

- Rhythmic profile:
 - Like phrase profile, this tends to be pretty regular in pieces from this period (particularly in dance pieces).
 - Are there irregularities? If so, mention them. Hemiola is an example of this. These sorts of things happen at strategic locations and for good reasons.
- **All of these things are issues that *could* happen in a piece. They may or may not. Regardless, these are all topics worthy of consideration, particularly in the planning stages of your written analysis.**

The paper:

- Topics (choose ONE of the following six pieces to write about):
 - J.S. Bach, English Suite in A minor, Sarabande
 - J.S. Bach, English Suite in A minor, Bourrée II
 - J.S. Bach, English Suite in F major, Minuet I or II
 - J.S. Bach, Partita in B^b major, Minuet I
 - Haydn, Hob. XVI 2d in B^b major, Minuetto I
 - Haydn, Hob. XVI 27 in G major, Minuetto
- Administrative details:
 - The paper will be due in class on October 31, 2007 C.E. (late submissions will be penalized).
 - Papers should be no longer than five pages and no shorter than two or three pages.
- Planning:
 - You should definitely make a copy of the score for your piece. All of these pieces are available in the music library. You will find it very helpful to number the measures, so that you can refer to the exact locations of various events and developments in your paper.
- Your thesis:
 - This is the easy part! Since you are being assigned a piece in binary form, your thesis will be that just that: the piece is in binary form.
- Paper structure:
 - For the bulk of the paper you should concentrate on the details of the piece. Which of the features are standard? Which make the piece unique? Bring out these details in your paper. (Do NOT just go down the list on the handout, writing a paragraph for each topic. Your paragraphs should bring out the details that you feel are significant to your analysis of the piece.)

Bach, French Suite no. 6, Polonaise:

- (from the handout for the practice writing assignment)
- Here are the structural cadences for this piece:
 - M. 4: IAC in E (I)
 - The cadence is imperfect because the soprano lands on scale degree $\hat{3}$. (It is also on beat two.)
 - M. 8: PAC in B (V)
 - A[#] is introduced on beat one in m. 6 to usher in the dominant key.
 - The cadence may seem to be imperfect at first since the soprano has F[#] on the downbeat of m. 8. However, there is no voice-leading to the F[#]. Instead the C[#] of m. 7 leads to the B on beat 2.
 - M. 12: HC in C[#] minor (vi)
 - The submediant is a very typical modulatory goal for a binary form.
 - M. 16: PAC in C[#] minor (vi)
 - At this point, Bach's goal is to get back to E major.
 - M. 20: HC in E (I)
 - M. 24: PAC in E (I)

Bach, Cello Suite no. 3, Bourrée I:

- (also from the handout for the practice writing assignment)
- M. 4: IAC in C (I)
- M. 8: PAC in G (V)
 - These first two phrases form the standard opening of a binary form: a modulating period.
 - The new key (the dominant) is introduced via the vi chord in m. 5 which becomes the ii chord in the dominant key with the introduction of the F#s soon after.
- M. 12: HC in A minor (vi)
- M. 16: PAC in A minor (vi)
 - This perfect authentic cadence confirms the modulation to the submediant (A minor).
- M. 20: HC in C (I)
- M. 28: PAC in C (I)
 - This final phrase is extended to show off the performer's ability.

Diagnostic exercise #2:

- There will be a second diagnostic exercise on Wednesday, October 24.
- The quiz will consist of three short binary pieces.
- For each piece, you will be asked to discuss the structural cadences, the period structure, and any significantly repeating materials.