

Chapter 11, Additional Materials

BASS REDUCTIONS

In the chapter 2 Additional Materials you were introduced to a type of graph we call *bass reductions*. We can use bass reductions to show in a graphic way harmonic motion, harmonic function, and harmonic hierarchy in a formal context. For the time being, our bass reductions will include only tonic and dominant chords that have a formal or structural significance, in other words, those that determine the beginning and ending of phrases and periods, in the way we already discussed in chapter 2. Example 2.8 in that chapter consisted of the bass reduction for the initial period of Mozart's AM sonata, the same period we have diagrammed in example 11.5 in the textbook. The same diagram is reproduced again in example 11.15 below. Under the bubble diagram the same bass reduction from example 2.8 has been reproduced again. Verify that the information in the reduction matches the information in the bubble diagram. In fact, both types of graphs can be used together very effectively. To review the exact meaning of symbols in bass reductions, refer back to the chapter 2 Additional Materials.

Example 11.15 Form Diagram and Bass Reduction for Anthology no. 27 (Mozart, AM Sonata), mm. 1-8

The image displays two musical diagrams for the first eight measures of Mozart's AM Sonata. The top diagram is a form diagram consisting of a horizontal line with a curved line above it. The line is divided into four segments by a vertical bar line at measure 5. The segments are labeled as follows: the first segment (measures 1-4) is labeled 'a₁' above and 'HC' below; the second segment (measure 5) is labeled '5' above and 'I' below; the third segment (measures 6-7) is labeled 'a₂' above and 'V—I' below; and the fourth segment (measure 8) is labeled '9' above and 'I' below. The diagram ends with a double bar line. The bottom diagram is a bass reduction on a single staff in bass clef with a key signature of two sharps (F# and C#). It shows the bass line with notes and rests. Below the staff, the harmonic reduction is labeled 'AM: I V I V I', corresponding to the chords in measures 1, 4, 5, 7, and 8 respectively. A double bar line is placed between measures 4 and 5.

Example 11.16 reproduces the form diagram from example 11.8 in the textbook (anthology no. 30, Mozart, “Die Zufriedenheit”), along with its corresponding bass reduction. And example 11.17 shows the form diagram for anthology no. 33, Beethoven’s Sonata op. 10/1 (from example 11.9 in the textbook), also with its corresponding bass reduction. Study these bass reductions and their relationship to both the respective scores and form diagrams.

Example 11.16 Form Diagram and Bass Reduction for Anthology, no. 30 (Mozart, “Die Zufriedenheit”)

GM: I V V I V I

Example 11.17 Form Diagram and Bass Reduction for Anthology, no. 33 (Beethoven, Sonata op. 10/1)

A_bM: I V I V I V I V I V I

EXERCISE

On your own music paper, realize a bass reduction of anthology no. 23 (Chevalier de Saint-Georges, Symphonie Concertante, II, mm. 1–24), following the models provided in the preceding examples.

NOTE

Form diagrams indicate formal design, that is, length of formal units and thematic relationships among them. Bass reductions, on the other hand, indicate tonal structure, or tonal motion. Both types of graphs should not contradict each other (for instance, an important cadence closing a formal unit should also appear as structurally important in the bass reduction). However, because they actually show different things, formal diagrams and bass reductions may or may not correspond exactly with each other. For instance, in a four-phrase design, phrase 1 may begin and end on the tonic, phrase 2 may lead to and cadence on the dominant, phrase 3 may begin and end on the dominant (and thus it will function as a prolongation of the dominant established at the end of phrase 2), and phrase 4 may again begin and end on the tonic. Whereas in this case the formal diagram will show a four-phrase design, the bass reduction will show a three-part tonal structure (I—I V—V I—I).

FURTHER ANALYSIS**The Technique of Interruption**

In the section on antecedent-consequent structure in this chapter, we discussed that the HC in m. 4 of the Reichardt period is inconclusive. The phrase that ends on this HC is also inconclusive melodically, because the melodic motion in m. 4 stops on the pitch A, $\hat{2}$ in GM, a degree that obviously has a tendency, in this context, to continue or resolve to $\hat{1}$ (notice the line descending from D to A in mm. 3-4). In chapter 2 we discussed a very similar situation (in Mozart's AM sonata), and we explained that the harmonic and melodic motions toward I and $\hat{1}$ are interrupted at this point in this type of phrase. Instead of resolving the tension by a melodic motion to $\hat{1}$, the phrase begins all over again, and finally reaches its goal in m. 8, where the resolution of $\hat{2}$ to $\hat{1}$ is completed.

1. The following fragments feature examples of melodic interruption. Identify the exact location for the interruption, as well as the eventual resolution of the interrupted line to $\hat{1}$: anthology, no. 28 (Mozart, Piano Sonata in B \flat M, K. 333, III, mm. 1-8) and anthology, no. 26 (Mozart, Piano Sonata in CM, K. 309, III, mm. 1-19). Because in a period you can expect to find the interruption on $\hat{2}$ at a HC, you should first determine the cadential and phrase structure of these fragments.
2. Realize bubble diagrams and bass reductions for the following periods: Reichardt, "Frühlingsblumen," mm. 1-8 (example 11.2), and R. Schumann, "Folk Song," mm. 1-8 (anthology, no. 50).