David Cameron

An Introduction to

MUSICAL FORM AND ANALYSIS

for

examination candidates

Part I

The Baroque Dance-Forms

ISBN 1-896174-03-5

Sarabande Music

Kingston, Ontario

David Cameron

An Introduction to
MUSICAL FORM and ANALYSIS

ISBN 1-896174-14-0

Sarabande Music
34-100 Medley Court
Kingston, Ontario K7K 6X2

Table of Contents

PART I THE BAROQUE DANCE-FORMS

PART II SONGS AND CHORAL MUSIC

PART III THE CLASSICAL FORMS

PREFACE

It is very easy for the study of musical structure to become something undertaken *pro forma* (the pun is perhaps intentional), a list of patterns to be memorized by music students at certain points in their studies. The author was fortunate in having two notable teachers who understood how these patterns have been deduced from actual compositions by great composers: structures created by the music, not imposed upon it. One of them, J. D. Overholt, gave immersive and exciting preparation for the old Ontario Grade XIII music examinations. Scores in hand, each of his students followed the unfolding musical drama of a Beethoven symphony or a Mozart concerto, learning about form—and much more—from inside the music. Jack Overholt paid his pupils the high compliment of assuming that students in a public high school could learn to read orchestral scores, and from them learn to trace the imagination and technique of a great composer. He also acquainted us with the analytical work of Sir Donald Tovey, to whom one still turns for the best-written, most comprehensive musical analysis.

The second of these teachers came much later in the author's life, when he was already an established professional musician. One of several factors which led him to move from his native Toronto to Kingston, Ontario, was the opportunity to study composition with the composer Graham George, whose music he had long admired, and who became a lifelong friend. Those composition lessons, formative in themselves, led to much discussion of Graham's major project in the late 1960's, his definitive book *Tonality and Musical Structure* [i]. Its orderly thought and concise descriptions owe much to Dr. George's post-doctoral studies at Yale under Paul Hindemith, which helped to form him not only as a composer, but also as an analyst. Graham George often dealt with complex and dissonant harmonic structures, and composed them himself, but he never lost sight of the listener's need for tonal anchors to make the musical experience coherent. His book deserves broader consideration in the years ahead, for it not only provides extensive case studies for the function of tonality in defining western musical structures, an idea which is pretty well universally accepted now; it also puts forward Graham's invaluable theory of "tonal opposition", which helps, eponymously, to explain some of the tonal interactions in common musical forms.

Though Graham George's career was primarily in academia, and J. D. Overholt's in the public high school system, they were not by any means arid theoreticians dwelling in ivory towers. They were both active performing musicians, organists who also regularly conducted both choirs and orchestras. As the author can testify from his own career, it is in the latter capacity that a musician's understanding of musical structure becomes essential. To form a performance with a highly intelligent choir, or with an orchestra of highly trained musicians, the conductor must know where she or he is going, what regions must be traversed to get there, and how those regions are interrelated.

This book begins much more simply, however. Part 1 deals with basic questions about small musical structures: how they establish a primary tonal centre, and then challenge it with a

strong second tonality, and how they then find a way back home. In a vast majority of cases that second tonality will be the dominant, if the home key is major, or the relative minor if the home key is minor (this was beginning to seem too predictable for Schubert, who repeatedly uses the mediant as his second key: but this is an exception which proves the rule). Many small binary—two-part--pieces can be viewed as having four sections. The first section establishes the home key, and the second one moves into the second tonality. The fourth section re-establishes the home key, and ends the piece.

It is in the third section (the "area of tonal opposition" in Graham George's theory) that the most interesting things happen, harmonically and structurally. Music that moves to the sharp, or "bright" side in its second section, literally moves to the "dark side", to keys like the subdominant or supertonic, the relative minor or the tonic minor, in the third. Three-part—ternary—pieces also have an area of tonal opposition, generally the middle, B section. It is in both the harmony this involves, and in its melodic or contrapuntal presentation, that the composer and the analyst find their best challenges.

After Part 1, Part 2 of the book changes course entirely, to focus on vocal music. Since vocal music—songs for soloists or for choirs—almost always involves the setting of words, it shows musical structure subordinating itself to the structured prose or poetry of the words. Nevertheless the recurrent structural patterns—far from being somehow imposed upon composers—have a way of being generated in the most unexpected places and on the most unexpected scales. Part 2 explores the tension between verbal support, even word-painting in music, and the hardwired human instinct for coherent musical patterns.

With Part 3 the book turns to the major focus of examinations in musical form, the work of the Baroque period, and that of Viennese classicists and their school: concertos, sonatas, symphonies, string quartets, and all their other music. It is the author's hope that this section of the book will help performers preparing repertoire to see their music in a new way.

Music is fashioned first of all from notes, chords, melodies, and thematic structures. But it can also be seen as a drama in which tonal processes challenge each other, evolve, reappear, and finally return to their home key. The performer who can see aural or visual structures interacting in this way has something more than beautiful sound to share with his audience. He can offer them an experience full of shape, meaning and life, an artistic experience fit to be compared to a great play or a richly expressive painting.

The powerful imaginations of the great composers may fill us with awe; but learning to trace their thought is also a source of delight and satisfaction. May it be so for you!

David Cameron,
Kingston, Ontario
January 2022

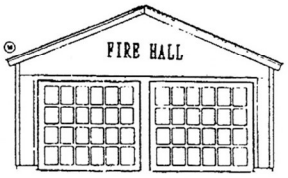
PART I THE BAROQUE DANCE-FORMS

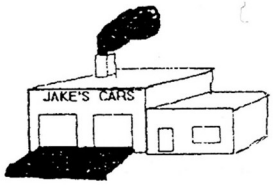
CHAPTER 1

WHAT WE MEAN BY FORM

FORM IN PICTURES AND ARCHITECTURE

Look at the following pictures. In each of them, the building takes a particular shape or for. The first one, a Renaissance church, has a high central section with identical wings on each side—a three-part design with a left-side outer section, a right-side outer section which mirrors the left side, and a central section which is quite different from the outside ones. These segments could be represented with letters this way: A-B-A.





The second and third buildings are two-part designs. The Fire Hall has identical doors, left and right, and forms a balanced or symmetrical pattern. The Garage is also in two sections, but unbalanced or asymmetrical. Each of them could be represented with the letters A-B, but Fire Hall might also be depicted as A^1-A^2, with the sides being mirror images of each other.

All around us are things people have designed in particular forms: buildings, cars, pictures, gardens, and many, many other examples.

Form in language

Form can also be observed in things designed to be heard, rather than touched or seen. We sometimes speak in balanced, two-part sentences:

One hamburger is good, and two are better; but only if you are hungry.

The deep water is cool, and that's good; but not if you can't swim!

Some forms are characteristic, and always take the same shape:

Limerick

There once was a man from the East,
Who was chased by a great hungry beast.
First he cried out for help,
Then he squealed with a yelp,
But the beast had him soon for a feast.

Sonnet

The poet hath the child's sight in his breast,
And sees all new. What oftenest he has viewed,
He views with the first glory. Fair and good
Pall never on him, at the fairest, best,
But stand before him holy and undressed.
In week-day false conventions, such as would
Drag other men down from an altitude
Of primal types, too early dispossessed.
Why, God would tire of all his heavens as soon
As thou, O godlike, childlike poet, didst
Of daily and nightly sights of sun and moon!
And therefore hath He set thee in the midst,
Where men may hear thy wonder's ceaseless tune,
And praise His world for ever, as thou bidst.

Elizabeth Barrett Browning

We know that all limericks, and all sonnets, will be constructed in the same general form as these examples (sonnets always have fourteen lines, and limericks always begin with a rhyming couplet, with nine syllables to each line, and so on). These are examples of poetic forms.

Form in Music

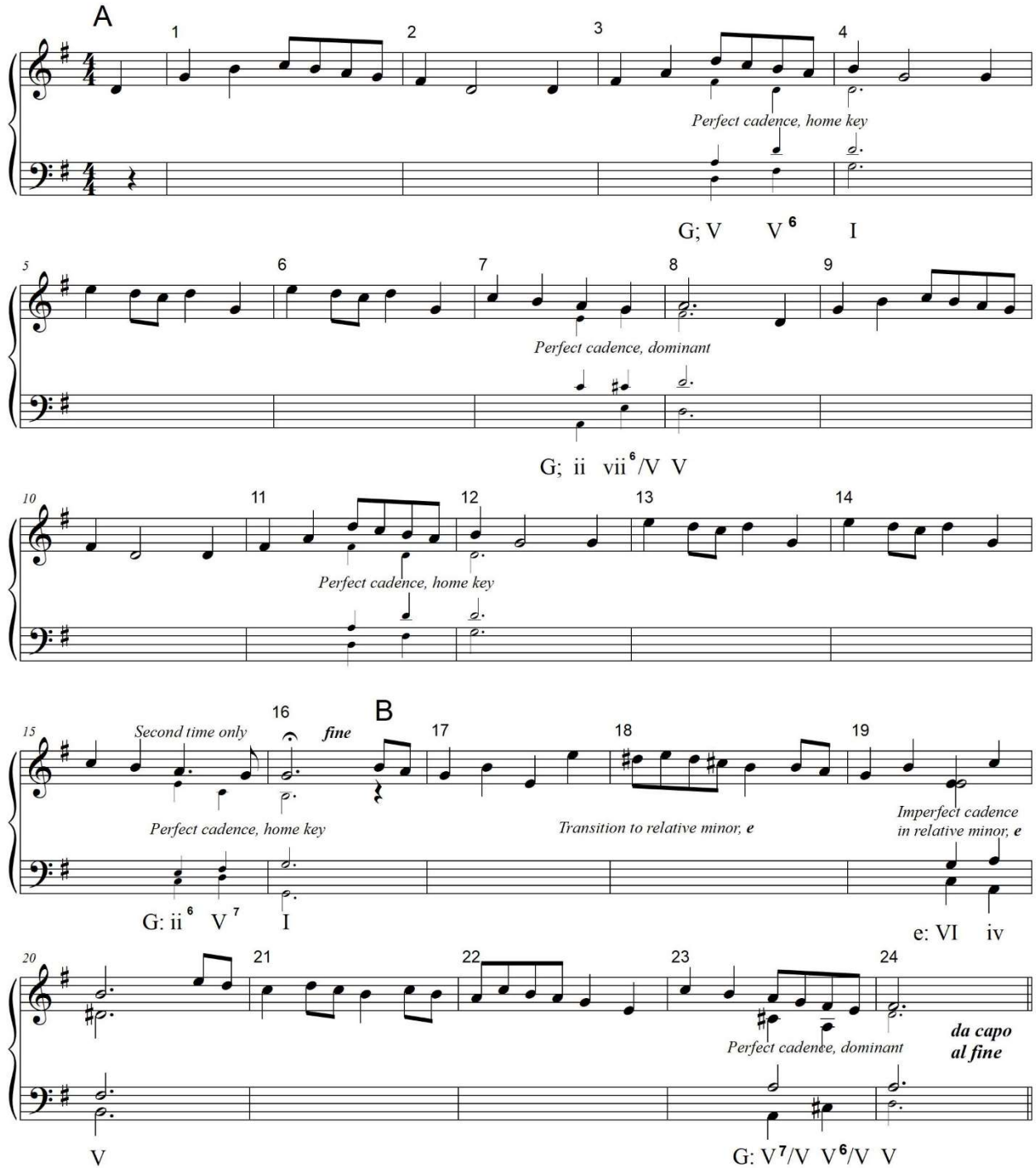
Like language, music can fall into many forms. Some of them are large events which take ten, or twenty minutes, or more to unfold. Others are fairly brief, but (like limericks and sonnets) they are common patterns which we meet again and again.

In this part of the book we are concerned with two basic patterns, the two-part (binary) and the three-part (ternary). Since, perhaps surprisingly, the ternary form is the simpler, we will begin with it.

CHAPTER 2

THE TERNARY FORM, A-B-A

Look again at the pictures on page 7. One of them shows a building with a high central section, flanked by two equal wings, one on each side. This creates a three-part shape, with identical (but mirror-imaged) sections on left and right, and its elements can be expressed in letters this way: A-B-A. The same thing can happen in music. Consider the following melody:



The A section establishes the key with a perfect cadence in bars 3 and 4. At bar 8, the first phrase ends with a cadence in the dominant key, the second main tonality. Then

bars 9 to 12 repeat the opening, and bars 13 to 16 alter the phrase ending so that this time, the phrase—and the the A section—both end with a perfect cadence in the tonic key.

In the B section there are accidentals in bar 18, indicating that a modulation has taken place. With the F# from the key signature, the added D# and C# might suggest a move into a key with four sharps, probably E major: but the G naturals in bars 11 and 13 contradict this. It may look puzzling at first glance.

Minor-scale leading notes can produce sharps in unexpected places and few minutes' checking leads us to e minor, with one sharp in the key signature. This of course is the relative minor for a piece in G major, and it moves the music to the "flat" side, because the minor is "darker" than its relative major.

In e minor D# is the raised leading note, and C# is its neighbour, the sixth note of the ascending melodic minor scale. As you'd expect from this, the first cadence in the B section is in e minor (at bars 11 and 12), an imperfect cadence, ii – V. With the reappearance of C natural in bar 13 the music returns to G major, and the B section ends with an imperfect cadence in G.

As the da capo directs, the opening secton is repeated for the final A of the A-B-A. Quite frequently the repeat of A is altered, with ornaments or even small structural alterations. It is then labelled A'.

To sum up the simple Ternary Form:

1. The A section *must* end with a closed cadence in the home key.
(*closed =* perfect or plagal)

2. If the A section is repeated exactly, it is identified with the letter A.
If a repeat is somehow altered, it is identified as A'.
If there were small changes in it, such as altered chords or a few ornamental melodic notes added, this should be indicated by labelling it A^1. The use of A^1 indicates that there is another appearance of A, which isn't an exact repetition.

3. The B section in ternary forms almost always modulates to the "flat" side:
that is, it temporarily leaves the original key. Adding flats or subtracting sharps by means of accidentals, it establishes new temporary key signatures tonal centres.

THE BINARY FORMS

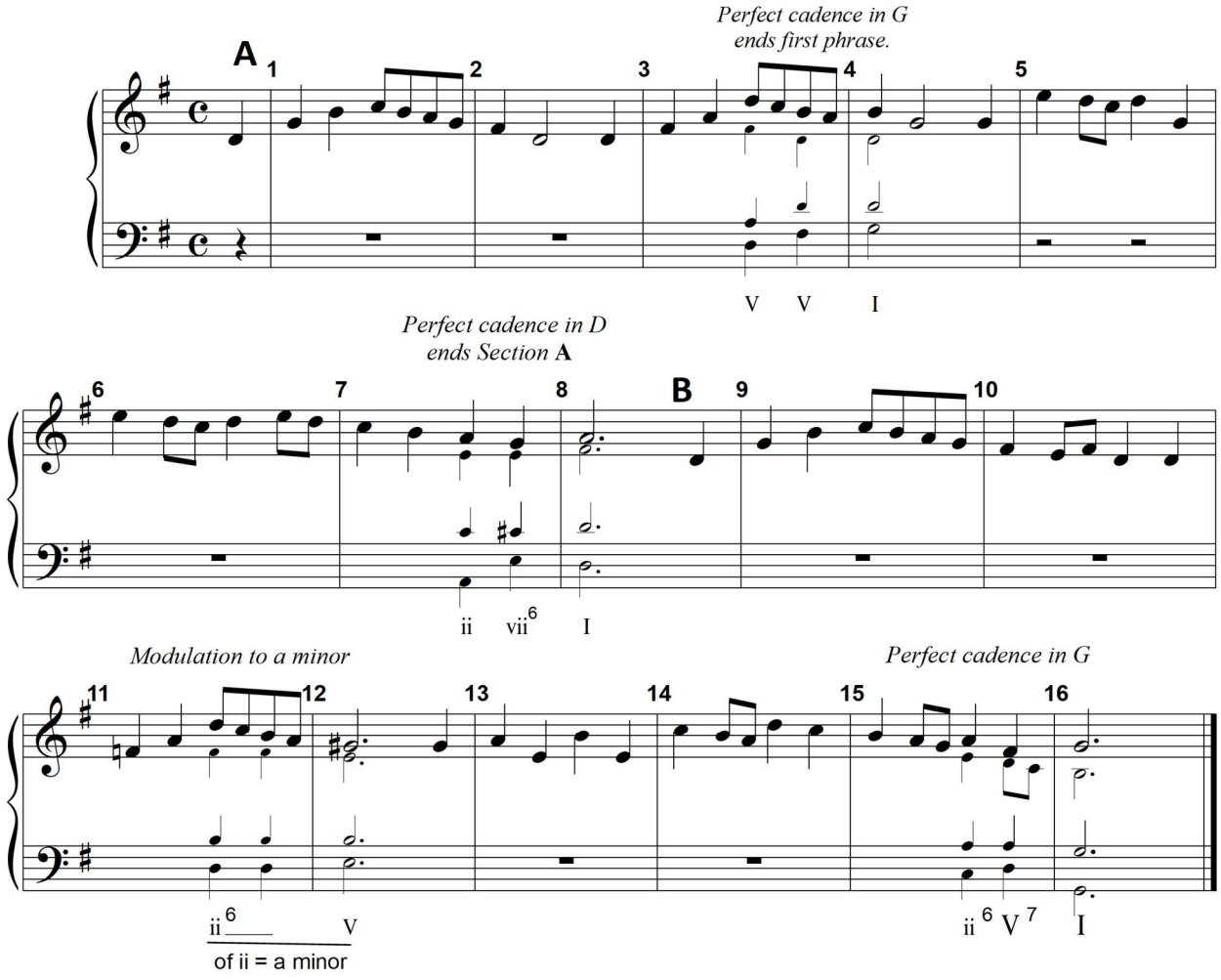
One picture at the beginning of Chapter 1 showed a building with a high central section, flanked by two identical (mirror-imaged) wings. This was an example of triple, or ternary form, ABA.

The other pictures show buildings with two distinct sections. In one of them the two sides are like mirror images of each other, showing the quality known as symmetry. In the other, the building is again clearly in two sections, but those sections are quite different. So where one is symmetrical, with its two sections alike, the other is asymmetrical (that is, not symmetrical). So the first things to record about two-part forms are these:

The two sections aren't necessarily similar, though they may be
The two sections aren't necessarily the same size, though they may be.

BINARY FORM IN MUSIC: THE SYMMETRICAL BINARY.

In the following example, the two sections are the same length, section A covering bars 1 to 8, and section B bars 8 to 16. The two sides are equal, and the structure is symmetrical.



The A section begins in G major, and that key is confirmed at bar 4 with a perfect cadence. The next phrase ends with a perfect cadence in D, the dominant key. So the first half of the piece ends with a modulation to the sharp side.

Section B begins back in G, with a slightly altered version of the opening. Its first cadence, in bars 11 and 12, modulates to a minor, ii of G major, with an imperfect cadence in a minor. In the remaining bars the piece returns to its home key, probably at beat 3, bar 14, and certainly when G natural appears in bar 15.

This short piece is BINARY because it is in two short sections.

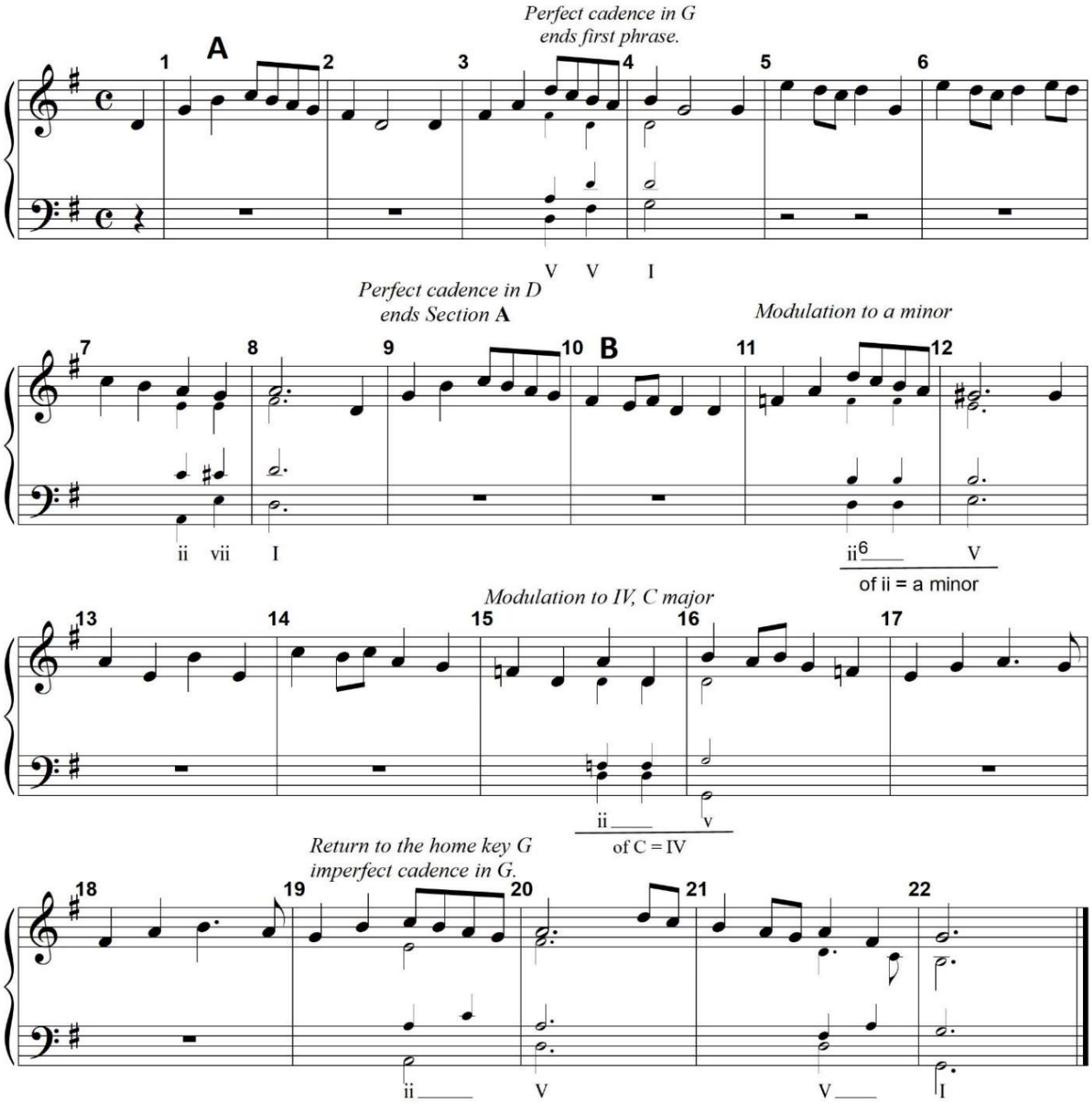
The first section *does not* end with a closed cadence in the home key

It is an example of SIMPLE BINARY FORM
because its two sections are equal in length.

BINARY FORM IN MUSIC: THE ASYMMETRICAL BINARY.

The next example begins with the same A section as the previous one. So again, the A section ends with a perfect cadence in the dominant key D.

But this time the B section is quite different.



The B section is organized this way:

Bar 8, Beat 4 to Bar 12	Material from the opening, but cadencing in a minor.
Bar 12, Beat 4 to Bar 14, beat 3	New melodic material
Bar 14, Beat 4 to Bar 16, beat 3	Sequence with the previous material, modulating to C

Bar 16, Beat 4 to Bar 19, beat 3 Sequence on a new rising figure; ends with a cadence, ii-V.

Bar 19, Beat 4 to Bar 22, end. A shortened or compressed final phrase.

Frequently, unlike this example, B sections have a new melodic beginning. The structure is not altered by either the presence or the absence of new or different melodic ideas. In any case, in such a short piece, the melodic ideas are very likely to be related rhythmically or in some other way.

