

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 0² – 16¹ Sixteen bars

Bars 0² – 2¹ 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 2² – 4¹ The melodic material remains with the flute for the first statement of motif Y. This motif is an ascending semiquaver figure consisting of both arpeggios/broken chords and conjunct movement.



Bars 4² – 6¹ Motif X is then restated by the flute.



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 10² – 12¹

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.



Section B Bars 16² – 40¹ Twenty-four bars

Bars 16² – 18¹ 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 20² – 22¹ Motif X is presented by the flute, moving the tonality to D major, the relative major.



Bars 22² – 24¹ 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 10² – 12¹.



Bars 24² – 28¹ The flute continues to present the main melodic material which is a transposed copy of motif Y1 from bars 12² – 16¹. The key of D major which was introduced in bars 20² – 22¹ is confirmed with a perfect cadence to close.



Bars 28² – 30¹ 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 6² – 8¹ 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.



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.



Musical notation for Motif X2, showing the Flute and Violin 1 parts. The notation is in G major (one sharp) and 2/4 time. The Flute part starts with an appoggiatura on G4, followed by a rapid demisemiquaver run. The Violin 1 part follows with a similar pattern. A bracket below the notation is labeled 'X2'.

Bars 34² – 36¹ 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.



Musical notation for Motif Y, showing the Flute part. The notation is in G major (one sharp) and 2/4 time. The motif begins with a quaver followed by four demisemiquavers, then continues with a series of demisemiquavers. A bracket below the notation is labeled 'Y'.

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 it ascends rather than descends.



Musical notation for Motif X1, showing the Cellos and Flute parts. The notation is in G major (one sharp) and 2/4 time. The Cellos part is in the bass clef and the Flute part is in the treble clef. The motif is inverted and divided between the two instruments. A bracket below the notation is labeled 'X1'.

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.



Musical notation for Motif X3, showing the Cellos part. The notation is in G major (one sharp) and 2/4 time. The motif is in the bass clef and has a less active rhythm. A bracket below the notation is labeled 'X3'.

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".