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Translational Symmetry in Recapitulatory Binary Forms, 1701-1759

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requirements for the degree Doctor of Philosophy
in Music

by

Richard Luke Hannington

Committee in charge:
Professor Lee Rothfärb, Chair
Professor Ben Levy
Professor Stephanie Tcharos

September 2019
The dissertation of Richard Luke Hannington is approved.

__________________________________  
Benjamin Levy

__________________________________  
Stephanie Tcharos

__________________________________  
Lee Rothfarb, Committee Chair

September 2019
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VITA OF JOHN LUKE HANNINGTON
May 2014

EDUCATION

Bachelor of Music, Composition, California State University, Long Beach (Magna Cum Laude)
Master of Music, Composition, California State University, Long Beach
Master of Arts in Music, Musicology, California State University, Long Beach
Master of Arts in Music, Music Theory, California State University, Long Beach
Doctor of Philosophy in Music, University of California, Santa Barbara

PROFESSIONAL EMPLOYMENT

California State University, Instructor, Long Beach, 2011-2012: Intro to Music Theory, Form and Analysis, Harmony I, Musicianship I, Music for the Elementary School Teacher.

University of California, Associate (Instructor of record), Santa Barbara: Music Theory for Non-Majors, Teaching at the University.

California State University, Instructor, Long Beach, 2018-2019: Form and Analysis, Harmony I and II, Musicianship I and II.

PUBLICATIONS


AWARDS

Dean’s List: 2005, 2006
Presidents List: 2005
ABSTRACT

Translational Symmetry in Recapitulatory Binary Forms, 1701-1759

by

Richard Luke Hannington

This study traces the development of binary procedures though the first half of the eighteenth-century with a view of tracing the development of those characteristics that coalesced to form sonata form. It the culmination of a corpus study of some 800 instrumental binary works. These were analyzed in two dimensions. The first is translational symmetry, the degree to which each half resembles each other. The second is harmonic trajectory, the number and disposition of threshold cadences, those cadences that define boundaries between parts of a form. The study concludes with a meta-analysis that shows that the move from simple binary forms with few cadences to highly symmetrical binary forms with well-defined key areas is discernible but far-from-smooth process.
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His Gardens next your Admiration call,
On ev'ry side you look, behold the Wall!
No pleasing Intricacies intervene,
No artful Wildeness to perplex the Scene:
Grove nods at Grove, each Ally has a Brother,
And half the Platform just reflects the other.

–Alexander Pope

This study was spurred by my investigations into the history of sonata form. Although there are many divergent theories of sonata form they all have one thing in common: they are all a postieri.\(^1\) How could such a seemingly prescriptive form come about all across Europe at roughly the same instant with no “instruction manual”? This question spurred me to consider sonata form as an emergent process. Could it have emerged from the application of a few basic principles? What might those principles be?

These questions led me to investigate symmetry.

A. Burlington and Pope On Symmetry and Good Taste in the Eighteenth Century

In 1718, Richard Boyle, 3\(^{rd}\) Earl of Burlington, returned from his first grand tour with a collection of drawings of ancient Roman buildings and an evangelical zeal to impress their worth onto the British public. These drawings, by the sixteenth-century Italian architect Andrea Palladio, were published in 1730 by Burlington at his own

The book proved seminal, forming the basis for a new style of architecture to become known as “Palladian.” Although Palladian architecture championed symmetry and a Greco-Roman sense of proportion, it was not merely an exercise in mirror-symmetry. Palladio took great pains to incorporate his architecture into the landscape. His most famous building, Villa Capra Rotonda, was a square building that encompasses a central rotunda (Figure 1). This square is oriented forty-five degrees to the cardinal compass points, thus ensuring that all sides have maximal exposure to sunlight. Mathematically derived mirror symmetry thus yielded to nature. It was this combination of divine, mathematical symmetry situated amid the carnal, near symmetry of nature that was to become the sine qua non of eighteenth-century good taste in architecture and garden design.

