

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

The musical score for Menuet in G major, BWV Anh. 116, is presented in a standard piano format. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the right hand is characterized by eighth-note patterns and quarter notes. The left hand provides a steady accompaniment with eighth and quarter notes. The piece includes two trills, each marked with a '3' and a slur, and concludes with a repeat sign. The measures are numbered 7, 14, 21, 28, and 35 at the start of their respective systems.

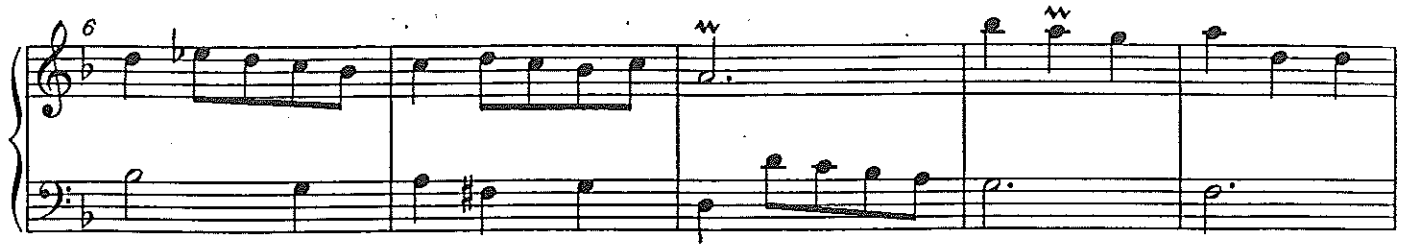
5.

BWV Anh. 115

(not Bach!)

Chr. Petzold

Menuet



POLONAISE

J. S. Bach

This musical score is for a Polonaise by J.S. Bach, written in B-flat major (two flats) and 3/4 time. The piece consists of 24 measures, organized into six systems of four measures each. The notation is for piano, with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score includes measure numbers 5, 9, 13, 17, and 21 in circles at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of the sixth system.