

Optional Dance Movements

The optional dances create a contrast to the standard dances by being simpler in style and more clearly suggestive of dance types. The optional dances originated in the ballet of the 17th century and retained the character of actual dance music.

Bourrée (F.): The bourrée is a French dance, usually in quick duple meter beginning with a single (one quarter note) upbeat. It was originally used in ballets and operas, and then incorporated into suites of the 17th century.

From French Suite No. 6 by Bach
(Piano Repertoire: Baroque & Classical, Level 10, page 36)

Bourrée

Gavotte (F.): The gavotte is a French dance in moderate 4/4 time with an upbeat of two quarter notes and phrases generally ending and beginning in the middle of a measure. The gavotte became popular in the 17th century when it was introduced into ballets and operas. Bach frequently used it as one of the optional dance movements in his keyboard suites.

From French Suite No. 6 by Bach
(Piano Repertoire: Baroque & Classical, Level 10, page 34)

Gavotte

Minuet (F. menuet; G. menuett; It. minuetto): The minuet is a French country dance in 3/4 time, in moderate tempo. The first minuet was introduced at the court of King Louis XIV around 1650 and was soon adopted as the official court dance. As a result, it spread quickly throughout Europe and superseded older dance types, thereby establishing a new period of dance and dance music. The minuet was the only Baroque dance type that did not become obsolete after the decline of the suite (around 1750). Two minuets are frequently included in suites to be played in the order of minuet 1 - minuet 2 - minuet 1, which was the origin of the minuet and trio movement found in many sonatas of the classical period.

From French Suite No. 6 by Bach
(Piano Repertoire: Baroque & Classical, Level 10, page 38)

Minuet

Unit 14 Rondo Form

Music in **rondo form** has a recurring section (A) that alternates with contrasting sections (B, C, etc.). The recurring section is called the **rondo theme**, and the alternating sections are called **episodes**. The rondo theme is repeated one to four times throughout the piece, usually in the tonic key, and sometimes with modifications. Episodes appear between statements of the rondo theme, and are usually in contrasting keys. A typical rondo form is:

- A. Rondo theme (tonic key)
- B. Episode 1 (dominant, subdominant, relative, or parallel key)
- A. Rondo theme (tonic key)
- C. Episode 2 (dominant, subdominant, relative, or parallel key)
- A. Rondo theme (tonic key)

A **transition** is occasionally used to connect the rondo theme to an episode or an episode to the return of the rondo theme. A transition generally prepares a modulation to the key of the upcoming episode or returning rondo theme. Transitions may use motives from an episode, the rondo theme, or both.

Rondo form was developed and perfected in music of the Classical period (1750-1825). Rondos are frequently found as final movements in sonatas by Haydn, Mozart and Beethoven.

The rondo on pages 45-47 is the 3rd movement of the *Sonata, Hob. XVI:37* by Joseph Haydn (1732-1809). The first and second statements of the rondo theme and episode 1 are marked for you in the music. Study the music to complete the questions below.

1. In what Major key is the rondo theme? D Major
2. In what key is episode 1? (circle one)
Relative minor
Parallel minor
3. In what measure does episode 2 begin? Write C: Episode 2 above this measure. 61
4. In what key is episode 2?
Dominant
Subdominant
5. In what measure does the third statement of the rondo theme begin?
Write A: Rondo Theme above this measure. 94
6. Which statement of the rondo theme has modifications: first, second or third? third
7. After which episode is there a transition?
Episode 1
Episode 2
8. In what measure does the transition begin? Write transition above this measure. 81

Polonaise (F.): The polonaise is a Polish dance of festive and stately character. The music is always in moderate triple meter, has phrases without upbeat, and generally includes measures with a short repeated rhythmic motive. The earliest known examples of polonaises with these characteristics are found in the suites of Bach. In the 19th century, the polonaise acquired its classic form, which, in addition to the features mentioned above, is characterized by the rhythmic pattern:



From French Suite No. 6 by Bach
(Piano Repertoire: Baroque & Classical, Level 10, page 35)

Polonaise

Study the music excerpts below and determine the correct dance name for each. Write the name on the line above the staff.

