

first teaching 2016
first exams in 2018

'Badinerie' by J S Bach

GCSE Eduqas Set Extract Analysis

First
Teaching:
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2022

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Contents

| | |
|--|------------|
| Product Support from ZigZag Education | ii |
| Terms and Conditions of Use | iii |
| Teacher’s Introduction..... | 1 |
| Students’ Introduction..... | 2 |
| Background and Contextual Information..... | 3 |
| Analysis | 5 |
| Form and Structure..... | 5 |
| Tonality..... | 6 |
| Melody | 9 |
| Harmony..... | 13 |
| Sonority | 23 |
| Texture | 26 |
| Tempo, Metre and Rhythm | 28 |
| Dynamics..... | 30 |
| Revision Summary | 31 |
| Exam Tips | 32 |
| Practice Exam Questions | 33 |
| Glossary | 40 |
| Answers | 43 |

Teacher's Introduction

This resource provides teachers and students with the tools and skills required to analyse and appreciate the set work 'Badinerie' by J S Bach for flute and string orchestra with harpsichord (Movement 7, Orchestral Suite No. 2 in B minor, BWV 1067) as prescribed for GCSE Eduqas Music first teaching 2020 and first exams 2022. It prepares students for Component 3 (Appraising), which is the entirety of the final written exam.

The analysis is approached from an aural aspect (listening) and a visual aspect (score reading). The resource also aims to develop a respect for and appreciation of the context of this work. The study covers both micro and macro elements to promote broad and detailed understanding.

The score published by Eduqas differs in minor details from many editions and recordings (bars 7, 30–32, 33–34 and 40). The score excerpts and analysis in the resource match the Eduqas edition as closely as possible while retaining technical accuracy.

The resource is suitable for candidates of all abilities – basic concepts are explained for all students, and extension work and questions are provided for more advanced students.

Before the analysis, there is a **Do It Yourself** activity for students to make some of their own discoveries about the music. I would suggest that this is done before providing any guidance.

The analysis is organised by the musical element headings of:

- Form and structure
- Tonality
- Melody
- Harmony
- Sonority
- Texture
- Tempo, metre and rhythm
- Dynamics

At the end of each element, activities are provided to consolidate learning. These may be done individually, in groups or as tests, at your discretion. Topics covered are:

- Comparison
- Studying similar works
- Naming keys
- Playing themes
- Harmonic analysis
- Theory
- Musical analysis
- Definitions
- Listening questions

A revision summary in table format covers all key musical elements.

Practice exam questions, in the style of Eduqas sample materials and past papers, help prepare students for the exam. Tips and advice are given to help students avoid common pitfalls and think through the questions before answering.

Key concepts are explained and defined in call-out boxes throughout. A full glossary is also provided for revision and reference.

Answers are provided for all activities and questions.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

November 2020



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at zzed.uk/10575

You may find this helpful for accessing the websites rather than typing in each URL.

Students' Introduction

You are about to embark on the discovery of an exciting and famous work, whose name you may or may not know. It is one of the works prescribed by Eduqas for exams from 2022 onwards and you will be using the tools and skills you need for your written music exam.

Before the formal analysis, you are invited to **Do It Yourself** and form some of your own ideas. After that, you will be guided through a structured analysis of the music under the headings of

- **Form and structure** – the overall shape of a piece of music, created through the use of repeated sections and/or repeated sections
- **Tonality** – the way in which music is organised around a particular 'home' note or tone, and how this changes as the music progresses
- **Melody** – the tune and themes found in the music, and how these are manipulated
- **Harmony** – relating to chords when two or more notes are heard together, and how these are grouped into functional progressions
- **Sonority** – the tone colour, referring to the sound of the music and how the different instruments contribute
- **Texture** – referring to the layers in the music and how dense or sparse it is at different points
- **Tempo, metre and rhythm** – all rhythmical aspects, including the pulse, the time signature, the bar and the rhythmic patterns found in the piece
- **Dynamics** – the volume of the music and the changes that occur at the loudness

At the end of the section about each element, there are activities to make sure you understand the concepts.

You are encouraged to **listen** to and **look** at the music. With all that is available online, you can listen to different recordings and watch different performances. If possible, take part in a live performance of your prescribed work.

Bar numbers are provided throughout the text. The common abbreviation for bar and beat is abbreviated to 3^2 .

In this resource, there is a revision summary of your set work, and a glossary for you to refer to for key terms or concepts.

To help you prepare for the exam, there are five sets of practice exam questions. These are in the style of the questions you can expect in the exam.

Answers to all activities and questions are given in an answers chapter.

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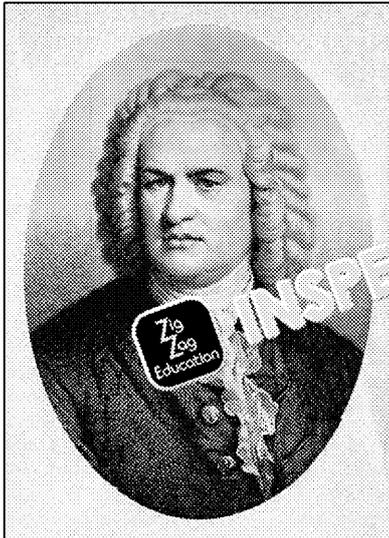
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Background and Contextual Info



Johann Sebastian Bach was born in 1685 in Eisenach and died in 1750 at the age of 65. He came from a family that was given every opportunity to develop his musical talents.

Bach composed in many different combinations of instruments, including large-scale solo, chamber and orchestral works, much as well as smaller-scale works. His best-known contemporary composers are Vivaldi and Scarlatti.

His musical output was enormous, and he is seen as one of the greatest composers of the Baroque period. His music demonstrates his mastery and depth. His use of counterpoint and the interweaving of two or more simultaneous melodies and harmonies more imaginatively than other composers of the period. His works are used as models for **harmony** to this day.

Polyphony: The interweaving of two or more simultaneous melodies.

Harmony: Relating to chords when two or more notes are heard together and how these chords into functional progressions.

Your prescribed work, 'Badinerie', is the seventh and final movement of Bach's Orchestral Suite No. 2. Bach composed the suite during 1738 and 1739 while living in Leipzig. At the time, the Collegium Musicum, a student music society associated with the birth of concert performance of Orchestral Suite No. 2, may have been given as part of a concert where the Collegium Musicum performed on Friday nights.

In the Baroque period, the minuet was a set of dance movements. Often, however, as in the case of Bach's 'Badinerie', it was intended to be listened to rather than danced to.

The seven movements of Bach's Orchestral Suite No. 2 are: (1) Overture, (2) Rondell I/II, (5) Polonaise, (6) Menuet and (7) Badinerie. Most of these titles refer to specific dances. The movement you are going to study, 'Badinerie', comes from the French and its name is reflected in the fun, light-hearted style of Bach's music for the movement.

It comes under the genre of **chamber music**, which is music with one player per part and performed in homes or small concert venues. The flute part is also often performed.

Chamber music: Music with one player per part and suited to performance in small concert venues.

Prescribed work score

As prescribed by Eduqas:

[zzed.uk/10575-eduqas](https://www.zzed.uk/10575-eduqas)

Recordings

A YouTube recording by the Berlin Philharmonic Orchestra is available at:

[zzed.uk/10575-youtube](https://www.zzed.uk/10575-youtube)

A recording can be bought on Amazon Music at:

[zzed.uk/10575-amazon-music](https://www.zzed.uk/10575-amazon-music)

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Activity 1: To Consolidate Key Information
Fill in the information in the table below.

| | |
|---|--|
| Full name of composer | |
| Composer's birth and death dates | |
| Style period | |
| Date of composition | |
| 'Badinerie' is _____ in his larger work | |
| _____ of work | |
| Genre of this work | |
| BWV number | |

Do It Yourself

Now, make some discoveries yourself before we formally analyse the music.



Activity 2

- Listen to the recording and clap along, feeling the main pulse and the stronger pulses.
 - Is the pulse fast or slow?
 - Are there two beats every two claps (2 time) or every three claps (3 time)?
- Repeat the activity again – this can be done individually, in groups or in pairs.
 - How many different instruments can you hear?
 - Name as many instruments as you can.
 - Which instruments play smooth sounds and which play sharp sounds?
 - Can you give the correct terms for these smooth/detached sounds?
- Listen to the volume or dynamics of the music. Are there any soft and loud sections?
- Can you hear whether the music starts and ends in a major or minor key?
- Put up **ONE** hand in the air when you hear a new section of music and **TWO** hands in the air when you hear a section of music being repeated.
- Look at the score and list the notes in which the instruments play the same on every part. Abbreviations are used after the first time.
- The music is structured in two main sections, one starting at 0:00 and the other starting at 0:32 on the recording. Is the music in the same key, same tempo, same time signature, same or different?
- Let your imagination go – close your eyes as you listen and describe the moods that come to mind? Discuss in class.

