Appendix II: Sample Form Analysis

Sample 1 - Binary Form: Listen to C. P. E. Bach's *Marche* in D major from the Anna Magdelena Notebook, refer to the score on the following page, and read the information below

The **key** of the piece is D major, a fact supported by the following:

1. keysignature of two sharps
2. tonic-dominant axis early in the music
3. cadence in m. 4
4. final cadence

During the first part, the piece begins to **modulate** to the dominant in m. 6, where the note G-sharp signifies modulation, and the cadence in A major confirms the new key.

The second part continues briefly in the dominant, and begins to **return to the tonic** in m. 12, where the note G-natural signifies this return. Other accidentals create some instability, before the cadence in m. 17 and a phrase starting with the anacrusis to m. 18 complete the return to the tonic key.

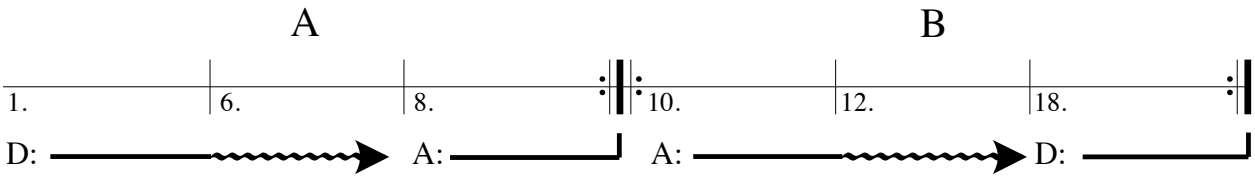
The two other **foreign keys suggested** very briefly in the second part are G major, suggested by the C-natural in m. 14, and B minor, suggested by the A-sharp in m. 15.

The entire piece is unified by the **motive** of a falling perfect fourth in the right hand of the first measure. This motive returns in the following ways:

1. Repetition in m. 2
2. Transposition up a P5 in mm. 10-11
3. Intervallic modification to a major third in mm. 4, 5, and 17
4. Intervallic and rhythmic modification in mm. 13 and 20

The **form diagram** below presents the following information:

1. a horizontal line representing time in the music
2. double barlines with repeat signs showing the overall form
3. single barlines showing other important events
4. measure numbers at the beginning of each barline or double bar
5. the letters A and B representing the two parts of the form
6. main keys, connected by solid lines (stability) with or without hooks for cadences, or wavy lines with arrows (instability)



