

Form and structure:

The piece is in **Binary** form (**AB**).
Section A is 16 bars long.
Section B is 24 bars long.
Each section is repeated (**AABB**).

Dynamics:

Mostly **forte** throughout, although no markings appear on the score.
On some recordings, **terraced dynamics** (sudden changes) are included.

Background details:

Composed by **Johann Sebastian Bach** (1685 – 1750), one of the main composers of the **Baroque** era in music.
Badinerie is the last of seven movements from a larger piece called **Orchestral Suite No.2**.
The piece was composed between **1738-1739**.

Tonality:

Section A begins in **B minor** (tonic) and ends in **F# minor** (dominant minor).
Section B begins in **F# minor** (dominant minor) and ends in **B minor** (tonic).
Section A modulates from B minor through **A major** before arriving at F# minor.
Section B modulates from F# minor through **E minor, D major, G major** and **D major** before arriving at B minor.

Harmony:

Diatonic; mixture of root position and inverted chords; uses V7 chords and a Neapolitan sixth chord.
Imperfect and perfect cadences are clearly presented throughout. Both sections end with a **perfect cadence**.

Metre and rhythm:

Simple duple time – 2/4 – with two crotchet beats in every bar.
Uses **ostinato rhythms** which form the basis of two short musical ideas (X and Y), consisting almost totally of **quavers and semi-quavers**.

Instrumentation:

Flute, string orchestra and harpsichord.
The score has five parts (flute, violin 1, violin 2, viola and cello). The harpsichord player reads from the cello line and plays the notes with their left hand whilst filling in the chords with their right hand.

Melody:

The movement is based on **two musical motifs**.



Both motifs begin with an **anacrusis**. Motif X is entirely **disjunct** whilst motif Y **combines disjunct and conjunct** movement.
Typical **ornaments and compositional devices** of the period are used including **trills, appoggiaturas** and **sequences**.

Texture:

Homophonic: melody and accompaniment.
The flute and cello provide the main musical material; however, the 1st violin participates occasionally.
The 2nd violin and viola provide harmony with less busy musical lines.

Tempo:

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

Form and structure:

The piece is in **strophic** or **verse-chorus** form.

Intro	Verse 1 / Verse 2	Chorus 1 / Chorus 2	Link 1 / Link 2	Instrumental	Chorus 3	Outro
1 - 4	5 - 39 / 14 - 39	40 - 57	58 - 65	66 - 82	40 - 92	93 - 96
4 bars	35 bars / 26 bars	18 bars	8 bars	17 bars	22 bars	4 bars

Metre and rhythm:

Simple duple time – 2/2 (split common time) – with two minim beats in every bar.

Uses distinctive **ostinato rhythms** for both riffs, consisting almost totally of **quavers**, with constant use of **syncopation**.

Vocal rhythm looks complex but follows the natural rhythm of the lyrics.

Background details:

Composed by band members **David Paich** and **Jeff Porcaro**.

Recorded by the American rock band Toto in **1981** for their fourth studio album entitled **Toto IV**.

Released in **1982** and reached number one in America on 5 February **1983**.

Genre: **soft rock**.

Instrumentation:

Rock band: drum kit with additional percussion, lead and bass guitars, synthesisers, male lead vocals and male backing vocals.

Harmony:

Diatonic; mixture of root position and inverted chords.

Riff a can be heard during the intro, verses, link sections, instrumental and outro. This riff uses a three-chord pattern: **A – G#m – C#m**.



Choruses use a standard chord pattern: **vi (F#m) – IV (D) – I (A) – V (E)**.

The **harmonic rhythm** (the rate of chord change) is mostly once per bar.

Dynamics:

Most of the song is **mezzo-forte** (moderately loud) whilst the choruses are **forte**.

Melody:

Mostly **conjunct** (moving in step) with a **wide vocal range**.

Riff b uses the **pentatonic scale** (interpreted through E major):



Vocal improvisations occur towards the end of the song.

Texture:

Homophonic: melody and accompaniment.

Tonality:

The majority of the song is in **B major** whilst the choruses are all in **A major**.

Tempo:

The tempo is **moderately fast**.