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Analysis

Form and Structure

Form in music often depends on patterns of repetition and/or contrast. When you hear music, there is a pleasing feeling of familiarity when you hear a passage you have heard before, and a feeling of surprise when you hear something new.

Form and structure: The plan in which the music is built, defined by repetition and changes of key, and often indicated by double bar lines or repeat signs.

Bach's 'Badinerie' is a relatively short work and the same mood is maintained throughout. The piece is based on repetition and variation of musical ideas. We will explore the aspects of repetition and variation in the melody section of this study guide.

The double bar line with repeat signs $||:|$ is very important when discussing structure in the music. The repeat signs mean that the whole section should be played twice. The diagram shown below. These repeat signs show that there are two main sections in the piece.

| First section | Second section |
|---|---|
| Bars 1–16, beat 1 | Bar 16, beats 2–40 |
| Played twice, as shown by repeat signs $: $ | Played twice, as shown by repeat signs $: $ |

Repeat signs $||:|$: A type of bar line indicating that the section from the previous repeat sign must be played again.

The first section introduces the musical ideas, and the second section completes the ideas rather like a question and answer.

This type of form is called **binary form**, with the two sections often called **A** and **B**. The sections are similar in length – in this piece the A section is 16 bars long and the B section is 24 bars long. This indicates that piece would be played **A A B B**, but this still means there are only two sections.

Binary form: A B: A piece with two main sections, sometimes played with variation. The B section is in a different style to A and complements A. The piece may contain modulation.

Mark your score with a big **A** at the beginning and a **B** above the second beat of bar 16.

A useful abbreviation used in analysing music is that of using superscript numbers. In 'Badinerie' there are two beats per bar, so:

- bar 1, beat 1 is bar 1¹
- bar 1, beat 2 is bar 1²



Activity 1: To Consolidate Form and Structure

1. Explain the meaning of $||:|$ signs and how they apply to the music.
2. Compare the flute part of bars 0²–2¹ and 16²–18¹. In what ways are they similar and how are they different?
3. Compare bars 6²–10¹ and bars 28²–32¹. In what ways are they similar and how are they different?

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Tonality

Tonality: The way music is organised around a particular 'home' note or tonic, and a feeling of rest or stability is achieved by music towards this tonic note, and a feeling of rest or stability is achieved by this note.

Most Western music is built on the major/minor system, where pieces contain the major and minor scale.

This is how the key signature of a piece is determined:

Look at the **key signature** of 'Badinerie'. There are two sharps, which indicates D major or F# minor. Look at the opening two bars and the final chord, which are clearly B minor, the tonic of the movement. Therefore, the first note, or **tonic**, is the note B, and the **tonic chord** is the chord consisting of the notes, B, D and F#.

Tonic: The 1st note of a scale.

Tonic chord: The chord built on the 1st note of the scale.

The whole of Bach's *Orchestral Suite No. 2* (including 'Badinerie') is in the key of B minor, which **stays** in B minor all the time, but each movement has the key signature of the movement **ends** in B minor. Within each movement there are changes or **modulations**, but the music always returns to B minor at the end.

From bar 7, a G# is introduced. This indicates a modulation to either A major or F# minor. The introduction of E# from bar 8 onwards confirms the key of F# minor (E# being the 3rd note of the scale). This is further confirmed by the **cadence** in F# minor in bars 15–16. F# minor is the tonic of the modulation. The **dominant** is the 5th note of the scale.

Modulation: A change of key during the course of a piece.

Cadence: A chord progression that shows the end of a musical phrase, similar to a full stop in English.

Perfect cadence: A chord progression at the end of a phrase, sounding like a full stop. The chord progression is V⁽⁷⁾ – I or i.

Dominant: The 5th note of the scale.

Dominant key: A key built on the 5th note of the scale.

Therefore, the first section of 'Badinerie' ends in F# minor.

Look at the last four bars of the piece to identify the final cadence and key. The final chord is B minor, which is the raised 7th of the tonic key, B minor. This, together with the perfect cadence, confirms the key of B minor.

We can see there are two main sections in this movement, the first one ending in F# minor and the second in the tonic key.

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This modulation helps to define the structure of binary form. In a typical binary form:

- Section A modulates from tonic to dominant if in a major key, or from tonic to dominant minor if in a minor key
- Section B modulates from the dominant (in a major key movement) or the dominant minor (in a minor key movement), via related keys, to the tonic

In 'Badinerie' the modulation is to the dominant minor – this is less common than major but not atypical for minor key binary forms

When the music contains only the notes of the prevailing key, it is said to be **diatonic**. In B minor, the music uses natural notes of that key.

Music in minor keys makes regular use of the notes of the **harmonic minor scale**. In the 6th and 7th degrees of the scale appear together in the melody.

Diatonic: Describes the use of the notes of a particular key, without extra notes.

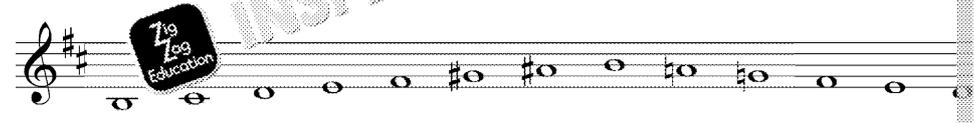
Harmonic minor scale: A version of the minor scale where the 7th degree is a semitone above the 6th degree, both ascending and descending.

Melodic minor scale: A version of the minor scale where the 6th and 7th degrees are a semitone apart ascending and returned to their natural pitch descending.

Here is B harmonic minor scale:



Here is B melodic minor scale:



Every key has **three related keys**. These are:

- the dominant, i.e. the key that starts on the 5th degree of the scale and has one sharp in its key signature
- the subdominant, i.e. the key that starts on the 4th degree of the scale and has one flat in its key signature
- the relative major or minor, which has the same key signature

A **key grid** is a useful way of showing the keys closest to the tonic key. Here is a key grid for B minor, showing the dominant and subdominant keys and all the relative major and minor keys:

| | One sharp | Tonic key |
|--------------------|-------------|-----------|
| | Subdominant | |
| Minor keys | E minor | B minor |
| Relative major key | G major | D major |

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Look at the score to see how these related keys are used in 'Badinerie'.

- The opening is clearly in B minor, confirmed by the perfect cadence (V^7-i) in B minor.
- From bar 7, a $G\sharp$ is introduced, suggesting the key of either A major or its relative minor, F# minor. Perfect cadences in bars 11–12 and 15–16 in F# minor confirm the modulation.
- In bar 18 there is a $C\sharp$, suggesting either G major or its relative minor, E minor. The perfect cadence in bar 20, in E minor, confirms the modulation to the subdominant key.
- The $C\sharp$ in bar 24 without the presence of $D\sharp$ reveals a very brief modulation to D major in bars 24–25.
- The $C\sharp$ and $D\sharp$ together with the $F\sharp$ in the key signature, again suggest G major. There is a perfect cadence in bar 26 to indicate B minor and so there is another brief modulation to the tonic key.
- From bar 30 onwards, the $A\sharp$ returns, signalling a return to the tonic key of B minor in this key.



Activity 4: To Consolidate Tonality

1. The keys used in 'Badinerie' are partially provided in the table below. Identify the keys used in the modulations in your score and fill in the missing keys by writing the name of the key.

| Bars | Key |
|----------------------------------|---------|
| 0–6 ¹ | |
| 6 ² –8 ¹ | A major |
| 8 ² –18 ¹ | |
| 18 ² –20 ¹ | E minor |
| 20 ² –24 ¹ | |
| 24 ² –26 ¹ | G major |
| 26 ² –30 ¹ | B minor |
| 30 ² –39 ¹ | |

Look at an unmarked copy of the 'Badinerie' score and name the keys used in the following modulations:

- bars 12–16
- bars 18–20
- bars 26–29

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Melody

Melody: The tune of the music and, together with rhythm, probably the most distinctive layer of a piece; the part that you can sing or hum along to.

Much of the melodic material of the whole movement is derived from the music of the A section and the B section is closely related, as can be seen in the case of

Bach: 'Badinerie', complete in bars 0²-2¹ and bars 16²-18¹

A melody that recurs throughout a piece is called a **theme**. A musical idea or fragment is called a **motif**, and there are two important motifs in the first four bars of 'Badinerie'.

Theme: A melody that recurs through a piece and that is part of the overall structure.
Motif: A short musical idea that is important in the structure of a piece.

The opening melody (bars 1-4) is made up of two motifs.

The first motif is found in the flute part in the opening two bars. We will call it motif x. It consists of the notes of the **tonic triad**, B, D and F# (the tonic triad is a **broken chord**). The melody is in 2/4 time, and this is called **disjunct** movement.

