

KNOWLEDGE ORGANISER

MADTSHIRT	BADINERIE – BACH
<p>Melody</p> <ul style="list-style-type: none"> - Direction (rising or falling) - Type of movement (steps or leaps) - Range (high or low, large or small) - Ornaments (trills, mordents etc.) - Repetition (of notes, motifs or phrases, riffs) - devices 	<p>The movement is based on two short musical ideas called <u>motifs</u> (X and Y). Motif X is a descending B minor arpeggio/broken chord and motif Y is an ascending semiquaver figure consisting of both arpeggios/broken chords and conjunct movement</p> <p>The flute part has a two-octave pitch range.</p> <p>The movement includes ornaments and compositional devices typical of the Baroque era (trills, appoggiaturas & sequences)</p>
<p>Articulation</p> <ul style="list-style-type: none"> - Staccato (spiky) / legato (smooth) - Accents (suddenly loud notes) - Arco / Pizzicato / Tremolo (on string instruments) - Tongued or slurred (on wind and brass instruments) 	<p>Arco.</p> <p>Staccato and legato.</p> <p>Accompanying instruments (violins/viola/cello) mainly staccato.</p> <p>Mostly staccato (tongued) and legato (slurred) in parts.</p>
<p>Dynamics</p> <ul style="list-style-type: none"> - Fortissimo down to pianissimo - Crescendo / diminuendo - Sforzando 	<p>Mostly forte, including use of <u>terraced dynamics</u> (although very few markings appear on the score, which was typical of the period).</p>
<p>Textures</p> <ul style="list-style-type: none"> - Homophonic, polyphonic, melody and accompaniment, heterophonic, canon... -What roles are instruments/parts playing (e.g. melody, accompaniment, continuo, countermelody) -What relationships can you hear? (octaves, sixths, unison, call and response, contrary motion) 	<p>Largely homophonic (melody and accompaniment)</p> <p>The flute and the cello provide the main musical material, but the 1st violin participates occasionally.</p> <p>The 2nd violin and viola provide harmony with less busy musical lines. Examples of Heterophony and imitation.</p>
<p>Structure</p> <ul style="list-style-type: none"> - Binary (AB – often with both sections repeated) - Ternary (ABA) - Verse-Chorus 	<p><u>BINARY FORM</u> (AB), with each section repeated once (AABB):</p> <p>Section A : Bars 0² – 16¹ (16 bars)</p> <p>Section B: Bars 16² – 40¹ (24 bars)</p>
<p>Harmony & tonality</p> <ul style="list-style-type: none"> - Consonant ('nice' intervals) / Dissonant (clashy ones) - Diatonic (notes from scale) / Chromatic (notes not from scale)) - Major / Minor - Pentatonic 	<p>Section A begins in <u>B minor</u> and ends in <u>F# minor</u> whilst section B does the opposite, beginning in F# minor and ending in B minor. <i>Section A modulates from the tonic to the dominant minor and Section B does the opposite.</i></p> <p>In section A: Bm > A Major > F#m</p> <p>In section B: F#m > Em > D Maj > G Maj > D Maj > Bm</p> <p>Diatonic throughout.</p> <p>Imperfect and perfect cadences are clearly presented throughout.</p> <p>Chords frequently occur in inversion with occasional use of V7 in third inversion.</p> <p>A Neapolitan sixth chord.</p> <p>Suspensions also occur.</p> <p>Use of pedal (harmonic device)</p> <p>Fast harmonic rhythms</p>
<p>Instrumentation</p> <p>Writing about what instruments you can hear and what they are doing</p>	<p>Flute, string orchestra and harpsichord (playing the basso continuo)</p>
<p>Rhythms</p> <p>Tempo / Duration / Upbeat (or anacrusis) / Syncopation / Dotted rhythms / Swung rhythms./ Triplets</p>	<p>STARTS WITH AN ANACRUSIS</p> <p>TEMPO: Allegro (not marked on the score)</p> <p>Mainly quavers and semi-quavers used</p>
<p>Time Signature</p> <ul style="list-style-type: none"> - How many beats there are in a bar - Whether the beats are divided into two or three 	<p>TIME SIGNATURE: 2/4</p>