

Eduqas AoS 1: 'Badinerie' from Bach's Orchestral Suite No. 2

KS4

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Introduction

Under Eduqas's GCSE Area of Study 1 (Musical Forms and Devices), students must study the 'Badinerie' from Bach's Second Orchestral Suite in depth. As well as giving students many tools for performance and composition, two out of the eight questions in the listening exam will be on this prepared extract.

Students will be expected to demonstrate their understanding of a variety of elements (as detailed on pages 13 and 14 of the Eduqas specification) relevant to this work. Students will be expected to place the piece within its broad historical context, and identify key features of the Baroque period in the work.

Performing approaches in the classroom

Performing the 'Badinerie' (and even other movements of the Suite) is the perfect way for students to internalise the features they're studying. Depending on your class size, variety of instruments and experience, options include playing straight from the score or finding one of the many arrangements of this work online. 8notes.com (www.8notes.com/school/search_fsm.asp?keyword=badiner) provides arrangements for many combinations of instruments, though watch the keys for transposed instruments if you're planning to mix and match arrangements.

Consider performing at all stages of the learning process of this work. An initial class performance of any kind (I'm a huge fan of the simplified glockenspiel/keyboard performance) will enable students to familiarise themselves with structure and themes of the work, even if it's only the first half.

Students can find analysis of a Western classical work quite intimidating, particularly if it's only in front of a score. Although this is essential, combining score analysis with playing the elements in a workshop environment will not only engage students, but also bring these key features to life for them.

Brief context

It was the German disciples of the French composer Jean-Baptiste Lully (known for this dance-like dotted rhythms in particular) who introduced French style and standards of playing into their country. As a result, a new type of orchestral suite flourished in Germany between 1690 and 1740. These were often dance suites (sometimes after Lully's ballets and operas), in other words a collection of different dances in no particular order or pattern. The orchestral suite came to be introduced by a pair of movements, in the form of a French overture, and as a result, the term 'overture' soon came to designate the suite itself.

The opening movement of Bach's Second Orchestral Suite is a perfect example of a French overture: a slow introduction with many dotted rhythms, followed by a faster fugal section. In fact, Bach referred to all four of his orchestral suites as 'ouvertures', and this collection contains some of Bach's most exuberant music.

The instrumentation varies across Bach's four orchestral suites. There is always a string orchestra as the foundation, but the woodwind and brass used for each are different, presumably depending on the instruments available to Bach at the time. Bach's main employment was as Kapellmeister at the Thomaskirche in Leipzig (1723-50), where he was in charge of directing the singers and providing church music throughout the year. As well as this, Bach wrote secular choral and orchestral works, including his orchestral suites.

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Badinerie.



Orchestral Suite No. 2 in B minor

Composed between 1738 and 1739, this Orchestral Suite comprises seven movements:

- ▶ Overture
- ▶ Rondeaux
- ▶ Sarabande
- ▶ Bourrée
- ▶ Polonaise
- ▶ Menuet
- ▶ Badinerie

The Suite is for string orchestra, solo transverse flute and continuo. It's worth the students listening to or even playing through the entire suite in order to understand the place of the 'Badinerie', as well as to gain a better understanding of the Baroque suite in general.

'Badinerie': analysis

Fun fact: the 'Badinerie' became one of the world's best-known ringtones of the Nokia 3310, released in 2000. Much to many musicians' displeasure, it was transposed to G sharp minor for the Nokia (www.youtube.com/watch?v=4molfF2FoJw).

The term 'Badinerie' translates as 'teasing' in French. The piece has a light-hearted character, and its speed and virtuosity have challenged many flautists over the years.

Structure and tonality

The structure of the 'Badinerie' is binary form (AB), with each section repeated. Section B is slightly longer than section A. Section A ends in the dominant of F sharp minor, and section B returns to B minor. This is typical of many Baroque dances, including the Bourrée and Rondeaux, both found in this suite.

