

November 15, 2007

J.C. Bach 5/3/i:

- (page 38 in the anthology)
- The structure of this sonata movement is as follows:
  - Exposition:
    - First theme (mm. 1-8):
      - The first theme constitutes a parallel non-modulating period with an G-major imperfect authentic cadence in m. 4 and a G-major perfect authentic cadence in m. 8.
    - Transition (mm. 9-16):
      - A brief transition follows the opening theme. It modulates to D major by repeating the opening material. Instead of the  $V^6$  chord in m. 3, Bach uses a  $V^{4/2}/V$  chord in m. 11 leading to the dominant harmony in m. 12. This continues to a HC in m. 16.
    - Second “theme” (mm. 17-27):
      - This is not really a theme; it’s just scalar passage work. However, if we had to call something “Theme 2” or “Group 2” (the book uses the term “group” instead of “theme” for just such a situation), this would be it. This section builds to a big perfect authentic cadence in D major in m. 27:
    - Terminative (mm. 27-32):
      - A short terminative section continues on to a section-closing imperfect authentic cadence in D major in m. 32.
  - Development (mm. 33-65):
    - Starts out just like the exposition transposed to D major with a parallel non-modulating period (imperfect authentic cadence in D major in m. 36 and perfect authentic cadence in D major in m. 40).
    - Bach then modulates to the (predictable) key of E minor (the submediant) with an imperfect authentic cadence in m. 44.
    - The piece then modulates to B minor (v of E minor, iii of G major) with an imperfect authentic cadence in m. 53.
    - Bach retransitions back to G major via a sequential/scalar passage consisting of a descending fifths sequence.
  - Recapitulation (mm. 66-81)
    - In the recapitulation, we only get the second theme! This time, as it should be in the recapitulation, it is in the tonic key of G major. It is for this reason that we will refer to this form as “binary sonata form.”

Binary Sonata Form:

- This piece is said to be in “binary sonata form” because of its heightened similarity to binary form. Binary form, you’ll remember, progresses according to the following layout:

Thematic material:  $\parallel A A' \parallel A A' \parallel$   
Key:  $\parallel I V \parallel V (vi) I \parallel$

- Notice the reversal of relationships: In the first section A is in the tonic and A' is in the dominant. In the second section, this is reversed. A is in the dominant and A' is in the tonic. This is what happens with the movement we just looked at. The second section starts off with the opening material in the dominant key. Then, when the tonic key returns, it's the secondary thematic material. Hence: *binary* sonata form!
- (for more information, and a clarification of binary, binary sonata, and ternary sonata forms, refer to the handout distributed in class.)

Two types of sonata form:

- Binary sonata form vs. ternary sonata form.
- Ternary sonata form is by far the more common of the two. Pieces like the two Haydn movements we looked at on Wednesday are in ternary sonata form. We refer to it here as *ternary* sonata form because, even though sonata form is more directly derived from binary form, there are three distinct sections, the third of which is similar to the first: exposition, development, and recapitulation.
- Keep in mind that these two modifiers (“binary” and “ternary”) indicate resemblances more than anything else.

C.P.E. Bach W.55/4

- Despite the date, this piece is early in regard to the historical development of sonata form. There are a lot of Baroque holdovers and it is fast and frantic. This is to be expected because even though C.P.E. Bach was contemporaneous with Mozart, he was still very much a part of the Baroque tradition.
- This piece does, however, have a normal recapitulation (it is in ternary sonata form).
- The structure of the piece is as follows:
  - Exposition (mm. 1-42):
    - Theme 1 (mm. 1-12):
      - The first four measures prolong the tonic harmony. Following this, we find a repeated progression in mm. 5-8 and again in mm. 9-12. Each of these ends in a half cadence.
    - Transition (mm. 13-26):
      - The transition starts off sounding like a second theme in the dominant key, but it is not for two reasons:
        - 1. It doesn't last very long before devolving into passage work (which can't seem to shake the pedal A until m. 21).
        - 2. It doesn't recapitulate properly. There's a similar passage in m. 94, but the harmonies are all wrong.
      - Once Bach gets rid of the pedal A, he moves along to a prolonged (and emphasized) dominant harmony in m. 26, setting himself up for...
    - Theme 2 (mm. 27-38):
      - Even though this mostly passage work, it still constitutes a recognizable theme leading up to a big perfect authentic cadence in the dominant key (E major) in m. 38.
    - Terminative (mm. 39-42):
      - A short terminative section follows, ending with another perfect authentic cadence.
  - Development (mm. 43-81):
    - The development begins with the Theme 1 material in the dominant key (E major), but quickly dissolves into a sequential passage. In m. 64 we get Theme 2 material in the mediant key (C minor), followed by a big caesura and another sequence. As if to suggest that the passage in C minor was a false start, Bach gives us Theme 2 material in m. 73 in the dominant key (E major) followed by yet another caesura.
    - For the retransition back to the tonic key, scalar passage work returns us to E major.

- Recapitulation (mm. 82-128):
  - The entire Theme 1 is intact in the tonic key.
  - In m. 94, we see why the passage that might have been Theme 2 is actually part of the transition. It's not a theme in its own right. Its only purpose is to bring us to the key that matters. In the exposition, it brought us to the dominant key by playing key-defining chords right off the bat. In the recapitulation, however, we find a progression ( $\text{vii}^{\circ 7}/\text{V}/\text{V} - \text{V}/\text{V} - \text{V}^7 - \text{V}_4^6 - \text{V}^7 - \text{I}$ ) that gives the illusion of modulation, but keeps us in the tonic key.
  - We get the recapitulation of the real Theme 2 material starting in m. 106. This leads to the big perfect authentic cadence in A major m. 117.

Weekend homework:

- Check out two pieces from the anthology:
  - Mozart, K. 281/ii (on page 19)
  - Mozart, K. 332/ii (on page 20)
- Your instructions:
  - Contrast this with sonata form and be prepared to talk about any differences you encounter.