This example is also BINARY because it is in two sections.
Very important! **The first section DOES NOT end with a closed cadence in the home key, so it is not ternary.**

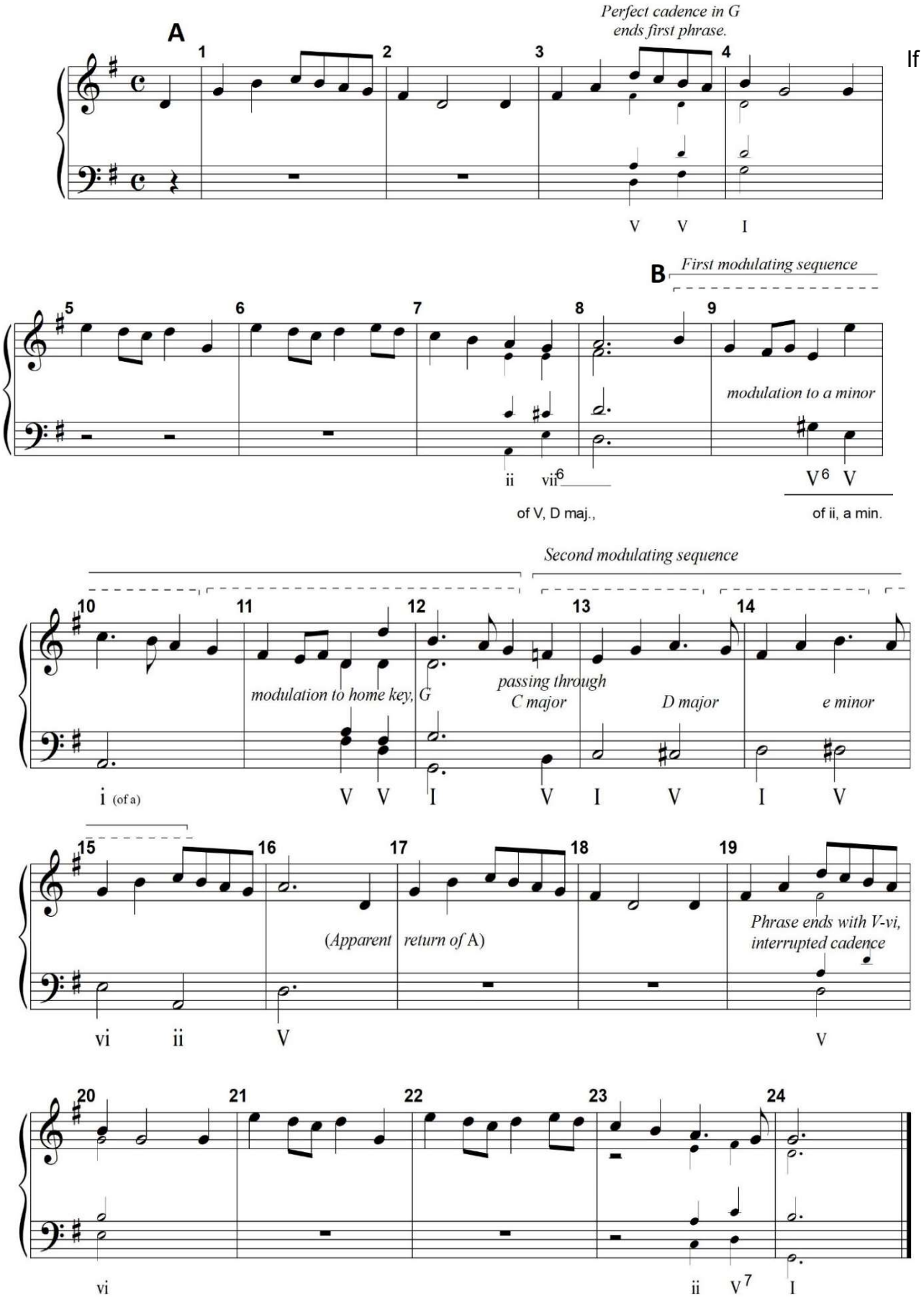
It is an example of ASYMMETRICAL BINARY FORM because its two sections are quite different in length.

Repeat Signs

It is quite usual to have a repeat sign at the end of the A Section, and also at the beginning and end of the B Section. Unlike the da capo in our Ternary example, repeat signs have no effect on the form. They could be inserted, or omitted, without in any way affecting the piece's form.

Rounded Binary

Our final example in this chapter introduces the most troublesome and ambiguous of the binary and ternary forms, the Rounded Binary. It begins exactly like our first example, which was in ternary form. However in bars 7 and 8, where the ternary example had a closed cadence—a perfect cadence in G—the example below has an open one, an imperfect cadence. (This means that you couldn't satisfactorily end the piece in bar 8).


A
Perfect cadence in G
ends first phrase.
1
2
3
4
V
V
I
If
B
First modulating sequence
5
6
7
8
9
modulation to a minor
ii
vii6
of V, D maj.,
V6
V
of ii, a min.
Second modulating sequence
10
11
12
13
14
modulation to home key, G
passing through
C major
D major
e minor
i (of a)
V
V
I
V
I
V
I
V
15
16
17
18
19
(Apparent return of A)
Phrase ends with V-vi,
interrupted cadence
vi
ii
V
V
20
21
22
23
24
vi
ii
V7
I

the example's melodic material were the only consideration, this would be a ternary, three-part structure, starting with A, then with B at measure 8, beat 4, and with the A tune returning in measure 16, beat 4. But for the purposes of structural or formal analysis—that is, the analysis of musical form—harmonic and tonal structure is what finally counts. This A section is almost identical to the ternary one, but it ends with an open cadence—imperfect in this case, unlike the perfect cadence in the ternary example. This makes all the difference!

The example is BINARY because it is in two sections, and the A section does not end with a closed cadence.

This is an example of ROUNDED BINARY FORM because it "comes around" to its opening tune; its conclusion is "rounded off" with the return of the opening material.

Exceptional Binary Movements

Sometimes composers write movements which seem to combine elements of both binary and ternary structures. For instance, the first section of a two-part form may end with a perfect cadence in the home key. As we know, this is usually the mark of a ternary movement, but in these exceptional cases there is no repetition of the A section to justify the label ternary. In such cases, if you are sure that the movement is in two parts with no return of the opening section, you must classify it as binary. In such a case the wise exam candidate will add a note pointing out that though binary, the movement is unusual because its A section ends with a closed cadence in the home key.

CHAPTER 4
HARMONIC ANALYSIS

Sometimes examination questions require harmonic analysis, that is a systematic examination of the harmony in a piece of music. To do this, you should identify each chord in the piece with key and Roman-numeral chord labels, as has been done with cadences in the last two chapters. You should also circle each unessential note, and identify it as one of the common types:

- passing note (accented or unaccented) (P.N.)
- auxiliary note (aux.)
- appoggiatura (appog.)
- changing note (ch. note)
- anticipation (ant.)

If the harmony is in simple block chords, identification is easy. When the music doesn't run constantly in four-part chords, doubts may arise. If it is in three parts, triads will usually be complete, although even in four parts they may have their fifths omitted. But in three parts seventh chords can never be complete, and some common sense is required to work out the most likely answer.

This is even more true in two-part writing. For instance, if you are in F major, and a chord appears which contains the notes E and B flat, with E in the lower part, you could label it as vii. However this would be a diminished triad in root position, so it is more likely to be an incomplete V^6_5 with C and G omitted.

Sometimes there's no way to be sure! In C major E and G are more likely to be I^6 than iii, because I occurs much more frequently than iii. But F and A can be construed as either ii^6 or IV; there's really no way to tell, and in most cases either will do. The analyst's only help in cases like these is the context. The Table of Probable Chord Progressions xx—which should be memorized!–can help with this.

Piano music can create other uncertainties. Often left-hand parts consist of broken chords, beginning with the root or third, and passing up and down through the notes of the chord. At a slow tempo this might involve a series of inversions, I - I^6 - I^6_4 – I and so on.

More usually, pianists prolong the first note with the damper pedal, and what the listener hears is a root-position or first-inversion chord, with a rippling arpeggio above or around it. In this case it is perfectly correct to identify only the main chord, and not to try to label inversions which are not heard as separate chords. To analyse these textures requires practice; when in doubt identify the principal chord, and also label the subsidiary ones in parentheses.
The following pieces give you lots of opportunity to practice both harmonic and structural analysis. For additional practice, there's lots of material available: hymns, piano pieces, songs

with accompaniments, or instrumental pieces. Try to have your teacher or another experienced musician look at your work; most people need help in seeing and identifying what is there on the page, not because it's highly mysterious or complex, but simply because there are a great many notes in even a short piece of music. And even a short piece of music may present a great many chord and cadence forms.

Modulation and Chord Symbols

For clarity, each modulation should be identified in two ways. First, a brief modulation should show the relationship of the new temporary key to the home key. So in C major a modulation to F would have its chords symbolized as " . . . of IV", and a modulation to d minor would be identified as "of ii". It is usually not a bad idea to identify the tonic of the new key also as a note: so "of IV = F". Longer changes of key should be indicated with the tonic note and a colon: F:, or d: Then the following chords would just be symbolized normally in that new key.

It is usual to insert a horizontal line below the chord symbols, with the double identification of the new key below that line:

Cadence chords	ii – V
Key designation	of I = G

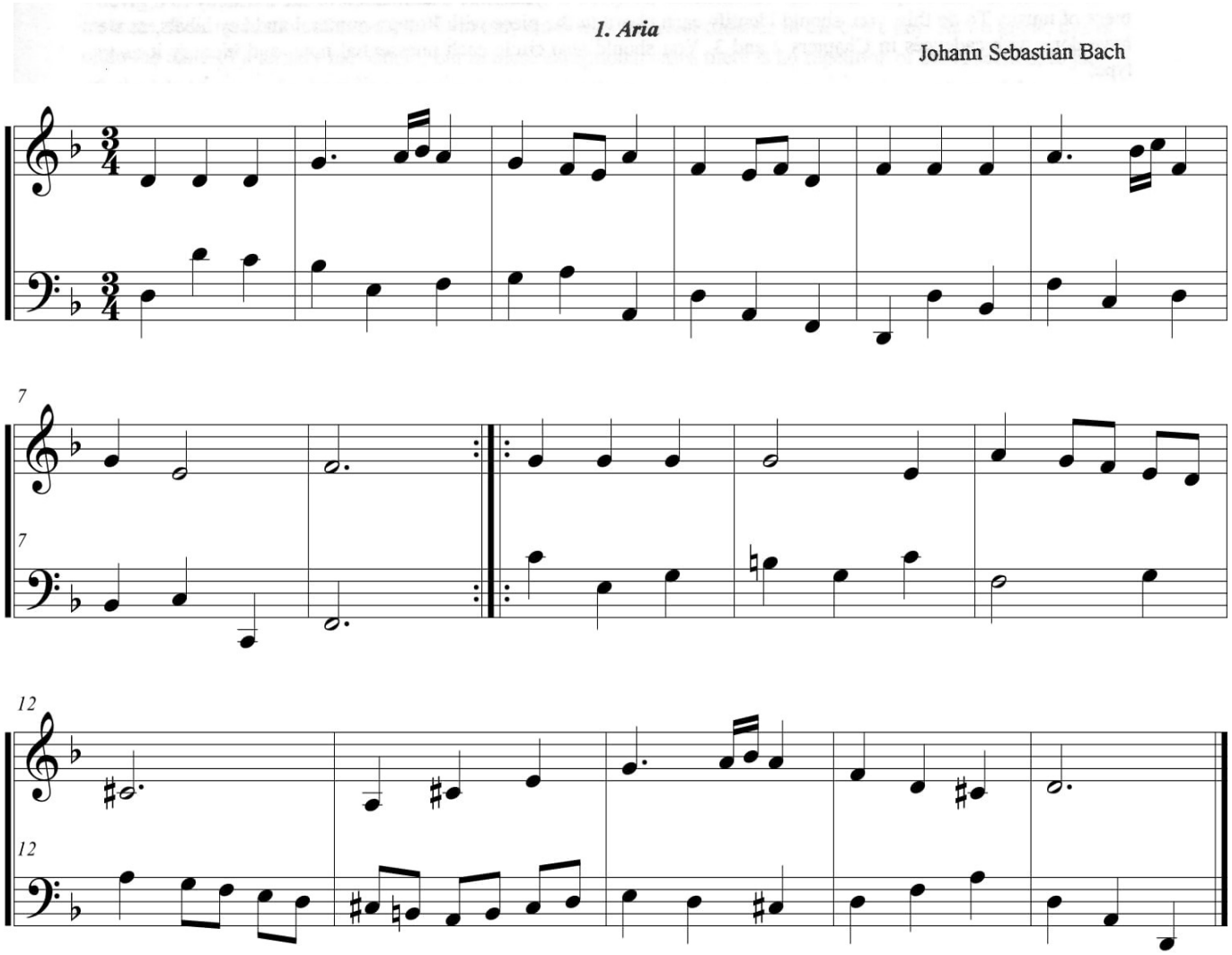
There is often more than one modulation in a B section.
In this case each new key should be identified,
if it is confirmed by a cadence.

Modulation quite often happens within an A section too, especially if it is long. Again each key which is confirmed by a cadence should be identified. But to have a ternary form, the A section must end with a closed final cadence in the home key.

Exercises

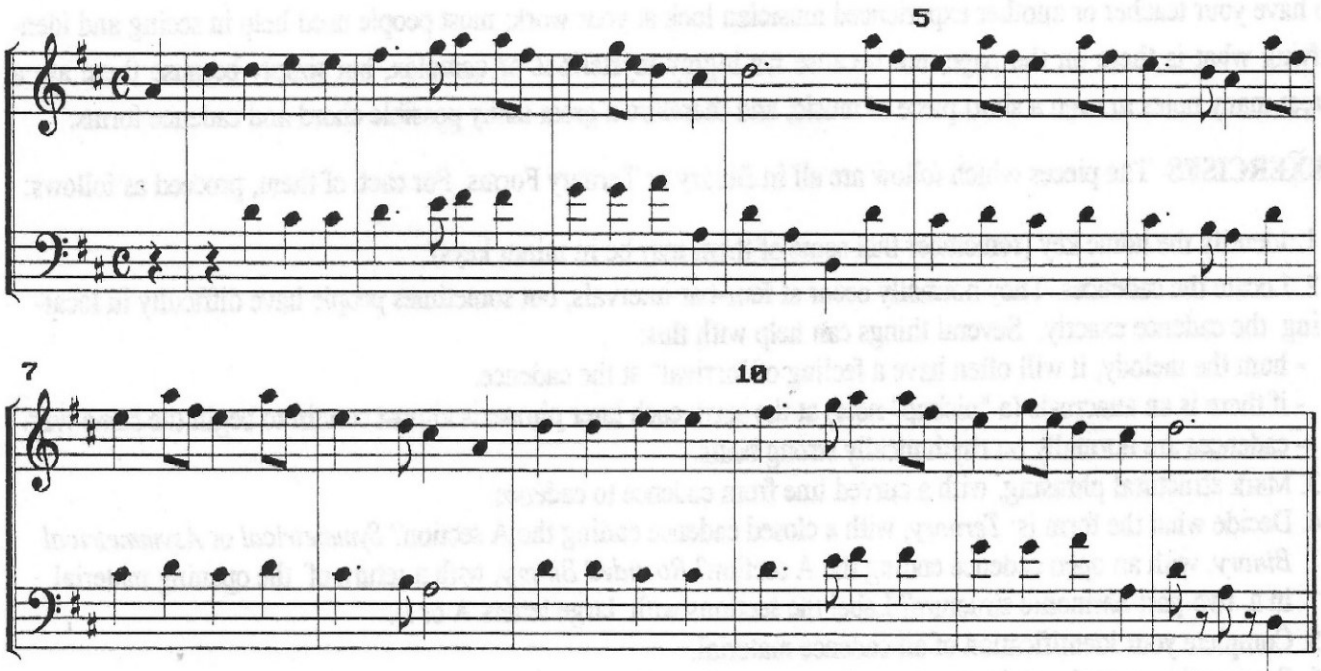
1. Identify the home key. Remember that some of these pieces may be in minor keys.
2. Locate the cadences. They normally occur at four-bar intervals, but sometimes people have difficulty in locating the cadence exactly. Several things may help with this:
    - Hum the melody. It will often have a feeling of arrival at the cadence.
    - If there is an anacrusis (a "pickup" note) at the start, each later phrase is almost certain also to start with an anacrusis.
    - Final chords in cadences are normally on rhythmically strong beats.
3. Mark structural phrasing, with a curved line from cadence to cadence.
4. Decide what the form is: Ternary, with a closed cadence ending the A section? Symmetrical or Asymmetrical Binary, with an open cadence ending the A section? Rounded Binary, with the opening material returning within a two-part harmonic structure? Label the sections with large letters A or B. Complete your identification of all cadential chords and unessential notes.
5. 5.For practice, complete a harmonic analysis: symbolize all chords, and circle and label all unessential notes.

