MU 110 (Feurzeig) **Assignment 15: Baroque Binary Forms** Name: _____

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? _____

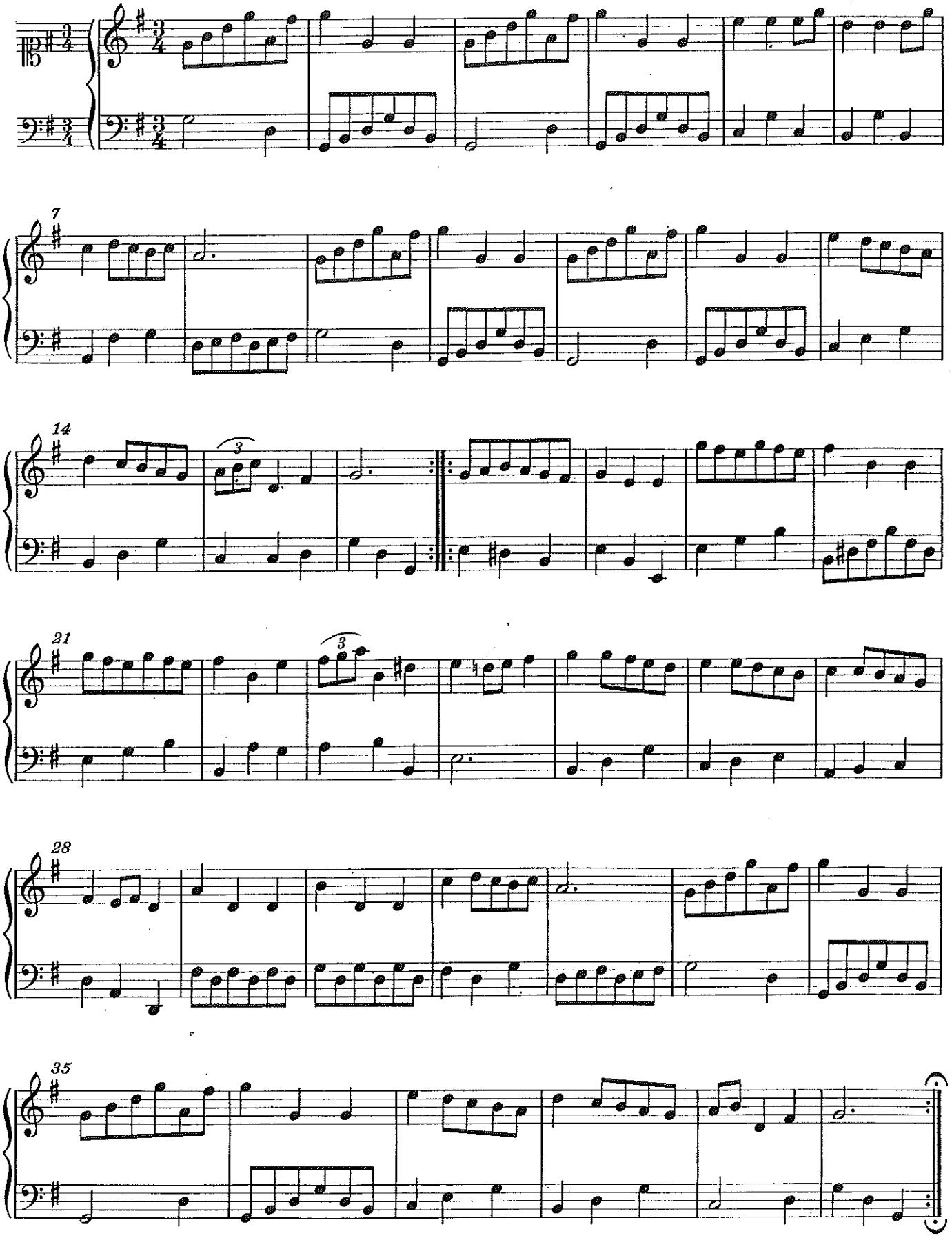
Bars 17-20 move from this key area to a ____ chord in the key of _____ .