The 'General features' column below is left blank for your students to complete:

Section	Bars	Key	General Features
A	0 ² -16 ¹	B minor (tonic)	
	7-8	The music passes briefly through A major to...	
	9-10	...then pass through C sharp major (the dominant of F sharp minor)	
	11-12	Reaches F sharp minor with a perfect cadence Ends in F sharp minor (the dominant key)	
B	16 ² -40 ¹	F sharp minor (dominant)	
	18-21	Passes through E minor	
	21-24	The music here moves through A in preparation for a perfect cadence in D (23-24) Ends in B minor	

Harmony

Given the key, students might find it useful to have their chords written out in order to work out their cadences, and certainly to understand the Neapolitan chord later on as well.

The harmony is **diatonic** throughout, which is typical of the Baroque period. Perfect and imperfect cadences punctuate phrases, and most chords are in root position or first inversion. Chords are mainly primary, except the Neapolitan chromatic chord. Examples of this can be found below.

Cadences

Perfect cadences end the both sections, the first in F sharp minor (dominant) and the other in the tonic to close the movement (and the whole work).

14

Ic V7 I

39

Perfect cadences also end the regular phrases, for example at the end of the first phrase in bar 4:

V7 I

Flute

Violin 1

Violin 2

Viola

Violoncello

V V7 I

Imperfect cadences also end phrases, though are often harder to find for GCSE students. An example of this can be found in bars 9-10:

9

trill

trill

F# minor: ii7b ii7 V

Primary chords

The piece's opening phrase is also an ideal example of Bach's use of mainly primary chords. In this phrase, he remains on chord I (in a number of different inversions) before arriving at the first cadential point. In fact, the first half of the phrase is based on chord I alone:

Flute
Violin 1
Violin 2
Viola
Violoncello

I Ib Ic I ii7b ii V V7 I

Chromatic chords and dissonances

These are used to decorate or colour the mainly diatonic harmony in the 'Badinerie'. Diatonic harmonies were a feature of the Baroque period, but Bach used chromaticisms and dissonances often as a means of expression. In the 'Badinerie', they are used sparingly.

The **Neapolitan 6th** chord (the first inversion of the flattened supertonic chord) is used in bar 35. It's a chord that is not frequently found in the Baroque period. It might be useful to give students the diagram and explanation below before analysing it in the 'Badinerie' itself. The result is some chromatic colour in an otherwise mainly diatonic movement:

I ii iii IV → I bii iii IV → biib

Chord ii in B minor → **Flattened chord ii in B minor** → **Flattened ii in first inversion Neapolitan 6th**

34

Neapolitan chord in this bar

Suspensions (another form of dissonance) are also used to decorate the diatonic harmonies. They can be found in bars 8, 10 and 32 on the first beat of each bar. The three stages of the suspension are labelled in bars 8 and 10 as follows:

- ▶ Preparation (P): the note is a consonance of this chord and is prepared.
- ▶ Suspension (S): the note is suspended as a dissonance on this chord.
- ▶ Resolution (R): the note falls by step and resolves into a dissonance.

The image shows a musical score for the first five bars of 'Badinerie'. The staves are labeled Fl. (Flute), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), and Vc. (Cello). The key signature is B minor (two sharps). The score includes suspension markings (P, S, R) above the notes in bars 8 and 10. Chord symbols (E7, A, G#dim, C#) are written below the bass line.

Melody and pitch

Bach bases his 'Badinerie' on two musical ideas from the opening phrase. Eduqas labels them as x and y, so for consistency, we'll do the same here. x is answered by y – they are both equal in length.

The image shows a musical notation for motif x, labeled with a red X. It is a flute part in 2/4 time, starting with an arpeggiated chord and cascading down.






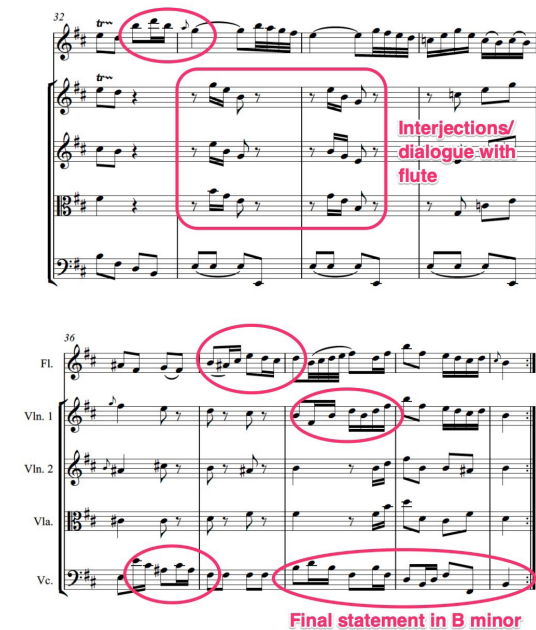
x is arpeggiated and cascades down chord I, establishing the key of B minor immediately. The arpeggios combined with the driving rhythm on the flute at that speed make the music sound quite lively and perhaps quite teasing (as the name translates) in character.