Music for Analysis



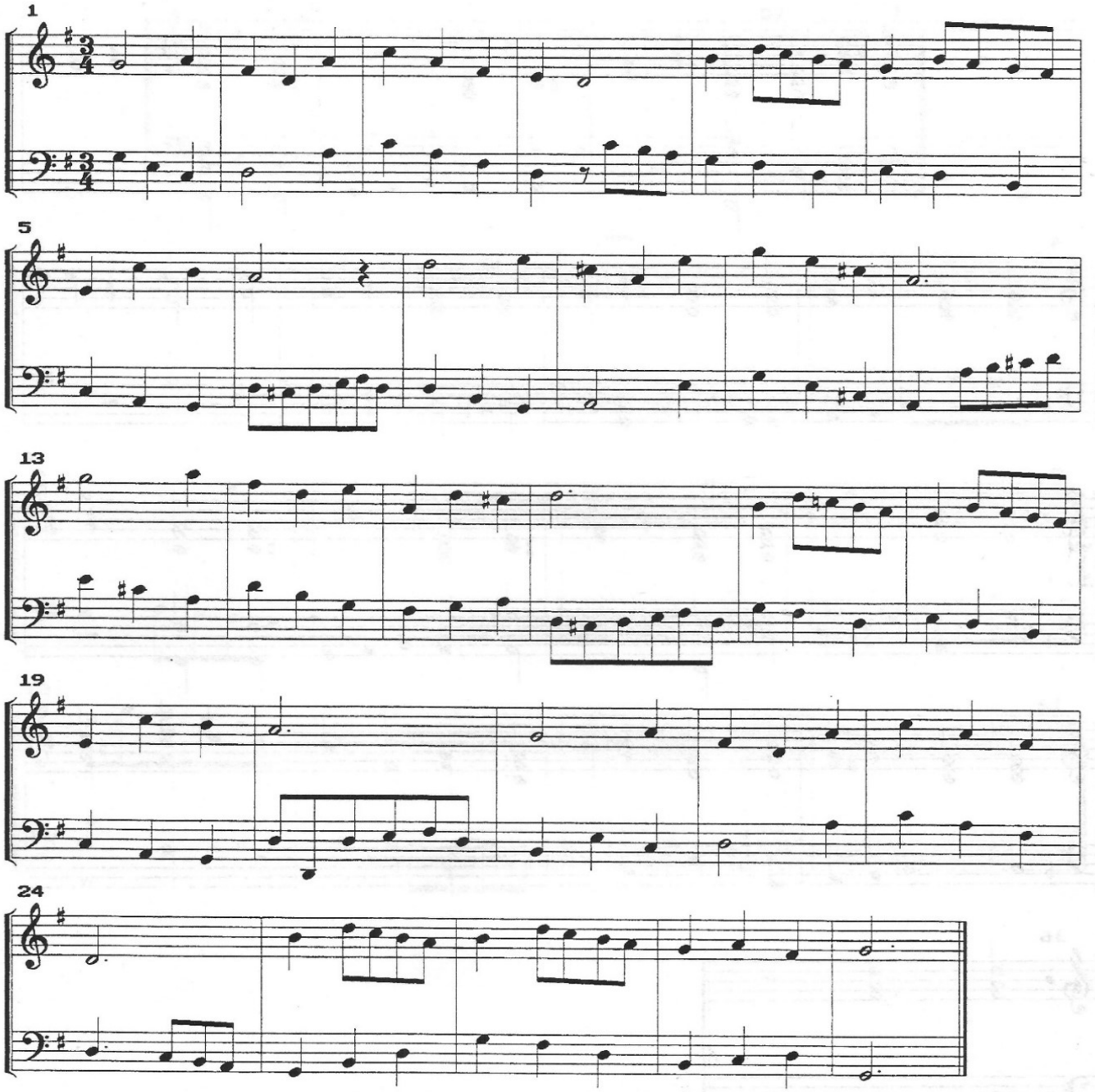
2. A Dance

Wolfgang Amadeus Mozart



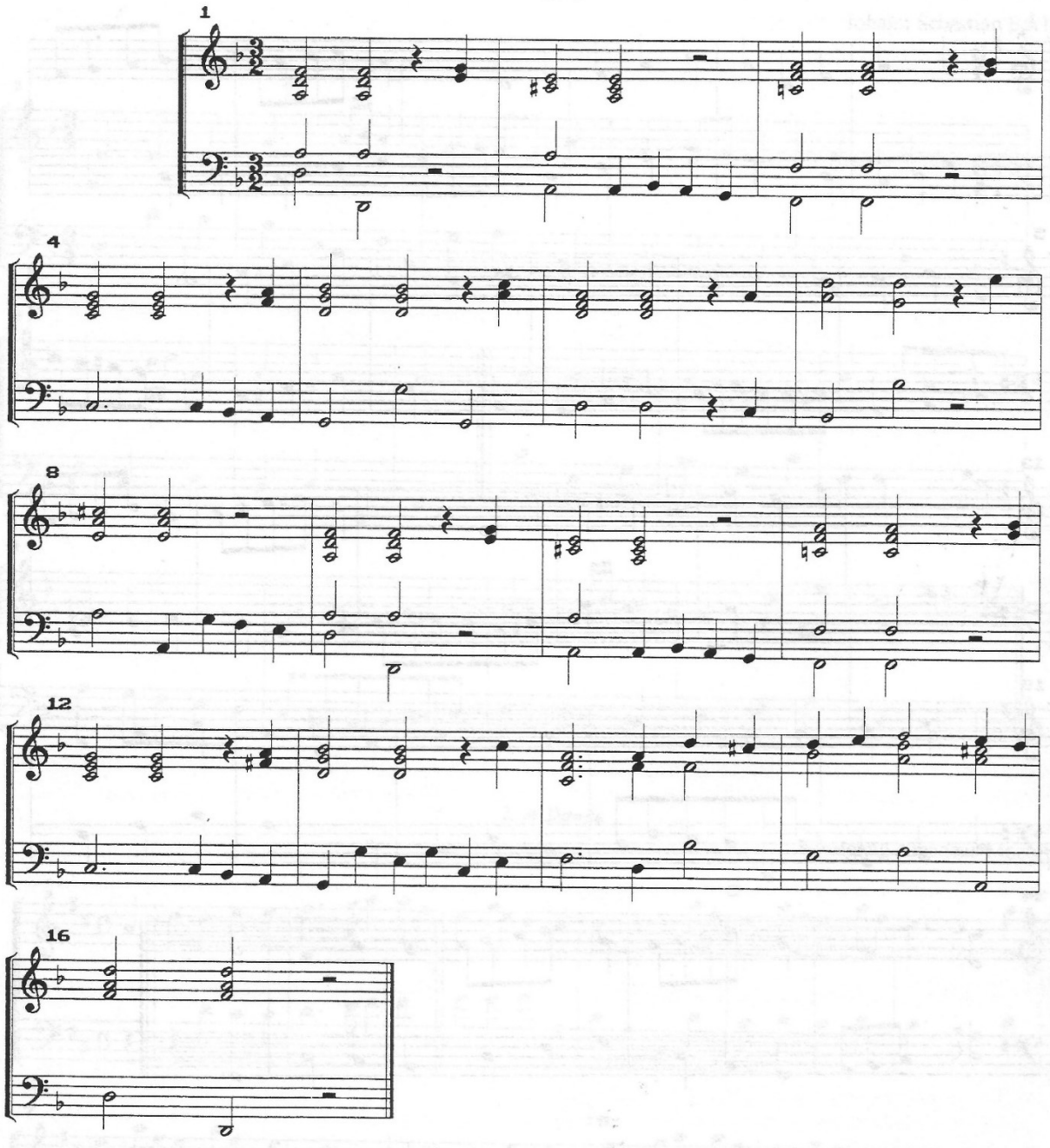
3. Menuet

Georg Bohm



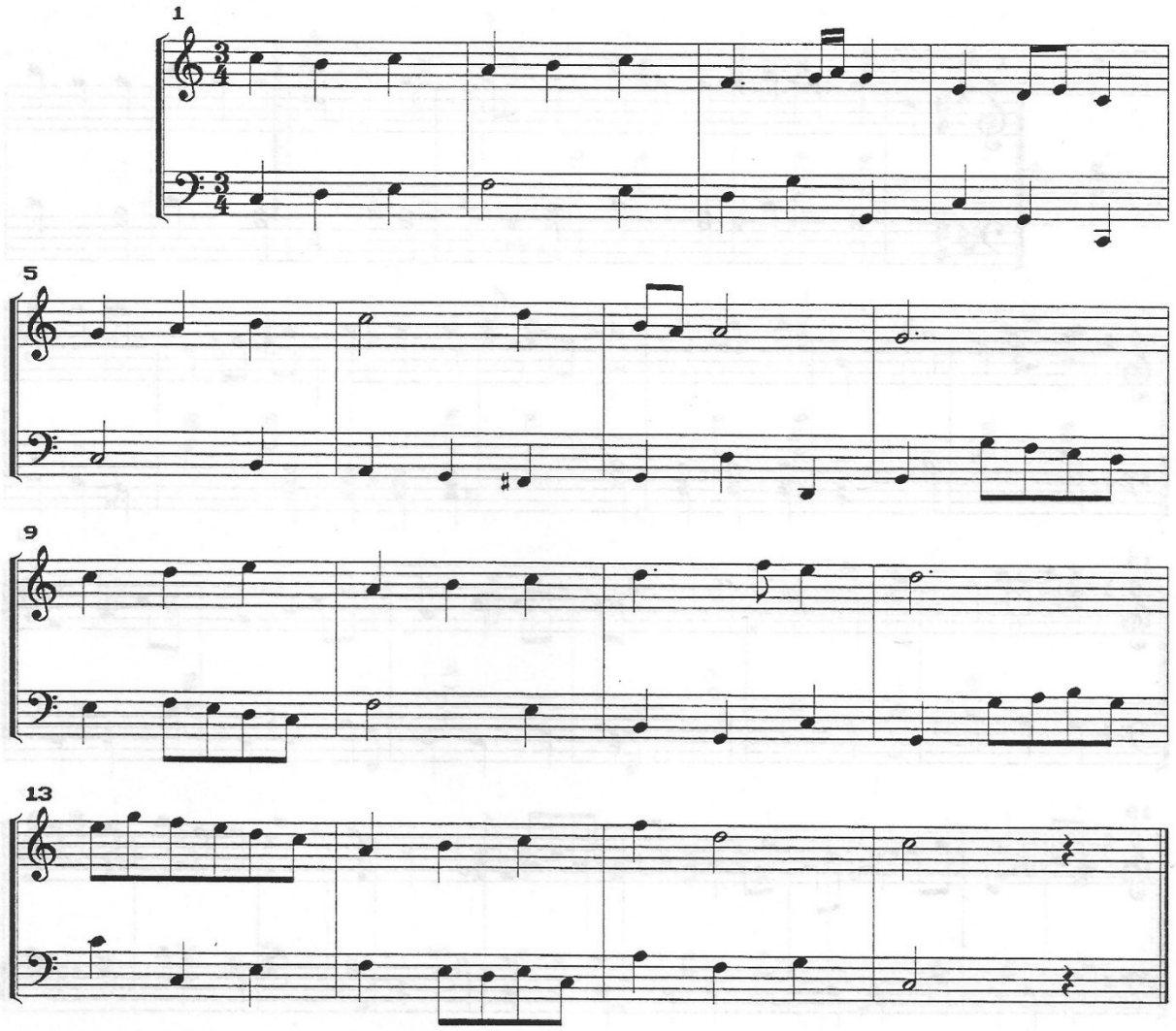
4. Sarabande

George Friderick Handel



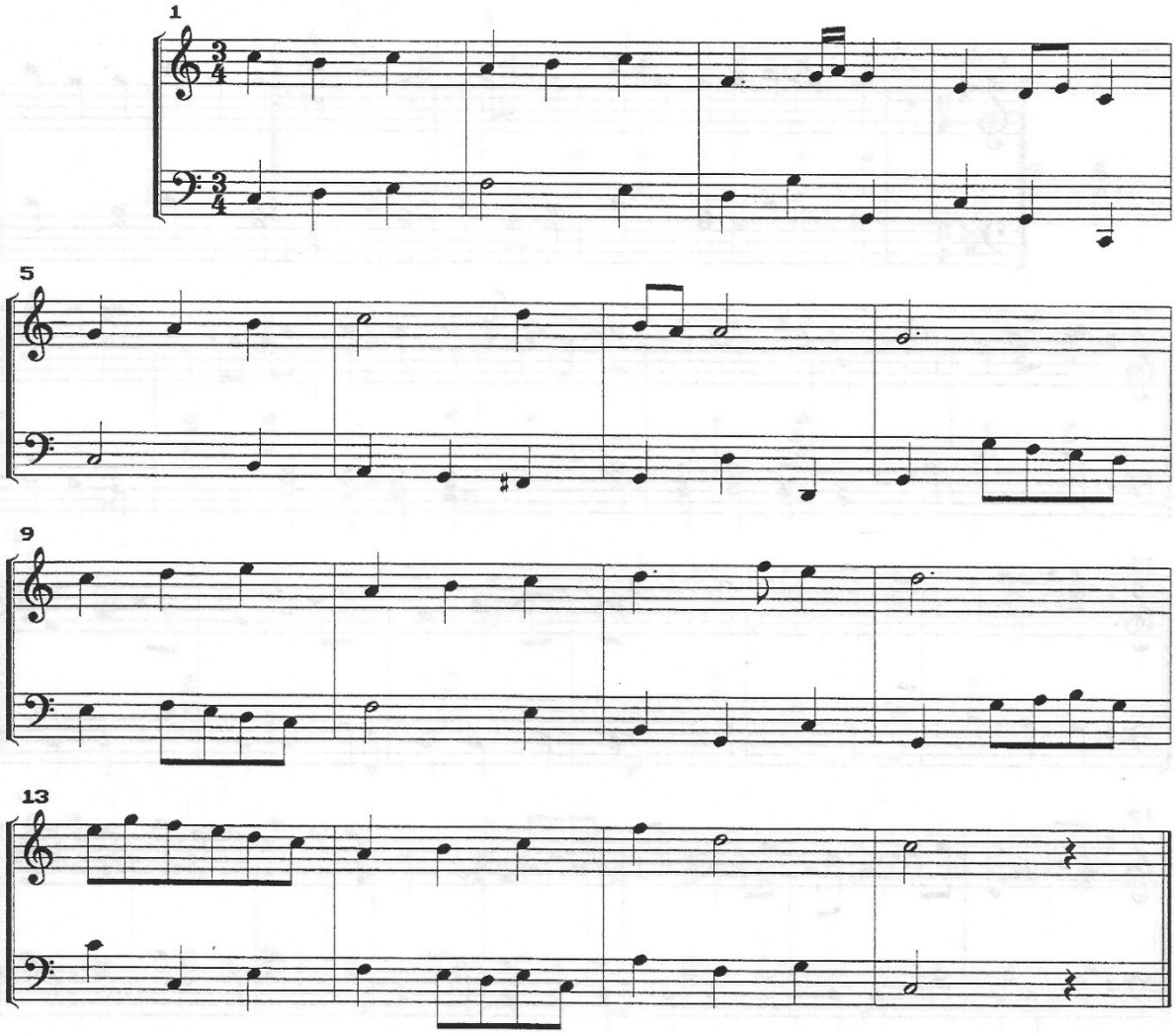
5. Chorale

Johann Sebastian Bach



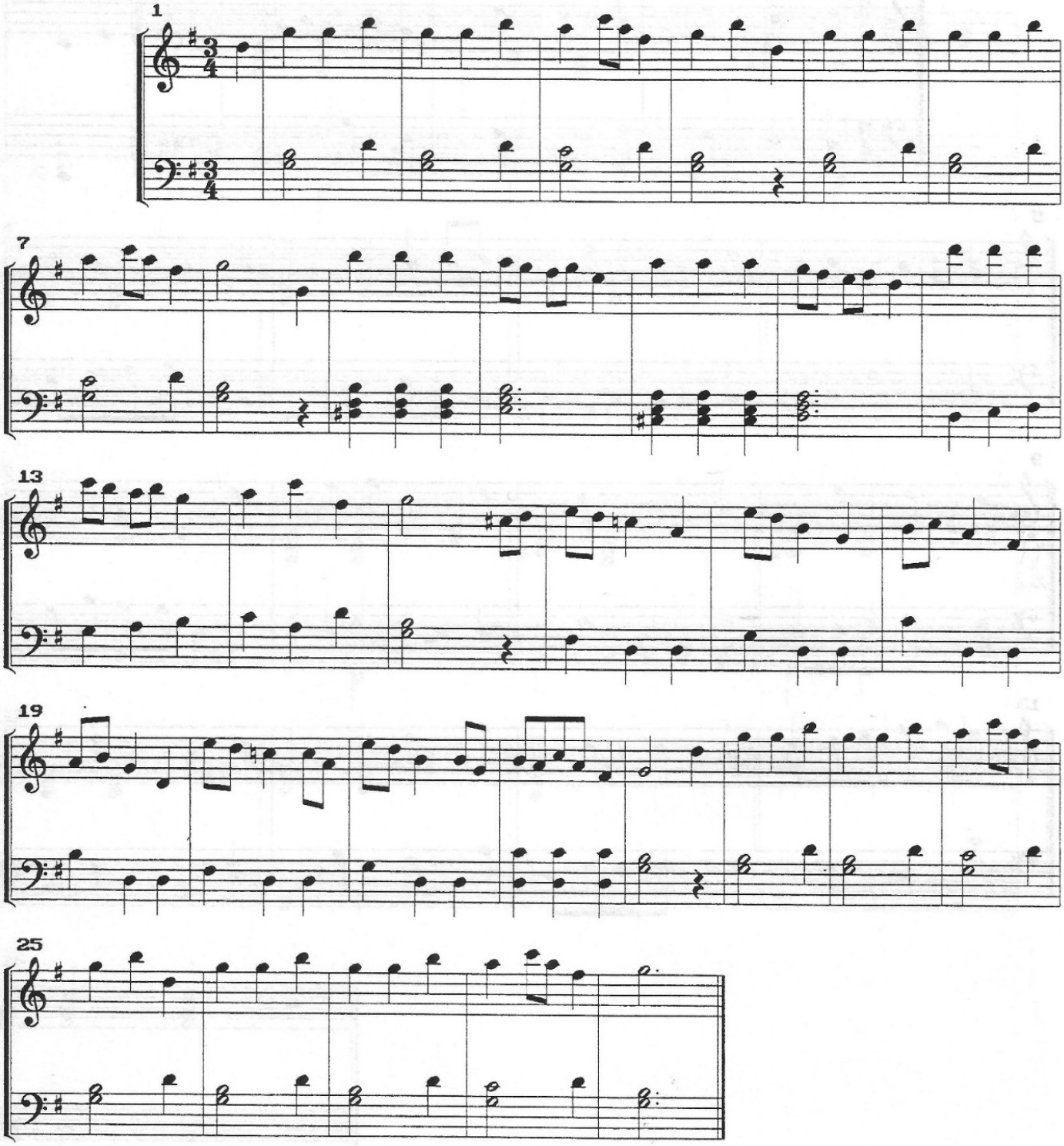
5. Chorale

Johann Sebastian Bach



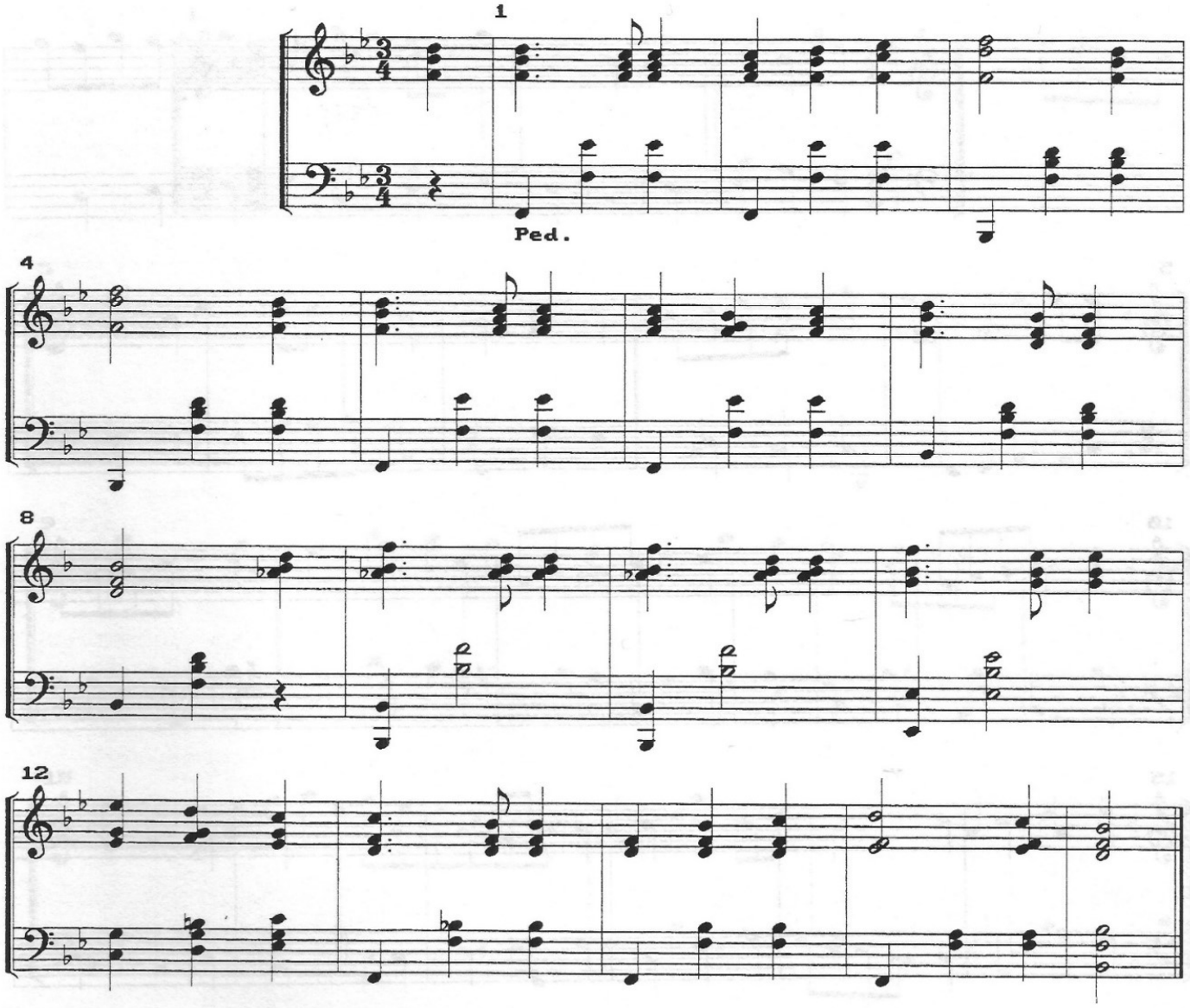
6. German Dance

Ludwig van Beethoven



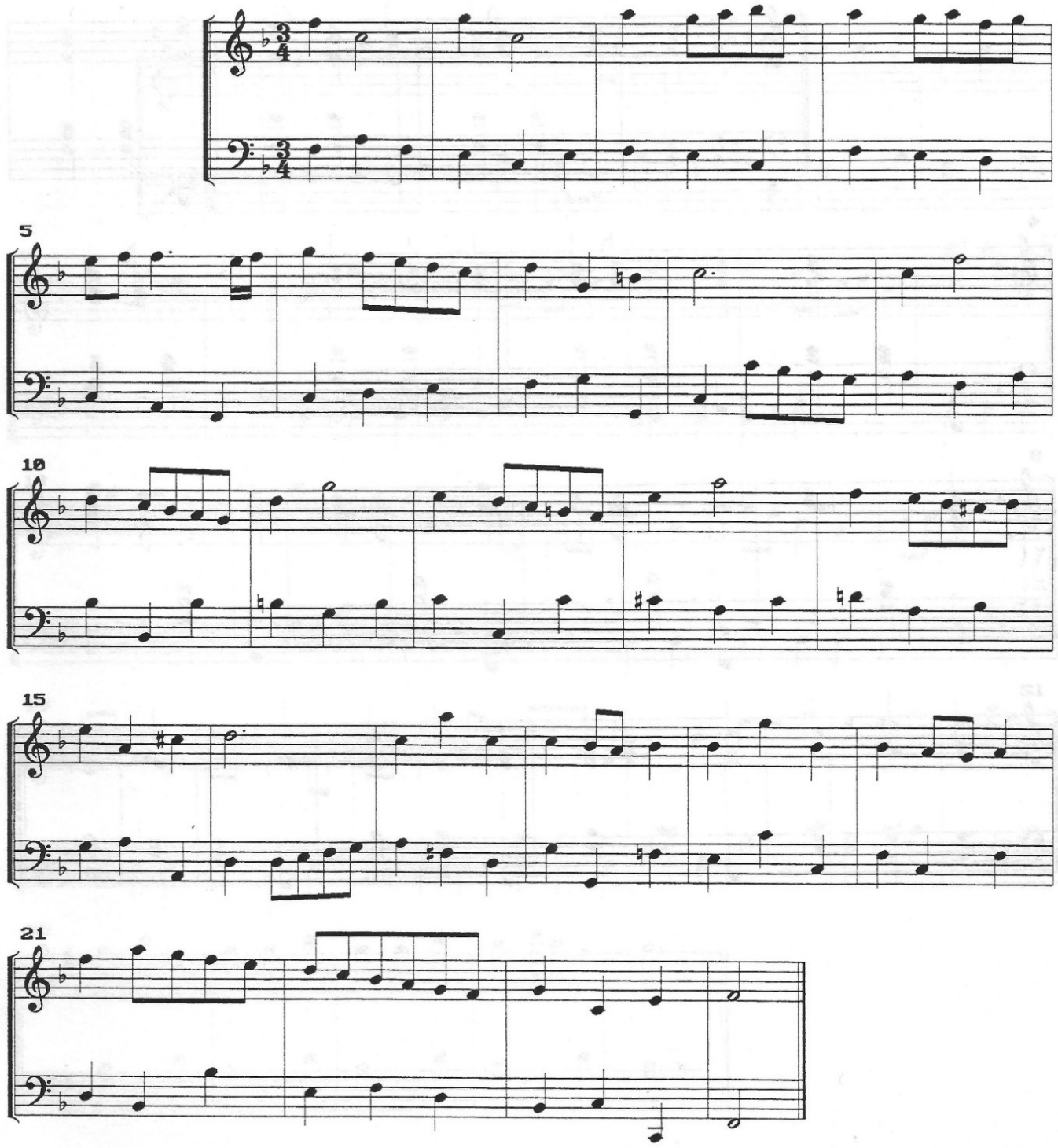
7. Dance

Franz Schubert



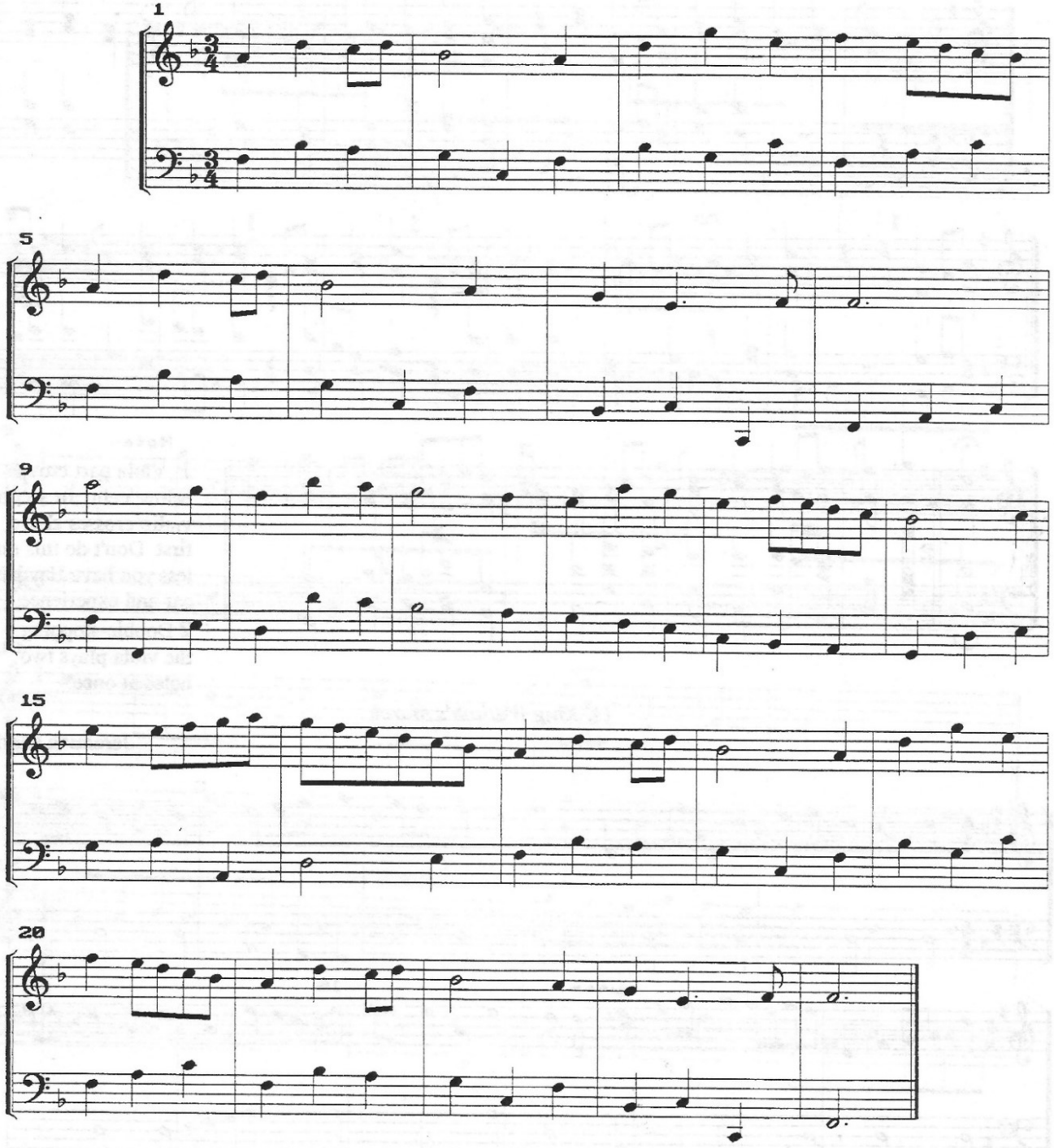
8. Minuet

Johann Sebastian Bach



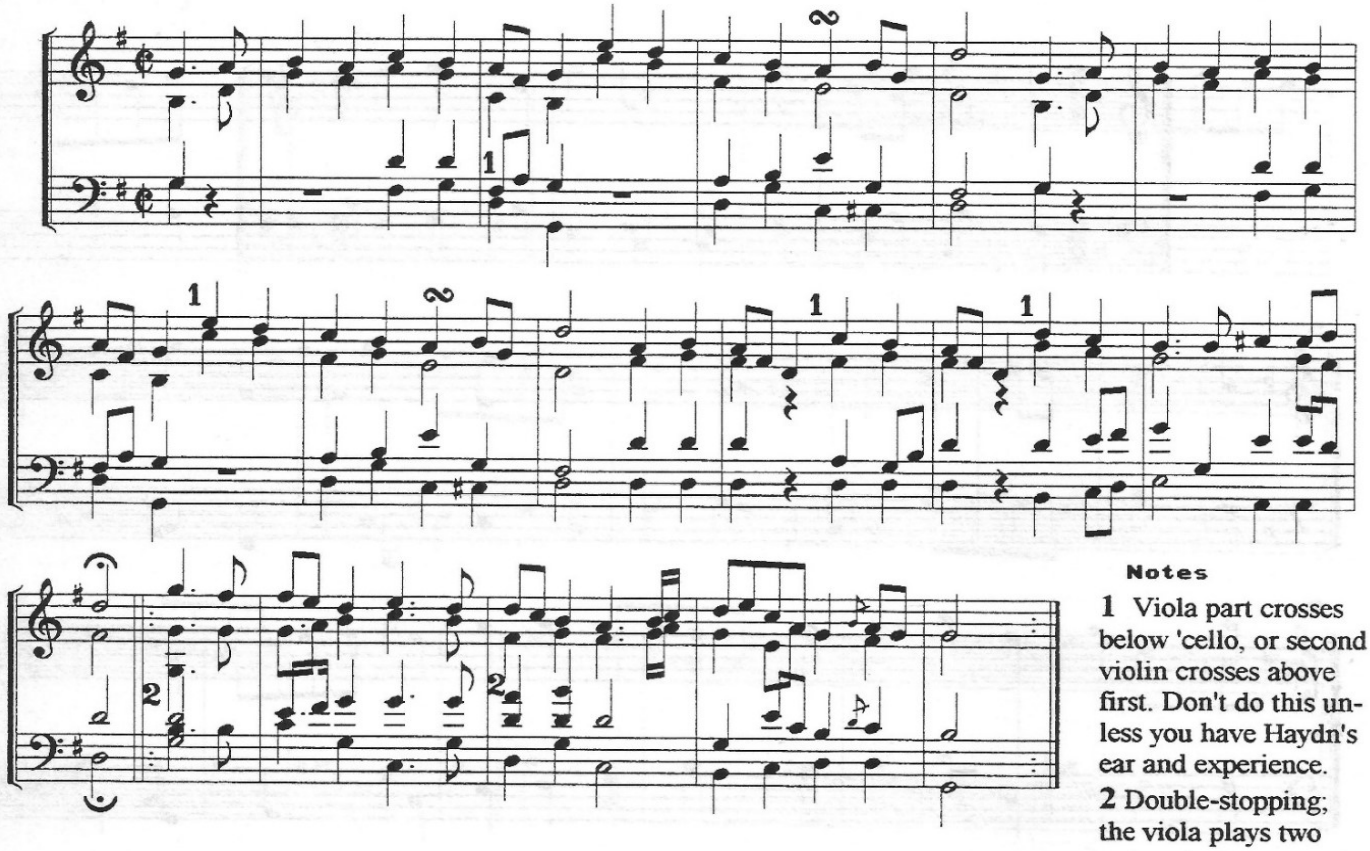
9. Minuet in F

Johann Sebastian Bach



10. Theme for Variations, String Quartet in C. Op. 76, No. 3

Franz Joseph Haydn



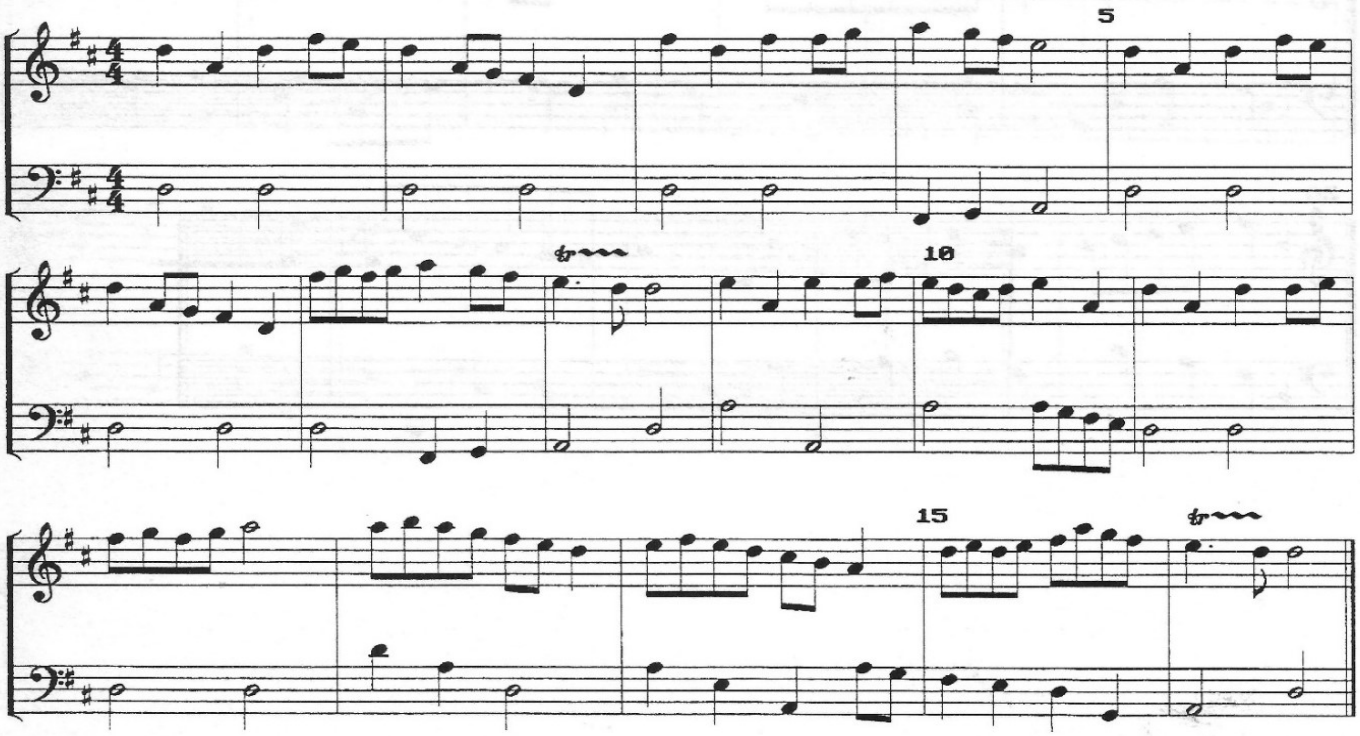
Notes

1 Viola part crosses below 'cello, or second violin crosses above first. Don't do this unless you have Haydn's ear and experience.

2 Double-stopping; the viola plays two notes at once.

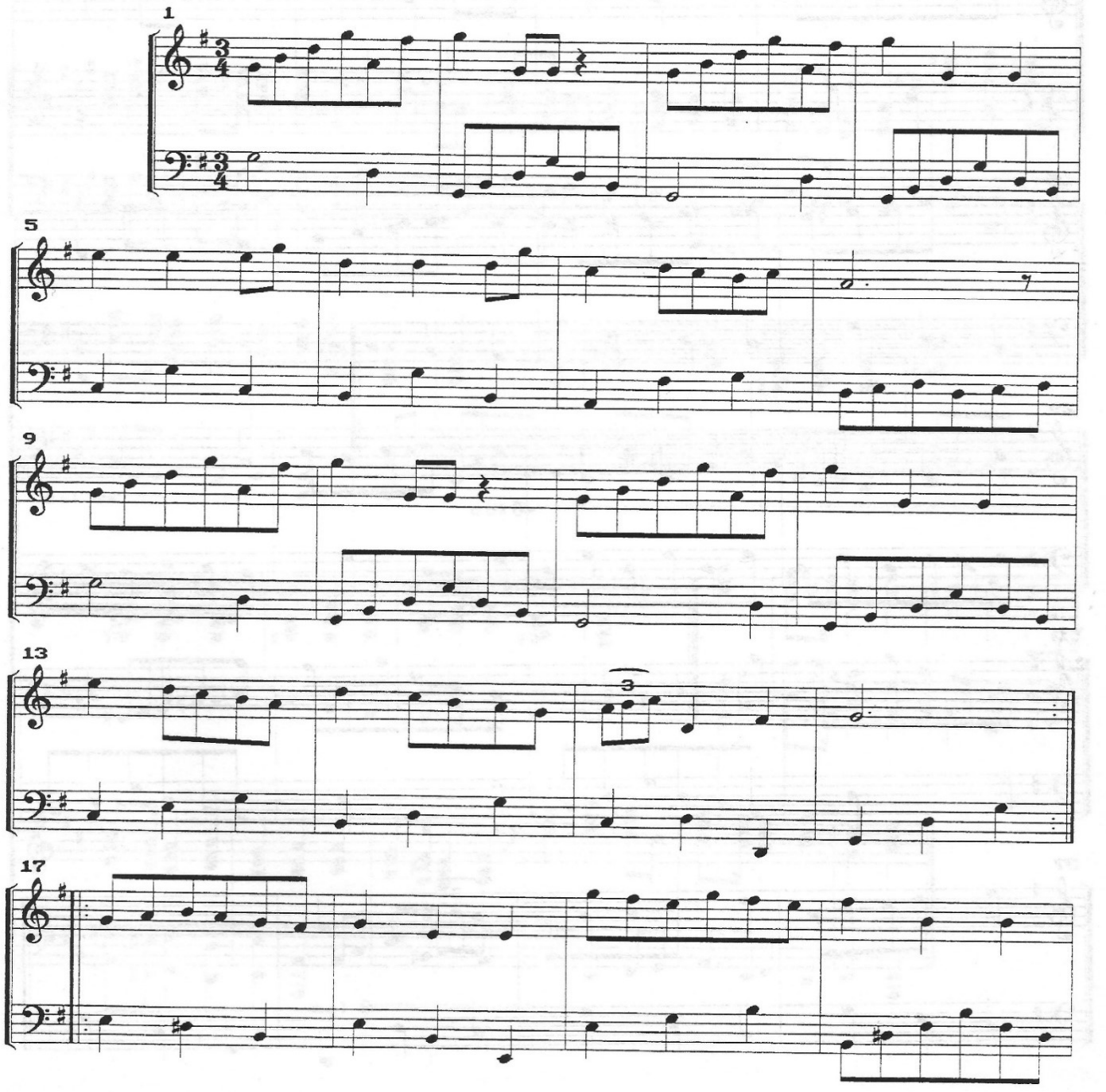
11. King William's March

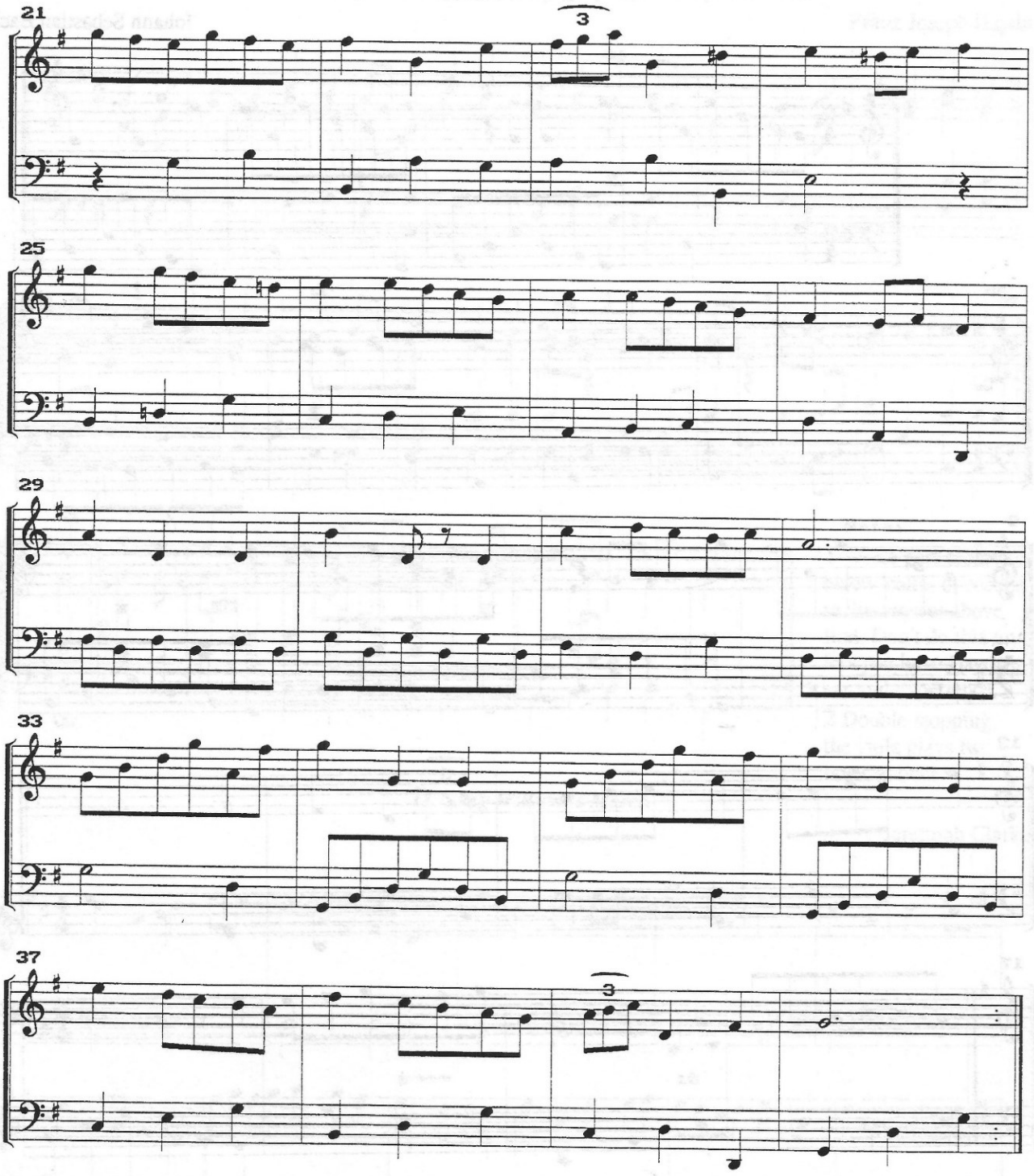
Jeremiah Clarke



12. Minuet

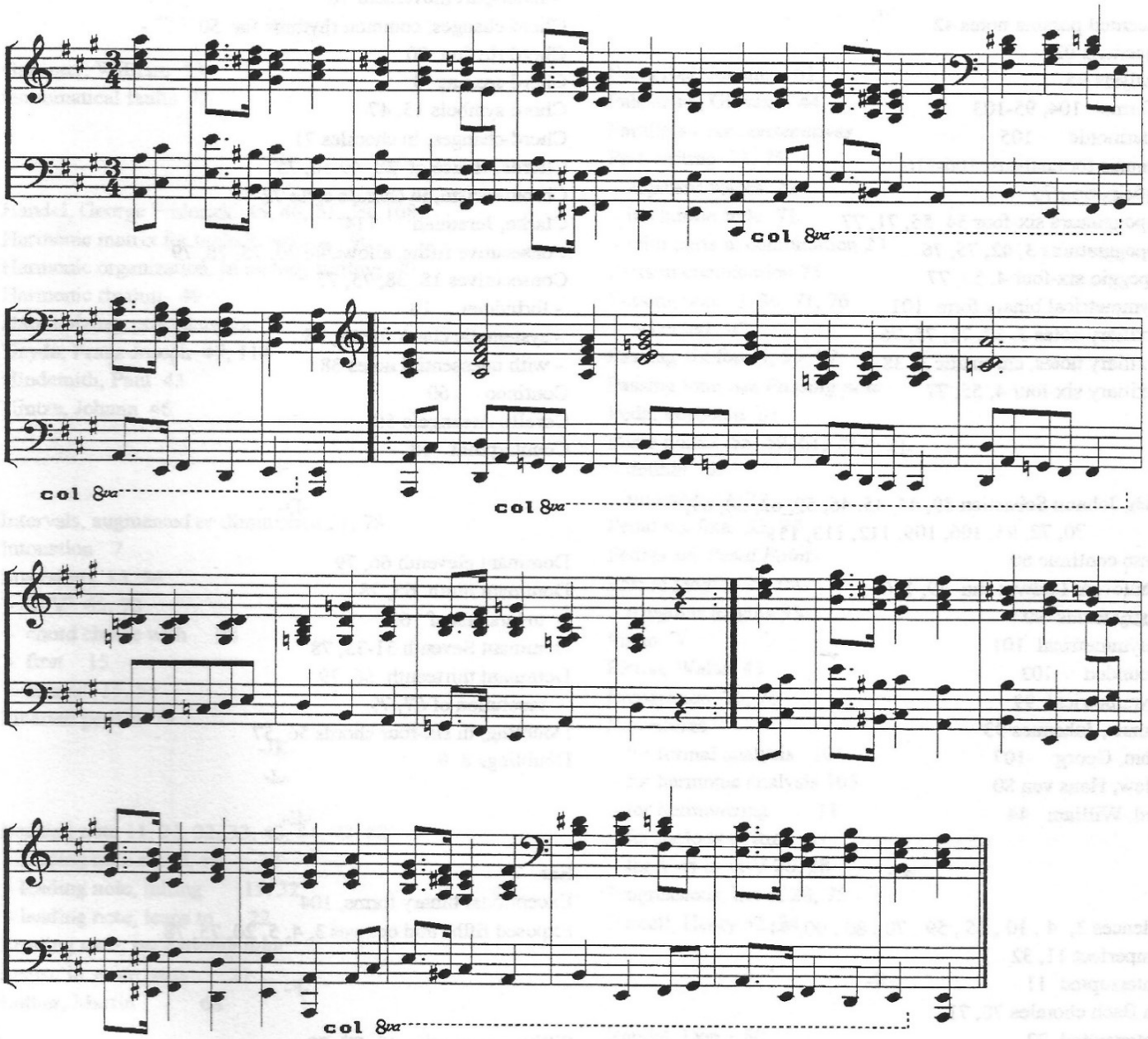
Johann Sebastian Bach




21
3
25
29
33
37
3

13. A Great Event

Robert Schumann



Note: The sections marked *col 8va* were originally written out as left-hand octaves. For pianists, this is a common means of reinforcing the bass, and the effect is quite different from forbidden consecutive octaves in vocal or orchestral writing.

CHAPTER 5

MUSICAL STRUCTURE: THE BAROQUE SUITE AND ITS DANCE-FORMS

The Problem of Duration

When musicians began to compose instrumental pieces and write them down, they had to solve a problem which was less obvious when most music was sung. To a large extent a song (that is, a piece to be sung) takes its form from the words. Whether the poem tells a story, or paints a picture, it falls into the natural phrasing and rhythm of language. So long as music is meant to be sung, the words can provide it with form.

If instruments are used with the singer(s), they too can follow the form of the words. But in the early Baroque period (the period which ended with Bach and Handel, which began about the year 1600), composers and audiences became more and more interested in the sound of instruments. Although musicians continued to write music for voices and instruments together, they also began to produce music for instruments alone.

