² - 16¹

Melody

This is motif Y1 = it is extended and developed. It is longer

Harmony i i^b i^c i | /V7^b i^c V7 | i /ii V7^b V^c V7^d i^b vi ii7^b V7 | i i7^d/V7^d |V^b i^c ii7^b ii7^b V7^c

tonality F#m Em D

Tonality

It is in the key of F# minor (dominant of B minor)

Tonality

The music modulates to E minor (1 sharp) from bar 18² - 20¹

Tonality

The music modulates to D major from bar 20²

Tonality

this is a quick modulation lasting 2 bars

Tonality

D major is the relative tonic of B minor

harmony

There is a secondary dominant chord in bar 24²

The chord is D7 3rd inversion C⁴, 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.

Melody
This is part of motif Y1 from bar 24² - 28¹

Melody
This is a sequence (answering sequence) of the melody 28² - 30¹
The sequence is descending, it has gone lower

Melody
This is motif X2

Melody
This is motif Y modified - starts with demi semiquavers

Harmony
Suspension in the flute, violin 1 and violin 2 in bar 32

Rhythm
There is now an introduction of a new rhythm at bar 33. That rhythm is a demi semiquaver

Harmony
I iib Ic V7 I I I Ic V iii7b/V7b V7b V7 i^A3 I iv iv bIb

Tonality
Still in D major

Harmony
The harmonic rhythm is slow from bar 33 - 34. Only 1 chord is used for 2 bars.

Harmony
A Neapolitan chord is used in bar 35.
This is a C major chord in first inversion (E, C, G)
This is a chromatic chord as it does not belong in the key signature.

Melody
Motif X in the bass - modified.
Ends with

Melody
Motif X in the bass - modified.
Ends with

Tonality
Modulates to B minor from bar 30². Relative minor of D major.

Tonality
Stays in B minor until the end of the piece

Rhythm
demi semiquavers in bar 38¹

Melody
This is motif X1 – modified. Ends with
demi semiquavers

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

The musical score consists of five staves: Flute (Fl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon/Cello (B.C.). The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into five measures, numbered 36 to 40. A dashed box encloses measures 36 through 40. Above the Flute staff, a bracket spans measures 37 and 38, with a small musical notation showing four eighth notes. Below the Bassoon/Cello staff, a bracket spans measures 37, 38, and 39, with a small musical notation showing a quarter note followed by two eighth notes. Below the Bassoon/Cello staff, there are labels for cadences: 'Harmony imperfect cadence' under measure 36, 'Harmony perfect cadence' under measure 37, and 'Harmony perfect cadence' under measure 39. At the bottom of the score, a series of harmonic labels are provided: 'Harmony' under measure 36, 'V7d' under measure 37, 'V7b' under measure 37, 'ic' under measure 37, 'V7' under measure 38, 'i' under measure 38, 'ic' under measure 38, 'ib' under measure 39, 'ic' under measure 39, 'V' under measure 40, and 'j' under measure 40.

Melody
This is motif X3