y is full of semiquavers, combining arpeggios and more conjunct movement, with the B as the focus note.





The image shows a musical notation for motif y, labeled with a red y. It is a flute part in 2/4 time, consisting of a series of semiquavers.

These two motifs appear and are developed in different instruments and in different keys during both sections A and B. Exploring these will also lead students to understand how the music modulates and passes through keys throughout the course of the movement.

Appearances of x

Section	Bar number	Musical example	Instrument and brief description
A	0 ² -2 ¹		Flute. Broken descending arpeggio on the tonic chord (B minor) to establish the key.
	4 ² -6 ¹	As above	Still in the flute – a restatement of the opening idea to start the next phrase.
	6 ² -9	 A: V - V⁷ - I C# V - V⁷ - I (dominant of F#m)	Cello and continuo. Bach develops this idea by passing through a number of keys on his way to the dominant of F sharp minor. This idea cadences in C sharp, the dominant of F sharp minor and therefore a secondary dominant of B minor.
B	16 ² -18 ¹		Opening of section B – flute in F sharp minor (dominant of B minor).
	18-21	 Em: V7 - I	The x motif is passed and overlapped between the flute and cello, moving through the key of E minor. Bar 21 is based on an A major chord, ready for a cadence later in D.
	28 ² -32 ¹	 D major..... B minor: V7 - I	The cello begins a sequence using motif x starting from bar 28 ² . The music here starts in D major and makes its return to B minor by bar 32.
	32-end	 Interjections/ dialogue with flute Final statement in B minor	In the final 8 bars, Bach continues to develop motif x, as well as restating it in the final two and a half bars. In bars 32-34, the violins and viola interject or provide some kind of dialogue with the flute. These phrases are clearly snippets of motif x. In bars 36-37, we can see a similar exchange to that of bars 18-19, but this time based on an F sharp minor chord, ready for a perfect cadence into the final statement of x in the tonic key of B minor.

Appearances of y

Section	Bar number	Musical example	Instrument and brief description
A	2 ² -4 ¹		This is the second half of the opening phrase, played in the flute.
	10 ² -16 ¹		After x is developed in bars 5-9, y is played in the flute again, and extended and developed. The repeated oscillation between the F sharps and E sharps indicate a move to F sharp minor – the dominant of B minor.
	22 ² -28 ¹		This is the same as the passage above, but in D major, again on the flute.
	34 ² -36 ¹		y returns here, though disguised with demisemiquavers in the first beat. The tell-tale oscillation between the C sharp and B gives it away, as well as the final two quavers.

Rhythm and metre

The movement is in 2/4 throughout. An interesting feature is that the movement (and therefore all the phrases) begins on an **anacrusis**. The repeated quaver-and-two-semiquaver rhythms of *x* provide a driving force for the movement, propelling the music forward in its lively fashion. This is complimented by the constant semiquavers of the *y* motif which continue this feel. These rhythms are supported by a quaver movement bassline. When all combined, the movement seems to be over in a flash!

Instrumentation and texture

This Orchestral Suite is scored for solo transverse flute, strings and continuo. The flute has most of the melodic interest, with much of the texture being **melody and accompaniment**. While the cello mainly plays the bassline, there are moments of interest when motif *x* appears. Due to its arpeggiated nature, motif *x* still indicates the diatonic harmonies.