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**.

J.S. Bach

Menuet



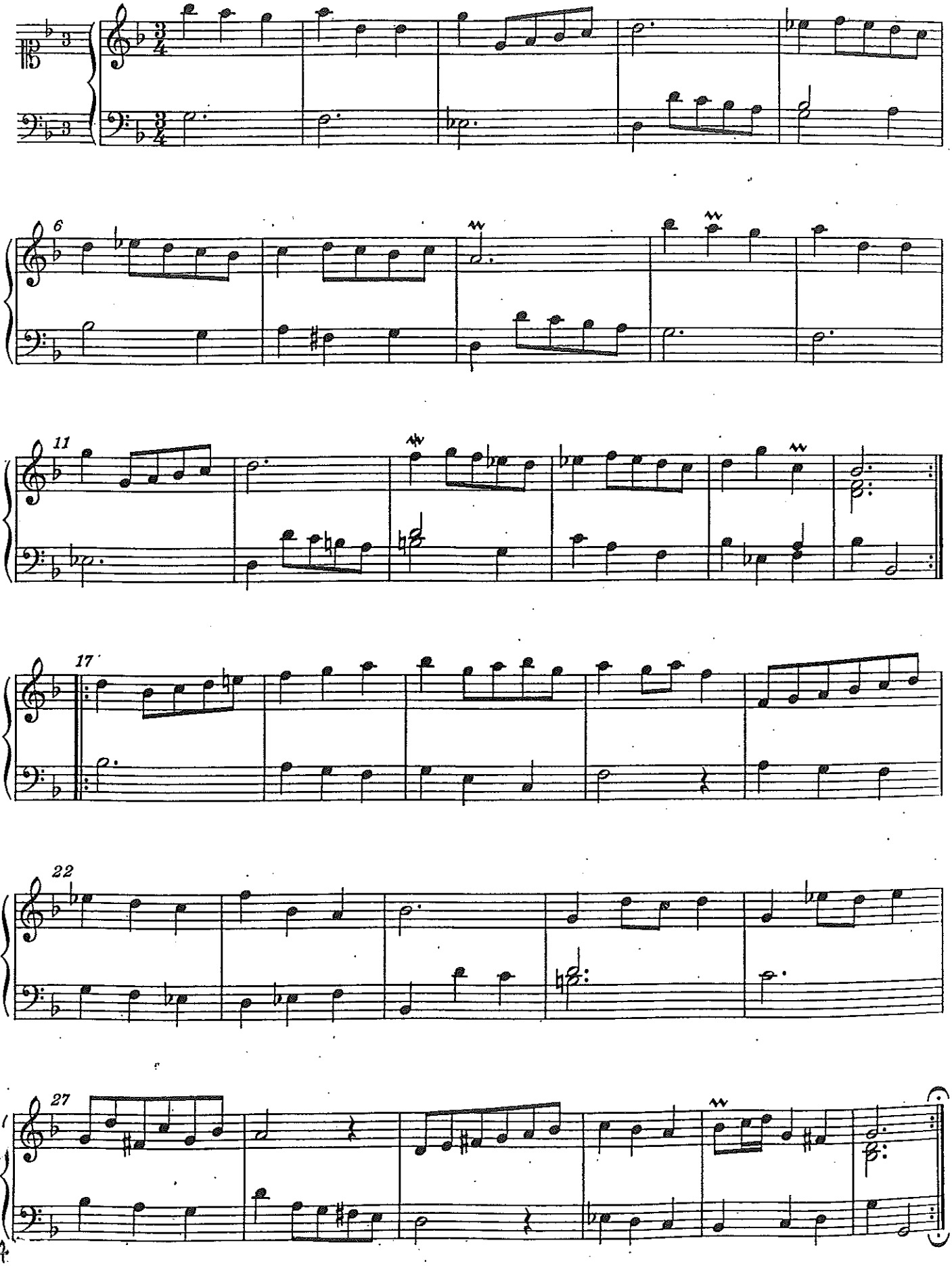
5.