Bach: 'Badinerie', flute part, motif x, 0² - bar 2¹

The **range** of a melody is the distance between the lowest note and the highest note. In this case, the range is B-D, an octave plus a 3rd.

The second motif follows straight on from motif x in the flute part. We will call it motif y. It consists of the notes of the tonic triad, but moves to the notes of the dominant 7th chord in bar 3: F# (tritone). This melody consists of notes that move by step, called **conjunct**, as well as some conjunct and disjunct movement.

Tonic triad: A three-note chord consisting of the 1st note of the scale.
Broken chord: A chord whose notes are played separately in disjunct positions.
Disjunct: A melody that contains leaps.
Range: The distance between the lowest note and the highest note of a melody.
Conjunct: A melody that moves by step.

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Bach: 'Badinerie', flute part, motif y, bars 2²-4¹

The range of motif y is F#-E, a 7th.

Note that both motif x and motif y are 8 notes long, both starting on the 2nd beat of the first beat. This is called **regular phrasing**, as both phrases are the same length. Motif x and this is called an **answering phrase**.

Bars 4²-6¹ are exactly the same as the opening, a **repetition** of motif x.

From bar 6², the flute introduces a pattern that is very common in Baroque music. Note the similarity between the two bracketed sections.

Regular phrasing: Phrases of the same length.

Answering phrase: A two-phrase pattern where the second phrase comes after the first phrase.

Repetition: A complete melody or part of a melody that is heard more than once. It also signifies a return to something heard earlier, showing that it is part of a larger structure.

Bach: 'Badinerie', bars 6²-10¹, flute part

Note that the two patterns have the same 'shape' but the second one is a 3rd (i.e. higher) than the first one. This is called a **sequence**.

Sequence: A musical or composing device where the same pattern of notes is repeated at a higher or lower pitch.

Underneath this sequence (bars 6²-10¹), the cello takes up the rhythmic pattern of the broken chord pattern.

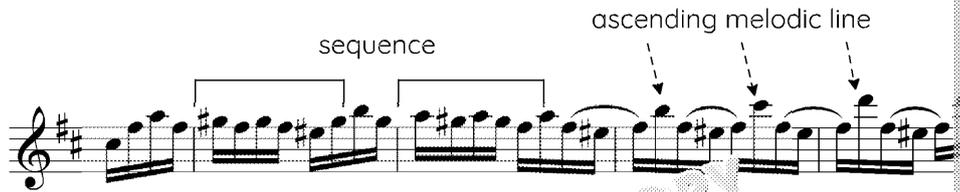
Bach: 'Badinerie', bars 6²-10¹, cello

The second phrase of the A section melody contains another sequence in the flute part. It is an ascending melodic passage which drives the music forwards.

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Bach: 'Badinerie', bars 10²-16¹, flute part



The B section starts with motif x in the key of E minor.

Bach: 'Badinerie', bars 17²-21¹, flute part, motif x



This is heard again two bars later, starting in E minor.

Bach: 'Badinerie', bars 20²-22¹, flute part, motif x



In bars 28²-32¹ the pattern from bars 6²-10¹ is repeated, this time with a descending rhythmic pattern of motif x in the low strings and continuo.

Ornamentation

There are few ornaments marked in this movement. Trills in bars 8, 10, 15, 27, 30 and 33 are played as shown below.

Trill: A musical ornament played as a quick alternation between two adjacent notes.

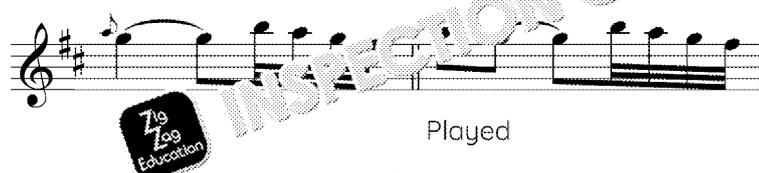
Bach: 'Badinerie', trill, bar 8, flute part



The other type of ornament is an **appoggiatura** or **leaning note**, written as a small note, eighth or sixteenth, or lower than the succeeding note.

Appoggiatura: A musical ornament written as a small note, which resolves by moving to the note it precedes.

Bach: 'Badinerie', appoggiatura, bar 33, flute part



Note the stepwise pattern of the demisemiquavers in these two bars. As mentioned above, they are **scalic** because they move by step, but they are also **scalic** because they form part of a scale.

Scalic: Describes a melody that moves stepwise in one direction, forming a scale.

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Activity 5: To Consolidate Melody

1. Motif x is given below, transposed down an octave. Play instruments so that you become very familiar with it.



2. Compare motif x in the flute part from the start to bar 2¹ with...
3. Compare motif y in the violin part of bars 2²–4¹ with the flute...
4. Explain how motifs are created in bars 12²–16¹.



Activity 6: Activities:

1. Write this motif in as many minor keys as you can.
2. Using the score and recording, follow the melodic line of each instrument. Try to 'hear' each part in the context of the whole piece.
3. Study the score below. It is another movement from Bach's 'Polonaise'. Apply what you have learnt about the form of this movement, but answering the questions below.

Moderato e staccato

- (a) How many sections are indicated by the repeat sign below?
- (b) Name the sections A, B, etc. on the score.
- (c) Is the A section identical to, similar to or different from B?
- (d) What is the key of the movement?
- (e) What is the key of bars 3–4?
- (f) How is this key related to the tonic key?
- (g) What is the key of bars 9–12?
- (h) Name the cadence from bar 11³ to bar 12.

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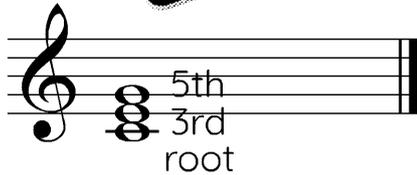


Harmony

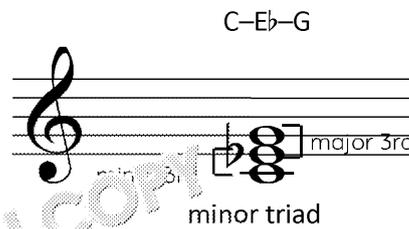
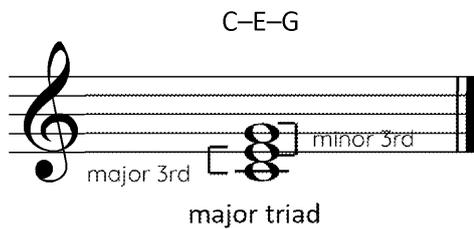
Harmony: Relating to chords when two or more notes are heard together and the way these chords are put together into functional progressions.

The study of harmony is complex, and there are various ways that musicians describe it.

Look at the terminology used in chords: the lowest note is always called the **ROOT** (because it is a 3rd above the root) and the top note is always called the **5th** (because it is a 3rd higher than the 3rd).

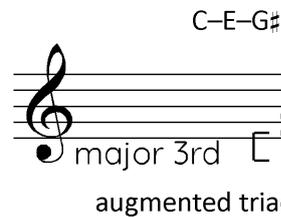
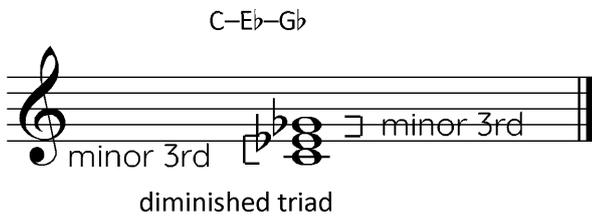


Look first at the difference between major and minor triads:



For more advanced study:

There are a number of possibilities using different combinations of major and minor intervals to form diminished and augmented triads.



One system is that of using Roman numerals to describe the chords built on the degrees of the scale. Major chords are written with a large Roman numeral, and minor chords with a small Roman numeral.

In a major or minor key, there are three chords called **primary chords**. These are the chords built on the 1st, 4th and 5th notes of the scale.

- The 1st degree is the **tonic**, so the chord built on the 1st degree is the **tonic**.
- The 4th degree is the **subdominant** so the chord built on the 4th degree is the **subdominant**.
- The 5th degree is the **dominant**, so the chord built on the 5th degree is the **dominant**.

The chords built on the other degrees of the scale, the 2nd, 3rd, 6th and 7th degrees, are called **secondary chords**.

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Primary chords: Chords built on the 1st, 4th and 5th notes of the scale.
Tonic: The 1st note (degree) of any scale.
Tonic chord: The chord built on the 1st note (degree) of the scale.
Subdominant: The 4th note (degree) of any scale.
Subdominant chord: The chord built on the 4th note (degree) of the scale.
Dominant: The 5th note (degree) of any scale.
Dominant chord: The chord built on the 5th note (degree) of the scale.
Secondary chords: Chords built on the 2nd, 3rd, 6th and 7th notes of the scale.



