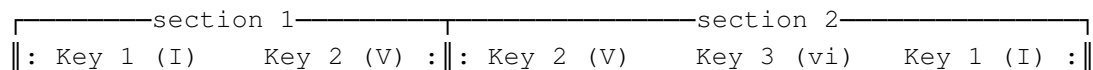


October 17, 2007

More on Baroque binary forms (and their remnants in the Classical era):

- Baroque pieces were typically limited to a single theme and its spin-offs.
 - A fugue is a good example of this (even though a fugue is a procedure, not a form).
 - The purpose of having only one theme was to present a single affect (“lamentation,” for example) from different perspectives. These perspectives, of course, are the different keys to which the piece modulates.
- This differs from the Classical ideal, which was to present two contrasting themes.
- The first half of a binary form presents the theme in the home key. The second half often presents the same theme, in a new key.
 - Because there is only one theme, **key structure becomes the primary organizing factor**.
- Oftentimes, there is a third key. Even though it may constitute a real modulation (as opposed to a tonicization), this third key area functions only as a stepping stone to return back to the home key.
 - (It often sounds like a very distantly related key. It is only with the return of the home key that one is able to grasp its function.)
 - The key of the submediant (vi) is often used for this purpose.
 - Key structure with a third key:



- Just as it is quite common for the vi chord to be used as a pivot in modulating from the tonic to the dominant in the opening section, it is also commonly used as a stepping stone on a larger scale for returning to the home key in section 2.

Incipit and cadential parallelism:

- Often, the two sections of a binary form will begin with similar (if not identical) material, differing only in key. This is known as incipit parallelism.
- Similarly, the two sections of a binary form often end with similar cadences, again differing only in key. This phenomenon is known as cadential parallelism.
- For examples of these types of parallelisms, look at Bach’s French Suite no. 5...

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

- (page 12 in the anthology)
- Incipit and cadential parallelism:
 - Returning to the Allemande of Bach’s French Suite no. 5, we notice the cadential parallelism between m. 12 and 24. These measures are identical, except for the fact that m. 24 is transposed down a fifth to end the piece with a PAC in the home key.
 - Compare m. 1 with m. 13. Although in different keys (m. 13 also has inner voices added), the two measures are identical. This is a case of incipit parallelism.

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

- (page 12 in the anthology)
- This piece begins as expected, with a double period. The cadences are as follows.
 - Bar 4: HC in G (I)
 - Bar 8: IAC in G (I)
 - In m. 9, the E-minor chord once again acts as a pivot between the home key and the dominant: vi/I becomes ii/V.
 - Bar 12: HC in D (V)
 - Bar 16: PAC in D (V)
- This piece also exhibits incipit parallelism:
 - The opening melody of m. 1 appears in the left hand in m. 17.

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

- (page 13 in the anthology)
- The cadences are located in their usual positions for the first section of this movement. (It is typical for the various dance movements of a suite to follow almost identical formal patterns.) Compare the following cadences with those of the Courante:
 - Bar 4: HC in G (I)
 - Bar 8: IAC in G (I)
 - This cadence is an IAC (not a PAC) because it occurs on the downbeat. All of m. 8 is an expansion of the tonic harmony. In other words, the cadence has scale degree $\hat{3}$ in the soprano (the A and G that follow are simply melodic embellishments to the B).
 - Bar 12: HC in D (V)
 - Bar 16: PAC in D (V)
- As with the first two dances, the Sarabande also exhibits incipit parallelism.
- The return to the home key:
 - In m. 20, we come across an IAC in A minor. This harmony, it will turn out, is a iv chord in E minor. This brief modulation is confirmed by a PAC in m. 24 in E minor.
 - M. 28 has an IAC in C major (IV in G). This chord fulfills its pre-dominant function as the piece moves to G major (V in the home key) in m. 29.
 - The remainder of the piece confirms the return to the home key.

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

- (page 13 in the anthology)
- This movement opens with a modulating period:
 - Bar 4: IAC in G (I)
 - (The C in the soprano is an appoggiatura to the B.)
 - Bar 8: PAC in D (V)
- The remaining cadence points are as follows:
 - Bar 12: HC in E minor (vi)
 - Bar 16: PAC in E minor (vi)
 - Bar 20: HC in G (I)
 - Bar 24: PAC in G (I)
- As you have probably noticed, there are not many PACs in the home key. This particular cadence is often reserved to mark the very end of a piece and to signal—indisputably—the return of the home key.

Assignment:

- Mark up and comment on the two pieces from the handout:
 - Bach, French Suite no. 6, Polonaise and Bach, Cello Suite no. 3, Bourrée
- You need not go into too great depth with your commentary, but this assignment will provide you with an opportunity to practice writing about the phenomena we've been discussing in class.