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Fortunately, we do not have to rely entirely on pictorial evidence for this aesthetic point of view. These tastes were also articulated in essays and poetry. One instance is Alexander Pope’s poem *AN EPISTLE To the Right Honourable RICHARD Earl of BURLINGTON*, written in 1731 on the occasion of the publication of *Fabbriche Antiche disegnate da Andrea Palladio*. In that epistle, Pope applied Burlington’s aesthetic preoccupations to discuss his own interest into the aesthetics of garden design. But the

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poem is much more than merely a meditation on what constitutes beauty. It is, in the words of Phillip Ayres, “the minute dissection of false taste and vanity of expense, and the promotion of positive artistic and moral values.”

It unfolds in three sections. The first, lines 1-98, discusses good and bad taste in architecture and garden design. The second section, lines 99-176, presents a semi-fictional personification of poor taste: Timon’s villa and grounds. The final section, lines 177-204, heralds a glorious future of good taste, prosperity and social accord bequeathed to the country by a patron’s good taste, such as Burlington’s. Good taste is presented in the first section as a collaboration with nature:

To rear the Column, or the Arch to bend,
To swell the Terras, or to sink the Grot;
In all, let Nature never be forgot.
Consult the Genius of the Place in all,
That tells the Waters or to rise, or fall,

But this cooperation must be tempered by proportion and balance:

Begin with Sense, of ev'ry Art the Soul,
Parts answ'ring Parts, shall slide into a Whole…

The epigraph that begins this chapter is a warning about what happens if human order is imposed contrary to nature: vanity surely follows.

At Timon’s Villa let us pass a Day,
Where all cry out, "What Sums are thrown away!"

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So proud, so grand, of that stupendous Air,  
Soft and Agreeable come never there.

“Soft and agreeable nature” is replaced by stiff, formal, symmetry where “Grove nods at Grove, each Ally has a Brother, And half the platform just reflects the other.”

Pope’s precepts of aesthetics in architecture and garden design could equally be brought to bear on the aesthetics of music, though perhaps in the opposite direction. For, while the Gothic architecture and parterre gardens of the previous century could be seen as stiff and overly symmetrical and could be said to benefit from a judicious injection of naturalistic asymmetry, the music of the late baroque could be criticized in the opposite direction: too naturalistic, too flowing. It is music that could perhaps benefit from the imposition of symmetry. Consider, for example, a piece like Buxtehude’s Toccata in D minor, BuxVW 155. The piece is a free fantasia, but not totally free. Motives morph into new ones gradually, taking on new shapes and characters. The motives change as nature does—in a slow evolutionary process of constant becoming. Buxtehude’s Toccata ends more through sheer insistence than resolution. He applies the brakes with an extended tonic pedal which does not end the piece so much as grind it to a halt. One can easily imagine an alternate piece with further unravellings of the material going on unheard into eternity.

This would be unthinkable in a sonata form. Perhaps the greatest achievement of sonata form is that on first listening an educated ear could intuit the length of the whole from its constituent parts. A short first theme area is unlikely to yield to an extended second key area. A long exposition is unlikely to have a very brief development. Hepokoski and Darcy argue that the type of Medial Caesura gives a prediction of the
scope of the sonata. The length of a section sets up expectations in the listener that could be exploited for expressive purposes. Deviations from these norms has consequences that can be judged by the listener. The structure provides for the listener what is immediately apparent to a viewer of the plastic arts: the ability to appreciate symmetry. This is a unique achievement in music. How that symmetry arose is the focus of this study.