In 'Badinerie', Bach uses chords in the harmonic version of the minor scale, so the chords are built on the natural notes of the scale. Here are the chords of B harmonic minor, which has an added A# (raised 7th note):

B-D-F# C#-E-G D-F#-A# E-G-B F#-A#-C# G-B-D

i ii(dim) III(aug) iv V VI

Here are the same sets of chords in the dominant key, F# minor (F# harmonic minor note):

F#-A-C# G#-B-D A-C#-E# B-D-F# E-G#-B D-F#-A

i ii(dim) III(aug) iv V VI



Working out harmonies

You need to be able to work out what chord is being used at any point in the music. We will use the Roman numerals as described above.

The lowest note that is heard at any point is called the **bass**. In the example below, the B played by the cello.

Bass: The lowest-sounding note of a chord.

Look at the anacrusis bar of 'Badinerie', overleaf. The chords are given below, with the bass note indicated.



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Bach: 'Badinerie', anacrusis bar

All the notes belong to the B minor tonic triad, B–D–F#, and B is the bass note, so the Roman numeral i.



Activity 6

Practise labelling some chords. Use this process:

- Write the letter names of the notes of each chord.
- Work out which note of the scale the chord is based on.
- Add the correct Roman numeral.

1. Chords in simple position. Place the correct Roman numeral in the key of B minor.

2. Now practise them in the layout of 'Badinerie'. Remember the

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Note the chord on the last quaver of bar 3. The notes are F# (in the bass), A#, C# dominant triad with an added 7th, called a **dominant 7th**, labelled **V7**.

Here are the dominant 7th chords in B minor and F# minor:

The image shows two musical staves. The first staff is in B minor (one sharp) and shows a dominant 7th chord with notes F# (bass), A#, C#, and E. Above the staff are the notes F#-A#-C#-E and the label V7. The second staff is in F# minor (two sharps) and shows a dominant 7th chord with notes C# (bass), E#, G#, and B. Above the staff are the notes C#-E#-G#-B and the label V7. Below the second staff is the label F# minor. A 'Zig Zag Education' logo is visible on the left.

Many chords have the root in the bass, but sometimes they are **inverted**, or turned or 5th in the bass.

Dominant 7th: A four-note chord built on the 5th note of the scale (the dominant) with an added minor 7th.

Inversion: A chord or interval that has been turned around so that a different note is at the bottom.

- If the **root** is in the bass, the chord is in **root position** (labelled i).
- If the **3rd** is in the bass, the chord is in **1st inversion** (labelled i⁶ because the 6th is in the inverted chord).
- If the **5th** is in the bass, the chord is in **2nd inversion** (labelled i⁴ because the 4th is in the inverted chord).

Here is the B minor chord in three positions with different notes in the bass:

The image shows a grand staff with two systems of treble and bass clefs. The first system shows the B minor chord in root position (i) with B in the bass. The second system shows the B minor chord in 1st inversion (i⁶) with D in the bass. The third system shows the B minor chord in 2nd inversion (i⁴) with F in the bass. Labels 'i', 'i⁶', and 'i⁴' are placed below each system. Below these labels are the descriptions 'root in bass', '3rd in bass', and '5th in bass'. A 'Zig Zag Education' logo is visible on the left.

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Activity 7

Harmonise the chords below in the key of B minor by writing the notes under each chord (slightly simplified version of bar 1). Use the following instructions:

- Write the letter names of the notes of each chord.
- Work out which note is the root, the 3rd and the 5th.
- Work out whether the root, 3rd or 5th is in the bass.
- Work out what Roman numeral to use.
- Add '6' or '6/4' to the Roman numeral if necessary.

Violin I

Violin II

Viola

Violoncello

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Cadences

Music, like speech, has 'breathing' places where one phrase ends and another phrase begins.

The **cadence** in bars 3²–4¹ is a **perfect cadence** in the tonic key, B minor, shown below.

Cadence: A chord progression that shows the end of a musical phrase, similar to a full stop in English.

Perfect cadence: A chord progression at the end of a phrase, sounding like a full stop. The progression is V⁽⁷⁾ – I or i.

Bach: 'Badinerie' perfect cadence, bars 3²–4¹

The musical score shows five staves: Flute, Violin I, Violin II, Viola, and Violoncello. The key signature is B minor (two sharps). The cadence in bars 3 and 4 is marked with 'etc.' above each staff. Below the bass line, the chords are labeled V⁷ and i.

Another type of cadence is heard in bars 9–10¹, where the phrase ends on chord V. This is an **imperfect cadence**. The phrase gives an unfinished feel because it ends on the dominant chord rather than the tonic chord.

Imperfect cadence: A chord progression at the end of a phrase, giving an unfinished feeling. The progression may be I⁽⁶⁴⁾–V, ii–V, v–V, etc.

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Bach: 'Badinerie', imperfect cadence, bars 9–10

There is one further aspect to note about this imperfect cadence. The notes of chord i^6_4 but if you look at the flute and 1st violin parts, you can see that the E# is played on bar 10. It has been delayed by the repetition of the F# from the previous bar, and this creates tension in the music, which is resolved when the notes of the chord are heard.

This tension in the music is called **dissonance**, creating a sense of instability that

Suspension: A device used in harmony where a note of the chord is delayed from the previous chord.

Dissonance: A chord or note that is unstable and has a 'pull' towards a chord.

Bach: 'Badinerie', suspension, bars 9–10, flute

Note the cadences at the end of each section before the repeat signs (bars 15²–16¹ and 21²–22¹). Both are perfect cadences (V–i), the first in F# minor and the second in B minor. In each case, the tonic chord is in 2nd inversion (i.e. i^6_4). This progression (i^6_4 –V) is called a **cadential six-four**.

Cadential six-four: A harmonic progression found at cadence points which is preceded by the tonic chord in 2nd inversion (i^6_4).

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Activity 8

Work out what cadence and key are used in the example below 'Badinerie' (slightly simplified).

Flute *etc.*

Violin I *etc.*

Violin II *etc.*

Viola *etc.*

Violoncello *etc.*

For more advanced students:

Another interesting chord is found in bar 35. The notes involved are C (♭), E and G. E is in the bass making it in 1st inversion. This chord, built on the flattened 2nd note in 1st inversion, is called a **Neapolitan 6th**. It is figured ♭II⁶

Neapolitan 6th: A chord built on the flattened 2nd note of the scale and always in 1st inversion.

There are a number of figuring abbreviations in your Eduqas score, and an explanation:

- 6 means the chord is played in 1st inversion (3rd of chord in the bass).
- 6/4 means the chord is played in 2nd inversion (5th of chord in the bass).
- 7 means that the chord has a 7th note added.
- 6/5 means that the chord with an added 7th is played in 1st inversion.
- 4/3 means that the chord with an added 7th is played in 2nd inversion.
- 4/2 means that the chord with an added 7th is played in 3rd inversion.
- # means that the 3rd above the bass must be sharp.

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Below is a summary of where the different harmonies in the keys of B minor and F# minor are found.

| Chord | Roman numerals | |
|--|------------------------------|--|
| B minor: i, root position | i | 0, 2 ¹ , 4, 6 ¹ , 32 ¹ |
| B minor: i, 1 st inversion | i ⁶ | 1 ¹ , 5 ¹ , 32 ² , 39 ¹ |
| B minor: i, 2 nd inversion | i ⁶ ₄ | 1 ² , 5 ² , 38 ² , 39 ^{2a} |
| B minor: ii ⁷ , 1 st inversion | ii ⁶ | 3 ¹ |
| B minor: iv, root position | iv | 33–34 |
| B minor: V, root position | V | 3 ^{2a} , 39 ^{2b} |
| B minor: V ⁷ , root position | V ⁷ | 3 ^{2b} , 31 ² , 37 ² |
| B minor: V ⁶ ₅ , 1 st inversion | V ⁶ ₅ | 30 ² , 36 ² |
| B minor: V ⁴ ₃ , 2 nd inversion | V ⁴ ₃ | 24 ² , 36 ¹ |
| B minor: Neapolitan 6 th | bII ⁶ | 35 |
| F# minor: i, root position | i | 12, 16, 18 ¹ |
| F# minor: i, 1 st inversion | i ⁶ | 10 ² , 15 ^{1a} , 17 ¹ |
| F# minor: i, 2 nd inversion | i ⁶ ₄ | 13 ² , 15 ^{2a} , 17 ² |
| F# minor: ii, root position | ii | 14 ^{2b} |
| F# minor: ii, 1 st inversion | ii ⁶ | 15 ^{1b} |
| F# minor: ii ⁷ , root position | ii ⁷ | 9 ² |
| F# minor: ii ⁷ , 1 st inversion | ii ⁶ ₅ | 9 ¹ , 11 ¹ , 14 ¹ |
| F# minor: iv, 1 st inversion | iv ⁶ | 13 ¹ |
| F# minor: V, root position | V | 10 ¹ , 11 ^{2a} |
| F# minor: V ⁷ , root position | V ⁷ | 11 ^{2b} , 15 ^{2b} |
| F# minor: VI, root position | VI | 8 ² |

The chords in 'Badinerie' mostly change on each crotchet beat, and the term used to describe this change is **harmonic rhythm**. In this piece, the harmonic rhythm moves in crotchets.

