MU 209 (Feurzeig) **Baroque Binary Forms (Review)** Name: _____

Review pp. 470-483 from ch. 23, Binary and Ternary Forms and answer the following questions.

Bach Menuet in G major

Is this movement 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 go from this key area to a _____ chord in the key of _____ .

Petzold Menuet in G minor

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 go from this key area to a _____ chord in the key of _____ .

The soprano line in mm. 25-8 is implicitly polyphonic. Explain what this means and why it sounds this way.

Bach Polonaise in G minor

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? _____

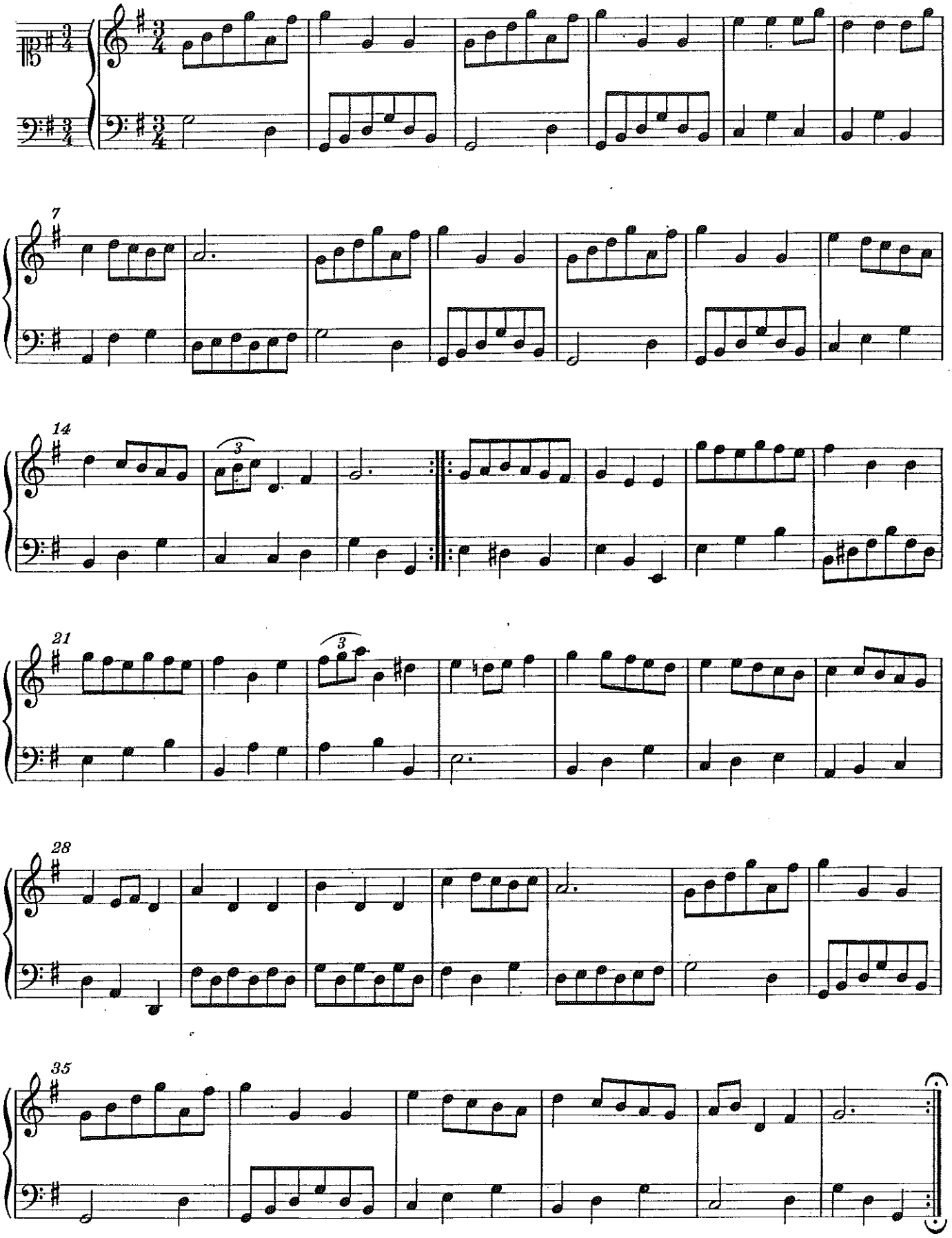
Bars 17-20 go from this key area to a _____ chord in the key of _____ .