B. Symmetry in Music

This dissertation is concerned with translational symmetry in eighteenth-century music. Translational symmetry is the kind familiar from wallpaper or wrapping paper in which an image is repeated, rubber stamp-like, to make a large composite image. The process of producing translational patterns is sometimes called “slide symmetry.” Translational symmetries are the easiest type to discern in music. Repeated sections, even those at different pitch-levels, conform closest to our everyday human experience. They repeat in the same way that recurring events like the seasons do: forward, and in the same order.\(^5\)

The incorporation of symmetry into the architecture of music is not as well documented as in the plastic arts. In the eighteenth century, there are surprisingly few discussions of symmetry in music – even when it is manifestly present. Joseph Reipel’s *Angfangsgründe zur Musikalischen Setzkunst* (1752) mentions, almost in passing, that there should be a “similarity between the parts” in both halves of a binary piece. In shorter pieces, this could amount to a mere similarity in motives used in both halves. But

\(^5\)The symmetries in the plastic arts – such as those seen in architecture – may be read in either direction.
in Riepel’s longer examples, the repetitions could be large. Consider his symphonic example (Ex. 1.). His main objective there is to show that large binary pieces can be generated by expanding shorter dance works. But this could also be taken as a demonstration of translational symmetry. The opening section of the piece, the presentation, unveils three motives: “A” (mm. 1-4) a tonic phrase that is immediately repeated (mm. 5-8), “B” two measures in the dominant (mm. 9-10), and “C” that closes the presentation (mm. 11-15). All of these recur on the other side of the double bar line. “A” comes immediately after the double bar, sounded at the dominant. After a developmental episode, “B” recurs in the tonic, followed by the closing “C” material at m. 42. Reipel does not feel the need to belabor the point about these repetitions, even though a few decades before his thesis such repetitions would not have been assumed.
Example 1. Joseph Riepel’s Symphony, an example Translational Symmetry
This study seeks to trace the development of binary forms from 1701 to 1759 through the lens of symmetry. There are two operating hypotheses. The first is that binary forms moved from less to more symmetrical during the first half of the eighteenth century. Second, the opening halves of binary forms changed from being structures defined more by characteristic musical schemata (opening motive, transitional material, cadential material) than by cadential thresholds, to structures whose boundaries were primarily delineated by cadences. Although this study was spurred by an interest in sonata form formulation, it is not about sonatas. It is more interested in those binary procedures that came before the sonata era. As such, it terminates in 1751, roughly a decade before the arrival of the sonata era proper.

C. This Study

This study represents a preliminary report on an ongoing corpus study. The eventual study will include some 800 opera that constitute the readily-available chamber works for soloist with accompaniment and solo keyboard works that can be definitively dated to a particular decade. The current study investigates 14 pre-selected opuses that represent the more progressive tendencies of the early eighteenth century. The study is in two halves. The first half consists of a chapter each on the theoretical concepts applied in the second half: symmetry, cadential trajectory, and Fortspiunnungsthemen. This section concludes with a chapter discussing those binary procedures that were already in use before the eighteenth-century. The second half consists of three chapters. The first examines the

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6 1701 is not only as a convenient beginning-of-the-century date but it is also a date by which the shift from modality to tonality can be said to be generally complete. 1759 is the date of Leopold Mozart’s Nannerl Notenbuch.
second of my two hypotheses by tracing developments in cadential trajectory decade-by-decade. The second chapter examines the first of my two hypotheses, that binary forms evolved from less to more symmetric during the first half of the eighteenth century. The dissertation concludes with a meta-analysis of all of this material. It is hoped that this study can shed light not only on the process of binary form formation, but also highlight some composers that deserve greater recognition for their contributions than hitherto acknowledged.
Chapter 2: Types of Symmetry found in Eighteenth-Century Binary Forms

The cohesion that characterizes music written in the 1700s can be attributed to what eighteenth-century music theorist Joseph Riepel would describe as “similarity between the parts.” By this he means repetitions, either of small thematic units, or large wholesale repetitions of phrases, or even entire sections of music. This chapter codifies the various degrees of similarity between binary halves of eighteenth century pieces into seven types of binary symmetry.

A. Translational Symmetry in Geometry and Music

In geometry, the term “translational symmetry” are given to those operations that involve moving all the points of a figure the same distance in the same direction. Such operations result in images have been shifted, or translated, on the two-dimensional plane (Figure 2).

Figure 2. Translation (t)

Such translational symmetries are familiar from the patterns seen on wallpaper or wrapping paper, in which an image is repeated, rubber stamp-like, to make a large

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composite image. The process of producing translational patterns is sometimes called “slide symmetry.” Figure 3 shows an example of translational symmetry in two dimensions.