The first violin, second violin and viola parts mainly play a homophonic accompanying role, filling the notes of the chord in a combination of crotchets and quavers. The gaps left in the accompaniment enable the flute to be heard clearly as it comes down its arpeggios. The first violin sometimes doubles the flute, or plays the outline of its melody. An example can be found in the opening phrase:

This is also reversed with first violin playing the more melodic line, with the flute playing the outline, for example at 6²-10¹:

Dynamics

There are few dynamic indications, but as is typical of the Baroque period, **terraced dynamics** are present. This can be seen in the section B in many scores found online. From bar 18²-20¹, a *piano* marking is indicated in all instruments, which is then followed by a *forte* marking in bar 20², again for all parts.

Approaches to Musical Forms and Devices (AoS 1)

It must not be forgotten that the 'Badinerie' is an example of one of the many forms which must be covered in Area of Study 1. It would be useful for students to study and analyse other binary form Baroque movements and make some basic comparisons in terms of elements. There are plenty of these movements in the rest of Bach's orchestral suites, but some other approachable binary form movements can be found in Handel's *Water Music* Suites, as well as in his *Music for the Royal Fireworks*. Bach's solo suites for violin and cello are also rich in binary form dances, though could be more difficult to compare in terms of texture, harmony and instrumentation.

Of course, Area of Study 1 covers the period of time from 1650-1910, so binary form movements from other periods will also be essential.

From the Classical period, studying minuets and trios (independently of each other) from symphonies and chamber music will give students more scope for comparison in terms of texture and instrumentation, improving their instrument identification skills, and giving them a way into the key features of the period. Romantic ones are also possible, though will potentially be longer!

Playing and analysing more works will help students to identify cadences, chords and devices which they will need to identify in the exam – not just within the 'Badinerie' but also in the unknown extracts.

Suggested further listening

Here's a list of suggested listening comprising binary form movements that could be performed and analysed alongside the 'Badinerie'. It's by no means exhaustive, but will hopefully provide you with inspiration for further repertoire:

- ▶ Minuet (VII) from Handel's *Water Music* Suite 1
- ▶ Bourrée (VIII) from Handel's *Water Music* Suite 1
- ▶ Menuet I from Handel's *Music for the Royal Fireworks*

The three pieces above will be interesting for students to compare instrumentation, since Handel often repeated his ideas but across different sections of the orchestra.

When using Classical minuets and trios, remember that they need to be looked at separately. They are usually binary forms within themselves, but when performed as intended, they become a larger ternary form due to the return of the minuet! Some approachable movements are below, though there are countless more:

- ▶ Mozart: Minuet from *Eine kleine Nachtmusik* (previous AoS 1 set work in 2020 and 2021)
- ▶ Haydn: Minuet from Symphony No. 94 (Surprise)
- ▶ Haydn: Minuet from Symphony No. 104 (London)

Most minuet and trio movements by Haydn and Mozart will be approachable for students, with Beethoven and Romantic period becoming potentially longer.

Approaches to composition using the 'Badinerie'

Analysing the 'Badinerie' can become a springboard for short composition tasks as students find their feet in writing not just in binary form, but also using balanced phrases harmonised with primary chords and clear cadences.

Consider the following activities, which could be done alone, in pairs or in groups:

- ▶ Give students a two-bar 'question' phrase and ask them to write an 'answer' to it.
- ▶ Ask students to repeat this phrase with a potential development or change in their 'answer' if they are ready to do this.
- ▶ Ask students (with your guidance) to harmonise these phrases with clear cadences and mainly primary chords.

From there, you will hopefully have some material that the students can develop into a binary form piece. How you do this will obviously depend on your students. Some will only need this opening task, while others will need more scaffolding and guidance on how to develop their ideas by repeating and moving through keys. Demonstrating to students how they can recycle material (instead of constantly coming up with new ideas) will be powerful for them, and seeing it happen in works they study is essential.

Once they have a binary form piece, choosing their instrumentation will be fun. Some may have done this along the way, but often students can get distracted by deciding which instrument plays what, and this can lead to inconsistent ideas and textures. It is also advisable, where possible, that students play these ideas on their chosen instruments and try and avoid notation software until they get to the orchestration stage. Keeping the music as live as possible will ensure their ideas are also idiomatic. This again does depend on your students, and you will have plenty of ways you can adapt the approaches found in this resource.