1. **Sarabande** From Partita No. 1 by Bach
2. **Gigue** From Suite in A by Telemann
3. **Bourrée** From English Suite No. 2 by Bach
4. **Allemande** From English Suite No. 3 by Bach
5. **Gavotte** by Telemann
6. **Courante** From French Suite No. 3 by Bach

Finale: Rondo

from Sonata, Hob. XVI:37

Joseph Haydn
(1732-1809)

A: Rondo Theme

B: Episode 1

Unit 17 Tonality in the 20th Century

Extended Tertian Harmony

Tertian harmony is the system of building chords in thirds, such as triads and seventh chords. **Extended tertian harmony** is the use of additional thirds above the 7th, resulting in 9th, 11th, and 13th chords.

Key of C Major

Ninth, 11th and 13th chords are used most often as dominant harmonies in Major or minor keys: V9, V11, or V13. These chords can also be used as secondary dominants: V9 of V, V11 of V, V13 of V, etc. Ninth, 11th and 13th chords are generally found in root position with the 9th, 11th or 13th in an upper voice. All of the notes of the chords are rarely present.

In music of the Baroque and Classical periods (1600-1825), 9th, 11th and 13th chords are extremely rare. The added 9th, 11th and 13th notes are generally considered non-chord tones. Although relatively rare in the Romantic period (1825-1900), added 9th, 11th and 13th notes began to be accepted as chord tones. Ninth, 11th and 13th chords became widely used in music of the Late Romantic and Impressionist periods (1875-1920) and are used extensively in jazz and popular music throughout the 20th century.

From *Préludium* by MacDowell
(Piano Repertoire: Romantic & 20th Century, Level 10)

From *Yesterday and Tomorrow* by Larry Minsky
(Patterns of Jazz: Jazz Piano, Level 4)

Polytonality, Bitonality and Atonality

Polytonality is the use of two or more keys at the same time. However, the use of more than two keys at the same time is extremely rare.

Bitonality is the use of two different keys at the same time. Bitonality is a specific type of polytonality. Bitonality may be accomplished with two key signatures, or with the use of accidentals. An entire composition may be bitonal, or only a section.

In the music excerpt below, two key signatures are used at the same time. This entire piece is bitonal.

From *Bagatelle No. 1* by Bartok

In the music excerpt below, accidentals are used to create a bitonal section of this piece. The left hand plays diatonic triads in C Major, while the right hand plays broken chords that have accidentals alluding to a contrasting key.

From *Brouillards* by Debussy

Atonality is the avoidance of any key or tonal center. Atonality is generally associated with extremely dissonant music, however some composers successfully diffuse any sense of tonal center or key while still employing tertian based harmonies.

In the first music excerpt below, dissonant harmonic and melodic intervals are used to avoid any implication of key or tonal center. In the second music excerpt below, a series of unrelated triads are used to completely diffuse any sense of key or tonal center.

From *Bagatelle No. 2* by Bartok

From *Canope* by Debussy

1. Draw a dominant 9th, 11th or 13th chord as indicated by the chord symbol and figured bass.

G Major	F Major	D Major	B \flat Major	E minor	A minor
D11	C13	A9	F9	B13	E11
V11	V13	V9	V9	V13	V11

Quartal Harmony

Quartal Harmony is a system of building chords in fourths rather than the more commonly used tertian system. Quartal chords built in perfect fourths with 3, 4 or 5 notes are considered consonant.* Quartal chords that include Augmented fourths, or six or more notes are considered dissonant.*

The use of quartal harmony is common in music of the 20th century. However, it is rare for an entire composition to only use quartal harmony. Music that is predominantly quartal often includes chords with intervals other than fourths, creating a mixture of quartal and tertian harmony.

From *Rhapsody* by Jeanine Yeager

*Consonance and dissonance are terms used to describe the perceived pleasant or unpleasant effect of the various intervals. Thirds, sixths, perfect fourths, perfect fifths and octaves are generally considered to be consonant. Seconds, Augmented fourths, diminished fifths and sevenths are generally considered to be dissonant.

2. Match each term with its definition.

- | | |
|-----------------------------|---|
| a. Bitonality | c. Two or more keys at the same time |
| b. Quartal Harmony | d. Avoidance of any key or tonal center |
| c. Polytonality | e. Ninth, 11th, and 13th chords |
| d. Atonality | a. Two different keys at the same time |
| e. Extended tertian harmony | b. Chords built in fourths |

3. Identify each music excerpt as extended tertian harmony, quartal harmony, bitonality or atonality.

Quartal Harmony

Bitonality

Atonality

Extended tertian harmony