

A short one-part prelude by Bach is quoted in Example 24.1. Notice how the opening figuration is continued throughout—in the soprano (mm. 1–3), in the bass (m. 12), alternating between the two voices (mm. 4–8), or in both voices simultaneously (m. 13). The harmonic areas of the simple tonal scheme create a pattern of four-measure phrases: following the original tonic prolongation over a tonic pedal (mm. 1–4), the music moves to the dominant area (mm. 5–8), arriving at a dominant pedal (mm. 9–12) that leads back to the final I (mm. 13–16).

Example 24.1

♩ BACH: LITTLE PRELUDE IN C MAJOR, BWV 939

BINARY OR TWO-REPRISE DESIGN

The term **binary design** (or **form**) is somewhat ambiguous. In one sense, it is used to describe a composition that consists of two sections of contrasting thematic material, expressed as AB. The short Brahms excerpt in Example 12.10 is a typical example; it divides into two contrasting periods, each with its own distinct melodic profile. This type of binary design is not particularly common in instrumental music, although we might cite the standard military march—for example, familiar Sousa marches—as one instrumental example. Marches typically divide into two large sections; the first A, consisting of a short introduction and two strains, is followed by the contrasting Trio or B part, usually set in the subdominant key. Thus the march is one of the few genres in the common-practice period that do not end in the original tonic key. These binary forms occur more frequently in text-driven vocal music, such as “Trockne Blumen” from Schubert’s *Die schöne Müllerin* song cycle.

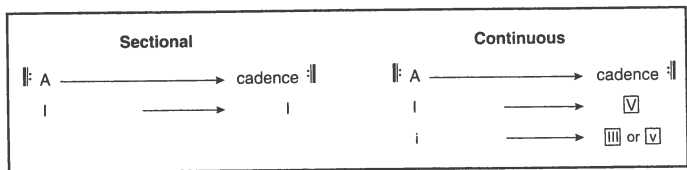
On the other hand, the term “binary” can refer to pieces that simply feature two repeated sections, regardless of their thematic content (||: :||). We will denote this scheme by the term **two-reprise design** (“reprise” means *repeated*). In some cases the thematic material in the second reprise or repeated section is not markedly different from that of the first reprise, but rather is often loosely based on it.

Two-reprise design may constitute an entire movement or occur as a separate section of a movement (see the later sections on variation form and rondo). The harmonic characteristics of this scheme, including some voice-leading models and reductions, have already been briefly discussed in Chapter 22.

THE TWO-REPRISE DESIGN IN THE BAROQUE PERIOD

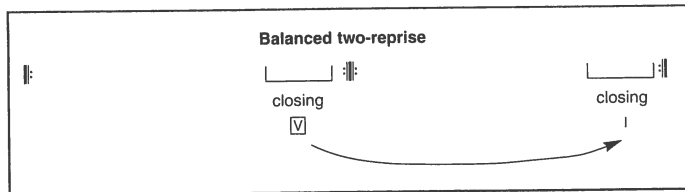
The various dances that make up the typical Baroque **suite** are cast in two-reprise design. Although an entire dance may be loosely based on the opening or principal theme, that theme seldom returns in a literal tonic restatement during the second part or reprise. When the first reprise cadences in the tonic key, it is called a **sectional two-reprise design**, but when the first reprise cadences in or tonicizes a *new* key area (such as \square in major or \square in minor), it is called a **continuous two-reprise design**; see the two diagrams in Figure 24.1.

Figure 24.1



The cadential phrase or material at the close of the first reprise (in either \square or \square) sometimes reappears at the end of the second reprise, but now transposed to the tonic key. We call a piece that features this recurrence a **balanced two-reprise design**, as shown in Figure 24.2.

Figure 24.2



A short two-reprise minuet by Handel is quoted in Example 24.2. It may be classified as *continuous*, since the first reprise cadences in the dominant key (mm. 7–8). Although this same cadence formula reappears in the last two measures of the second reprise, suggesting a balanced structure, the initial principal theme does not recur in the second section. The second reprise opens with an ascending 6–5 chromatic sequence (mm. 9–14) before cadencing in the relative key of D minor (mm. 15–16). The music then uses a descending 5th progression to cycle back past I to the subdominant (mm. 17–21) before concluding with a final tonic cadence (mm. 22–24). Each of the minuet's three eight-measure phrases features a well-defined cadence, first in the area of \square , then in \square , and then in \square .