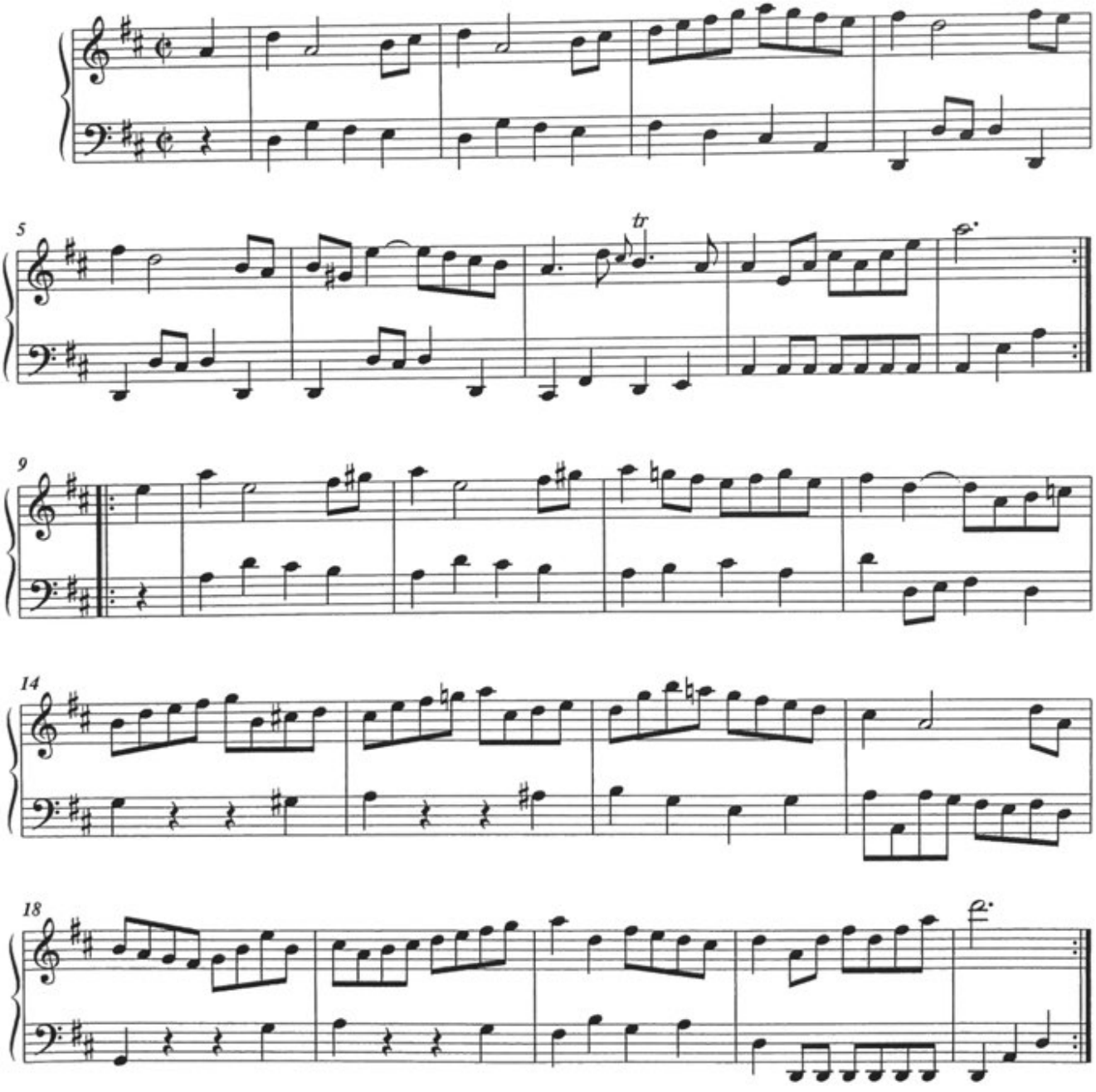
Noten-Büchlein vor Anna Magdalena Bach (1725)

(S. Anh. 122)

C.P.E. BACH

Marche

Carl Philipp Emanuel Bach
(1714-1788)



© Les Éditions Outremontaises - 2012

Sample 2 - Rounded Binary Form: Listen to Mozart's *Allegro* in B-flat major, K. 3, refer to the score on the following page, and read the information below

The **key** of the piece is B-flat major, a fact supported by the following:

1. keysignature of two flats
2. tonic-dominant axis early in the music
3. final cadence

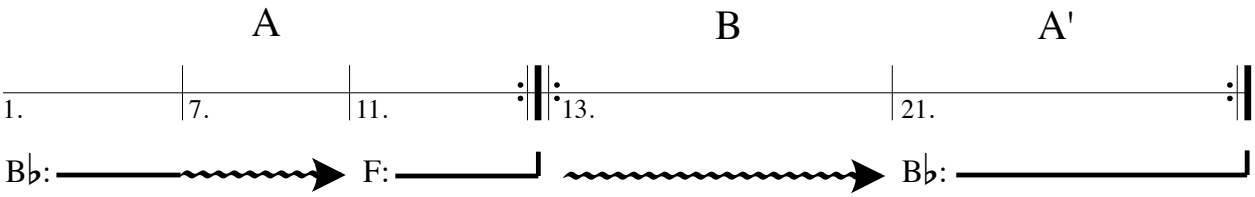
During the first part, the piece begins to **modulate** to the dominant in m. 7, where the note E-natural signifies the modulation, and the F major cadence in m. 12 confirms the new key (despite the "non-essential" chromaticism).

The second part becomes **unstable**, with the B-naturals in mm. 13-15 suggesting the key of C minor, but begins to **return to the tonic** in m. 17, signified by the lack of accidentals.

The **opening material returns** in m. 21, with an exact repeat up until m. 26. At this point in the piece, **modulation is avoided** by leaving out the material from mm. 7-8, and transposing the material from mm. 9-12 into mm. 27-30, up a perfect fourth (or down a perfect fifth), into the tonic key.

