

October 15, 2007

A word on the upcoming writing assignment:

- The purpose of the writing assignment is to give you an opportunity to improve or refine your ability to write coherently about music. This is a specialized skill that you may not have had much opportunity to develop very thoroughly.
- The piece that you will be asked to write about—a short binary form, similar to the examples we’ve discussed in class—will most likely be too short for formal functions (expository, transitional, developmental, etc.) to appear very prominently.
- Your introduction should discuss the readily apparent aspects of the music (the form, the key structure, etc.), while the body of your paper should explore the specifics of this particular piece (register, density, how cadences are created, etc.).
- Papers should be no shorter than two pages and no more than four.

Quiz example 1:

- In the first example from the quiz (shown above), is the cadence in m. 4 a half cadence or an imperfect authentic cadence?
 - (Many people wrote “HC” for this measure.)
 - This is an imperfect authentic cadence.
 - The actual moment of resolution does not occur on the downbeat of m. 4, but rather with the I chord on the third beat. This placement on the third beat weakens the cadence, providing a less conclusive sense of resolution to be answered by the PAC in m. 8. (This would be described as a “feminine cadence,” to use the antiquated 19th-century terminology.)

Joseph Riepel (1709-1782)

- In an excerpt from his treatise on harmony, Joseph Riepel points out (through an imagined dialogue between student and teacher) the similarity between a minuet and a concerto, an aria, or a symphony. In other words, the minuet is built on the same musical basis from which larger forms grow.

J.S. Bach, French Suite no. 5, BWV 816 (1722), Allemande:

- (page 12 in the anthology)
- Before beginning an analysis, it is prudent to have some idea of what to expect in terms of form and key structure. In this case, we are looking at a movement from a Baroque suite. Since Baroque dance pieces are often in binary form, a reasonable suspicion would be that this Allemande is also in binary form.
 - (Be aware, when listening to this piece analytically, that Baroque music is very fluid. It tends to go on and on without an abundance of articulation points. Typically, rests occur only at the cadences. This can make it difficult—though far from impossible—to track formal patterns.)

- Where at the articulation points (cadences) in this piece?
 - Bar 4: IAC in G (I)
 - On the third beat of m. 4, we find an imperfect authentic cadence.
 - This cadence is approached by a typical cadential melody (la - ti - do) melody in the soprano and has a similarly cadential bass line (mi - re - do).
 - Bar 8: PAC in D (V)
 - Why is this cadence a PAC in V (V : I) and not an HC in I (I : V)?
 - Look at the bass in bar 8 (D, G, A, D). This is a very typical bass line for the approach to a PAC.
 - The trill with the leading tone resolving to D in the right hand also indicates that this is a PAC.
 - The C#s (leading tones in D major) don't go away. They appear in every measure up to the next cadence.
 - Bar 12: another PAC in D (V)
 - There is a short appendix following the cadence in m. 8. This passage is in D major and confirms the move to the dominant key.
 - M. 12 ends with the same PAC cadence as m. 8
- How does Bach modulate to the dominant key (V)?
 - In m. 5, we find an E-minor chord. This sonority (vi in G major) is reinterpreted as a ii chord in the dominant key. This is a very typical method of modulating to the dominant in Baroque music.
- Summary of mm. 1-12:
 - So far, this piece confirms our suspicions that it is in binary form. It follows the typical binary form key plan:

Key: || : I : I V : I : ||

J.S. Bach, French Suite no. 5, BWV 816 (1722), Courante:

- (page 12 in the anthology)
- Where are the articulation points (cadences) in this piece? (Bach makes it somewhat easier in this piece: every cadence is demarcated by a rest immediately after.)
 - Bar 4: HC in G (I)
 - Followed by a rest!
 - Bar 8: IAC in G (I)
 - Followed by another rest!
 - Bar 12: HC in D (V)
 - Rest...
 - Bar 16: PAC in D (V)
- How does Bach modulate to the dominant key (V)?
 - As in the Allemande, Bach moves to the dominant key by reinterpreting an E-minor chord (vi) in the home key as a ii chord in the dominant key.