

October 19, 2007

J.S. Bach, French Suite no. 1, Menuet I:

- (page 11 in the anthology)
- A good way to begin an analysis is to consider your expectations based on the immediately available information. This will guide you in where to look for certain developments and what to look for. What can we expect from this piece?
 - Because this piece is a minuet, we can expect it to be in binary form since so many Baroque dance pieces are in this form.
 - Since the piece is in D minor, we can expect a modulation to the minor dominant (A minor), the relative major (F major). The majority of comparable pieces in minor modulate to either of these two keys.
 - (The piece would not likely modulate to V (A major) because it is too far removed from D minor. In this period—the Baroque and early Classical—pieces typically modulated only to “closely related” keys. For this period, “closely related” refers to keys that differ in one pitch only. If two keys differed in two or more pitches, they would not be considered closely related, and it would be quite uncommon for a piece in one of them to modulate to the other. A major (three sharps) differs in four notes from D minor (one flat). Also, don’t be confused by Picardy thirds—the raising of the scale degree $\hat{3}$ so that a piece in minor ends with a major chord. This does not indicate a modulation to the parallel major.)
 - Thematically, we should be aware that it was common for both sections of a binary form to begin and end similarly. The first section typically constituted a modulating period.
 - With the above expectations in mind, you’ll have a pretty good idea of what to look for in terms of key and cadence structure.
- The structural cadences of this piece are as follows:
 - M. 4: HC in D minor (i)
 - M. 8: PAC in A minor (v)
 - M. 12: HC in F (III)
 - This is a half cadence in the relative major of the global tonic.
 - M. 16: PAC in F (III)
 - At this point, Bach must return to D minor.
 - (Also, note that it is no coincidence that the keys traversed so far in this piece—D minor, A minor, and F major—outline the tonic triad.)
 - M. 20: HC in D minor (i)
 - M. 24: PAC in D minor (i)
- Periods in this piece:
 - There are three periods in this minuet. The first is a modulating period that moves from the initial tonic to the dominant. The second is in F major, the relative major of the initial tonic. The third returns to the home key.
- Parallelisms:
 - This piece exhibits incipit parallelism, but not cadential parallelism.
 - It is NOT a rounded binary. A rounded binary must have a return of the opening material AND this return must be in the tonic key.

Handel, Suite 14 (1733):

- (page 16 in the anthology)
- This piece *is* an example of a rounded binary. After modulating to the submediant (vi) in m. 55 and the mediant (iii) in m. 63, the return of the opening material in the home key occurs in m. 73. Such a return is usually signaled first by a HC, as it is here in m. 72.

Mozart K. 282/ii, Menuetto II:

- (from the handout given on October 17)
- Like the Handel example above, this piece is a rounded binary. The return of the opening material in the tonic key occurs after the big half cadence in m. 24. In this repeat of the opening material, Mozart manages to avoid re-modulating to the dominant key by simply continuing on in the tonic key (unlike m. 8 ff.).

For the written assignments:

- Be specific in everything you write in your papers:
 - This includes specifying the mode when referring to a key. Instead of “the piece is in A,” you should write, “the piece is in A major.”
 - Always include any relevant accidentals when referring to pitch names. Don’t assume that your reader will be aware of the key signature. In other words, if you are writing about scale degree $\hat{4}$ in F major, write “B^b,” not just “B.”