It was when the interest in music for instruments alone became strong that the problem of duration became really noticeable. In a song, a composer can either repeat parts of the melody, for different words; or s/he can introduce new melodic ideas and rely on the words to hold the piece together. But when there are no words there is a problem. If the composer repeats the material more than once or twice, it becomes repetitive and boring. On the other hand, if the composer keeps on introducing new material, the piece begins to fall apart. Idea A may contrast with idea B; but then along comes idea C, which can't likely contrast with both A and B. Then come D, and E, and in the meantime the listener has probably forgotten how A sounded! So a piece more than a minute or so in length is apt to become confusing and meaningless.

The Suite

The first satisfactory solution composers found to this problem of duration came by stringing together several short pieces, each about a minute long. The result is an instrumental piece lasting several minutes. The most common title for these longer pieces is suite, although the same process is sometimes called partita, and one of the great composers of suites, François Couperin, called them ordres. Most keyboard players who follow a formal curriculum in their study will have met such Baroque dances as the Minuet, the Sarabande, the Allemande, among others, and those short pieces are almost all taken from complete suites.

The standard Baroque suite usually contains four dance-forms. The Allemande, as its name suggests, is a dance which probably originated in Germany. The Courante is likely of French origin. The Sarabande is a slow dance in triple time. Finally comes Gigue (jig), a dance often associated with Ireland. These four dances (slow, faster, slow, fast) provide the basic skeleton of all Baroque suites.

Since a suite of only four short movements doesn't go very far toward solving the problem of duration, most suites also include other dance-forms. Very often the suite begins with a Prelude before the Allemande. Other additional dances may include a Bourrée, a Gavotte, that very

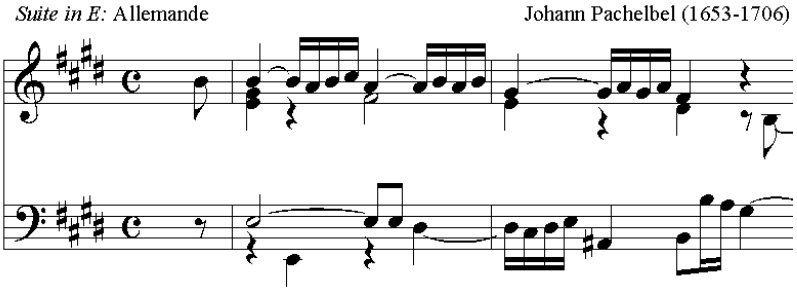
familiar form the Minuet, a Chaconne or Ciaccona, the French Rondeau, and the Passacaglia (which is built upon a bass ostinato, a melodic phrase constantly repeated with variations above it).

In the table below, we show the structures of three suites, with the four "basic" movements in blue. Note that Couperin, unlike most composers of his time, often included pieces with descriptive titles like La Raphaele, L'Ausonière (The Italian) or La Morinète. The first two are portraits, and the third one "Miss Morinet's piece"; but sometimes his movements have titles like Les Plaisirs de St. Germain-en-Laye (The Pleasures of the town of St. Germain), or La marche des gris-vêtus (The March of those clad in grey).