The **motive** presented in m. 1 is subjected to widening of intervals (m. 7) and change of direction (m. 13).

The **form diagram** below presents the essential information.



ALLEGRO

für das Pianoforte

von

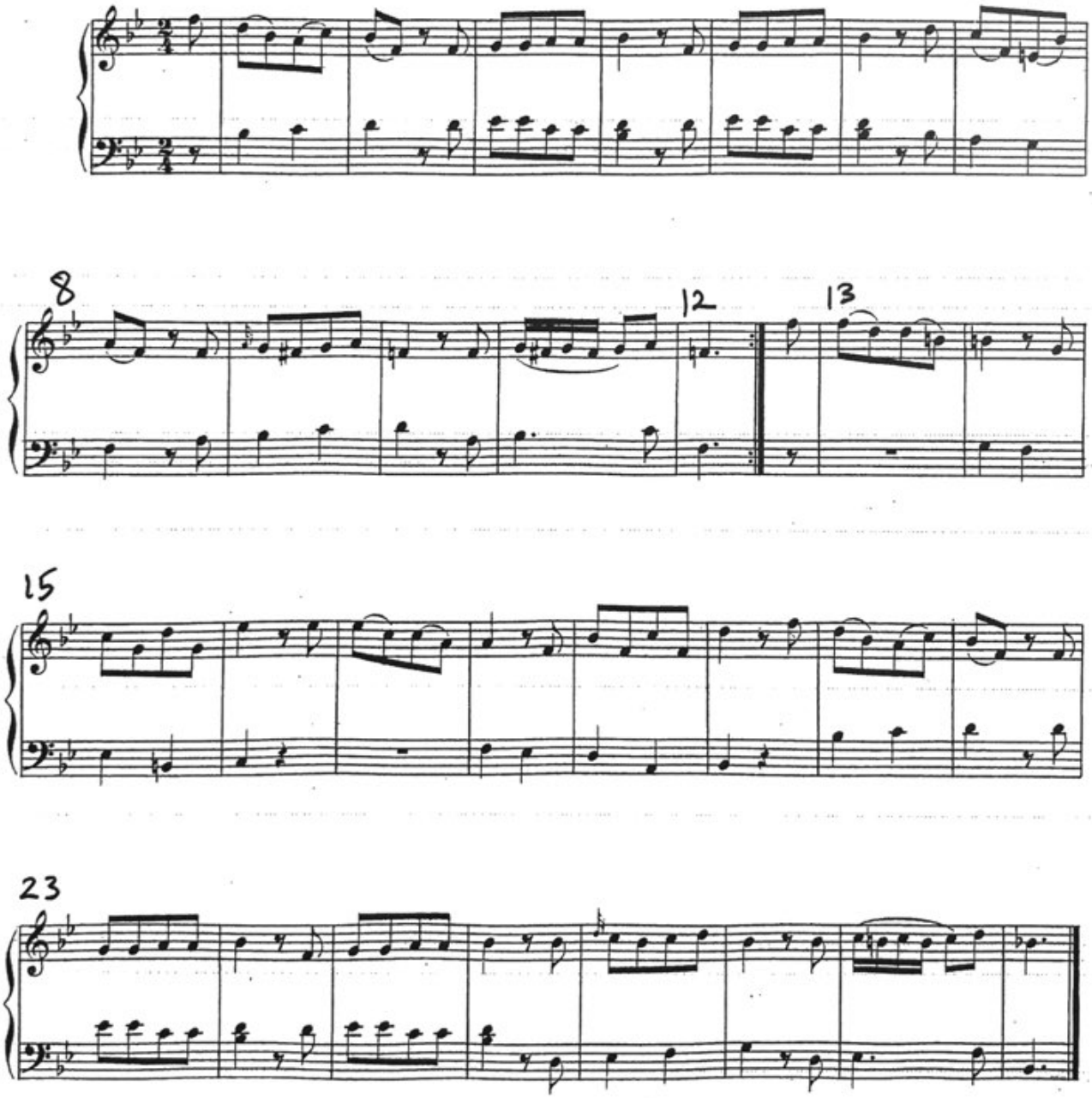
W. A. MOZART.

