

Music Revision - Notes (BACH)

- Published in 1728 - keyboard practice for good amateur performers
- This is a suite - stylised dance movements (binary form) followed by a prelude or other non-dance piece
- Sarabande (5th movement), Gigue (7th movement) - there are only 7 movements
- Baroque period - Sarabande and Gigue, use of harpsichord, simple and rounded binary form, fugal writing in parts of the Gigue, no periodic phrasing

Instrumentation

- No instrument specified - most likely a single-manual harpsichord - no dynamic markings
- Other than the low A in the penultimate bar of Sarabande it could have been played on a Clavichord
- Clavichord or Harpsichord for both movements

Texture

- **Sarabande** Almost entirely two part writing, right hand has the melody - semiquavers and demisemiquavers, left hand has supporting part - mainly quavers (melody dominated homophony), beginning and end of each section strengthened - adding parts (3 part and 4 part), monophonic texture (bar 2)
- **Gigue** Mainly three-part, some fugal textures, monophonic (bars 1-6), two-part texture, three part (17), monophonic (49)

Structure

- **Sarabande** Rounded Binary form, two main sections A and B (repeated), reference to A section (29) - rounded, rhyming endings - the ending of A is repeated at the ending of B (different keys)
- **Gigue** Ordinary Binary form, fugal elements, rhyming endings - ending of B is a descending broken chord (finality) - ending of A is an ascending broken chord (leaves music open)

Tonality

- Major-Minor tonality, modulations to closely related keys
- Each movement begins in tonic D major; modulates to dominant during A section
- Returns to tonic at end of B section - via related keys
- B minor - relative minor and E minor - relative minor of subdominant - are visited through both movements

Harmony

- **Sarabande** Both sections end with perfect cadences, largely diatonic (some chromatic movement), root position and first inversion, chords are frequently broken and arpeggiated, dissonance - 7th chords are common (bar 8), suspensions - diminished 7th chord (with suspension) over tonic pedal in A (12)
- **Gigue** Both sections end with perfect cadences, largely diatonic (some chromatic movement), root position and first inversion, chords are frequently broken and arpeggiated, dissonance, suspensions (75 and 77), appoggiaturas (41)

Melody

- **Sarabande** Conjunct movement - some scalar runs in faster moving passages, some disjunct movement (leaps and broken chords) - minor 7th (22 and 23), use of sequence (bar 32), fortspinnung - use and repetition of short motifs (right hand)
- **Gigue** Conjunct movement, some disjunct movement (leaps and broken chords), use of sequence (bar 3-4)

Rhythm

- **Sarabande** Simple triple time (3/4) - slow beat, frequent passages of steady, continuous