Figure 3. Two-Dimensional Translational Symmetry

Example Example Example
Example Example Example
Example Example Example

Here, the word “example” is displaced both horizontally and vertically by a fixed distance \((dv and dh)\), creating a phalanx of words that descends the page. These kinds of patterns reward the viewer twice. First there is the pleasure of recognizing that a pattern exists – an instinctive response in humans – then there is the second, more cerebral, pleasure, of “working out” the pattern. In this case, three lines of three iterations of the word “example,” each new line being displaced five spaces to the right. Both of these pleasures are present in eighteenth-century music.

In music, translational symmetries are both more constrained and looser than those found in geometry. They are more constrained because they occur along one axis at a time. They are looser because the repetitions are seldom exact. This dissertation is

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3 As opposed to geometry which needs two or more axes. This dissertation is concerned with large scale formal symmetries in time, not those more local symmetries involving the manipulation of thematic material: retrogrades, inversions, changes of pitch level and so on. Such operations could be said to exist in two dimensions.
primarily concerned with translational symmetries between the two halves of binary form pieces.

**B. Binary Form and Degrees of Symmetry**

“Binary form” refers to those pieces that consist of two complimentary, mutually-dependent halves, commonly labeled A and B. For the purposes of this dissertation, the A section will be called the presentation. By the eighteenth century, it was normal practice to repeat each half of a binary form, producing the basic form found in Figure 4.

![Figure 4. Fundamental Eighteenth-Century Binary Form](image)

In this study, presentations and B sections are said to be symmetrical if they possess phrase-level correspondences between the binary halves. The greater the scale of repetitions the greater the degree of symmetry. In short, “symmetry” refers to the degree to which the B section of a binary form resembles, or does not resemble, its presentation.

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4 There is some difficulty in what to call the A section, as existing terminology tends to change depending of the length and type of the piece being discussed. In the shortest pieces, this section could be called the “first phrase” or first half, in slightly longer ones, the “A section,” and in longer pieces–especially those perceived as being in sonata form–the “exposition. This abundance of terminology speaks to an underlying trend in theoretical discourse that I will address in the final chapter: a need to imply differences between extended art music and simpler functional music by using different technical language for each. For the purposes of this dissertation I have chosen to call all A sections “presentations.”
Although absolute symmetry and absolute asymmetry between binary halves is absent there is much variety between those two extremes. B sections that duplicate the material of the presentation almost exactly – what may be colloquially referred to as “cut-and-paste B sections” – are said to be “parallel.” Other, less literal, repetitions may have zones that parallel their presentations. Those B sections that open with similar material exhibit “incipit parallelism”; those that close with similar material have “cadential parallelism.”

What follows is a description of the various types of symmetry common in mid-eighteenth-century binary forms – from the least to the most symmetrical. Each type is illustrated by a piece from Leopold Mozart’s *Nannerl-Notenbuch* of 1759 (henceforth referred to as the Nannerl Notebook or NN), a collection of 41 brief binary forms by Leopold Mozart and other composers that acts in this dissertation as a compendium of mid-century binary procedures. These pieces were formative influences on the young Wolfgang Mozart. Many have marginalia indicating the time and date that Wolfgang first played them, along with his age: “This minuet and trio little Wolfgang learnt in half an hour on 26th January 1761, one day before his fifth birthday, at half-past nine at night.”

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5 Leaving aside the oxymoronic aspect labelling a literal repeat B – it would be another A – the harmonic trajectory of most eighteenth century renders a literal repeat between binary halves impossible. The move from the tonic to the dominant in most A sections precludes a literal repeat, as the piece would end in the wrong key. In those cases where the A section ends in the tonic, *verietas* demands that that the B section be varied by other means. Conversely, pieces in which the B section had no reference to the A section, common enough in the 17th century, were rare by the 1800s.