Johann Pachelbel (1653 – 1706)	George Friderick Handel 1685 – 1759)	François Couperin (1668 – 1733)
Suite in E	Suite in e minor	Ordre No. 8
	Allegro	La Raphaele
Allemand	Allemand	Allemand (L'Ausonière)
Courante	Courante	Courante 1
Gavotte		Courante 2
Sarabande	Sarabande	Sarabande (L'Unique)
		Gavotte
Gigue	Gigue	Rondeau
		Gigue
		Menuet
		Rondeau: Passacaglia
		La Morinète

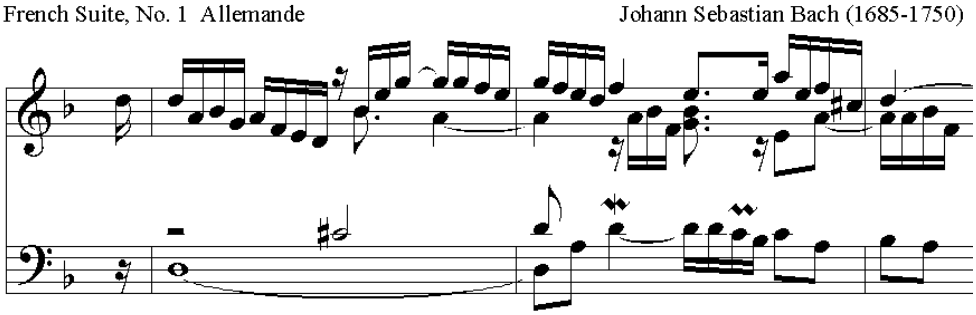
Some suites have only the four basic movements (Handel's Suite in B flat, for instance). Our three examples show how those four movements may be expanded by the addition of further movements. In the Pachelbel and Handel suites, single movements have been added—a gavotte after the Courante in the Pachelbel, or an introductory allegro in the Handel. Couperin's Ordre No. 8, on the other hand, adds seven movements to the basic four, and this is a modest example. Couperin's first Ordre has no less than eighteen movements—fourteen added to the basic four. Bach's French Suite No. 6 inserts four movements between Sarabande and Gigue. On the other hand, the suite is a free structure, and there are also examples which omit one or more of the four "basic" dances.

The Basic Dance Movements

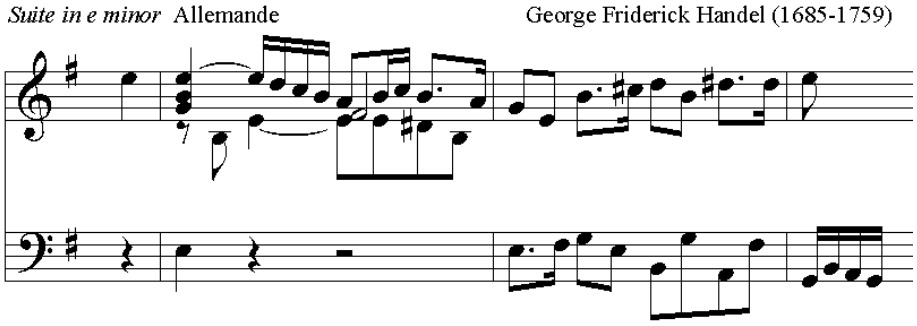


The Allemand This stately, dignified form is in four-beat, common time, beginning with a pickup or anacrusis.

Its title means "German dance", and it may be of German origin; but these kinds of identifications, like French fries, and French and English horns, are often just names.



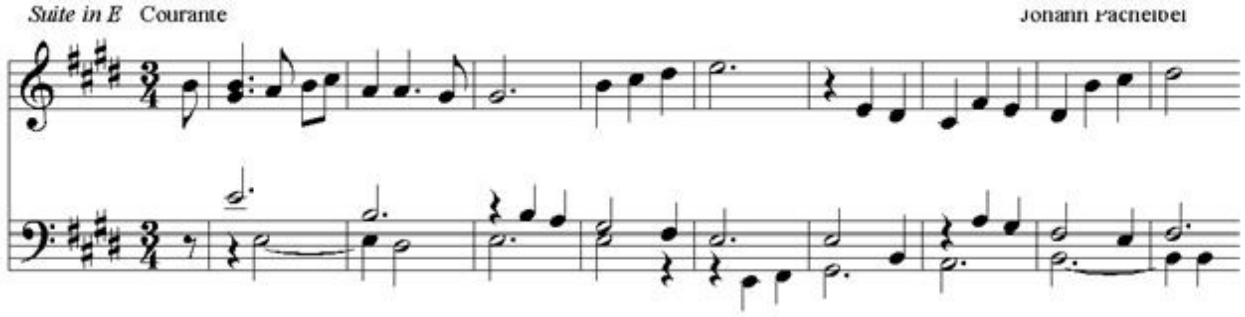
The initial pickup note may be an eighth, as in the Pachelbel example, or a sixteenth, as in this example from Bach's French Suites (another example of a national name which doesn't really tell us anything about the music). It can even be a quarter-note, like this example from Handel. The second half of the movement always begins with same pickup rhythm as the first.



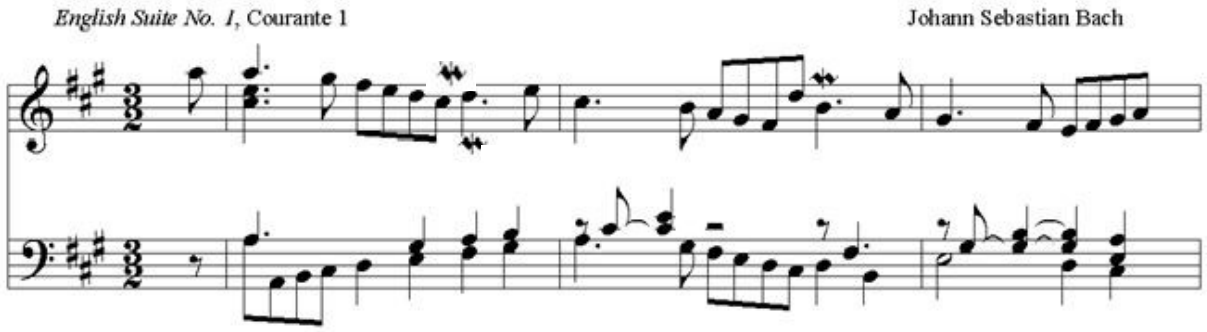
The Allemande is usually in symmetrical binary form—two balanced halves, the first one ending in the dominant or relative major key, and the second returning to the tonic.

The Courante The title is French, but similar movements may have the Italian title Corrente or Coranto, or the English one Corant. All of them mean 'running', and the piece, in triple time, reflects and expresses this.

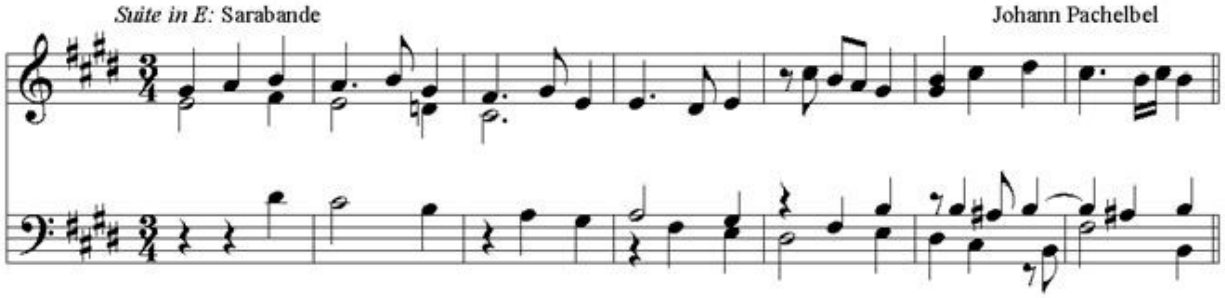
The earlier and simpler form is the Italian corrente, with a light triple-beat dance rhythm. Like the Allemande, the Courante begins with an anacrusis.



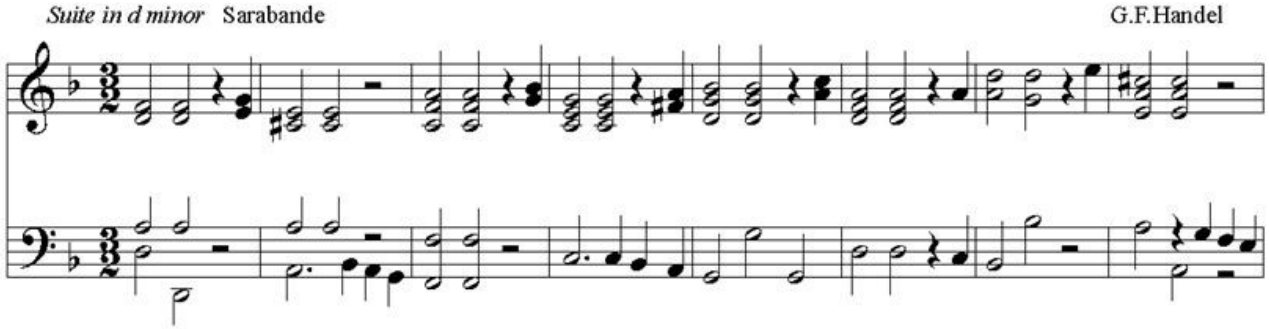
The French form, the courante, shows the influence of lute technique, with a texture of broken chords and runs. Showing the confusion implicit in these national titles, here is how the German Bach began his French Courante in his first English Suite.



The Sarabande Like the Courante, the Sarabande is in triple time. Unlike both the Allemande and the Courante, it normally begins on the first beat of the bar, without a pickup. It's interesting that this dance, which we know as solemn and stately, was actually prohibited by King Philip II of Spain. In its earliest form, which was either developed in Spain or imported there, it had the reputation of being fast, wild, and quite improper. It soon developed a more dignified form, however, which is full of intense emotion, and this is how it was known throughout Europe during the Baroque period.



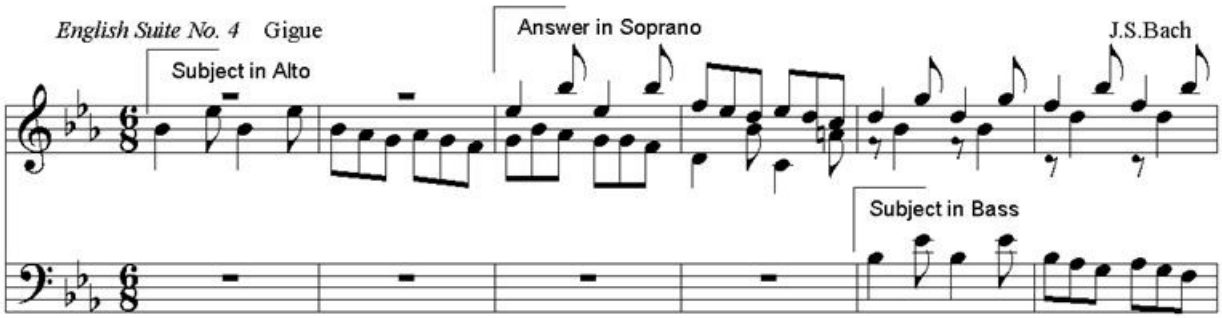
Characteristically, sarabandes feel an extra emphasis on the second beats of some bars. In the Pachelbel example above, this can be felt in bars three, four, and five. In the following example, by Handel, the effect accumulates as in each bar, the second beat repeats the chord of the first beat. By bar five the effect of heavy-footedness on each second beat has become impossible to ignore.



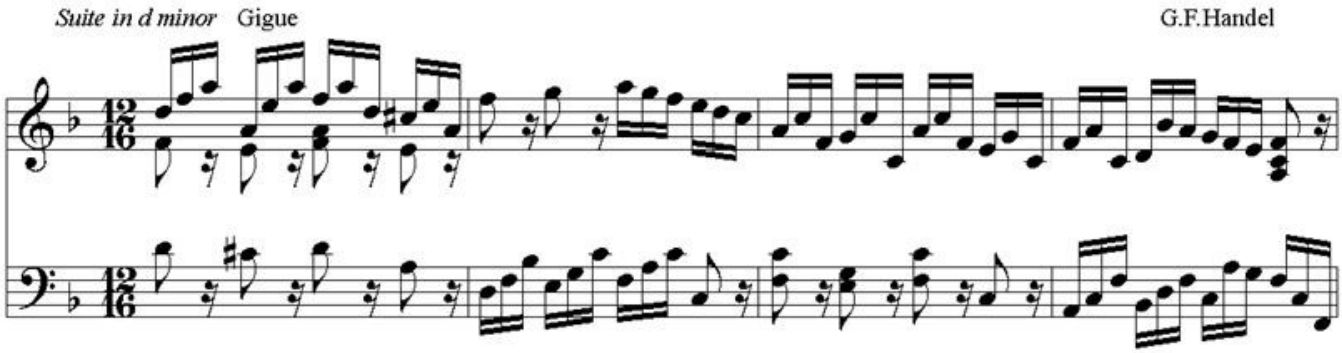
The

Gigue is a lively dance which is usually associated with the British Isles, and perhaps especially with Ireland. In fact it most likely originated in Scandinavia. It is in compound time; this usually means 6/8, though examples appear in 12/8 or 3/8.

In Bach's hands gigues are often full of interesting contrapuntal development, like this example from the fourth English Suite. Its opening amounts to the exposition of a three-voice fugue: the fugal entries are marked in the example:



Many other composers, however, prefer to give their gigues energy by setting a fast tempo, with a texture of many notes moving rapidly. Naturally this implies a less structured texture, as in the following example by Handel, though he cannot quite resist a suggestion of imitation between the right hand in bars one and three, and the left hand in bars two and four.



To sum up, these four dances provide the basic skeleton of the Baroque Suite

Allemande, *slow* – Courante, *faster*

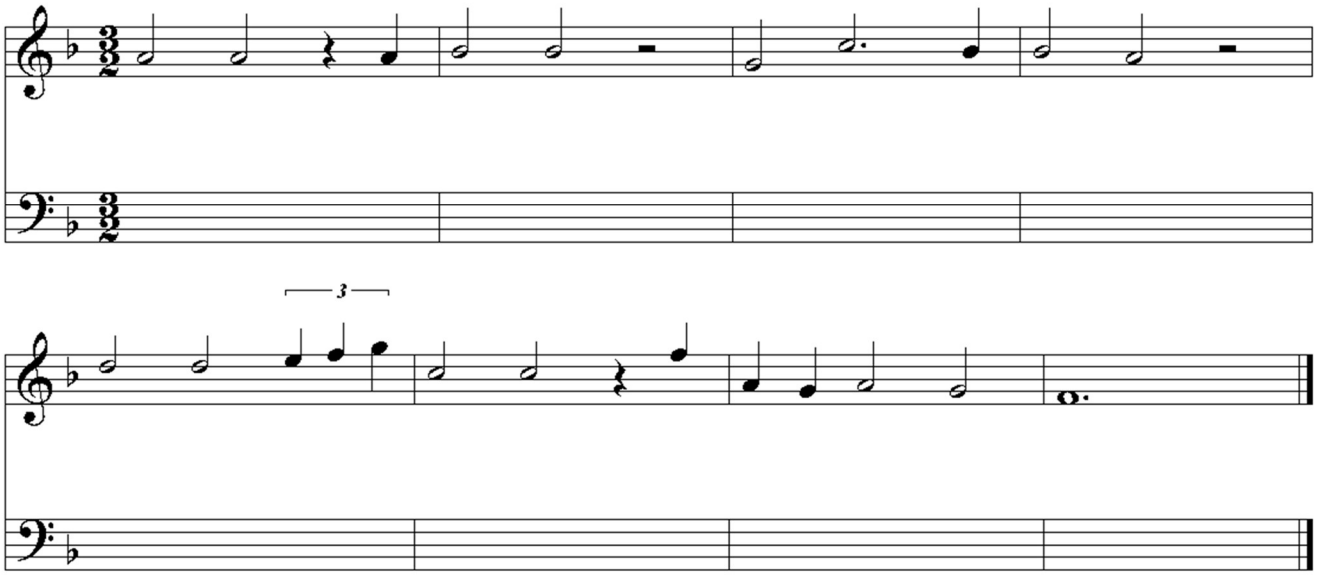
Saraband, *slow* – Gigue, *fast*

Very rarely a composer suggests unity by using similar thematic material in the different moments, but usually the unity in a suite is one of planned contrast, not of shared material. The other unifying factor is the key: almost always, all the movements of a suite share the same tonality.

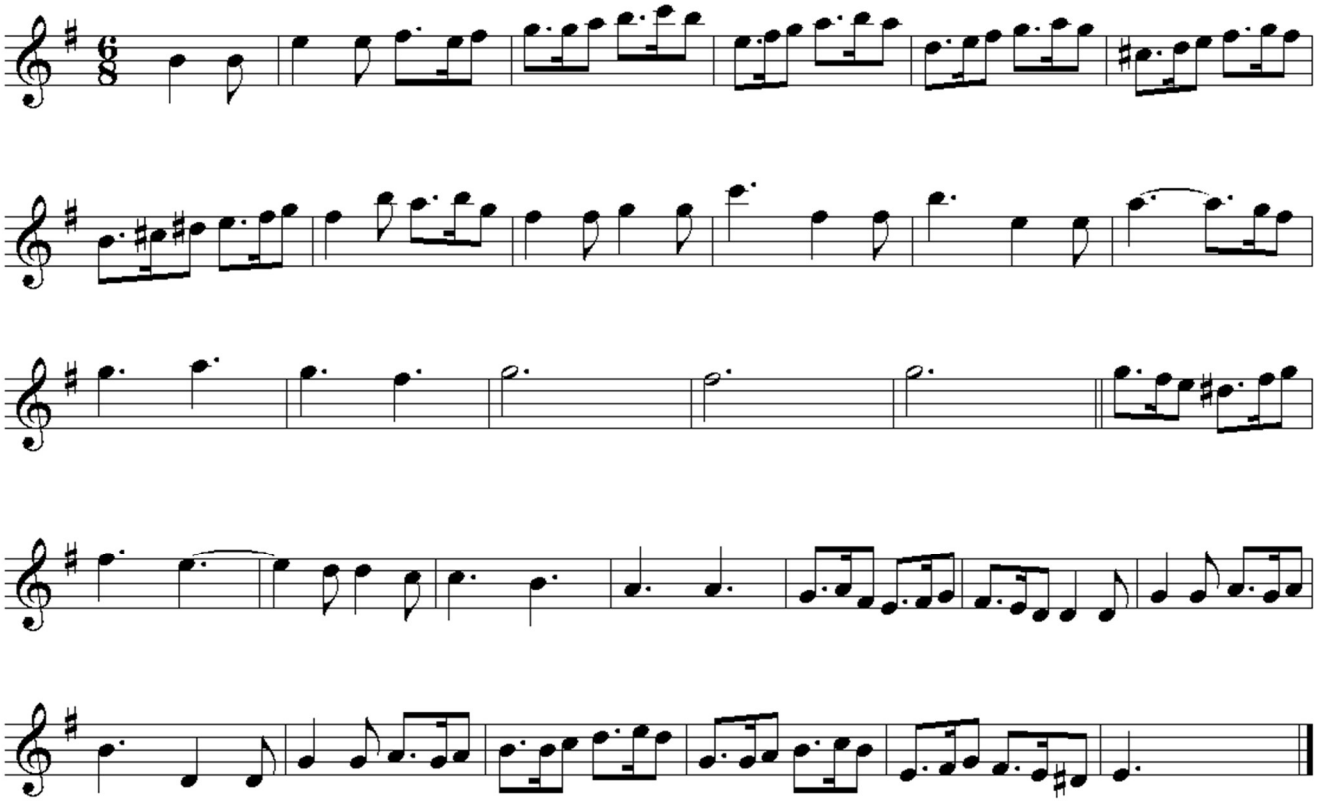
Exercises

1. Identify each of these Baroque dance movements as Allemande, Courant, Sarabande, or Gigue. Follow any other instructions provided.

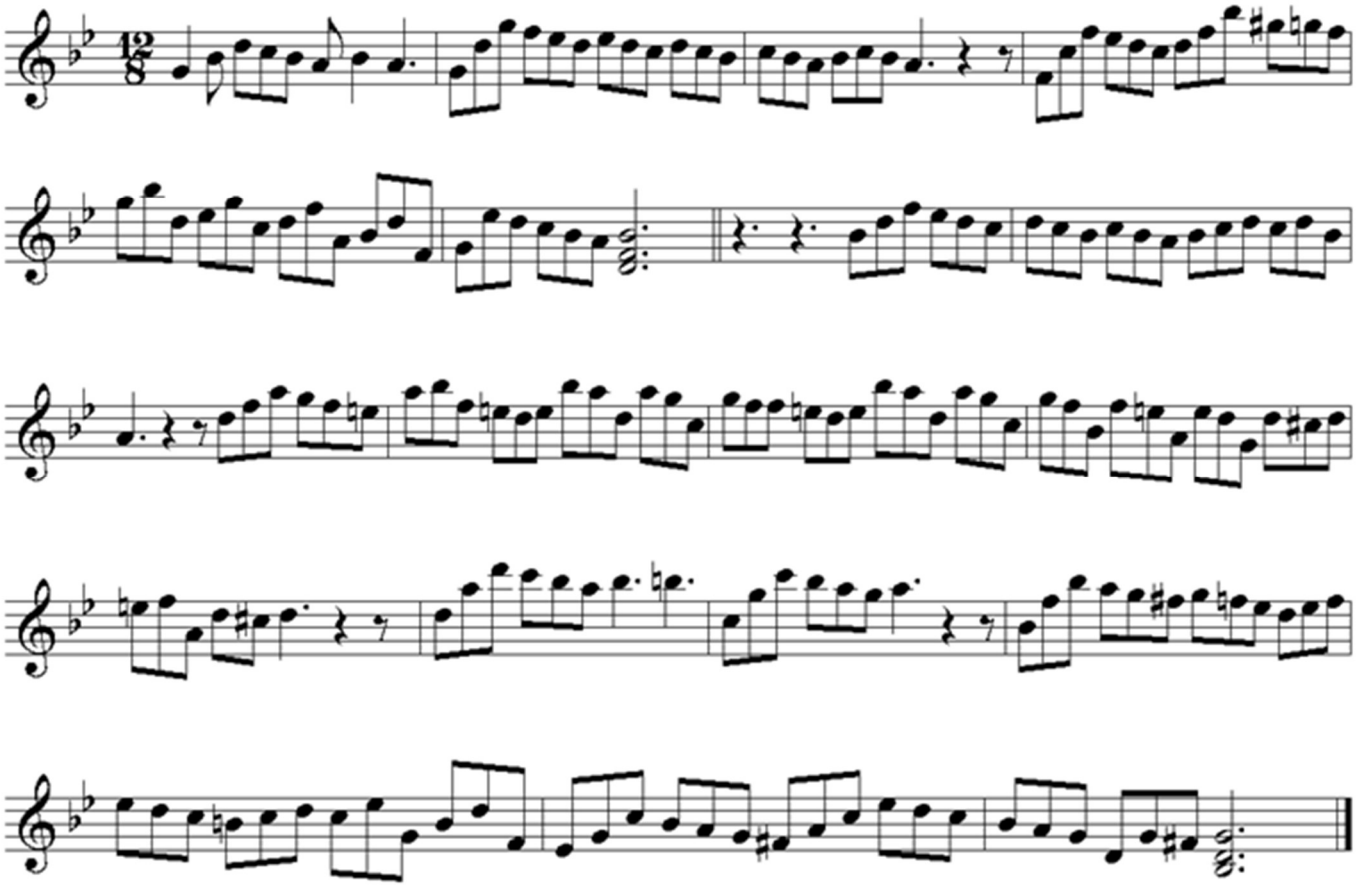
(a) Dance type _____ Harmonize this melody in four parts. Show phrasing with slurs.



