

MSC 1003 – Music in Civilization, Spring 2018

Prof. Smey

Session 12 – Tuesday, March 13

In this session we'll look at one last piece for Quiz Two, we'll practice scales with one more worksheet, and we'll talk a little more about music theory.

The Baroque Dance Suite

Our exploration of Baroque Period pieces has mostly been organized according to their **form**, the way they are organized and the musical story that they tell. Up to now we've looked at some pieces that are built in "loops," and some that I claim are built in "blocks" or "chunks." It's time to look at one last kind of Baroque piece, which has a slightly different feeling than our somewhat serious and complicated violin concerto and fugue.

This is the Baroque Dance Suite, which is simply a short collection of different dance-type movements. We think that these are "stylized" dances, meaning that they were intended more for listening and not for social dancing.

We listened to a set of Bourrées from Bach's Suite No. 3 in C major for Solo Cello, BWV 1009. The suite has six movements overall, and we are picking the fifth one. Each one of these would have its own distinctive style and "groove."

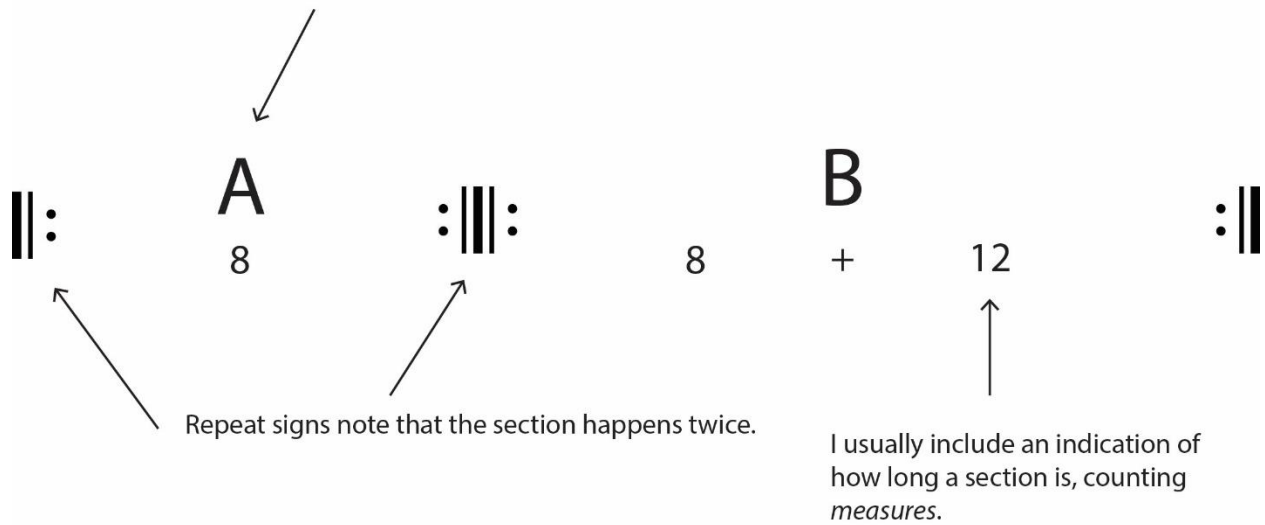
- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrées I & II
- VI. Gigue

These dance movements seem a little more organized and compact than the other kinds of pieces we've looked at in this unit. Our loop-based compositions as well as our ritornello forms and fugues all seem to flow out rather loosely – they are made of a lot of little parts strung together. A composer could easily insert even more material into the middle of these works and it wouldn't really mess up the form in any way.

Baroque dance movements, on the other hand, tend to have a fixed plan – they are divided into two sections that repeat.

In order to follow this structure I we will use a new kind of formal map for this piece, with a new vocabulary that we are going to see more in the future. It just has a few different elements.

Letters and other symbols keep track of the different sections.



So, here we've got two sections, each of which are repeated. The first one is usually pretty short and straightforward, and the second part tends to be a little longer and wilder. (My sample diagram above is our Bourrée I, where the first part is 8 measures long but the second part is a total of 20 measures.)

In general there are two versions of this basic structure which are called **Binary Form** and **Ternary Form**. The only difference between the two, really, is whether the "A" material makes a return appearance at the end. If it does, it is a Ternary form (because the A-B-A makes three parts). If it does not, and the second half of the piece is completely different, it is Binary (= A-B, two parts).

Here are sample Binary and Ternary Forms.

Binary Form



Ternary Form

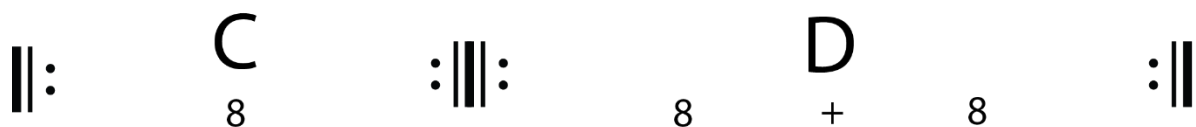


So, our Bourrées are in binary form. In addition, there's one more complication. There are two of them, and they alternate in their own A B A pattern.

Bourrée I



Bourrée II



Bourrée I



I've made [a video of this movement](#), which is hosted on our website. It features an animated version of our form diagram which you can follow, as well as more fun choreography from the Mark Morris Dance Group.

In general, you want to remember:

- These Bourrées are in *binary form*. Two parts A + B, first one is short, second one longer, both sections get repeated.
- They are part of a Baroque Dance Suite, a set of *stylized dances*
- The middle dance (Bourrée II) is more "flowing" and in a minor key. On the quiz I may play Bourrée II by itself, and I'll ask you whether the part we are hearing is based on the major or minor scale.

More Theory: Triads and Chord Progressions

In this session I'll probably talk a little more about chord progressions and stuff. This is not quiz material, but it is useful if you really want to understand what's going on in all of this music. I have [HTML notes on this](#) as well.