

# Chapter 2, Additional Materials

## BASS REDUCTIONS

In this chapter we saw that mm. 1-8 of Mozart's Piano Sonata in AM (anthology, no. 27) constitute a period which begins on I and ends with a V-I PAC. The first phrase closes with a half cadence in m. 4. Notice that the last pitch of the melody in m. 4 is B ( $\hat{2}$ ), accompanied by a G# ( $\hat{7}$ ) in the alto, both of which create a tension toward  $\hat{1}$ . Instead of reaching a conclusion in m. 5, the phrase is **interrupted, both harmonically and melodically**, then starts all over again, and it finally reaches its goal in m. 8, where both B ( $\hat{2}$ ) and G# ( $\hat{7}$ ) resolve to  $\hat{1}$ , and V resolves to I. The graph in example 2.8 shows this long-range harmonic process, and illustrates how the **I-V-I progression provides the structural frame for this musical unit**. This type of reduction, which we call a **bass reduction**, is especially useful to illustrate the underlying harmonic motion in a passage or a piece. In our example, the first slur shows phrase 1 and its tonal motion from I to V. A possible conclusion at m. 5 is thwarted by a new phrase beginning on the tonic, which this time leads to the conclusive cadence in m. 8. The long-range tonal motion in this period can thus be summarized as I—V//I—V-I. The double vertical lines above the staff represent the harmonic *interruption* at the HC, which, as is most often the case, supports a melodic interruption at  $\hat{2}$ . (The technique of interruption will be discussed further in chapter 11.)

### Example 2.8

Mm: 1 4 5 8

AM: I V I V I

In the bass reduction in example 2.8 we can see the meaning of the reductive symbols in this type of graph:

1. Tonic and dominant harmonies that begin or end phrases are usually shown as open or white notes. In V-I cadences, we will also show the cadential V as an open note. Although they look like half notes, here these symbols do not denote any durational meaning.
2. The motion from one harmony to another, that is, between harmonies which delimit phrases, is shown by a slur.
3. Sometimes an inner phrase begins with the same harmony that ended the previous phrase, or with some subordinate harmony that prolongs the previous cadential chord. In these cases we will consider this beginning to be an extension of the previous cadential harmony. We will not notate this type of beginning harmony as an open note, but rather as a black note, normally without a stem, to signify its subordinate, prolongational role. An example of this type of situation and notation appears in example 2.9.
4. A double vertical line after a V harmony indicates a melodic interruption on  $\hat{2}$ .
5. Measure numbers are placed above the staff, and Roman numerals indicating the function of the notated harmonies are placed under the corresponding pitches.

## FURTHER ANALYSIS

The structural function of tonic and dominant, as well as the fundamental architectural paradigm “tonic established/departure from tonic/return to tonic” can be heard at an even larger level (in this case underlying a complete piece) in the Minuet from Joseph Haydn’s Divertimento in CM, Hob. XVI/1 (anthology, no. 19). As you listen to the piece, you will notice that it has two main sections, indicated by the repeat signs in m. 8. The main points of formal articulation are m. 4 (end of the first phrase, on I), m. 8 (end of the third phrase and of the first main section, on V), m. 12 (end of the third phrase on V), m. 13 (return of the opening two phrases and of I), and mm. 19-20 (PAC, which closes the piece).

The key is firmly established in mm.1-4 by a succession of  $V_7-I$  progressions. The first main section (mm. 1-8) closes on a HC, and thus represents a departure from the tonic. Notice the inconclusive melodic gesture in m. 8, featuring an interruption at  $\hat{2}$ , as in the Mozart example we discussed above. The HC does not fully resolve to a tonic in root position in m. 9. Rather than a return to the tonic, mm. 9-12 are a prolongation (or extension) of the area “away from the tonic.” With the new HC reached in m. 12, the tension for the return of the tonic is intensified and resolved in m. 13 with the return, not only of I, but also of the complete opening section. The latter now concludes with a PAC, thus closing the musical idea which had been left open in m. 8, and also resolving the  $\hat{2}$  from the interruption in m. 8 to its final goal,  $\hat{1}$ . The structural tonic-dominant frame of this piece is summarized graphically in example 2.9. Notice the graphic notation for the extension of V in mm. 9-12.

As an exercise, make a bass reduction of anthology, no. 27 (Mozart, Piano Sonata in AM, I, theme) in the style of those in examples 2.8 and 2.9, showing the tonal motion within the phrases, and the role of I and V in shaping the form of this short composition.

### Example 2.9

The diagram shows a bass line with a treble clef and a bass clef. The notes are: m. 1 (C), m. 8 (G), m. 12 (G), m. 13 (C), m. 19 (C), m. 20 (C). There are repeat signs between m. 8 and m. 12. Below the staff, Roman numerals are indicated: CM: I, V, I, V, I.