C. Simple Binary

The simple binary is the least symmetrical type (Figure 5). Although there may be repetitions on the motivic level between A and B sections, large-scale repetitions on the phrase level do not occur. In W. Dean Sutcliffe’s trenchant phrase, simple binaries have “a broad continuity of manner, with much freedom of detail”.7

Figure 5. Simple Binary Form8

NN #6 (Example 2) provides an admirably brief model of a simple binary form. Although there is a high degree of thematic coherence in the piece, and even a feeling of incipient cadential parallelism between the two halves, there are no literal repetitions.9 Nor is there a feeling harmonic symmetry between halves.10 Instead, we are presented with an asymmetric but balanced juxtaposition. To paraphrase Douglas Adams, each half is “almost, but not quite, entirely dissimilar.”11


8 The squiggly line here merely indicates musical activity. It shows that the cadence is a terminal one.

9 Each half divides into an incipit phase of six measures, followed by a two-measure cadential phase, each derived from similar thematic material.

10 The harmonic aspect of this piece will be discussed in a later chapter.

Example 2. Simple Binary: Minuet #6 from NN.

D. Rounded Binary

Rounded Binaries are those binaries that end as they began, with a repetition of the Presentation’s opening material at the conclusion of the B section (Figure 6). By the mid-eighteenth century, rounded binaries are not as common as other types. Where they do occur, rounded endings are usually appended as codas to type-2 binaries or type-2 sonatas a procedure can result in apparent “reversed recapitulations.”

\[\text{References}\]

The examples of this rounded procedure located in NN are of this “reversed recapitulation” type. So that although, #27 should more properly be described as a type-2 binary, it is also rounded (Example. 3). 13 Measure 24 initiates a recapitulation of the second key area of the Presentation with the cadence at m.33 effectively concluding the tonal trajectory of the piece. What follows is a rounded repetition of the opening, a four-measure coda that acts as a species of what is referred to in this thesis as a “post cadential extension” or PCE. 14

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13 See below. P.
14 More on post cadential extensions will be found in chapter x.
Example 3. Rounded Binary Form: NN #27
E. Balanced Binary

Balanced binaries those binaries in with both the Presentation and B section end with like material. They are “end rhymed” binaries that exhibit cadential parallelism. In balanced binaries in which the A section concludes in or on the dominant, the B section
will include a harmonic adjustment in order to return the movement to its tonic (Figure 7).\(^{15}\)

Figure 7. Balanced Binary Form

\[
\begin{array}{c|c|c}
A & b & B \\
I & V or I & V \\
\end{array}
\]

Both halves of the Minuet #18 from NN (Example 4) subdivide into two eight-measure phrases, while the cadential sections in both the A and B sections exhibit parallelism, the openings do not.\(^{16}\)


\(^{16}\) There may be some justification in calling this a type-2 binary, this will be discussed below.
Example 4. Balanced Binary: NN#18

F. Incipit Binary

The reverse of a balanced binary is an “incipit binary,” a “front-rhymed” binary form in which both halves begin with like material. Purely incipit binaries are quite rare in the eighteenth century – there are none in NN. In practice, a piece that begins with an incipit parallelism almost always ends with a cadential parallelism as well.17 However, there are a few examples from earlier in the century.

17 It is because of the rarity of the incipit binary that it does not get its own category.
**G. Top and Tails Binary**

I will call a piece that is both front and end rhymed a “Top and Tails” binary (Figure 8.) What distinguishes a top-and-tails binary from another, more symmetrical piece is the material that comes in between the incipit and the cadence – what I call the “Y” material. Y material tends towards anonymity. It is not usually derived from the opening material, and in the opening third of the eighteenth century consists largely of sequential *fortspinnung*. Usually, there is no correspondence between they Y material in the Presentation and the Y material in the B section. The Y section may be similar to an episode in a fugue or a ritornello form or can resemble an extended transition.

Figure 8. Top and Tails Binary

\[
\begin{align*}
A & \quad Y \quad b \text{ (Cad)} :|| : a \quad Y \quad b \text{ (Cad)} :|| \\
I & \quad V \quad V \quad I
\end{align*}
\]

Leopold Mozart’s Minuet #32 from the NN is a top and tails binary (Example 5).