What part of the piece is most roving harmonically? (give bar numbers)

ON REVERSE: Make a diagram of the Bach Menuet in G major. Use the diagrams on p. 473 and p. 475 of the text as models. Indicate the **location and type** (PAC, IAC, HC, DC) of each cadence.

J.S. Bach

Menuet



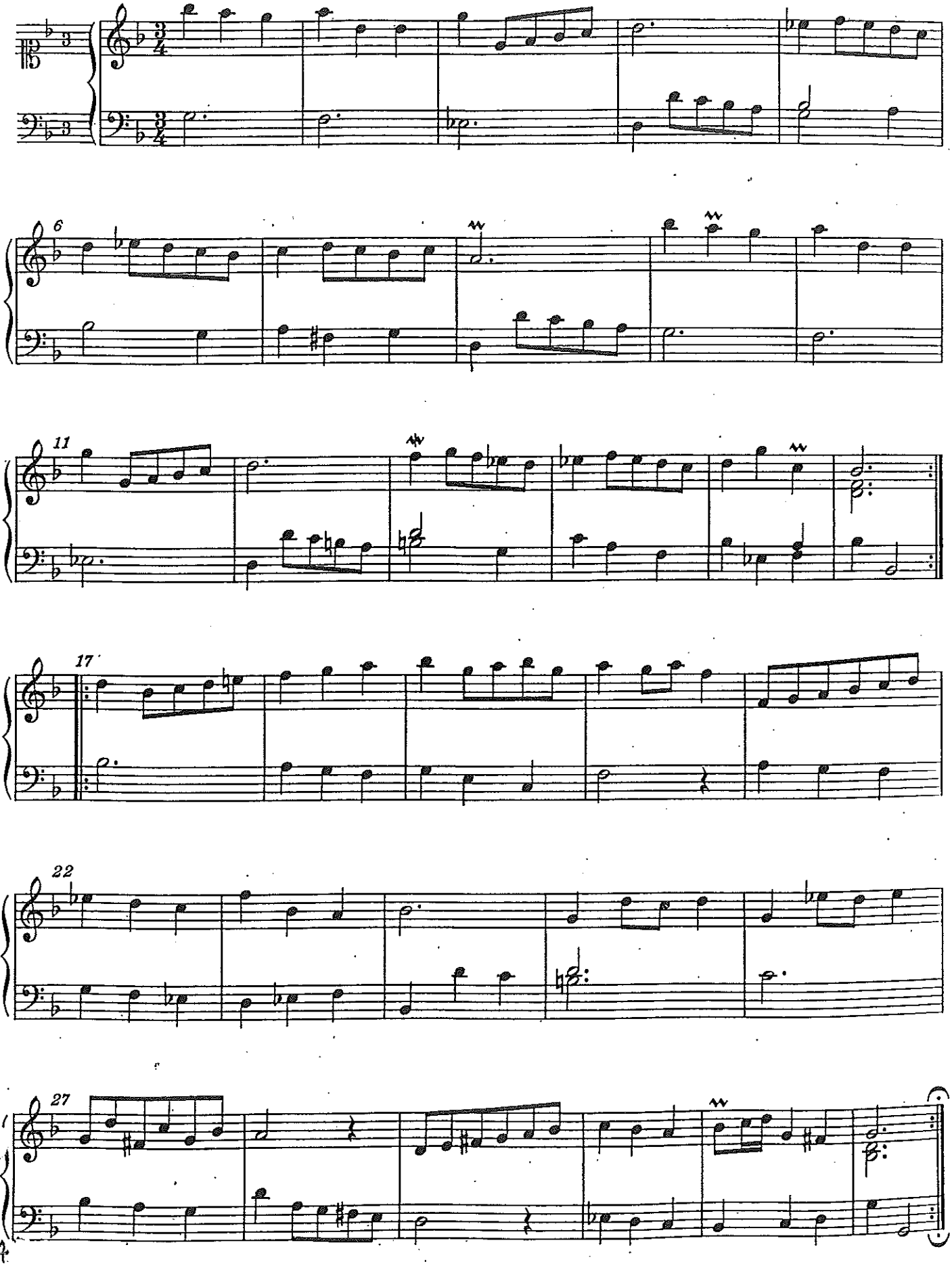
5.