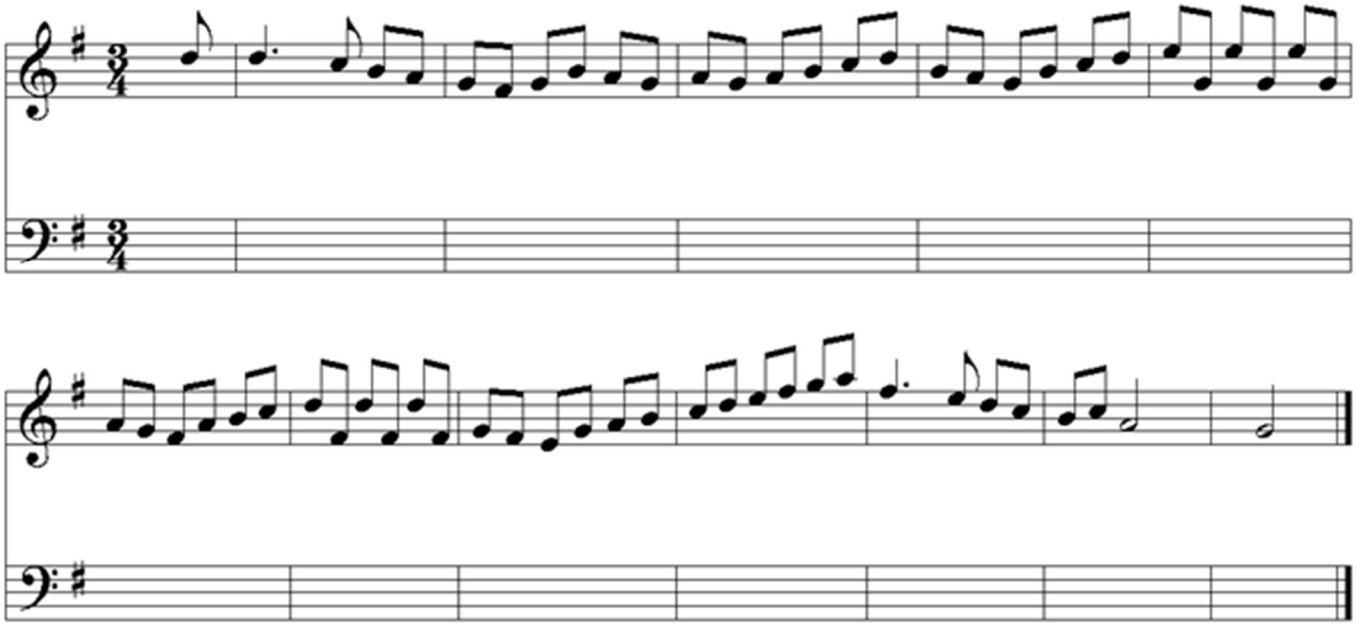
(b) Dance type _____ Show phrasing with slurs, and symbolize cadence chords at end of each phrase.



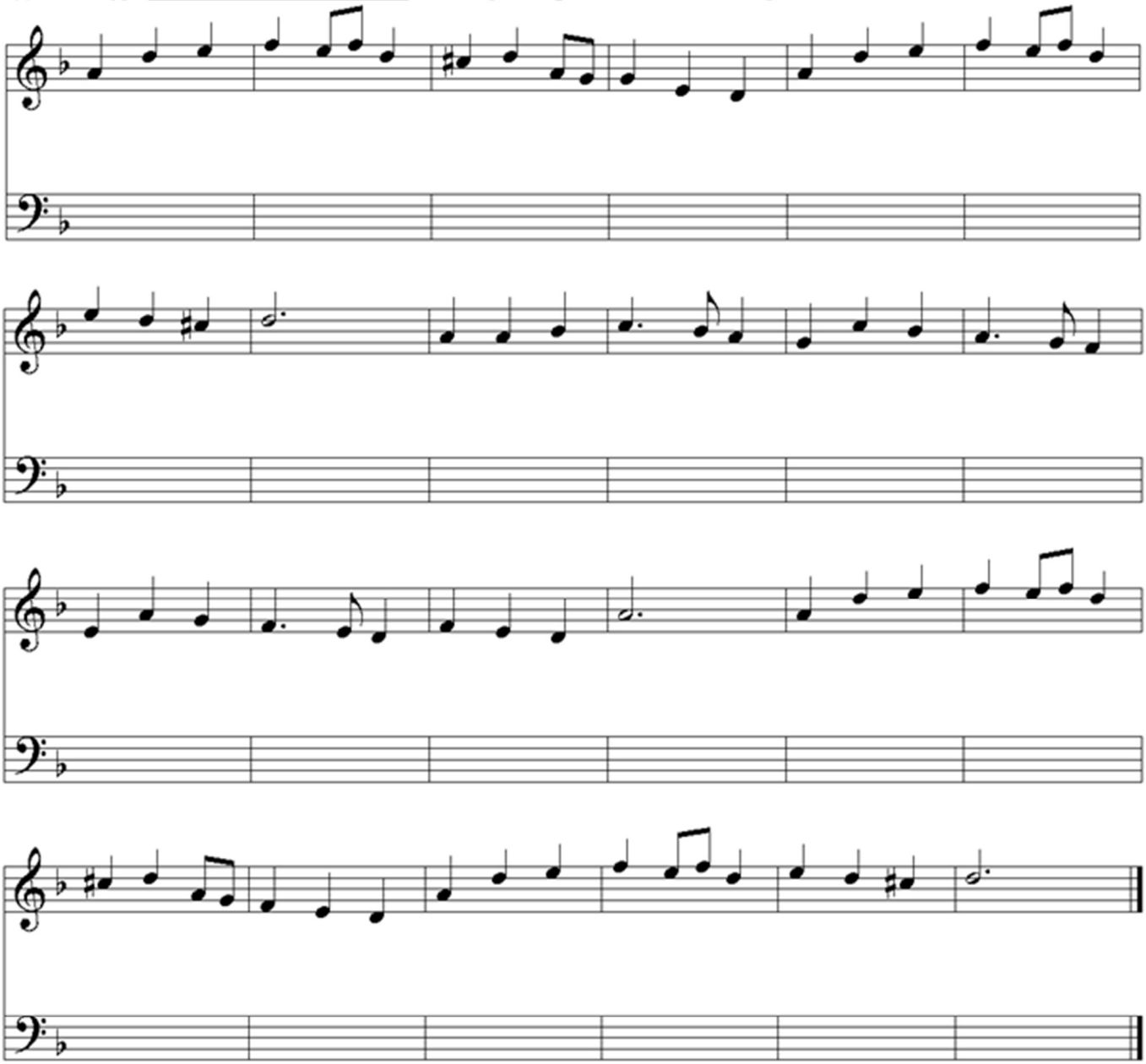
(c) Dance type _____ Show phrasing and symbolize cadence chords.



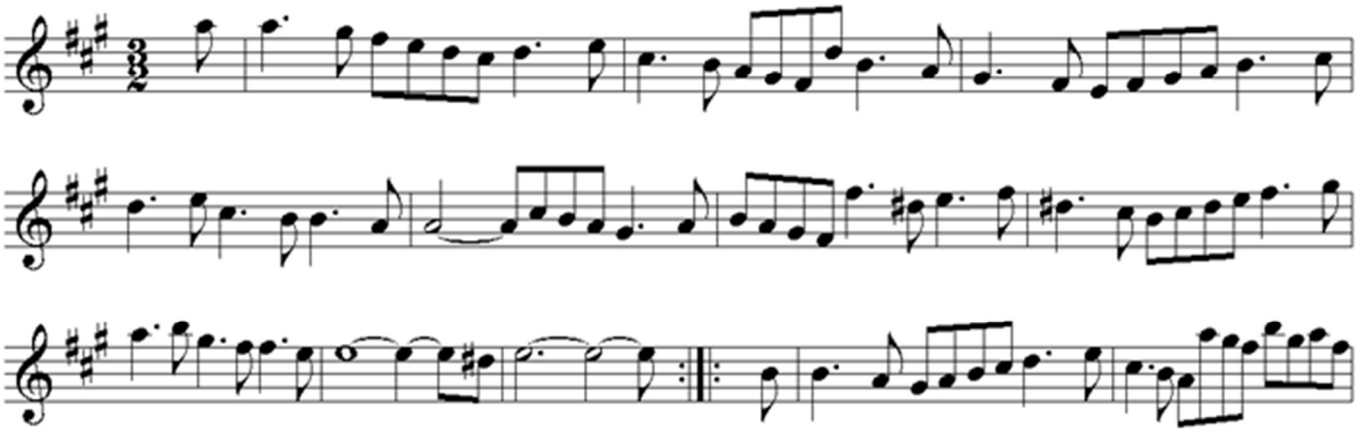
(d) Dance type _____ Harmonize in simple keyboard style with one or two chords per measure.

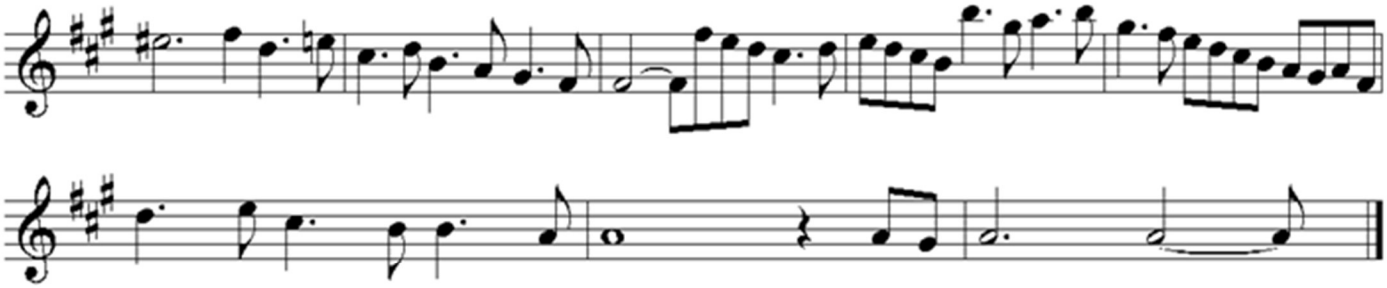


(e) Dance type _____ Show phrasing and harmonize in four parts.

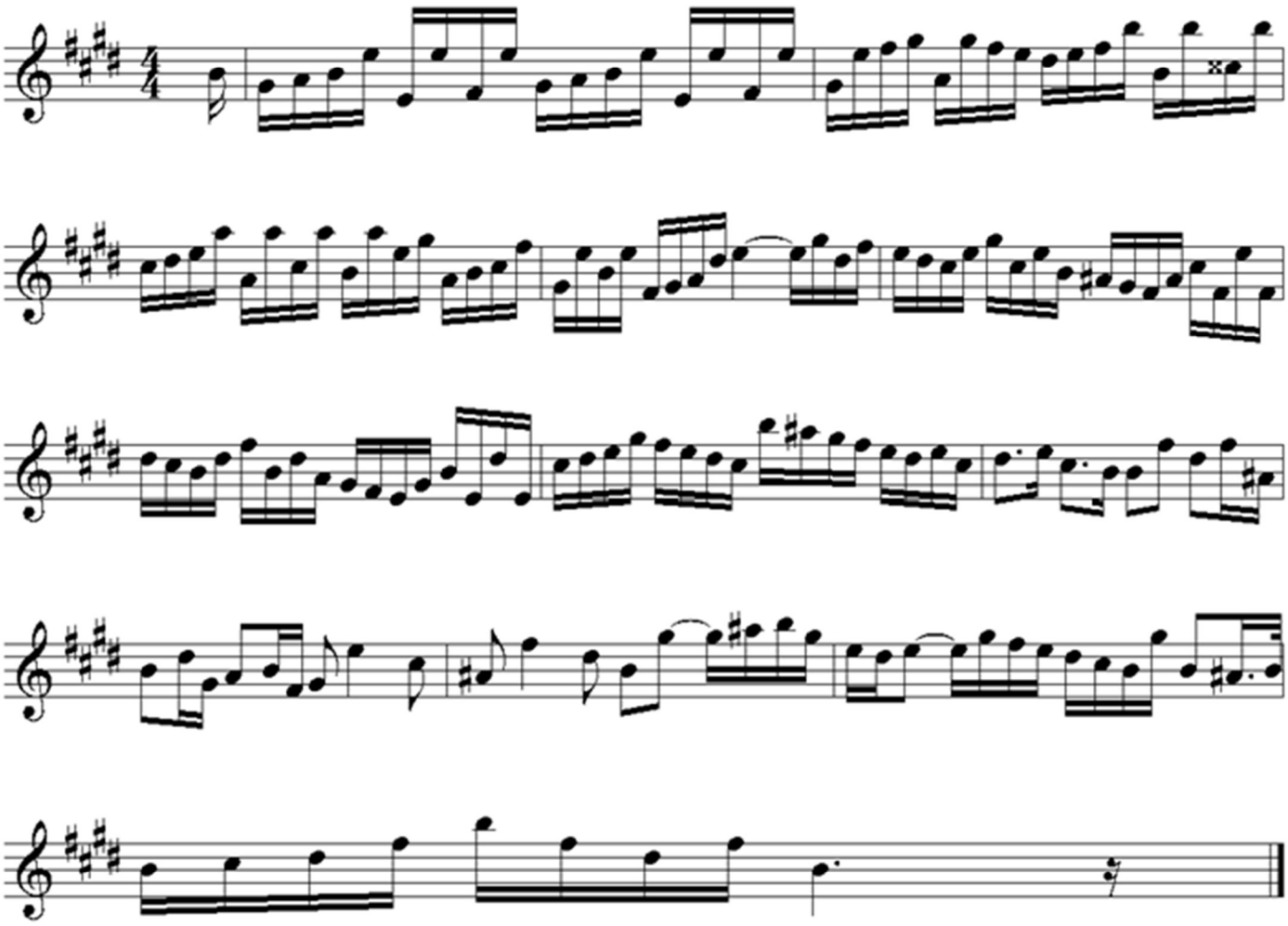


(f) Dance type _____ Show phrasing and symbolize cadence chords.





(g) Dance type _____ This is half of the original (by Bach). Show phrasings and symbolize suitable cadence chords.

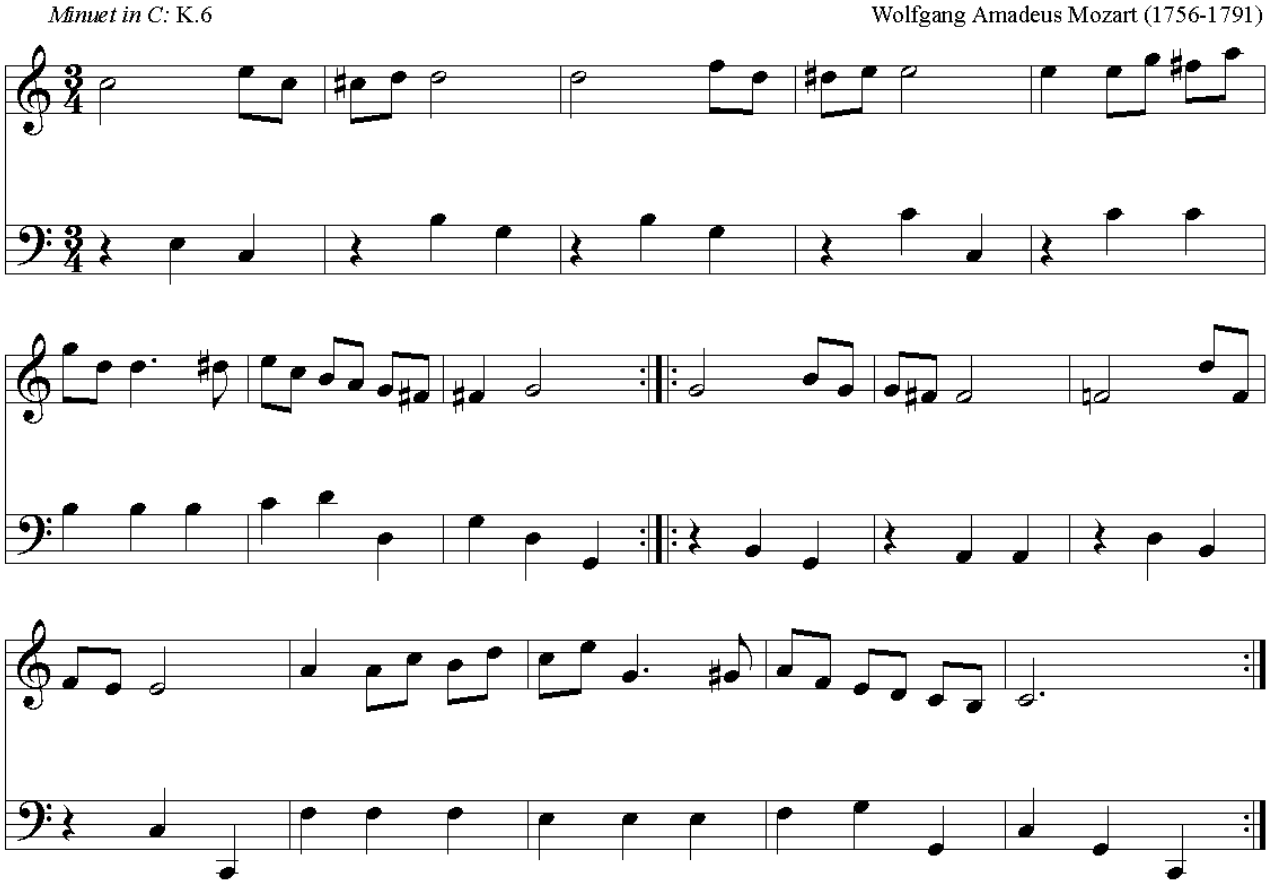


CHAPTER 6

THE OTHER BAROQUE DANCE-FORMS

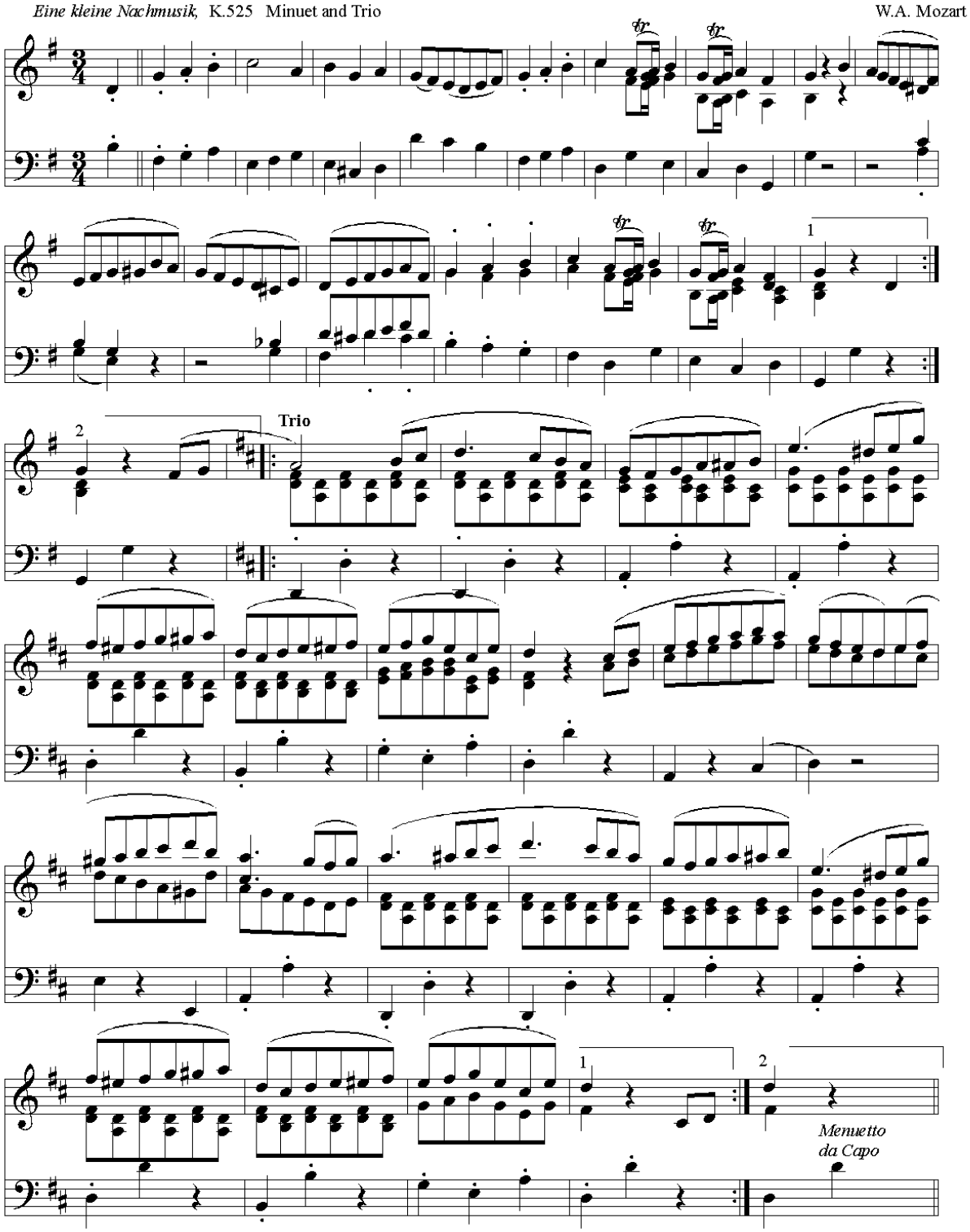
As we have already seen, most Baroque suites include other dance forms in addition to the basic four. There may be a Prelude before the Allemande; strictly speaking this isn't a dance, and it can take virtually any form that the composer feels would lead well into the Allemande. The other dance-movements can be inserted at any point in the suite, though after the Sarabande is a favorite place. There are three frequently-used dances:

The Minuet, or Menuet. This is probably the most familiar of all the dances. Minuets are common in Baroque suites, and they also appear frequently in Classical works—symphonies and string quartets by Haydn and Mozart, for instance. The minuet is in triple time, almost always written as ¾, and it is a graceful and elegant form, designed to provide music for graceful and elegant dancing.

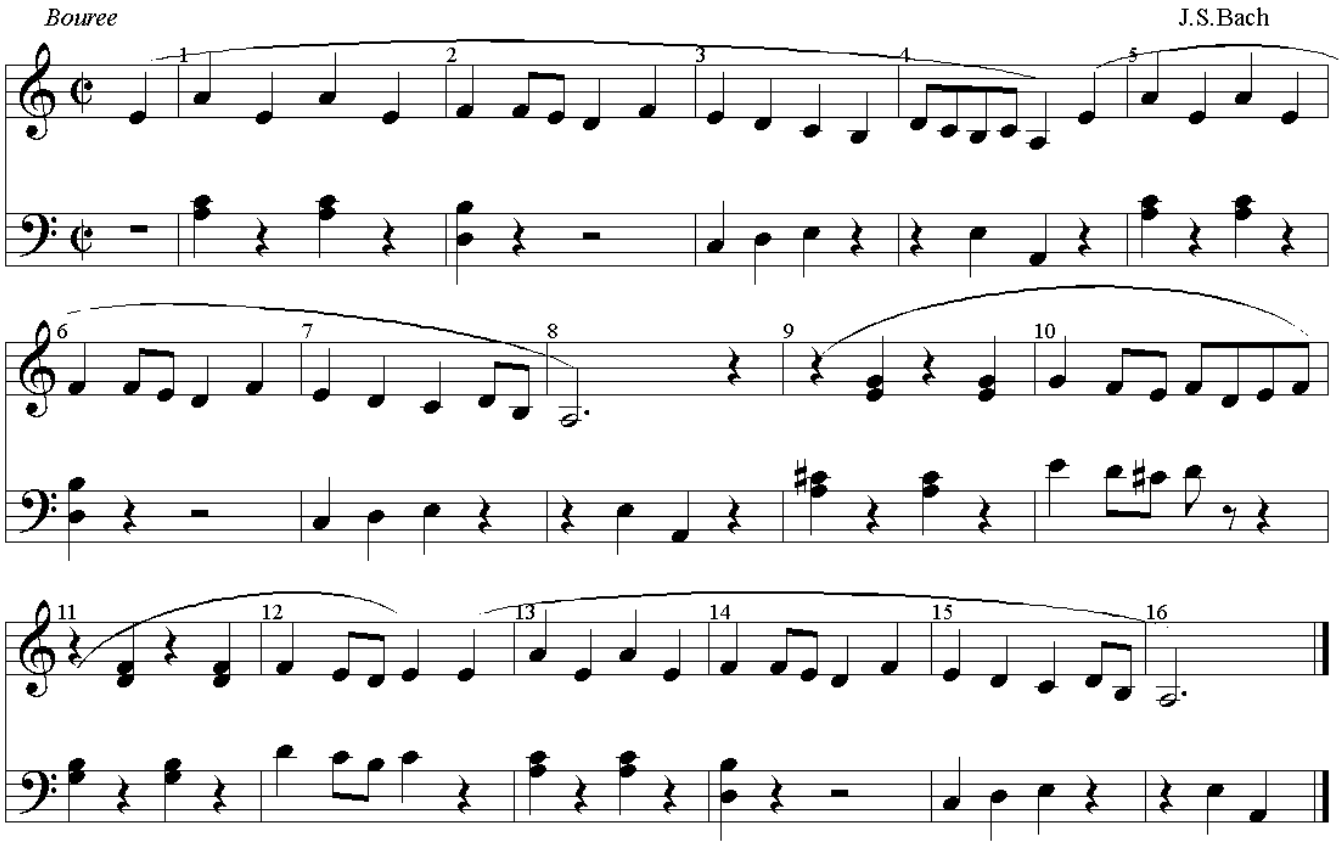


Minuets very often appear in pairs, with the second one less elegant and more like a country dance. Later Classical examples are usually called Minuet and Trio (these begin to appear after about 1730, so that the new style was well developed already by the time Bach and Handel died, in 1750 and 1759 respectively). The Trio is so-called because it and the Minuet form a three-part ("ternary") structure: Minuet, Trio, and then Minuet repeated. Note that the two Minuets which sometimes occur in suites are both in the same key. They don't combine into a single tonal structure moving from tonic, away, and then back, like the later Minuet and Trio. Instead each of the two minuets is independent, and they are intended to contrast with each

other. The following example shows a Minuet and Trio—note the instruction Menuetto da Capo at the end, which by repeating the Minuet after the Trio turns the two pieces into a three-part structure, A—B—A.



