

Set Work Content Tracker

Melody Harmony Rhythm Structure Tex,Tim,Dyn General

Upper Level

Mid Level

Lower Level

Bach: Badinere – Revise with hearing it - tinyurl.com/4j8whd83

- Neapolitan chord bar 35 – flattened second degree chord in key of B minor, so C major chord (should be C# if diatonic/in chord properly in key of B minor). This adds tension.
- Section A B minor, then A major bar 6 (dominant of the next key, F# minor), then F# minor from bar 8 (dominant of B minor).
- Section B stays F# minor, then E minor (2 less sharps than F# minor) bar 18-20, then D major bar 20 (relative major of B minor). Bar 30 goes to B minor to the end.
- Suspensions in harmony, as end of bar 9, help to create tension and resolution i.e. 4-3
- Inversions used often, referred to as 'B, C or D' next to the chord and allows a different bass note from the chord to be used rather than the root of the chord
- Changes key in a number of places, utilising the 'circle of fifths' to modulate to related keys
- Melodic interest bar, continuo gets lower, flute gets higher as Sequence. Bar 12² to 14¹
- Flute using legato articulation bar 12-14. It's not written in but played like that.
- Mainly Perfect Cadence end of phrases – see end of Motif Y for perfect cadence as well as end of Section A.
- 7th chords used in many places, mainly to strengthen the perfect cadence points i.e. V7
- 7th Movement of Orchestral Suite No.2, Bach was German, born 1685 died 1750
- Appoggiatura ornament in bar 40 (a small sized note), squeezed in before the main note
- Motif X descending B minor arpeggio/broken chord/disjunct movement
- Motif Y ascending arpeggio and then conjunct movement
- Modulation in bar 8 to F# minor, stays into section B. F# minor is dominant of B minor (has one added sharp in key signature)
- Flute range almost an octave, lowest note F# highest D
- Section A 16 Bars, Section B 24 Bars
- Two sharps in key signature, F# and C#
- Texture Homophonic – melody and accompaniment
- Mainly Forte, with some use of Terraced Dynamics
- Motif X mainly made up of quavers/semiquavers, Y mainly semiquavers
- Sequences, at times, provide melodic interest and consistency to melody
- What makes a piece Baroque?
- Dynamics mostly Forte
- Overall key B minor – the relative key of D major (2 sharps in key signature)
- Ornaments in several places – trills (in bar 8, 10, 15, 27, 32)
- Tempo: Allegro
- Music based on two main melodic motifs – called 'X' and 'Y'.
- Binary Form (AB) Both sections repeat.
- Flute does solo, virtuosic and impressive
- Accompaniment violin1/2, viola, and continuo (harpsichord)
- Composed 1738-39

Toto Africa - Revise with hearing it - <https://tinyurl.com/3crpaeuy>

- Find a chord in first or second inversion? How would this be written as letters?
- Riff B is ostinato pattern of E pentatonic scale: E F# G# B C#. The ostinato is harmonised with notes a 4th apart from each other
- Intro/Link/Verses key in B major (5 sharps), although choruses drop to A major (3 sharps)
- In fourth line of the chorus, chords added to lengthen section: F#m, D, A, C#m, E, F#m, E
- Chorus at least four chords: F#m (vi), D (IV), A (I) and E (V) (the famous 'four chords')
- Verse uses four chords: B (I), D#m (iii), G#m (vi), B/F# (Ic)
- Intro uses three chords A (IVII), G#m (vi) and C#m (ii) only
- Instrumental section solo harmonises in 3rds/4ths. Uses B pentatonic scale first phrase, then E major scale, then back to B pentatonic.
- Phrases in instrumental are melodically in groups of three, ending in triplets
- Syncopation rhythms in many places, such as the very start, as well as ostinatos
- Particular synthesiser is the Yamaha CS-80, a key sound in 80's pop/rock music
- Do you know what 'dal segno' and 'da capo' mean when written in sheet music/Africa?
- Could you find any ornamentation in the score? See the acciaccaturas in bar 11
- Can you see the wide vocal range overall? Verses have lower range, chorus upper range
- What does this number '8' mean under the treble clef? 
- Harmonic rhythm one chord per bar for most of the song
- Call and Response sometimes between vocals and guitar/keys
- Vocal melody in mainly conjunct throughout
- Diatonic and pentatonic harmonies throughout
- Pentatonic scale (5 note scale) used in a number of places throughout
- Verse 2 is accompanied by a flute (synthesised possibly), conjunct, acts as a countermelody
- and some additional 'African' inspired percussion – congas, shakers and cowbell (in outro)
- Intro (as well as link) split in two parts, called Riff A and Riff B
- Anacrusis starts riff B in the Intro/Link sections
- Do you recognise written in sheet music: slur, tie, natural sign, repeat sign
- Can you read basic notes on a staff? Treble but also Bass clef? What note does bass start?
- Vocal improvisation at the end of the song
- Lead/backing male vocals, bass, acoustic and electric lead guitar, synthesisers, drum kit
- Structure: Intro, Verse, Chorus, Link, Verse, Chorus, Link, Instrumental, Chorus, Outro
- Mostly Mezzo-Forte in verse (medium strong), but Forte in choruses
- Vocal and lead guitar rhythms are based on quavers, but rhythms are still quite complex
- Texture is homophonic – melody and accompaniment (i.e. chords)
- Time signature is 2/2 (called 'split common')
- Tempo: Written as 'Moderately' fast
- Structure: Verse – Chorus Form
- American Rock Band, composed 1981
- Written by David Paich and Jeff Porcaro