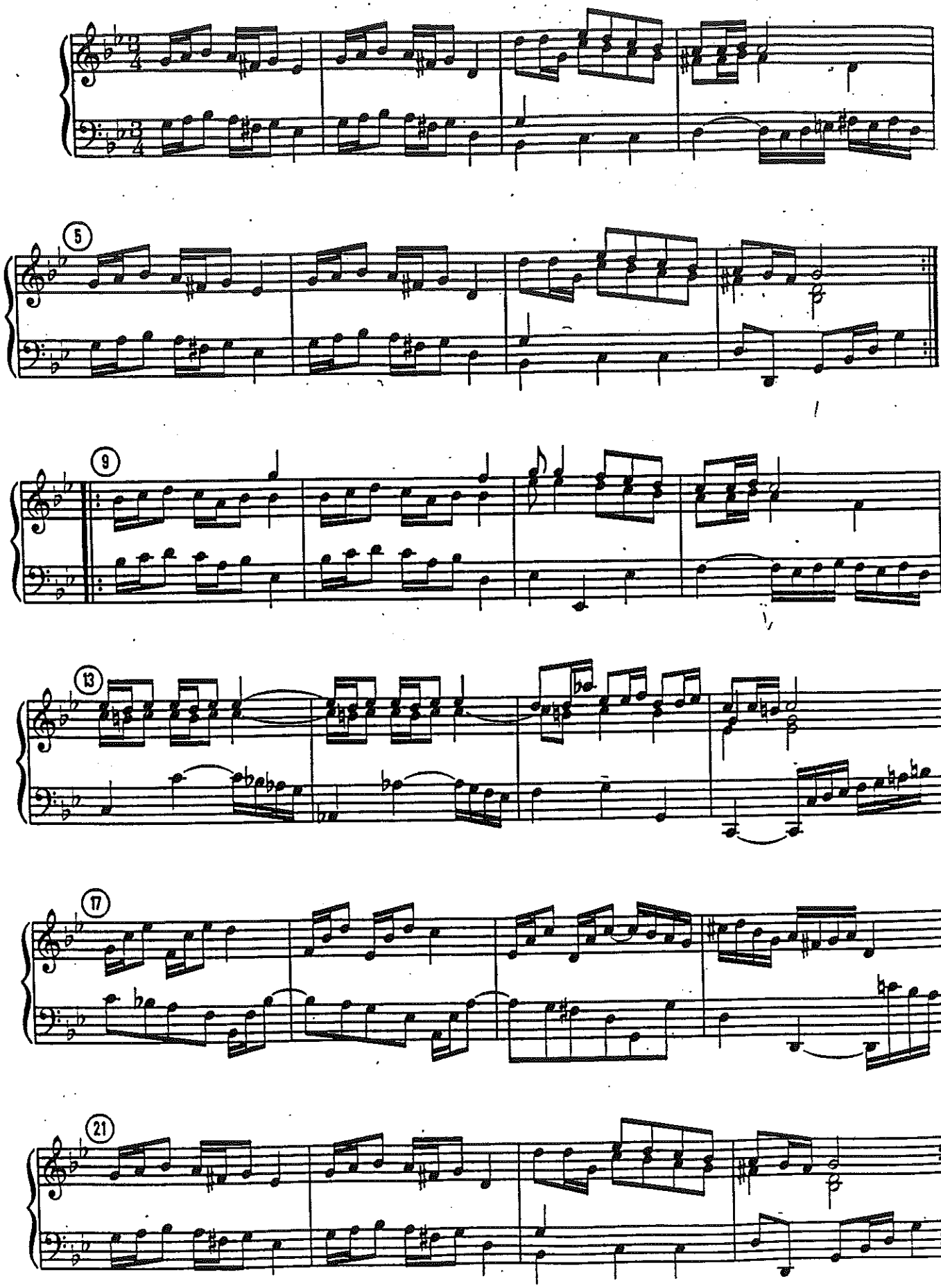
BWV Anh. 115

(not Bach!)

Menuet

Chr. Petzold



POLONAISE

J. S. Bach