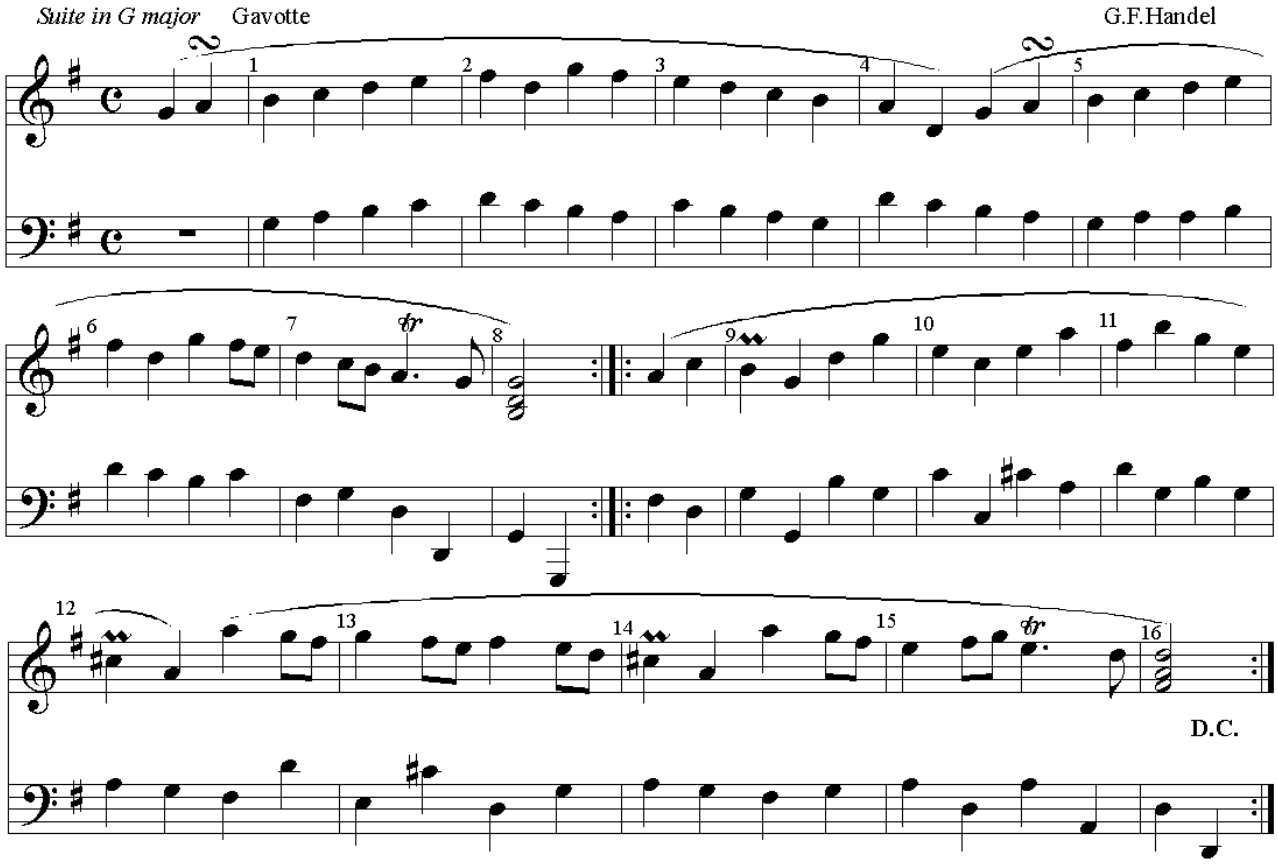
The **Bourrée** is another brisk dance, in quadruple time, and usually starting with an anacrusis or pickup on the fourth beat. Bourrées are very much like Gavottes (see below), except for beginning on the fourth beat. Like most of these dance movements, the Bourrée is generally in a simple binary form: the first half moves away from the tonic to the dominant or relative major, and the second half returns to the tonic. As its spelling suggests, the Bourrée probably originated in France.



The phrase marks are not Bach's. They are included to help the student to locate the structural phrases: the first two both lead to perfect cadences in a minor, in bars 4 and 8. The next phrase is divided, with its first part (bars 9 and 10) repeated in sequence in bars 11 and 12; it moves into d minor (cadence in bar 10), then into the relative major, C major (cadence in bar 12). Finally the first phrase is repeated--this return of the opening material makes the piece an example of the *rounded* binary form.

The **Gavotte** is not so fast a dance as the Bourrée. Usually Gavottes begin on beat 3 of a four-beat measure, though there are examples starting with beat 1. Baroque suites quite often include more than one Gavotte. Like the Bourrée, the gavotte is of French origin.

The following example, by Handel, is also known as a march.



The phrasing slurs are not Handel's; again they are included to show the structure of the piece. The first phrase ends with an imperfect cadence in **G**, bars 3--4; the second phrase (and the first half of the piece) ends with a perfect cadence in **G**, in bars 7 and 8. The third phrase ends in bar 12, with an imperfect cadence in the dominant key, **D**; and the last phrase ends with a perfect cadence in **D**.

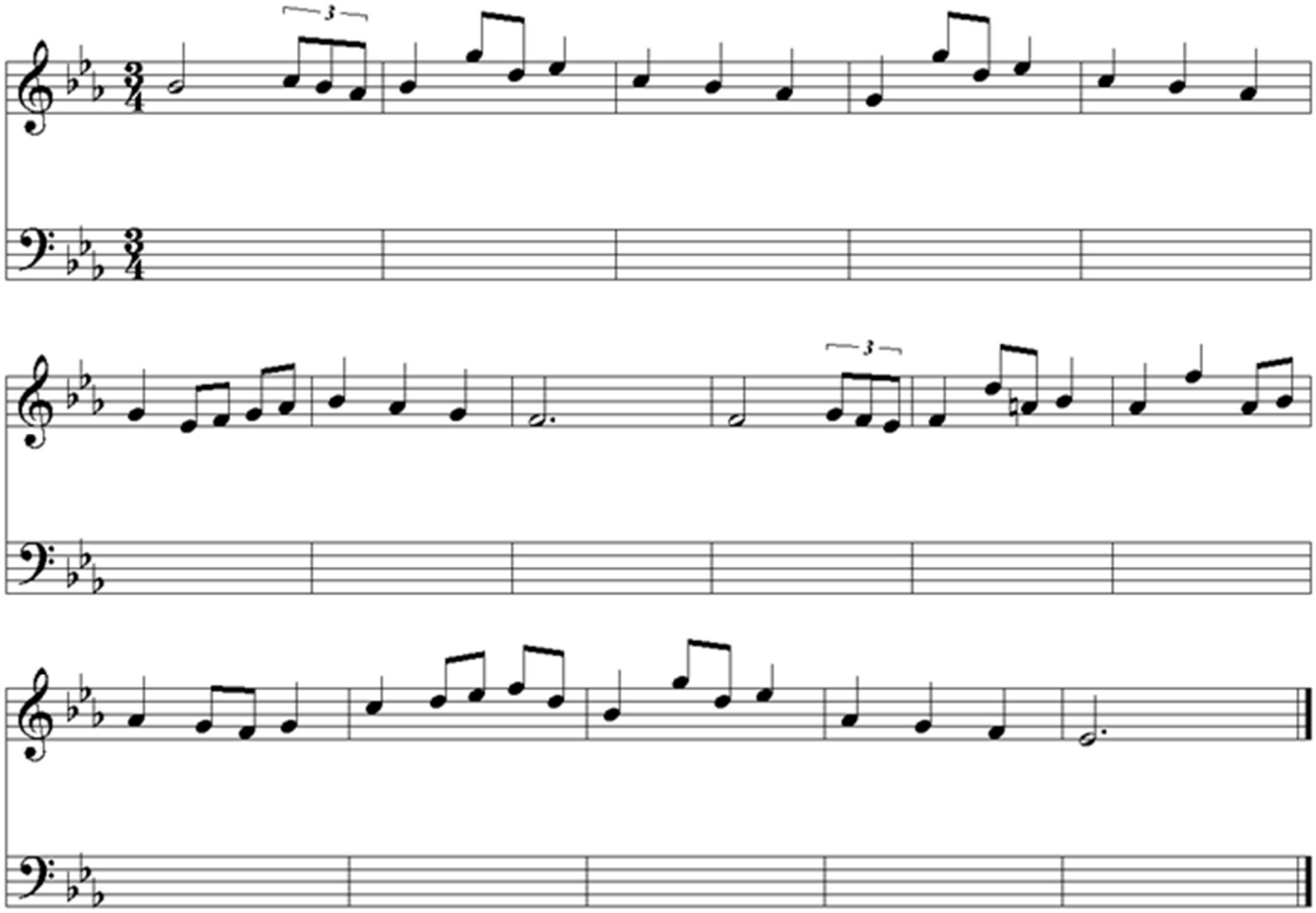
The D.C. leads to a repeat of the first eight bars, creating a ternary piece in the form A-B-A.

These are the principal dance-forms used by Baroque composers. Various others appear occasionally: Rondeas, Siciliennes, Musettes, the Chaconne or *Ciacona*, the Loure and "national" dances like the Polonaise and the Anglaise,. Suites also sometimes contain movements which are not in dance-forms. In addition to the Prelude, discussed earlier, these include the Air, and various decorated forms of other movements: *Les agreements de la Sarabande* (ornaments added to the Sarabande), *Doubles*, and Variations. Some suites include a Passacaglia, a set variations on a ground or ostinato.

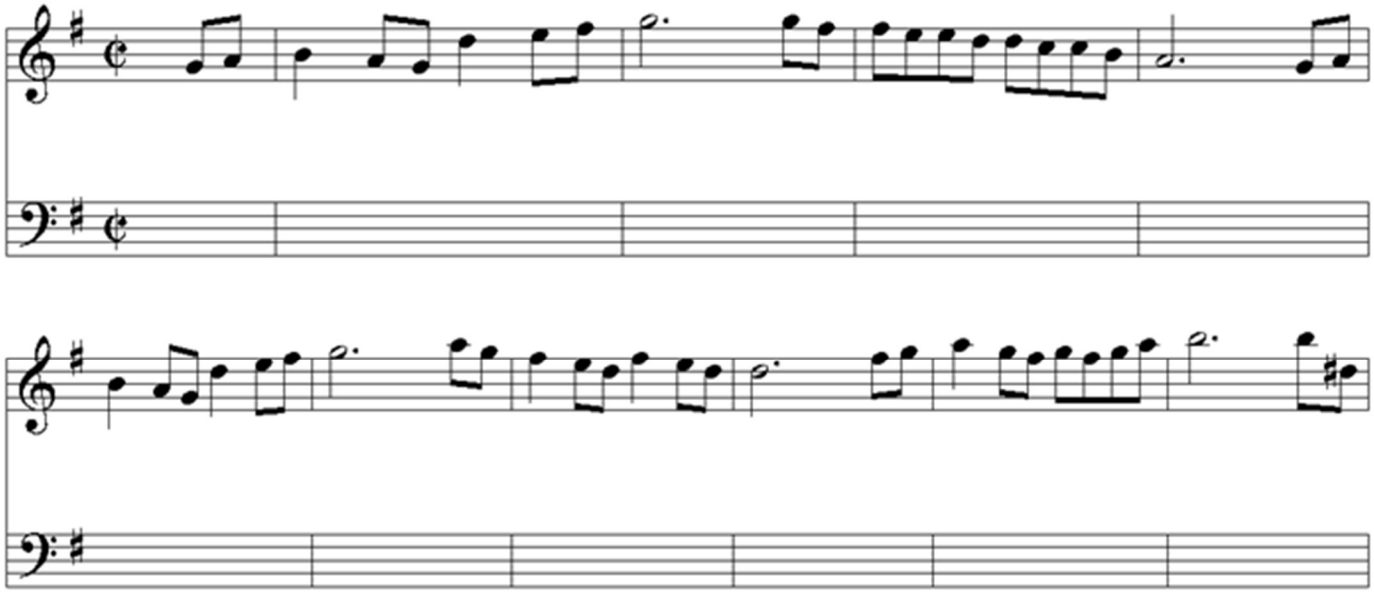
Exercises

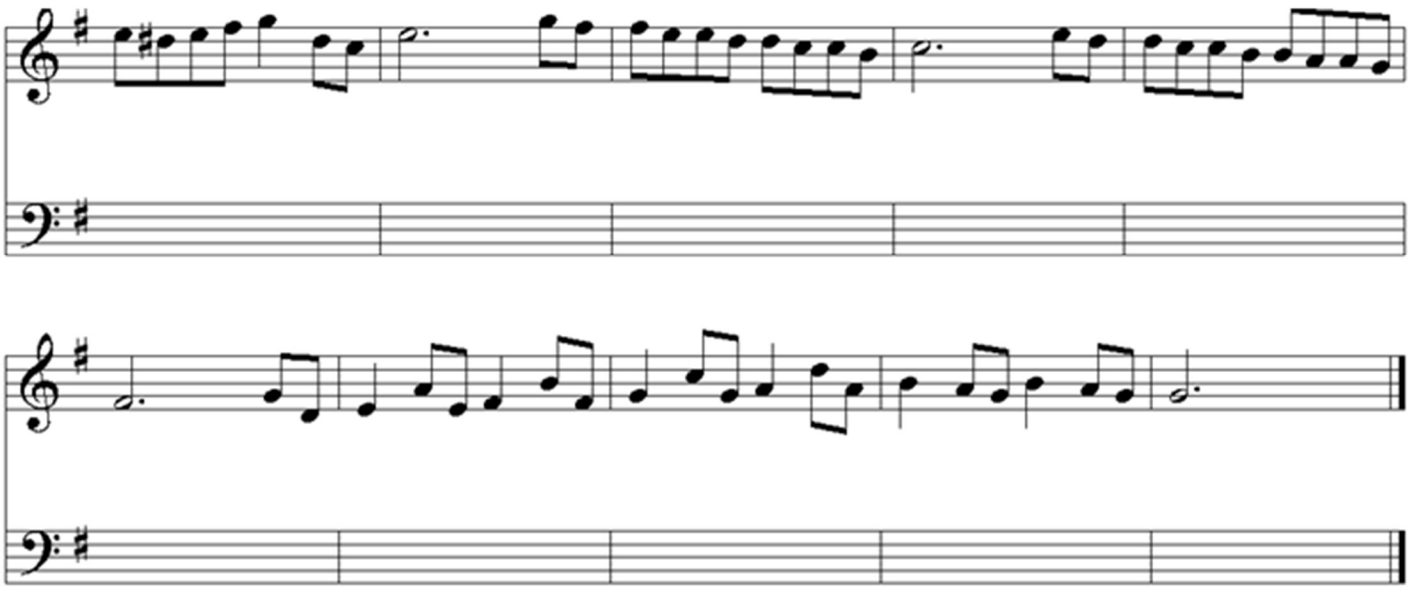
Identify the dance type for each of the following exercises and then follow any other instructions.

(a) Dance type _____ Harmonize in three parts, by adding Alto & Bass C.P.E. Bach



(b) Dance type _____ Write a bass part, following the rules for good two-part writing.
Look for a modulation into e minor, and a D# in its dominant chord (symbolize it as V/vi) G.F.Handel

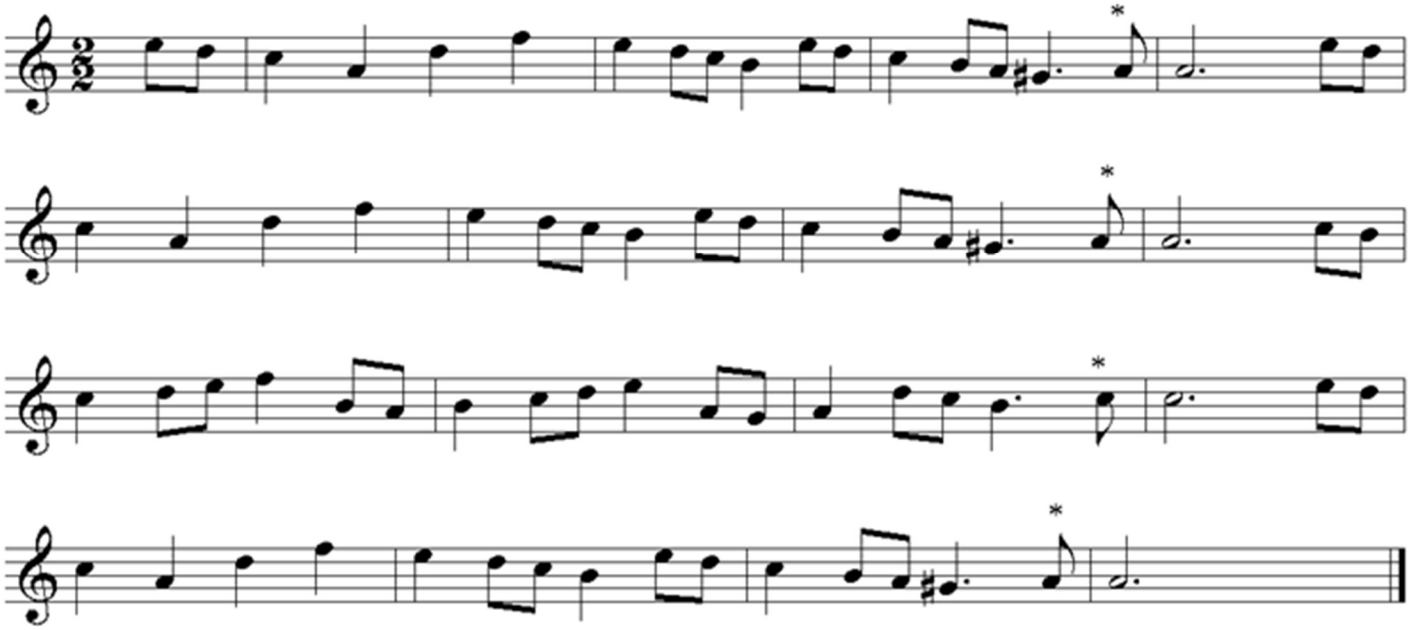




(c) Dance type _____ Mark the four structural phrases with slurs, and symbolize the cadence chords which end each phrase. *Important notes:* (i) Each phrase ends with a note of anticipation, an ornament you will study later. They are marked with asterisks; disregard them in choosing your chords (they are unessential, not part of the chord sounding when they are struck).

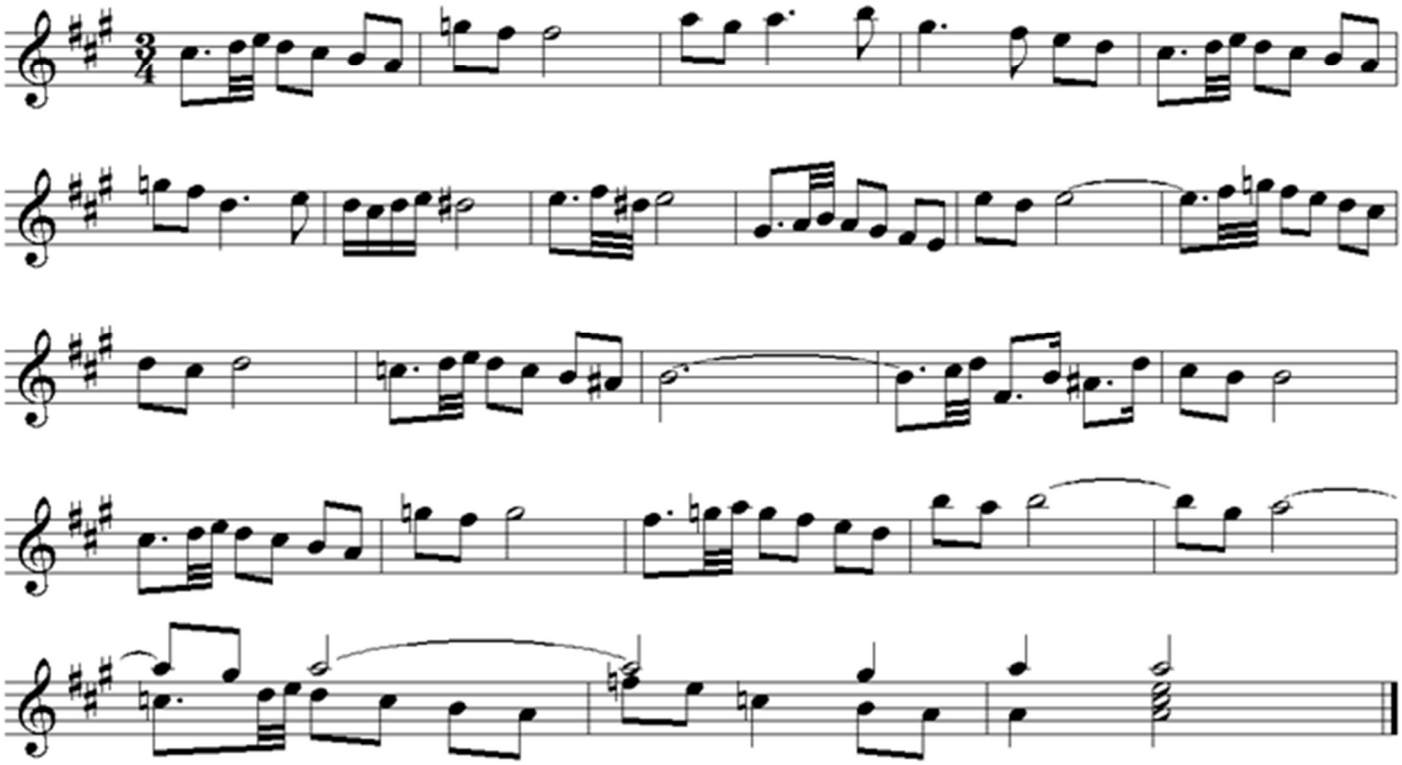
(ii) This piece, in a mainor, modulates to its relative major. Look for a cadence on III, approached by the dominant of the relative major, which should be symbolized as V of III (V/III).

