

Badinerie Keys and Cadences

Section	Key	Modulation	Bar	Cadence	Bar
A	B min			Perfect V ⁷ – I (F# maj – B min)	3.2 – 4.1
	A maj	B min–A maj	6.2 (G# cello, viola, violin 2 b.7)	Perfect V ⁷ -I (E maj – A maj) <u>4/3 SUSP.</u>	7.1 – 8.1
	F# min	A maj–F# min	8.2 (E# violin 1 - #7 note)	Imperfect ii ⁷ – v (G# dim – C# min/maj) <u>4/3 SUSP.</u>	9.1 – 10.1
				Perfect V ⁷ – i (C# maj – F# min)	11.2 – 12.1
				Perfect V ⁷ – i (C# maj ⁷ – F# min)	15.2 – 16.1
B	F# min			Perfect (B maj ⁷ – E min)	19.2 – 20.1
	E min	F# min – E min	18.2 (C $\flat$ flute, D# cello)	Imperfect (E min – A maj ⁷)	20.2 – 22.1
	D maj	E min – D maj	20.2 (return to D $\flat$, C#)	Perfect (A maj ⁷ – D maj)	23.2 – 24.1
	G maj	D maj – G maj	24.2 (C $\flat$ cello)	Perfect (A maj ⁷ – D maj)	27.2 – 28.1
	D maj	G maj – D maj	26 (C# flute 26.1; Violin 1 26.2)	Imperfect (D maj – A maj)	29.1 – 30.1
	B min	D maj – B min	30.2 (A# cello; Viola/Violin 2 b.31)	Perfect (F#maj ⁷ – B min) <u>4/3 SUSP.</u>	30.2 – 32.2
				Imperfect (C maj – F#maj) . <u>NEAP. 6TH</u>	35.1 – 36.1
				Perfect (F#maj ⁷ – B min)	37.2 – 38.1
				Perfect (F#maj ⁷ – B min)	39.2 – 40.1

Neapolitan 6th - ♭IIb

Start with C#EG – chord ii
 Flatten - CE $\flat$ G
 Major – CEG
 1st inversion – EGC

4/3 Suspensions

Start with 145 degrees of scale (i.e in C major – CFG)
 Resolve to 135 (change F to E)- CEG)

In Badinerie:

B.8 – Amajor: ADE – AC#E
 B.10 – C# major: C#F#G# - C#E#G#
 B.32 – B minor: BEF# - BDF#