

Read pp. 467-76 from ch. 23, Binary and Ternary Forms.

Be prepared to **identify** the two pieces listed **and** the three pieces on the ass't. below by score and by ear:

Anonymous, Minuet in Dm from the Anna Magdalena Bach Notebook.

Mozart, Piano Sonata in D, K. 284, 3rd mvt.

Answer the following questions.

Bach, Menuet in G major

Is this movement (circle all that apply) continuous, or sectional? rounded? balanced?

Mark all the **cadences**; indicate measure, quality (PAC, IAC, HC, etc.) and key area. Then answer:

What is the **key area** of mm. 17-24?

What **type of modulation** (pivot chord, direct, or sequential) does Bach use to get there?

Bars 25-32 move from this key area to a _____ chord in the key of _____ .

Petzold, Menuet in G minor

Is this movement (circle all that apply) continuous, or sectional? rounded? balanced?

Mark all the **cadences**; indicate measure, quality (PAC, IAC, HC, etc.) and key area. Then answer:

What is the **key area** of mm. 17-20? _____ ... of mm. 21-24? _____

Bars 25-28 move from this key area to a _____ chord in the key of _____ .

The soprano line in mm. 25-8 employs **implied polyphony**. Figure out what this term means and explain why it sounds this way.

Bach, Polonaise in G minor

Is this movement (circle all that apply) continuous, or sectional? rounded? balanced?

Mark all the **cadences**; indicate measure, quality (PAC, IAC, HC, etc.) and key area. Then answer:

What is the **key area** of mm. 9-12? _____ ... of mm. 13-16? _____

Bars 17-20 move from this key area to a _____ chord in the key of _____ .

What part of the piece is most roving harmonically? (give bar numbers)

ON REVERSE: Make a formal diagram of the Bach Menuet in G major. Use the diagram on p. 472 of the text as a model, but **also** indicate the **location and type** (PAC, IAC, HC) **of each cadence**.

Menuet

Measures 1-6 of the Minuet. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Measures 7-13 of the Minuet. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. Measure 13 ends with a repeat sign.

Measures 14-20 of the Minuet. Measure 14 begins with a first ending bracket and a triplet of eighth notes. The piece concludes with a final cadence in measure 20.

Measures 21-27 of the Minuet. Measure 21 starts with a second ending bracket and a triplet of eighth notes. The right hand has a more active melodic line, and the left hand continues with the accompaniment.

Measures 28-34 of the Minuet. The right hand features a melodic line with eighth-note patterns, and the left hand provides a consistent accompaniment.

Measures 35-42 of the Minuet. The piece concludes with a final cadence in measure 42, marked with a double bar line and repeat dots.

POLONAISE

J. S. Bach

Measures 1-4 of the Polonaise. The music is in 3/4 time, B-flat major, and features a characteristic rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

Measures 5-8 of the Polonaise. Measure 5 is marked with a circled '5'. The musical texture continues with the same rhythmic motifs.

Measures 9-12 of the Polonaise. Measure 9 is marked with a circled '9'. The piece maintains its steady, dance-like character.

Measures 13-16 of the Polonaise. Measure 13 is marked with a circled '13'. The right hand features more complex chordal textures.

Measures 17-20 of the Polonaise. Measure 17 is marked with a circled '17'. The piece continues with its characteristic rhythmic drive.

Measures 21-24 of the Polonaise. Measure 21 is marked with a circled '21'. The piece concludes with a final cadence.