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.*

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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

\[ ||: b \ (9-17, 14-15 \text{ like } a \ (1-2), \ 16-17 \text{ like } a \ (7-8)) \ :|| \]
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

\[ a' \ (13-20 \approx 1-8, \text{ except for minor accompaniment changes}) \]
\[ b \ (21-34 = 9-12) \]

\[ a' \ (25-32 = 13-20, \text{ with minor dynamic variations}) \]

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.

\[ a \ (53-64=1-12) \ :|| \]