Harmonic rhythm: The rate at which the chords change.

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Activity 9: To Consolidate Harmony

1. Give a Roman numeral for the chord on each quaver beat in **F# minor**, and name the cadence marked with a bracket.

Flute

Violin I

Violin II

Viola

Violoncello

2. Find an example of each of the following chords in 'Badinerie':
 - (a) B minor, chord i^6
 - (b) B minor, chord V^7
 - (c) F# minor, chord i
 - (d) G major, chord I
 - (e) D major, chord I
3. Using Roman numerals, label the following chords in the key of F# minor.

(a) (b) (c) (d)



Extension Question

Give the Roman numeral for the chord of each quaver of this bass line.

Flute

Violin I

Violin II

Viola

Cello

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Sonority

Sonority is sometimes called **timbre** or **tone colour**, and it refers to the sound of an instrument produced. For example, a flute, a violin, a viola, a cello and a harpsichord can all sound different because the sound is produced differently.

Sonority: The timbre or colour of sound produced by a particular instrument.

Look at the instruments Bach wrote for this movement.

- The top line is scored for **transverse flute**, which simply means a flute that is played horizontally (as opposed to the recorder, which is held vertically like it is today).
- The second line is written for **1st violin**.
- The third line is written for **2nd violin**.
- The fourth line is written for **viola**.
- The lowest line is written for **cello / double bass / harpsichord**.

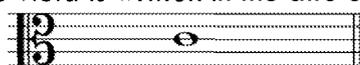
Figured bass was traditionally used to indicate the chords to be played by the harpsichord. The figures have been used to analyse the harmony in this resource.

The bass lines are written differently in different editions, but all contain the same notes. Some are written for **cello** only, and some for **cello and double bass**. The double bass sounds an octave lower than the cello. If both instruments are used, they will sound an octave apart.

Sometimes this piece is performed with one player per part and sometimes as a chamber ensemble with multiple players per part.

Note that the viola uses a clef called the alto clef, where middle C is on the middle line of the staff, to avoid the continual use of ledger lines.

Alto clef: The range is between that of the treble and bass clefs. Music for the viola is written in the alto clef to avoid the continual use of ledger lines.



Middle C

To demonstrate this, look at the opening of the viola part of 'Badinerie':



If these notes were written in the bass clef, they would look like this, with continual use of ledger lines:



Ledger lines: Extra lines used to write notes above or below the staff, outside the normal range of the staff.

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Another factor that affects sonority is **how** the instrument is played, i.e. the **articulation**.

Articulation: Direction for how a note is played e.g. legato, staccato, slurred.
Legato: Describes musical sounds that are joined and played smoothly.
Staccato: Describes musical sounds that are short and detached.

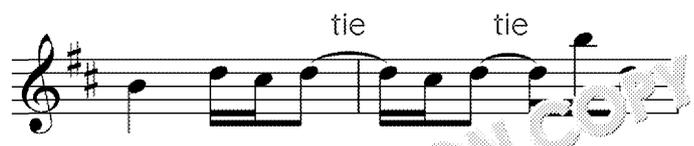
- (a) There is much staccato playing in 'Badinerie', usually shown by dots over or under notes. The score does not show this articulation.

Bach: 'Badinerie', staccato as it is played, bars 1–4, 1st violin



- (b) Curved lines over string notes can mean two things:
 (i) if the notes are the same pitch, the curved line is a tie, meaning the second note is not replayed.
 (ii) if the notes are different, the notes must be bowed, i.e. played with a single stroke.

Bach: 'Badinerie', tied notes, bars 6–7, 1st violin



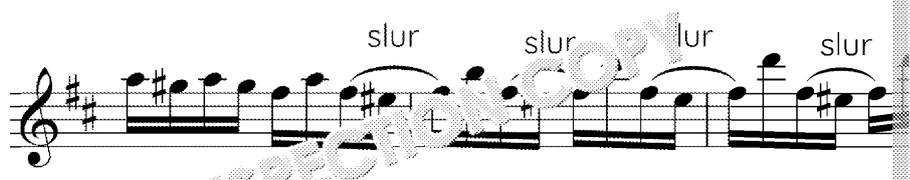
The curved lines over the bass part in bar 19 indicate **portato bowing**, meaning the notes are played gently with a single stroke.

Bach: 'Badinerie', portato bowing, bar 19



- (c) Curved lines over the flute part mean that the notes are played in one breath.

Bach: 'Badinerie', slur, bars 12–14, flute part



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Activity 10: To Consolidate Sonority

1. Here are the last five bars of the viola part of Bach's 'Badinerie' in G major. Rewrite them in the treble and bass clefs. The first bar is in the bass clef.



2. Explain the difference between a slur sign in a wind instrument and a slur sign in a string instrument.



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Texture

In everyday language we use the word **'texture'** when discussing the feel or consistency of a fabric. Texture has a different meaning in music and refers to the layers in the music.

Texture: The number of parts or layers in the music and the relationship between them.

In general terms, music can be described as being in **thin/sparse** texture or **thick** texture, depending on how many lines of music or how many instruments you hear at a given moment.

Texture also refers to the way in which the lines of music fit together, and there is a good example of this in 'Badinerie'.

The first type of texture is **polyphony** (poly = many, phony = sounds), where two or more parts are played at the same time.

Polyphony: A texture where different melodies, or different parts of the music, are played at the same time.

Bach: 'Badinerie', polyphony, bars 22–28¹

The image shows a musical score for two staves: Flute (Fl) and 1st Violin (1st Vln). Both staves are in the key of D major (two sharps). The Flute part consists of a continuous stream of eighth notes, while the 1st Violin part consists of a series of quarter notes. This illustrates polyphony as two distinct melodic lines are played simultaneously.

Imitation is a type of polyphony in which one part 'copies' another, either in a similar or contrasting manner. This can be demonstrated by the flute and cello parts in bars 4–8.

Imitation: When a melody or fragment is heard in one part and then 'copied' by another voice or instrument.

Bach: 'Badinerie', imitation, bars 4²–8¹, flute and cello

The image shows a musical score for two staves: Flute and Cello. Both staves are in the key of D major. The Flute part starts with a melodic line of eighth notes. The Cello part starts with a similar melodic line, demonstrating imitation. A dashed arrow labeled 'imitation' points from the Cello staff to the Flute staff. The word 'etc.' is written above the Flute staff.

The second type of texture is **homophony** (homo = same, phony = sound), where a single melody line is supported by an accompaniment. If the accompaniment has the same rhythm as the melody, it is said to be **chordal**. If the accompaniment has a different rhythm, it is called **melody and accompaniment**.

Homophony: A melody line which is supported by an accompaniment.

Chordal: Describes a melody line and accompaniment which have the same rhythm.

Melody and accompaniment: A melody line supported by an accompaniment with a different rhythm from the melody.

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An example of melody and accompaniment can be seen in the flute and upper strings. The flute has the melody and the upper string parts provide the harmony.

Bach: 'Badinerie', melody and accompaniment, bars 16²–22¹, flute and upper strings

Bach's 'Badinerie' has elements of both polyphony and homophony. The bars above show a **melody and accompaniment** texture, but when the cello part is added (as shown below), the texture becomes more complex, and so we have both polyphony and homophony heard simultaneously.

Bach: 'Badinerie', bars 16²–22¹, all parts

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Activity 11: To Consolidate Textural Understanding

1. Look at bars 10²–16¹ and answer these questions:
 - (a) Which part has the most prominent melody line?
 - (b) Write a sentence to describe the 1st violin part as melodic or accompanimental. Give a reason for your answer.



2. **Extension Question:** look at bars 34–40 and describe the texture as melodic or accompanimental.



Tempo, Metre and Rhythm

Rhythm is a general term for the way music flows through the medium of time. A pulse, the metre, the tempo and specific note values.

Metre is the way the regular pulse is organised, often into two, three or four beats per bar. The first beat in each bar is the strongest and helps you identify the metre. 'Badinerie' has two beats per bar.

Rhythm: The pattern created by notes of different lengths.

Metre: The beat or pulse, controlled by a time signature that indicates the number of beats per bar and which are weak or strong beats.