Köch. Verz. Nº 3.

Mozarts Werke.

Serie 22. Nº 12.

Componirt am 4. März 1762 in Salzburg.



...ch und Druck von Breitkopf & Härtel in Leipzig.

W. A. M. 3.

Ausgegeben 1878.

Sample 3 - Ternary Form: Listen to Schumann's *Trällerliedchen* (a Song to Hum) from "Album for the Young," refer to the score on the following page, and read the information below

The **key** of the piece is C major, a fact supported by the following:

1. keysignature of no sharps or flats
2. tonic triad on the first beat
3. cadences in mm. 8 and 24

During the first part (mm. 1-8), the piece **does not modulate**, beginning in C major and remaining in the home key throughout.

The second part (mm. 9-16) begins in the dominant of G major and also **does not modulate**, remaining in that foreign key throughout (F sharps are used consistently).

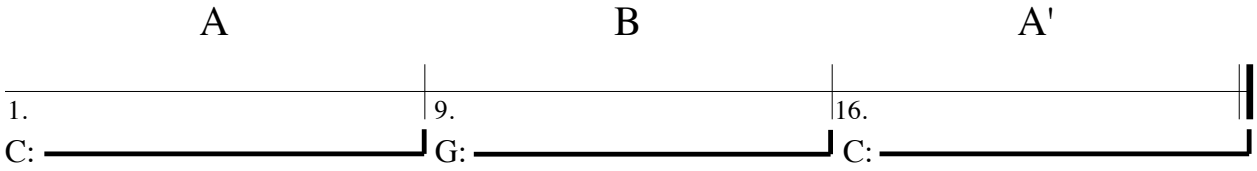
The third part (mm. 17-24) begins in the tonic of C major and also **does not modulate**, solidifying the home key to the end of the piece.

The first and third parts are almost the same, differing only in the melodic high point and cadence. The second part differs with respect to

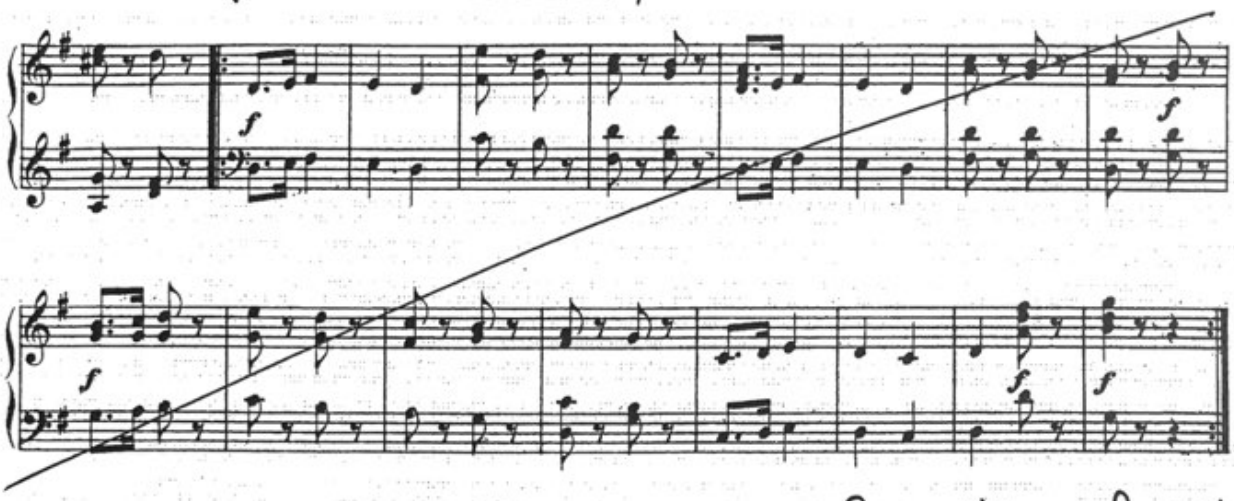
Texture (a counter-melody is introduced in the left hand)
Register (most of the music takes place a perfect fourth below)
and Tonality (in the dominant)