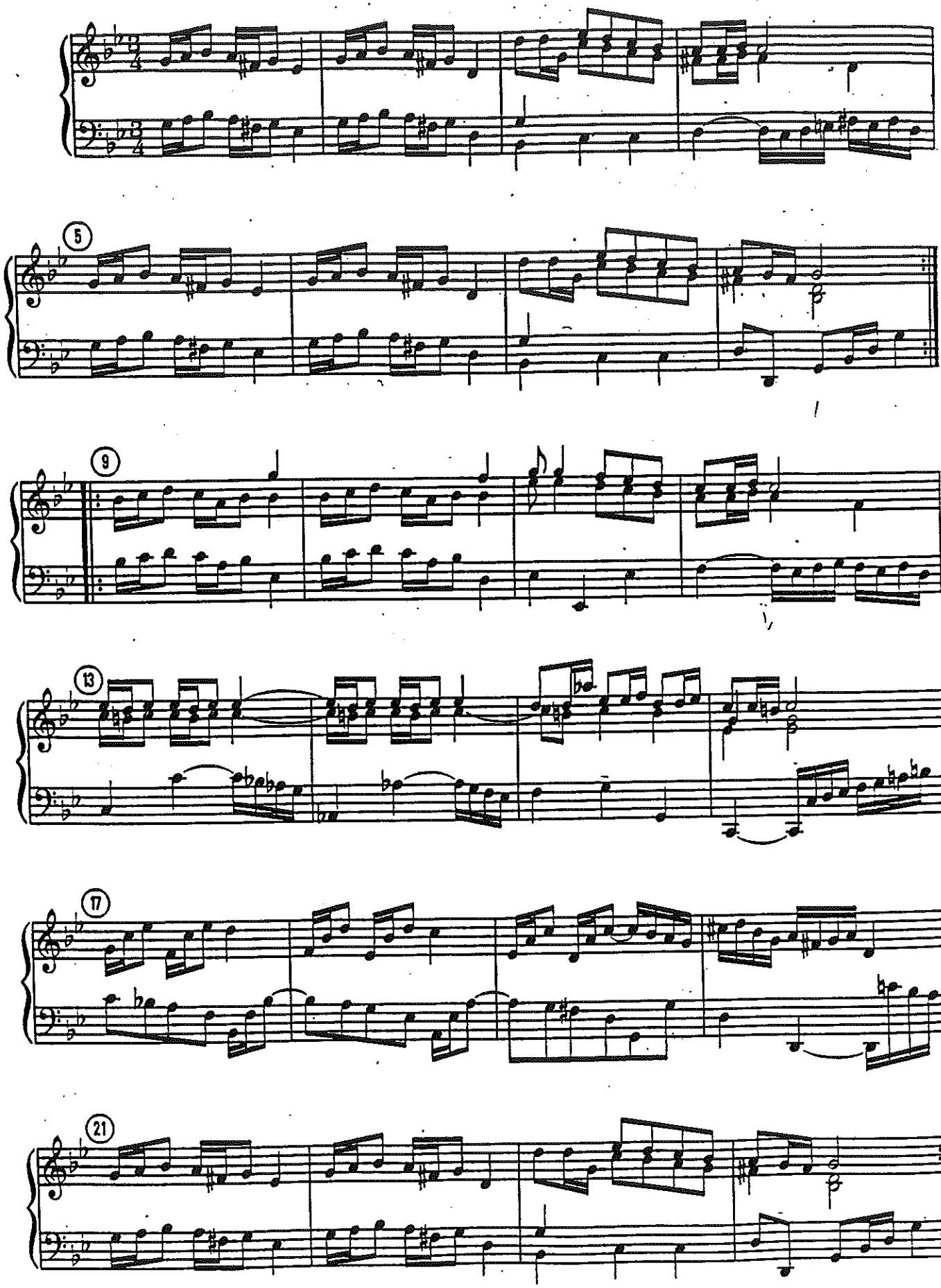
BWV Anh. 115

(not Bach!)

Menuet

Chr. Petzold



POLONAISE

J. S. Bach