Tempo is the speed of the music, often indicated by a term such as *allegro* or *andante*. There is no indicated or specified tempo in 'Badinerie', but the title suggests a bright tempo as *allegro*, meaning fast and bright. In most Baroque music, such as 'Badinerie', the tempo is constant until the very end, when the music slows down slightly.

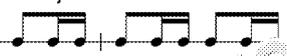
Tempo: The speed of the music, e.g. fast, moderate or slow.

Look at the time signature. It is 2_4 , indicating two crotchet beats per bar, called simple time. In the first bar line there is only one crotchet beat. This is called an upbeat or **anacrusis**, a note or two before the first strong beat. At the end of 'Badinerie', in bar 40, there is an anacrusis, so the anacrusis and the last bar add up to one whole bar.

Anacrusis: It is also called an upbeat and refers to notes of an incomplete first full bar of a piece.

The longest note value in 'Badinerie' is a crotchet and the shortest note is a demisemiquaver, showing the different note values in the movement and their equivalent rests.

| Name of note | Note | Rest | |
|----------------|---|---|----------|
| crotchet |  |  | 1 beat |
| quaver |  |  | 1/2 beat |
| semiquaver |  |  | 1/4 beat |
| demisemiquaver |  |  | 1/8 beat |

In the section on melody we discussed the importance of motif x as a building block. The rhythm of motif x () is also used throughout the movement in bars 28–31, 36, 38. This repetitive rhythm gives coherence to the movement.

Bach uses slurs in this movement, where the note is held for the length of the second note and then replayed.

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Bach: 'Badinerie', tied notes, 1st violin, bars 6–9



These tied notes also create a feeling of **syncopation** because the first beat of the bar is weak and the tied note gives extra emphasis to the first beat of the tied notes.

Syncopation: Stress or emphasis on a note that is normally a weak beat or the main beat of the bar.



Activity 12: To Consolidate Tempo, Metre and Rhythm

1. Match the following terms and definitions by drawing lines.

| |
|-----------|
| tempo |
| metre |
| fermata |
| anacrusis |

| |
|--|
| the notes of an incomplete bar before the first full bar |
| the speed of the music |
| the way in which the music is divided into a set number of beats |
| a pause showing that the note is held slightly longer than its value |

2. Find an example of one of each of the following, giving the name of the instrument playing it:
- (a) a run of four dotted semiquavers
 - (b) a group of four semiquavers
 - (c) four semiquavers in a part with an alto clef
 - (d) four quavers, repeated on the same note

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Dynamics

Dynamics: The volume of the music, often shown by the terms *piano* (*p*), meaning loud.

- Your Eduqas score has no dynamic markings and this is typical of Baroque scores.
- Much Baroque music uses dance forms and people understood the character and how to incorporate appropriate dynamics.
- Dynamics would have been added by the performers.
- The minuet is generally played *forte* to emphasise its lively mood.
- Music was performed live as there were no recording facilities, and players adjusted according to the size of the venue and the acoustics.
- Baroque music makes use of **terraced dynamics**, which involve sudden changes rather than gradual changes.
- When passages of music were repeated, they were often played more loudly the second time they were heard.

Terraced dynamics: Sudden changes of volume rather than gradual changes.



Activity 13: To Consolidate Dynamics

1. Give the full Italian names for these dynamic abbreviations from softest to loudest:

p *mf* *f* *ff*

2. Watch the first 0:00 to 1:42 of <https://www.youtube.com/watch?v=...> and note how the dynamics are organised into eight-bar sections. Fill in the table below for each eight-bar section.

| Timings | Dynamics |
|----------------------------------|----------|
| 0:00–0:12 (timpani introduction) | |
| 0:13–0:25 | |
| 0:26–0:37 | |
| 0:38–0:49 | |
| 0:50–1:01 | |
| 1:02–1:14 | |
| 1:15–1:26 | |
| 1:27–1:42 | |

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Revision Summary

| Element | Definition | |
|--------------------------------|--|--|
| Form and structure | The plan on which the music is built, defined by repeated sections, contrasts and changes of key, and often indicated by double bar lines or repeat signs | <ul style="list-style-type: none"> ❖ Binary form: <ul style="list-style-type: none"> • A: bars 1-8 • B: bars 9-16 ❖ Repeat signs ❖ Overall key signature |
| Tonality | The way music is organised around a particular 'home' note or tonic. There is a pull in the music towards this tonic note, and a feeling of rest or stability is achieved when the music arrives on this note. | <ul style="list-style-type: none"> ❖ Key of movement ❖ Section A starts on F# minor (dominant) ❖ Section B starts on B minor ❖ Other modules <ul style="list-style-type: none"> ○ A major: B minor (relative minor) ○ E minor: B minor (relative minor) ○ D major: B minor (relative major) ○ G major: E minor (relative minor) |
| Melody | The tune of the music and, together with rhythm, probably the most memorable and distinctive layer of a piece. It is the part that you can sing or hum along to. | <ul style="list-style-type: none"> ❖ Motifs x and y ❖ Sections A and B ❖ Repetition ❖ Sequence ❖ Ornamentation |
| Harmony | Refers to chords when two or more notes are heard together, and to the organisation of these chords into functional progressions | <ul style="list-style-type: none"> ❖ Major and minor ❖ Dominant 7th ❖ Cadences ❖ Roman numerals |
| Sonority | The timbre or colour of sound produced by a particular instrument or voice | <ul style="list-style-type: none"> ❖ Instruments: cello, harpsichord ❖ Alto clef ❖ Articulation |
| Texture | The number of parts or layers in the music and the relationship between them | <ul style="list-style-type: none"> ❖ Polyphonic ❖ Homophonic ❖ Melody and accompaniment ❖ Imitation |
| Tempo, metre and rhythm | <p>Tempo: the speed of the music</p> <p>Metre: the pulse, controlled by the time signature</p> <p>Rhythm: the pattern or sequence of notes of different lengths</p> | <ul style="list-style-type: none"> ❖ Note values ❖ Rests ❖ Fermata ❖ Anacrusis ❖ Tied notes, syncopation |
| Dynamics | The volume of the music, often shown by the letters <i>piano</i> (<i>p</i>) meaning soft and <i>forte</i> (<i>f</i>), meaning loud | <ul style="list-style-type: none"> ❖ Conventions of dynamics ❖ Terraced dynamics |

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Exam Tips

See below for information about the exam and how to answer exam questions.

The format of the exam:

- You will be given **one minute** to read the questions and look at the musical score as the music is played.
- In the exam, the listening extract is played **three times** with a 30-second break between each. You are given three boxes so you can take notes as you hear each example.
- There will be **three minutes** of silence after the last playing for you to finish your answers.
- The questions on your set work will carry a total of 12 marks, made up of six shorter questions (+/- 4 marks).

How to understand the questions and apply your knowledge of musical elements:

- Look at the mark allocation provided as a guide for how much detail is required. For 1 mark or give one fact for 4 or 5 marks.
- Always read the question carefully, e.g. if a question is about certain specified bars, you may need to refer to other information about other bars.
- When working out chords, ascertain (a) the key, (b) the chord in that key and (c) the position, 1st inversion or 2nd inversion.
- Remember that there are two violin parts and you need to specify 1st or 2nd violin.
- Remember that **texture** refers to the layers of the music.
- Remember that '**compare**' involves noting the **similarities** and **differences** between two pieces.
- Stick to the musical element in question and do not provide answers for irrelevant elements.
- When asked to identify a key, always check the key signature and any extra accidentals. For a perfect cadence in the new key, always check the final chord is always the tonic note.
- In this set work, accidentals in the key signature nearly always indicate a new key.

Preparation for the exam:

- Learn your key facts as some questions simply ask you to recall or remember information, e.g. whom a piece was written in what key was your music written.
- Know what your music **sounds** like and what it **looks** like, i.e. know your recordings and score.

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Practice Exam Questions

Below you will find five sets of questions about 'Badinerie' in the style of the exam.

Practice Question 1

Listen from 0:00 to 0:09 of the extract on <https://www.youtube.com/watch?v=...> and follow the score below. You may listen to the extract **three times**.

The musical score is for the first 8 bars of 'Badinerie'. It includes staves for Flute, Violin I, Violin II, Viola, and Cello. The key signature has two sharps (F# and C#), and the time signature is 2/4. The flute part is marked with bar numbers 1 through 6. A 'Zig Zag Education' watermark is present over the score.

- (a) Name the **key** of the opening four bars.
.....
- (b) Name the **key** the music changes to in bars 7–8.
.....
- (c) Name the musical device heard in the flute part in the first two bars.
.....
- (d) Identify the chord used for the anacrusis (upbeat).
.....
- (e) Identify the bar and beat number(s) where the following are found:

| Musical feature | Bar and beat number(s) |
|--------------------------------|------------------------|
| Motif x | |
| Motif y | |
| Dominant 7 th chord | |
| Trill | |

- (f) Name **two** features of the **melody** in the flute part and **compare** each with the

| | |
|-------------------------------|-------------------------------|
| Melodic feature 1, flute part | Melodic feature 2, flute part |
| Comparison with cello part | Comparison with cello part |

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Practice Question 3

Listen from 0:32 to 0:42 of the extract on <https://www.youtube.com/watch?v=...> and follow the score below. You may listen to the recording **three times**.

