

5.10 Simple Part Forms Examples

Page numbers after titles are from *Anthology for Musical Analysis*, 6th ed. by Charles Burkhart & William Rothstein.

March from the Notebook for Anna Magdalena Bach (p. 63)

Simple binary – AABB = AB

A (1-9) :||

modulating contrasting period with extension – D: [-4-]IAC A:[-4-]PAC [-2 bar ext.-] PAC

||: B (10-21) :||

modulating phrase group – D: [-4-]IAC [-4-]HC [-4-]PAC [-2 bar ext.-]PAC

Minuet from the Notebook for Anna Magdalena Bach (p. 64)

Binary – AABB = AB

A (1-16) :||

parallel double period – G: [-4-]IPC [-4-]HC [-4-]IPC [-4-]PAC

||: B (17-32; 29-32 ≈ 21-24) :||

modulating contrasting double period | D: [-4-]HC G:[-4-]HC [-4-]HC [-4-]PAC

While mm. 17-24 appear to end with a PAC in D, the LH C natural in m. 24 points immediately back to G. In retrospect, we hear the cadence on beat 1 of m. 24 as being a half cadence in G. The two halves of this simple binary share a similar construction: they are both double periods.

Polonaise from the Notebook for Anna Magdalena Bach (p. 66)

Rounded binary – AABB = AB

A (1-8) :||

parallel period – g-: [-4-]HC [-4-]PAC

||: B (9-24) binary :||

a (9-16) modulating contrasting period – Bb: [-4-]HC c-: [-4-]PAC

b (17-24; 21-24 = 5-8 = ½ a) contrasting period – g-: [-4-]HC [-4-]PAC

Note: The Polonaise is rounded binary because it includes ½ of “a” in the “b” section.

Examples continue on next page...

5.10 Simple Part Forms Examples, cont.

Mozart, Theme from Piano Sonata in D major, K.284, III (p. 165)
Rounded binary (theme only)

a (1-8) :||

modulating parallel period – D: [-4-]HC A:[-4-]PAC

||: b (9-17, 14-15 like a (1-2), 16-17 like a (7-8)) :||

modulating (?) contrasting period – D: [-4-]HC [-4-]PAC (extra measure between)

Schumann, *Armes Waisenkind (Poor Orphan Child)* (p. 312)
Simple ternary

a (1-8)

parallel period – a: [-4-]HC [-4-]PAC

b (9-12)

phrase – a: [-4-]HC

a' (13-20 ≈ 1-8, except for minor accompaniment changes)

b (21-34 = 9-12)

a' (25-32 = 13-20, with minor dynamic variations)

Chopin, Mazurka #5 in Bb (p. 332)
Simple five-part form

a (1-12)

phrase group – Bb: [-4-]IAC [-4-]IAC [-4-]PAC

a (13-24=1-12)

||: b (25-32)

contrasting period – F: [-4-]HC [-4-]PAC

The cadence in m. 28 is NOT plagal because plagal must end on tonic (i.e. IV-I NOT I-IV).

a (33-44=1-12) :||

||: c (45-52)

2 phrases – f: [-4-]HC Bb: [-4-]HC

In m. 52, Chopin modulates by using the Bb minor chord on the downbeat as a cadential 6/4 in the new key of Bb major. That the chord is minor, not major, is an example of mode mixture. On beat 2 of m. 52, it resolves as expected to the dominant (F triad) in the new key.

a (53-64=1-12) :||