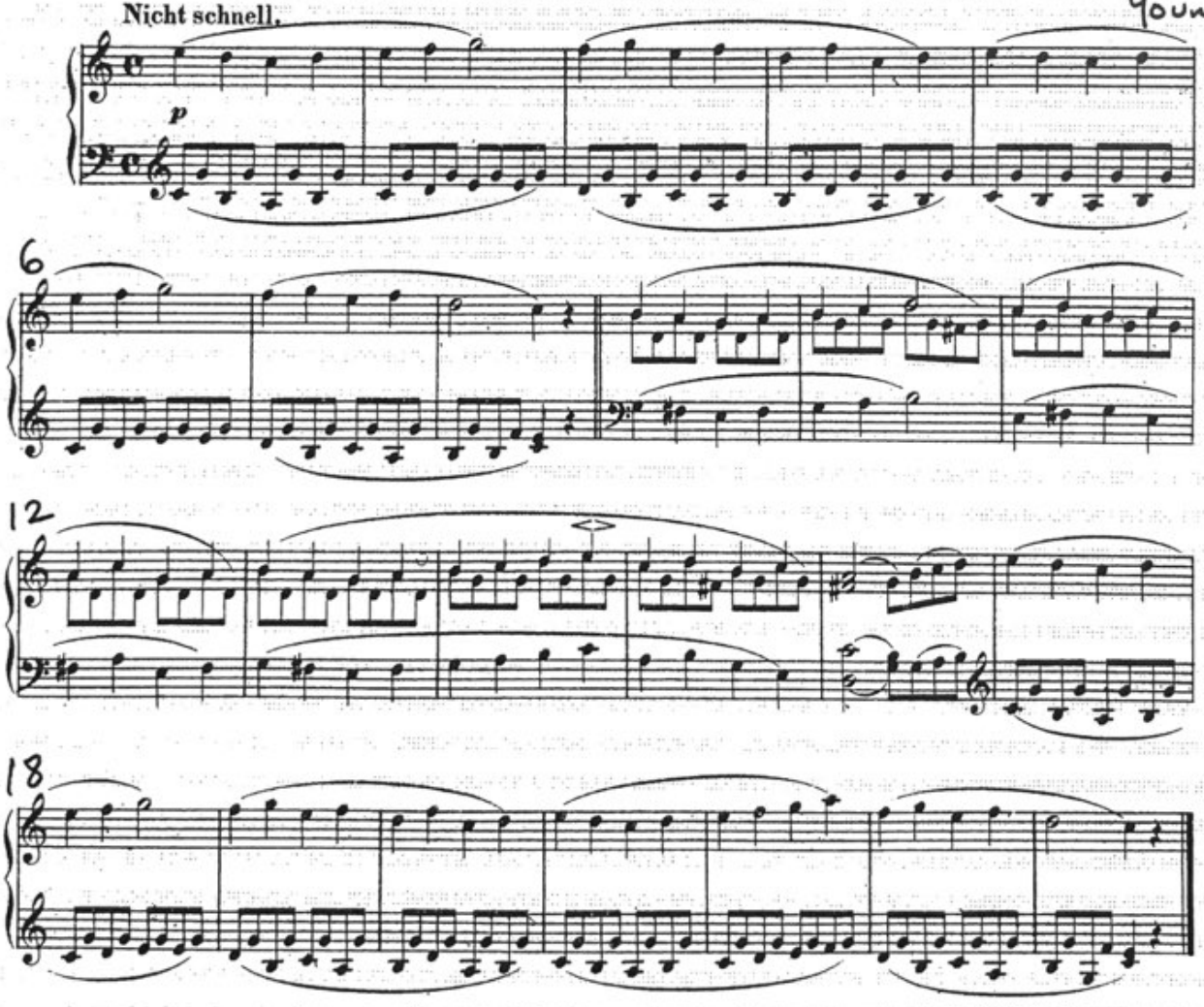
while being similar with respect to melody, harmony, dynamics, and articulation. These **contrasts** between the middle section and the outer sections, along with the strong **cadences** between the sections, are important ways of articulating the ternary form.

The **form diagram** below presents the essential information.



SCHUMANN



Trällerliedchen. from Album for the Young

Nicht schnell.