- (a) To what key has the music modulated at the end of this extract?
.....
- (b) How is this key related to the key of the movement?
.....
- (c) Give the bar number(s) where the following features are found:

| Feature | Bar and beat number(s) |
|-----------------------------------|------------------------|
| Perfect cadence | |
| Imitation | |
| D# in 2 nd violin part | |
| C natural in cello part | |

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- (d) Describe the features of the flute melody in bars 22–26 by underlining **two** of the following features:
- contains sequences ascending pattern chromatic**
- (e) Identify the bar numbers where motif x is heard in the flute part, and compare the motif in the flute and cello parts.

| | |
|---|-------------------------------------|
| Bar number, motif x in flute part | Bar number, motif x in cello part |
| Comparison of motif in flute and cello part | Comparison with motif in flute part |



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Practice Question 4

Listen from 0:43 to 0:53 of the extract on <https://www.youtube.com/watch?v=...> and follow the score below. You may listen to the recording **three times**.

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Musical score for measures 29-33. Instruments: Flute, Violin I, Violin II, Viola, Cello. The key signature has one sharp (F#). Measure numbers 29, 30, 31, 32, and 33 are indicated above the staves. Trills (tr) are marked above notes in measures 30 and 32.

Musical score for measures 35-38. Instruments: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello. The key signature has one sharp (F#). Measure numbers 35, 36, 37, and 38 are indicated above the staves. Trills (tr) are marked above notes in measures 35 and 37.

(a) What is the name of the shorter note value in this extract?

.....

(b) Name the ornament found in the flute part in bars 33 and 40.

.....

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(c) Name the ornament found in the flute part in bars 30 and 32.

.....

(d) Identify the chord used in bar 35.

.....

(e) Name the cadence and key at the end of this extract.

.....

(f) Identify two examples of **sequences** in the flute part by giving the relevant bar numbers.

1.

2.

(g) **Compare** bars 28–32¹ and bars 32²–40 in terms of their **texture** and which instruments carry the main melodies.

| | |
|---|---|
| Texture of bars 28–32 ¹ | Texture of bars 32 ² –40 |
| Which instrument carries the main melody? | Which instrument carries the main melody? |



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Practice Question 5

Listen from 0:00 to 1:27 of the extract on <https://www.youtube.com/watch?v=...> and follow the score of the flute part below. You may listen to the recording thr

- (a) Which term below best suits the **tempo** of this piece? Underline the correct answer.
- andante
allegretto
adagio
- (b) Which term describes the **metre** of this piece?
- duple
triple
quadruple
- (c) What musical device is used in the opening bars? Underline the correct answer.
- cyclic movement
chromatic movement
broken chords
- (d) Explain the use of A# in bars 3, 36 and 37.
-
- (e) What word describes the **tonality** of most of this piece? Underline the correct answer.
- major
minor
pentatonic
- (f) Identify the **key** of bars 10–16 and state its relationship to the key of the movement.
-
- (g) **Compare** bars 0–2¹ and bars 16²–18¹, stating one similarity and one difference.
-
- (h) In what form/structure is this piece?
-
- (i) Give **two** reasons for your answer in (h).
1.
2.

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Glossary

| | |
|--|---|
| Accent | Emphasis on a note or chord. |
| Accompaniment | Music that supports the melody, providing the harmonic structure. |
| Alto clef | A clef whose range is between that of the treble and bass clefs. Music for the viola is written on the third line of the staff. This clef is used to avoid the continual use of ledger lines. |
| Anacrusis  | It is also called an upbeat and refers to notes of an incomplete first full bar of a piece. |
| Answering phrase | A two-phrase pattern where the second phrase complements the first phrase. |
| Appoggiatura | A musical ornament written as a small note which resolves to the following note. |
| Articulation | Direction for how a note is played, e.g. legato, staccato. |
| Bass | The lowest-sounding note of a chord. |
| Binary form: A B | A piece with two main sections, sometimes played with B complementing A. The piece may contain modulation. |
| Broken chord | A chord whose notes are played separately in disjunction. |
| Cadence | A chord progression that shows the end of a musical phrase or full stop in English. |
| Cadential six-four | A harmonic progression to a cadence point where the chord is preceded by the tonic chord in 2 nd inversion (i ⁶ ₄). |
| Chamber music | Music with one player per part and suited to performance in small venues. |
| Chord  | Two or more notes heard simultaneously or close together. |
| Chordal | Describes a melody line and accompaniment which have many chords. |
| Conjunct | Describes a melody that moves by step. |
| Diatonic | Describes the use of the notes of a particular key, without accidentals. |
| Disjunct | Describes a melody that contains leaps. |
| Dissonance | A chord or note that is unstable and has a 'pull' towards a more stable chord or note. |
| Dominant | The 5 th note (degree) of any scale. |
| Dominant chord | The chord built on the 5 th note (degree) of the scale. |
| Dominant key | A key built on the 5 th note of the scale. |
| Dominant 7th | A four-note chord built on the 5 th note of the scale (the dominant triad with an added minor 7 th). |
| Dynamics | The volume of the music, often shown by the terms <i>piano</i> (p), <i>f</i> , meaning loud. |
| Fermata  | A pause, shown by a symbol resembling a semi-circle with a vertical line through it, showing that the note must be held for more than its normal length. |
| Form and structure | The plan on which the music is built, defined by repeated patterns, changes of key, and often indicated by double bar lines. |

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| | |
|----------------------------------|---|
| Harmonic minor scale | A version of the minor scale where the 7 th degree is raised one semitone both ascending and descending. |
| Harmonic rhythm | The rate at which the chords change. |
| Harmony | Relating to chords when two or more notes are heard together, and the organisation of these chords into functional progressions. |
| Homophony | A melody line which is supported by an accompaniment. |
| Imitation | When a melody or fragment is heard in one part and then 'copied' by another voice or instrument. |
| Imperfect cadence | A chord progression at the end of a phrase, leaving the music an incomplete feeling. The progression may be II ⁶ -V, IV-VI, IV-V, etc. |
| Inversion | A chord or interval has been turned around so that a different note is the lowest. |
| Ledger lines | Extra lines used to write notes above or below the staff, extending the range of the staff. |
| Legato | Describes musical sounds that are joined and played smoothly. |
| Melodic minor scale | A version of the minor scale where the 6 th and 7 th degrees are raised both ascending and returned to their natural pitch descending. |
| Melody | The tune of the music and, together with rhythm, probably the most distinctive layer of a piece; the part that you can sing or hum along to. |
| Melody and accompaniment | A melody line supported by an accompaniment which is rhythmically independent of the melody. |
| Metre | The beat or pulse, controlled by a time signature that indicates the number of beats in each bar and the pattern of weak or strong beats, such as 2/4, 3/4, 4/4, etc. |
| Modulation | A change of key during the course of a piece. |
| Motif | A short musical idea that is important in the structure of a piece, often repeated in different guises. |
| Neapolitan 6th | A chord built on the flattened 2 nd note of the scale and always in first inversion. |
| Ornaments | General term for musical decorations, including trills, appoggiaturas, mordents, etc. |
| Perfect cadence | A chord progression at the end of a phrase, sounding final. The progression is V ⁽⁷⁾ -I. |
| Polyphony | A texture where different melodies, or different parts of the same melody, are heard at the same time. |
| Portato bowing | In string playing, where notes are articulated gently in one bow stroke. |
| Primary chords | Chords built on the 1 st , 4 th and 5 th notes of the scale. |
| Range | The distance between the lowest note and the highest note of a piece or a part. |
| Regular phrasing | Phrases of the same length. |
| Repeat signs : : | A type of bar line indicating that the section from the beginning repeat sign must be played twice. |
| Repetition | A complete melody or part of a melody that is heard more than once; it can also signify a return to something heard earlier, showing that it is a recurring element of the music. |
| Rhythm | The pattern created by notes of different lengths. |
| Scalic | A melody that moves stepwise in one direction, forming all or part of a scale. |
| Secondary chords | Chords built on the 2 nd , 3 rd , 6 th and 7 th notes of the scale. |
| Sequence | A melodic composing device where the same pattern of notes is repeated at a higher or lower pitch. |
| Sonority | The timbre or colour of sound produced by a particular instrument. |
| Staccato | Musical sounds that are short and detached. |