The opening and closing four measures of each half are cut from the same motivic cloth, providing harmonically-adjusted thematic and cadential sections. Although the Y sections of both halves begin with like material, both quickly trail off into sequential material whose main function is transitional: to arrive in their tonally appropriate regions, V in the Presentation, I in the B section.
Example 5. Top and Tails Binary: NN #32
**H. Type-2 Binary**

The term “type-2 binary” is derived from Hepokoski and Darcy’s type-2 sonata.\(^{18}\) A type-2 sonata is distinguished by its modified recapitulation (Figure 9). Rather than recapitulating the entire Presentation in the tonic, a type-2 repeats only the second key area in the home key. If the opening material is repeated after the double bar it comes immediately, sounded at the dominant level in the space usually associated with the development section – though it is also possible for this section to be in a freer, more developmental vein.\(^{19}\) In terms of symmetry, type-2 binaries are similar to type-2 sonatas, but they lack the well-defined key areas of those larger pieces. Thematically, type-2s are translationally symmetrical; harmonically they, are bi-laterally symmetrical.\(^{20}\) They begin with a statement in the tonic then dominant (I-V) balanced by the same material over a reversed harmonic trajectory (V-I).\(^{21}\)

Figure 9. Type-2 Binary

\[
\begin{array}{ccc}
A & & B \\
\text{a} & \text{b} & :|: \text{a} & \text{b} & :|:
\\
\text{I} & \text{V} & \text{V} & \text{I}
\end{array}
\]

---

\(^{18}\) Ibid.

\(^{19}\) Sometimes the opening material is only partially stated at the dominant yielding to a more developmental section, on the other hand, the material the double bar may occur in some other key, especially the dominant, such as in K.545.

\(^{20}\) A mirror symmetry, in which what happens before the double bar is reflected about a central axis, in this case a double bar: :|: I V :|: V I :|.

Minuet #4 from the Nannerl Notebook shows illustrates a type-2 binary at its most elemental (Example 6). The opening four measures in the tonic are answered by a direct modulation to the dominant. The B consists of a literal repeat of the first half, albeit in modulated form: what was in the tonic is now in the dominant and vice versa. The compositional ploy of building pieces out of wholesale transpositions of large sections of music is one of the central concerns of this study. The efficacy of writing these “cut and paste” binary forms, which effectively produces two measures for the price of one, proved to be increasingly popular compositional practice across the eighteenth century.

A compositional challenge produced by the type-2 trajectory is managing the register change that is produced between sections when entire phrases are literally transposed. In Minuet #4, the register change results in an ungainly downward leap of an octave in measure 12. As we shall see, various methods for managing the register change emerged throughout the century.²²

²² See the next example for a more elegant solution.
Example 6. Type-2 Binary: NN #4, a “cut and paste” binary.

I. Type-3 Binary

A type-3 sonata is the exposition-development-recapitulation sonata familiar from music appreciation textbooks. Both type-3 sonatas and binaries are distinguished by the insertion of a digressive developmental section before an all-tonic recapitulation of the expositional material, as shown in Figure 9.

Figure 10. Type-3 Binary

In terms of their symmetry, type-3 binaries are similar to type-3 sonatas, but they lack the well-defined second-key area of the sonata design. As shall become apparent, type-3s can
occur in the shortest pieces. Minuet #10 from the Nannerl Notebook is typical (Example 7.)

Example 7. Type-3 Binary: NN #10

Like Minuet #4, this piece has a presentation built of two phases, the second of which is a direct modulation to the dominant. It also features a cut-and-paste
recapitulation, though here only the second key area is transposed. The added developmental section begins with a type-2-like repetition of the opening material in the dominant, but rather than segueing directly to a tonic restatement of the second key group material, Mozart restates the entire exposition in the tonic. The developmental section defers the return to the tonic while the all-tonic recapitulation makes the tonic return more emphatic. Even more fecund than the type-2 binary, Mozart produced 20 measures of music from 8 measures of invention. The recapitulatory register change in this piece is handled more elegantly than in the previous example. Here, the move to the second key area in the exposition is a melodic third, D-F#. In the recap, the downward transposition produces a third down.

