

October 26, 2007

Review of Wednesday's quiz:

- Bach, English Suite no. 4, Menuet I:
 - What's going on in m. 4?
 - Is this a structural cadence? No, the music in m. 4 does not constitute an IAC, a PAC, or a HC in either F major (I) or in C major (V). Another clue that m. 4 does not contain a structural cadence can be found in the harmony at that point. A Roman numeral ii would be used to label m. 4. (There is also an applied dominant on the last beat of m. 3 supporting this: V_5^6/ii .) Phrases do not typically end on the supertonic (ii). Therefore, this measure cannot be a cadence. If that is the case, then mm. 1-4 do not form a phrase.
 - The first structural cadence occurs in m. 8. It is an IAC in F major (I). The next cadence can be found eight measures further on: m. 16 has a PAC in C major.
 - (It is of the utmost importance that you understand that the cadence in m. 16 is NOT a half cadence in F major. To label it as such would be a major error.)
 - The second section of the piece can either be seen to have two eight-bar phrases (with cadences in mm. 24, and 32) or four four-bar phrases (with cadences in mm. 20, 24, 28, and 32).
 - Is there repeated material?
 - Yes, there is incipit parallelism. (There is no cadential parallelism.)
- Mozart, K. 282/ii, Menuetto:
 - For the most part, the opening period of this piece is pretty normative. The period takes up mm. 1-10. Although the bar count is a little unusual because of the second phrase's extension, the cadential/formal plan is quite typical. The first structural cadence is an IAC in Bb major in m. 4, the second is a PAC in F major in m. 10 (followed by a short appendix).
 - In m. 18, we come across a half cadence in Bb major (I). Could this be interpreted as an authentic cadence?
 - No. The $\frac{6}{4}$ suspension in the upper voices would not occur in an authentic cadence. Furthermore, the bass pattern leading up to the cadence is not that of an authentic cadence. This cadence, therefore, must be a half cadence.
 - In m. 19, we come across a return of the opening material in the tonic key. This makes the piece a rounded binary.
- Händel, Seven Pieces, No. 6, Menuett:
 - In m. 4 we get an IAC. This leads us to expect another structural cadence four measures later. Looking ahead to m. 8 we find that this is exactly the case: there is a PAC in C major (V).
 - After the repeat, we have a short sequence. In this case, the structural unit is eight measures long (as opposed to the four-measure phrases of the first section). This sequence breaks the four-bar pattern.
 - In regards to repeated material, there is no incipit parallelism, but there is cadential parallelism.

Homework:

- Read the chapter on ternary form.
- Listen to the pieces on pages 24 and 26 of the anthology (they are available on ERes).