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| | |
|--------------------------|---|
| Subdominant | The 4 th note (degree) of any scale. |
| Subdominant chord | The chord built on the 4 th note (degree) of the scale. |
| Suspension | A device used in harmony where a note of the chord is delayed note from the previous chord. |
| Syncopation | Stress or emphasis on a note that is normally a weak beat, or a main beats of the bar. |
| Tempo | The speed of the music, e.g. fast, moderate or slow. |
| Terraced dynamics | Sudden changes of volume rather than gradual changes. |
| Texture | The number of parts or layers in the music and the relationship |
| Theme | A melody that recurs throughout a piece and which is part of the overall |
| Tonality | The way music is organised around a particular 'home' note or tonic. The music moves towards this tonic note, and a feeling of rest or stability is achieved when the music arrives on this note. |
| Tonic | The 1 st note (degree) of any scale. |
| Tonic chord | The chord built on the 1 st note (degree) of the scale. |
| Tonic triad | A three-note chord built on the 1 st note of the scale. |
| Trill | A musical ornament played as a quick alternation between two |



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Answers

Activity 1

| | |
|---------------------------------------|-----------------------|
| Full name of composer | Johann Sebastian Bach |
| Composer's birth and death dates | 1685–1750 |
| Style period | Baroque |
| Date of composition | 1738–1750 |
| Badinerie is part of what larger work | Orchestral Suite No 2 |
| Key of work | G minor |
| Genre of this work | Chamber music |
| BWV number | 1067 |

Activity 2

- Fast (or moderate)
 - 2 time
- Five (six if harpsichord is heard)
 - Flute, two violins, viola, cello (harpsichord)
 - Flute (and harpsichord) are detached; strings are joined/smooth
 - Joined/smooth = legato; detached = staccato
- Small changes
- Minor key
- [Teacher to assess]
- Flute, 1st violin, 2nd violin, viola, cello
- Similar
- [Discussion]

Activity 3

- They are called repeat signs and mean that the section should be repeated, i.e. hear 16²–40 twice.
- The melody follows the same shape but sounds a 4th lower in the B section.
- The melody follows the same shape but sounds a 3rd higher in the B section; melodic sequence (i.e. ascending sequence) but repeats lower in B section (i.e. descending sequence).

Activity 4

1.

| Bars | Key |
|----------------------------------|----------|
| 0–6 ¹ | B minor |
| 6 ² –8 ¹ | A major |
| 8 ² –18 ¹ | F# minor |
| 18 ² –20 ¹ | E minor |
| 20 ² –24 ¹ | D major |
| 24 ² –26 ¹ | G major |
| 26 ² –30 ¹ | D major |
| 30 ² –40 | B minor |

- F# minor
 - E minor
 - D major

Activity 5

- [Practical exercise]
- The cell is varied with the addition of a G[♯], and a quaver and two semiquavers at the end.
- Bars 10²–22¹ sound a 5th higher than bars 2²–4¹ and end with four semiquavers rather than two.
- Motif y is extended and varied; the notes form a rising scale in bars 13 and 14 which leads to the cadence.

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Extension Question

- (a) Two sections
- (b) A at the beginning, B at the beginning of bar 5
- (c) Similar
- (d) B minor
- (e) D major
- (f) Relative major
- (g) B minor
- (h) Perfect cadence

Activity 6

1.

2.

Activity 7

i^6 and i^6_4

Activity 8

Perfect cadence in B minor

Activity 9

- 1. F# minor: i^6 , ii^6 , i^6_4 , V^7 , i
- 2. (a) 1^1 , 5^1 , 32^2 or 39^1 (d) 1^1 , 5^1
- (b) 3^{2b} , 31^2 or 37^2 (e) 23^1 , 24^1 or 29^2
- (c) 12 , 16 or 18^1
- 3. (a) I (d) V
- (b) ii (e) V^7
- (c) iv

Extension Question

i^6 , ii^6 (or ii^6_5 if semiquaver D is included), I^6_4 , V^7

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Activity 10

1.

2. A slur in a wind instrument means the notes are played in one breath, without tonguing. In a string instrument, notes are played with one bow stroke.

Activity 11

1. (a) Flute
 (b) It is melodic but not totally independent as it follows the shape of the flute melody but is rhythmically different.
2. Extension Question
- The flute has a strongly solo melodic line.
 - The 1st violin has a melodic line, but less prominent than that of the flute.
 - The 2nd violin and viola have the same rhythm as the 1st violin, but their role is to provide the harmonies.
 - The low strings and continuo provide bass harmony in bars 34, 35 and 37, but have no definite melodic role, playing motif x (inverted in bar 39).

Activity 12

1. tempo: the speed of the music
 metre: the way in which the music is organised into a set number of beats per bar
 fermata: a pause showing that the note must be held slightly longer than its normal value
 anacrusis: the notes of an incomplete bar heard before the first full bar of a piece.
2. (a) bar 33 or 34, flute
 (b) bar 32, 1st or 2nd violin or viola
 (c) bar 33, 34 or 38, viola
 (d) bar 19 and 37, cello

Activity 13

1. piano – mezzo piano – mezzo forte – forte – fortissimo

| Timings | Dynamic indication |
|----------------------------------|--------------------|
| 0:00–0:12 (timpani introduction) | <i>mezzo forte</i> |
| 0:13–0:25 | <i>forte</i> |
| 0:26–0:37 | <i>fortissimo</i> |
| 0:38–0:49 | <i>mezzo piano</i> |
| 0:50–1:01 | <i>forte</i> |
| 1:02–1:14 | <i>mezzo piano</i> |
| 1:15–1:26 | <i>forte</i> |
| 1:27–1:42 | <i>fortissimo</i> |

Practice Question 1

- (a) B minor [1]
 (b) A major [1]
 (c) Broken chord, accept arpeggio figure [1]
 (d) Chord i [1]
 (e) [4]

| | |
|----------------------------------|--------------------------------|
| Motif x | |
| Motif y | 2 ² –4 ¹ |
| A dominant 7 th chord | 3 ^{2b} or 7 |
| Trill | 8 |

- (f) Melodic features: (give two of these) opening melody built on tonic triad, disjunct, ornamentation [2]
 Comparison: (give two of these) opening also built on tonic triad but with slower-moving notes, opening motif in cello from bar 6, complements the flute melody's note values [2]

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Practice Question 2

- (a) Baroque [1]
- (b) Simple duple [1]
- (c) G#: bar 9, 10 or 14 [1]
Slur: bar 12 [1]
- (d) Perfect cadence in F# minor [2]
- (e) Motif x
- (f) Homophonic OR melody and accompaniment
- (g) Rhythmic features of flute part (give two of these or reasons in steady duple metre that are regular; tempo is fast and energetic) OR semiquaver run in flute moves the music up; note values consist of quavers and semiquavers, and a final crotchet [2]
Comparison with string parts (give two of these): cello uses rhythm of motif x in bars 18-19; string parts use mostly quaver note values, while flute has many semiquaver notes; string parts have syncopation, while flute has no syncopation [2]

Practice Question 3

- (a) D major [1]
- (b) Relative major of B minor [1]
- (c) [4]

| Feature | Bar and beat number(s) |
|-----------------------------------|--|
| Perfect cadence | Bars 19 ² -20 ¹ and 27 ² -28 ¹ |
| Imitation | Bars 16 ² and 17 (flute) and 18 (cello/continuo) OR 20 (cello/continuo) and 21 (flute) |
| D# in 2 nd violin part | Bar 19 ² |
| C ₂ in cello/bass part | Bar 24 ² |

- (d) Contains sequences; ascending pattern [2]
- (e) 16²-18¹ and 20²-22¹ [2]
Comparison (give two of these): shortened version of motif x in cello in bars 18-19¹ and 20¹ beat has the same notes but changes of 1st and 2nd notes; the music modulates; another shortened version in flute in bars 20-21¹ also in imitation but starting one beat earlier and using semiquaver notes

Practice Question 4

- (a) Demiseura [1]
- (b) Appoggiatura [1]
- (c) Trill
- (d) Neapolitan 6th
- (e) Perfect cadence in B minor
- (f) Bars 28²-32¹ and 33-34 [2]
- (g) 28-32¹ polyphonic; 32²-40 homophonic [2]
28-32¹ main melody in 1st violin, doubled in quavers by flute, motif x in cello.
32²-40 main melody in flute [2]

Practice Question 5

- (a) Allegretto [1]
- (b) Duple [1]
- (c) Broken chords [1]
- (d) Raised 7th note of B minor, as found in the harmonic minor scale [1]
- (e) Minor [1]
- (f) F# minor, dominant minor key
- (g) They are both statements of motif x, following the same melodic shape. The first is in F# minor. [2]
- (h) Binary [1]
- (i) (Two of these points) The two sections are musically similar without any main contrast. Tonally, the A section starts in B minor and ends in the dominant, F# minor, and the B section ends in B minor, the tonic. [2]

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