Johan Friedrich Grafe



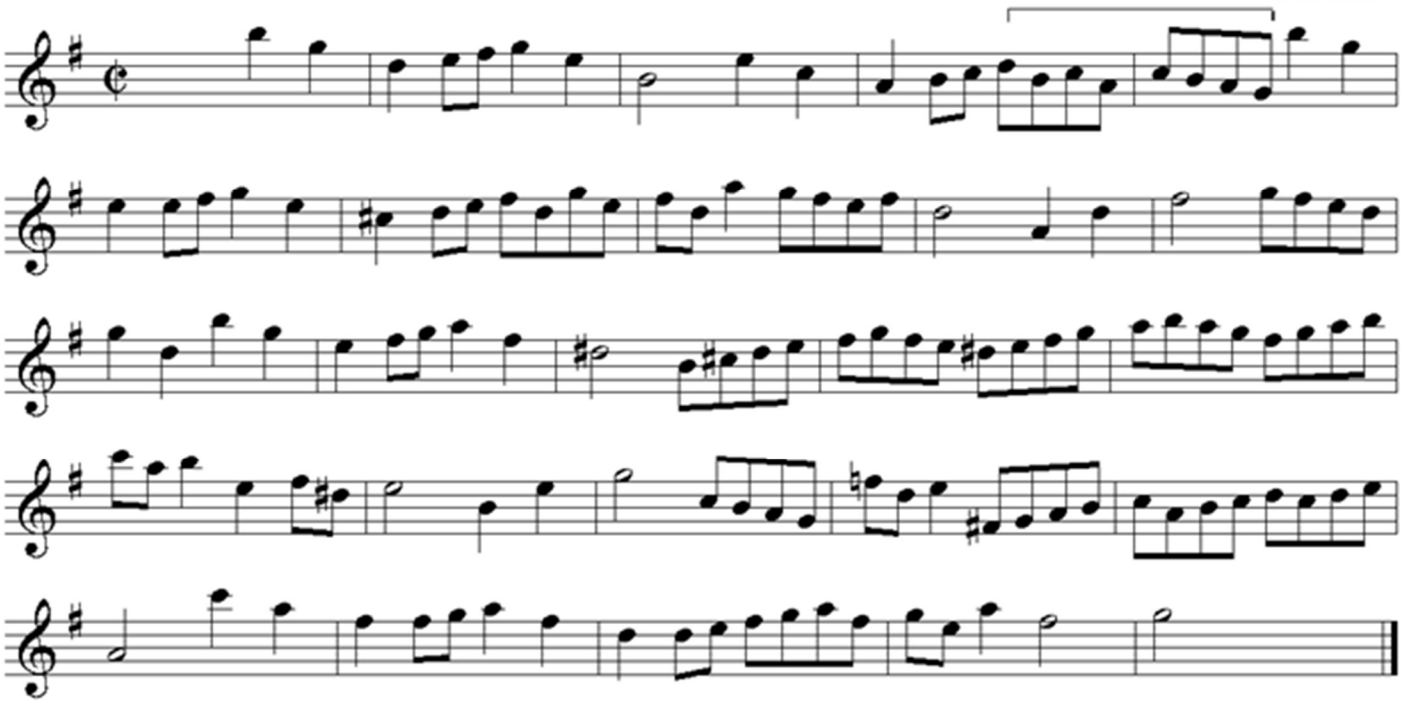
(d) Dance type _____ Mark the phrases (some of them end with short "throwaway" notes, others with decorated long notes), Symbolize cadebce chords, watching for modulations to the Dominant (V/V then V), to the Subdominant (V/IV then IV), to the Supertonic (V/ii, then ii). For this exercise you have to understand secondary dominants--cadences in different keys, which use the V chord of the new key to make a perfect cadence with the new key's tonic. If this is confusing, have your teacher explain it.

J.S.Bach



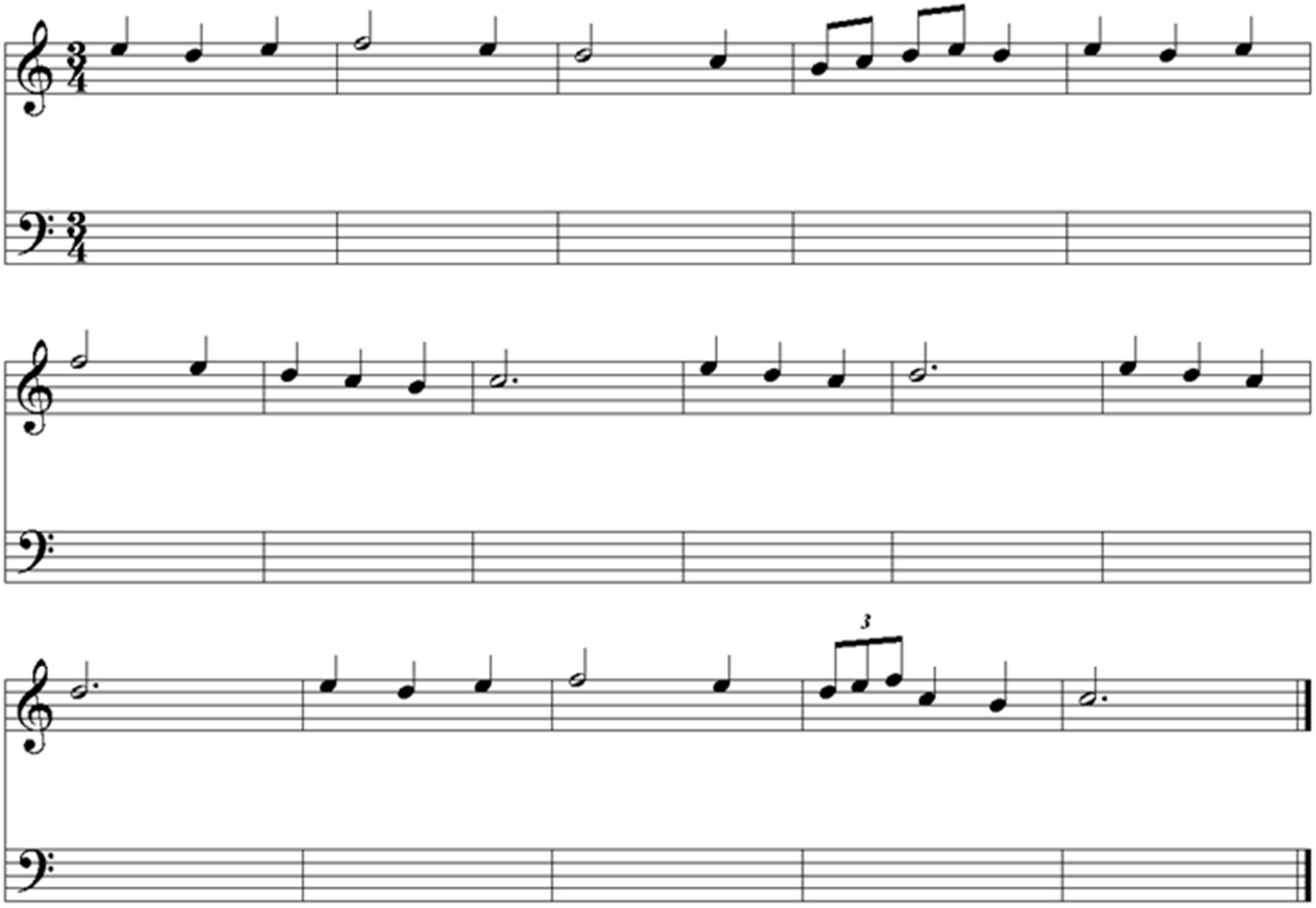
(e) Dance type _____ Mark the phrasing, and symbolize chords at each cadence. As usual, watch for modulations; there's a chance to use V/vi twice in this piece--once as the final chord in an imperfect cadence, and again in a perfect cadence, both in the key of vi (e minor). The chords under the bracket in bars 3 and 4 (the incomplete first bar doesn't count) are I$\frac{6}{4}$-- V in bar three, then I in bar 4. The notes c and a are unessential ornaments.

J.S.Bach

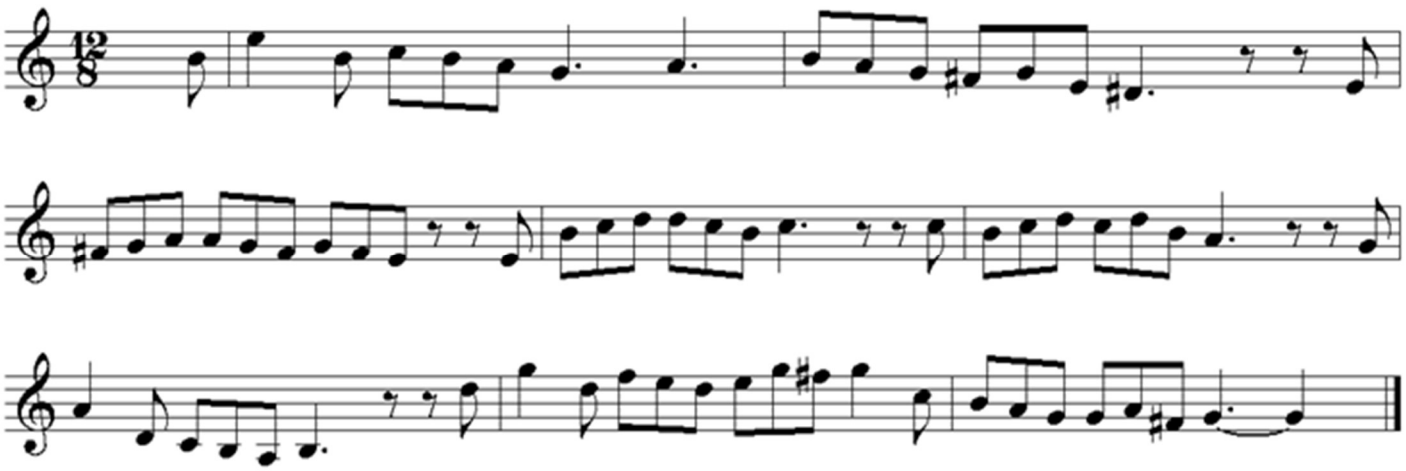


(f) Dance type _____ Harmonize in four parts

James Hook

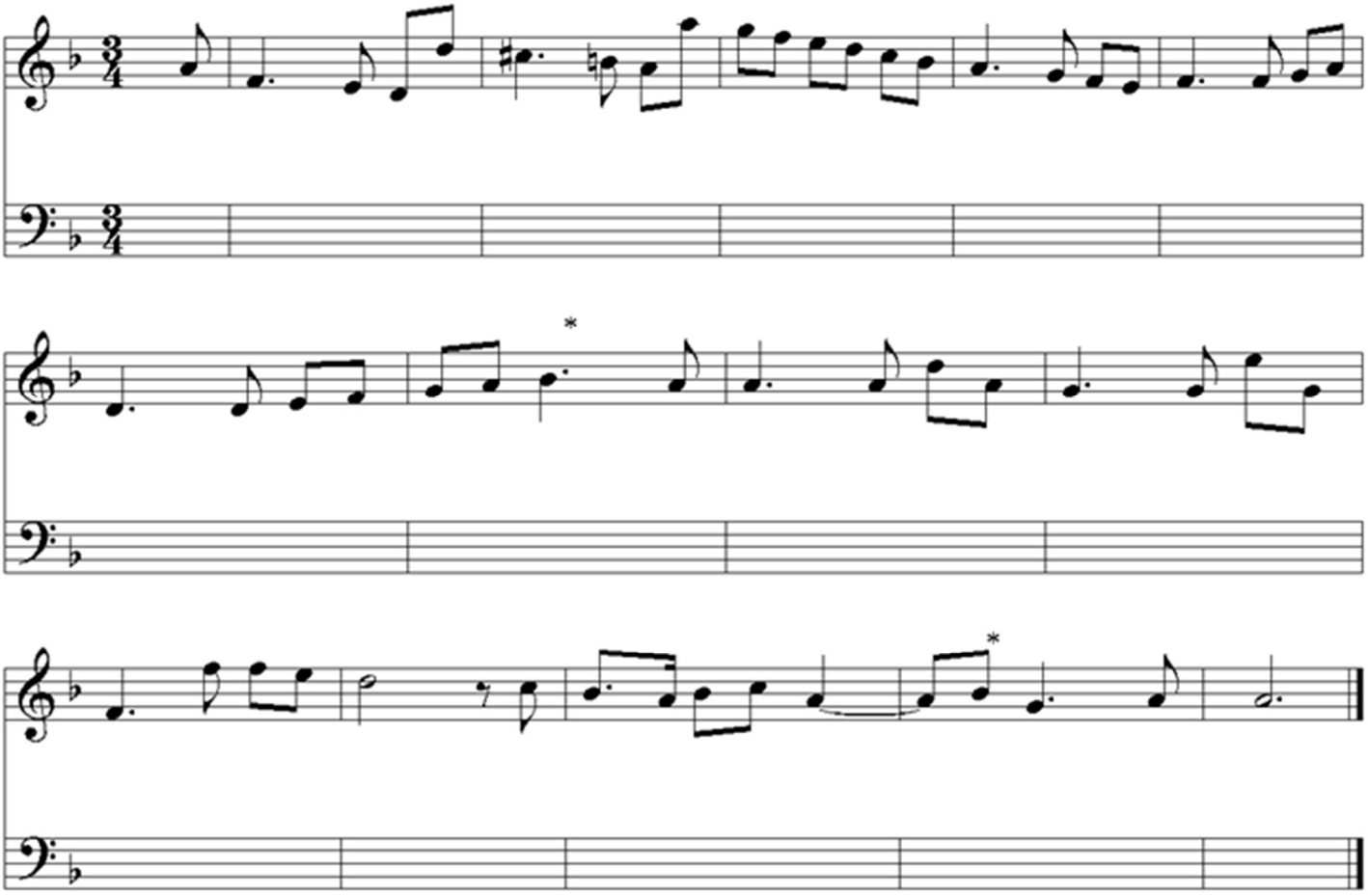


(g) Dance type _____ Mark the phrases with slurs, and symbolize cadence chords.



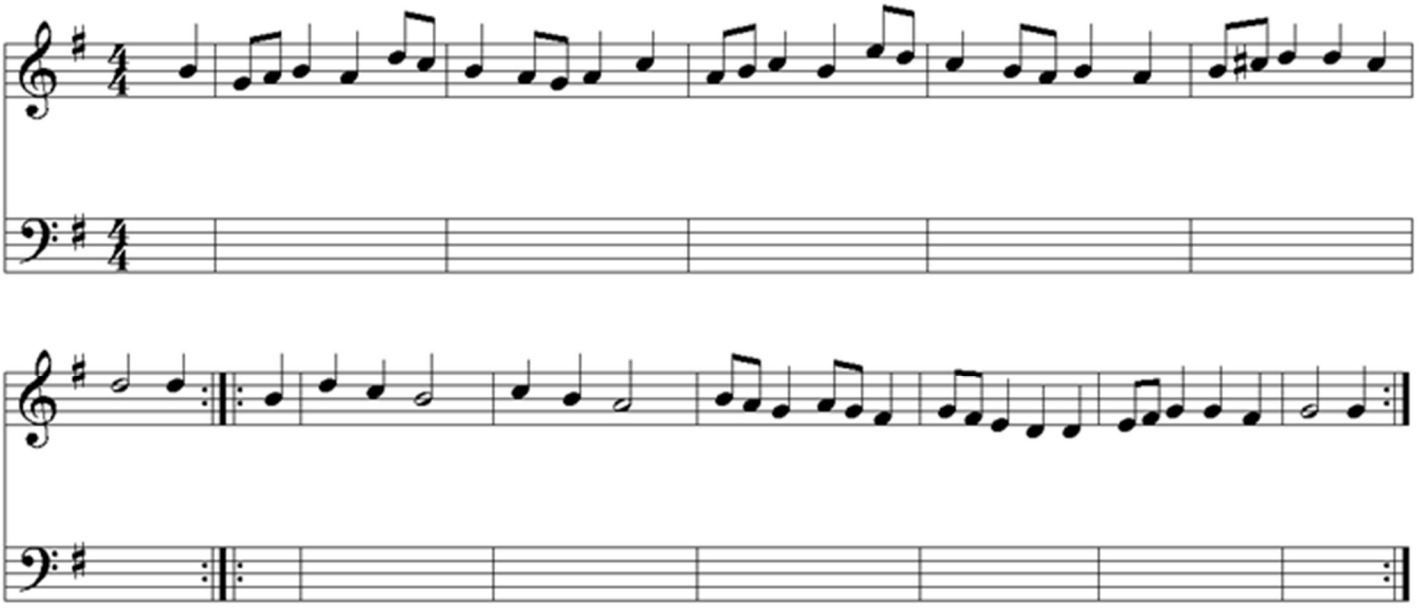
(h) Dance type _____ Add a flowing bass part.
The asterisks indicate anticipations--non-chord notes which need not be harmonized.

G.F.Handel



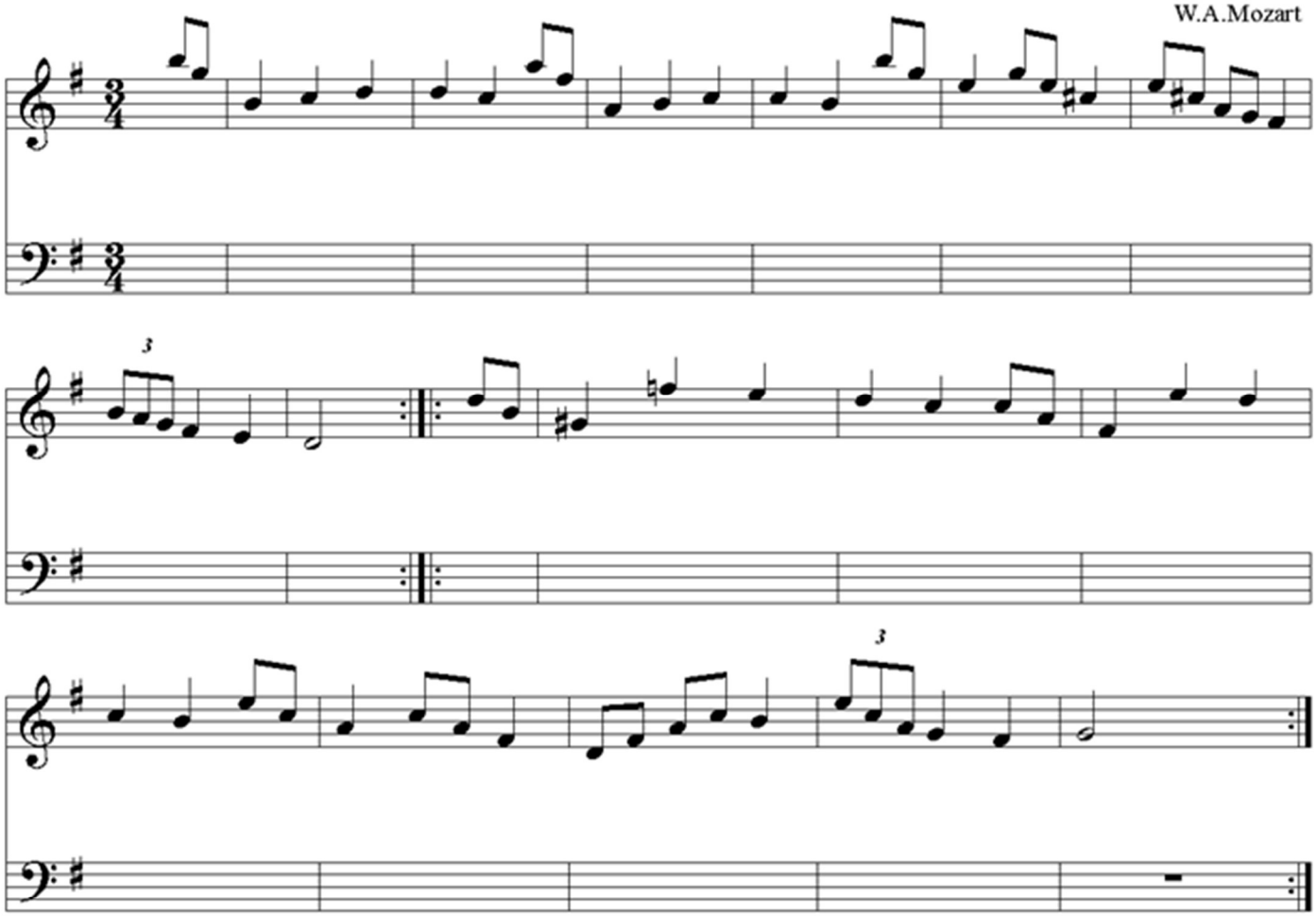
(i) Dance type _____ Mark the phrasing (two-bar phrases in this one) and harmonize in four parts.
After two different cadences in the tonic key look for one using V/V; after the first repeat there is no further modulation.

Johann Hermann Schein



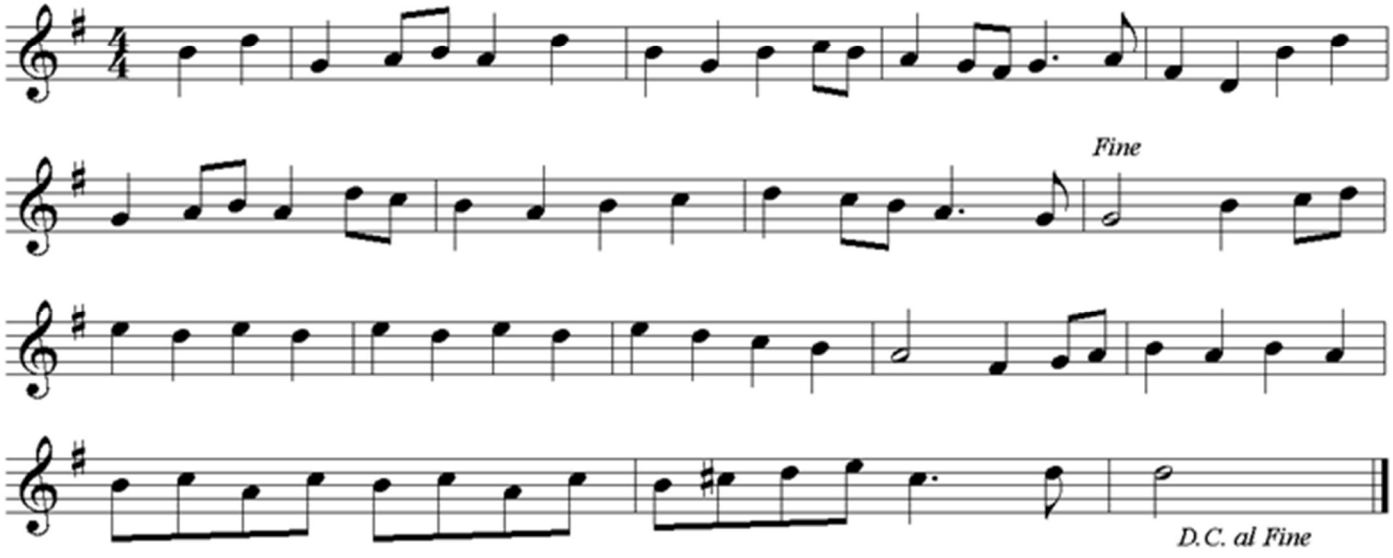
(j) Dance type _____ Harmonize this for four parts; the c#'s in bars5 and 6 suggest that the cadence before the first repeat sign is on V, likely approached with V/V. Mark the phrasing with slurs.

W.A.Mozart



(k) Dance type _____ Mark phrasing and symbolize cadence chords.

Henry Purcell



Index

T

---

[i] George, Graham. *Tonality and Musical Structure*. Praeger, 1970. ISBN 0571084680