Example 24.2

② HANDEL: MINUET IN F MAJOR

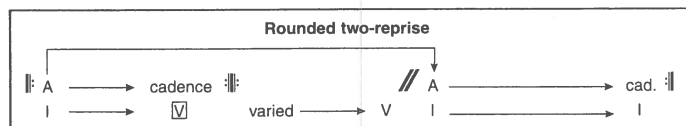
The musical score for Handel's Minuet in F Major is presented in three systems. Each system consists of a treble clef staff and a bass clef staff. The first system shows the initial theme with trills. The second system begins at measure 9, featuring a chromatic sequence. The third system begins at measure 17, showing a descending fifth progression and a final cadence. Measure numbers 9, 17, and 21 are clearly marked.

THE TWO-REPRISE DESIGN IN THE CLASSICAL PERIOD

Several features of two-reprise design in the Classical period distinguish it from its Baroque counterpart. For one thing, this design usually functioned in the Classic period as a separate section of a larger movement. Certain features of the second reprise changed as well. Following the quasi-modulatory section

that opens the second section, the music typically moves toward an extended dominant that serves as the preparation for the literal return of the movement's principal theme in the tonic. This thematic restatement gives rise to what we call a **rounded two-reprise design**; consult Figure 24.3, noting the interruption sign (//) after the V that immediately precedes the return of the original A material. While the great majority of Classical two-reprise designs are continuous and display a return of the original theme in tonic, one can always find exceptions in which there is no modulation at the end of the first reprise or the principal idea does not reappear in the second reprise.

Figure 3



This design is found in both minuet and scherzo movements of Classical works, where it occurs as the form of both the Minuet or Scherzo proper and the subsequent Trio. The analysis of the Beethoven Menuetto and Trio in Chapter 25 contains a detailed discussion of its typical design and tonal structure. Less complex examples may be found in Examples 22.9a in a major key and Example 22.13 in a minor key; the return of the original theme is greatly abbreviated in the latter piece.

TERNARY FORM

Compositions in **ternary form** are characterized by three distinct sections—an opening A section whose initial thematic material opens and closes in the tonic key, a thematically contrasting middle B section, usually set in a different key, and a return, either literal or modified, of the original A section back in the tonic. (Since the scheme of a rounded two-reprise form, as shown in Figure 24.3, approximates these requirements, some theorists refer to it as an **incipient ternary form**.) These pieces may also include a short introduction and a closing coda. Ternary design is commonly found in slow movements, such as the middle movements of Classical sonatas or quartets, or short character pieces in the Romantic period, such as the Chopin mazurkas or the Brahms intermezzi.

Following the conclusion of the opening A section in the tonic key, the B section begins immediately by introducing a new melody in a different key or

the parallel mode. A brief **retransition**, usually based on dominant harmony, prepares the return of the first part, which may be a literal repetition or may contain modifications. In the Classical minuet, after the conclusion of the Trio, itself a two-reprise form, the performer jumps immediately to the beginning of the piece for the da capo (literally “to the head”) or repetition of the opening Minuet section. If the trio is set in a foreign key, a retransition may be necessary to modulate back to the original tonic center; for instance, see the third movement of Haydn’s Symphony No. 104 (“London”) in D Major.

The slow movement from Friedrich Kuhlau’s Sonatina in G Major, Op. 20, No. 2, is a clear-cut instance of ternary design. The score and its voice-leading reduction may be found in Example 24.3. The opening A section (mm. 1–16) consists of a parallel double period in the tonic key of E \flat major: two contrasting four-bar phrases (ab) move from I to V, followed by their repetition (ab) with a concluding authentic cadence on I. The middle or B section (mm. 17–29) immediately shifts to the relative key of C minor with new thematic material and a different texture. Its melody sequences downward through B \flat minor and A \flat before reaching the dominant G (measure 26), spanning a descending tetrachordal progression (i– \flat vii–VI–V) in C minor, with several of its transient centers preceded by their secondary dominants. A short chromatic retransition (mm. 26–29), which features several diminished sevenths, leads to a literal return of the A section (mm. 30–46). A few tonic chords provide the final cadential extension (mm. 47–49).

Example 24.3

① A. FRIEDRICH KUHLAU: SONATINA IN G MAJOR, OP. 20, NO. 2, II