The development mitigates the potential weakness of pieces built from large-scale repetitions of tonally stable music: harmonic stagnation. A piece such as the one in Figure 10 would be 75% tonic. The development section delays the return and lends much needed harmonic variety to a binary form.

Figure 11. Potential harmonic stagnation in recapitulatory binary forms

\[
\begin{array}{c|c|c|c|c|c}
A & B & I & V & I & I \\
\end{array}
\]

J. Conclusion

Of these seven types of symmetry (Figure 11), six represent the common types found in the mid-eighteenth century. They represent different approaches to the ongoing compositional preoccupation of eighteenth-century composers: the challenge of balancing
thematic unity with tonal variety. A simple binary achieves variety by means motivic ingenuity. As we shall see, earlier decades of the 18th century matched this motivic ingenuity with a more fluid harmonic trajectory that established the second key area only at the very end of the exposition – if at all. By the mid-century, the trend toward two-key expositions, hinted at in Minuet 4 and 10, rendered the motivic fluidity of those earlier binaries ineffective. Instead, these pieces contained large-scale, often literal, repetitions. The literal repetitions of the new era resulted in new strategies of tonal deployment.

Type-2 symmetries create a large-scale repetition over a reversal of the tonal trajectory. Without a development, an all-tonic type-3 binary recapitulation would result in a piece that is 75% tonic: Tonic, Dominant, Tonic, Tonic. The insertion of a development represents a beneficial expansion of the dominant plateau—a prolongation that delays the return of the tonic. These harmonic considerations belong to the second of our two dimensions, harmonic trajectory, the subject of the next chapter.
Figure 12. Summary of Eighteenth-Century Binary Symmetries

**SIMPLE BINARY**
A
\[\begin{array}{c}
a \\
I
\end{array} \quad :||: \quad \begin{array}{c}
B \\
V \text{ or } I
\end{array} \quad :||
\]

**ROUNDED BINARY**
A
\[\begin{array}{c}
a \\
I
\end{array} \quad :||: \quad \begin{array}{c}
B \\
V \text{ or } I
\end{array} \quad :||
\]

**BALANCED BINARY**
A
\[\begin{array}{c}
a \\
I
\end{array} \quad :||: \quad \begin{array}{c}
b \\
V \text{ or } I
\end{array} \quad :||
\]

**INCIPIT BINARY**
A
\[\begin{array}{c}
a \\
I
\end{array} \quad :||: \quad \begin{array}{c}
b \\
V \text{ or } I
\end{array} \quad :||
\]

**TOP AND TAILS**
A
\[\begin{array}{c}
a \\
I
\end{array} \quad \begin{array}{c}
y \\
V
\end{array} \quad b \text{ (Cad)} :||: \quad \begin{array}{c}
a \\
V
\end{array} \quad \begin{array}{c}
y \\
V
\end{array} \quad b \text{ (Cad)} :||
\]

**TYPE 2 BINARY**
A
\[\begin{array}{c}
a \\
I
\end{array} \quad :||: \quad \begin{array}{c}
b \\
V
\end{array} \quad :||
\]

**TYPE 3 BINARY**
A
\[\begin{array}{c}
a \\
I
\end{array} \quad :||: \quad \begin{array}{c}
b \\
V
\end{array} \quad :||
\]
III. Cadential Patterns and Action Spaces in Early Eighteenth-Century Binary Presentations

A. Action Spaces vs. Threshold Cadences

A fundamental difference between the music produced in Corelli’s generation and that produced by Mozart’s is the significance given to cadences. By the 1780’s, cadences had become rhetorically salient events. They were boundaries that articulated one compositional idea from another. It was cadential punctuation that defined that action spaces and made the musical syllogisms of Beethoven possible.

Earlier in the century musical boundaries between action spaces were more fluid. There were action spaces, certainly – a space for introducing a theme, a transitional space – but cadential articulations between them were optional. For every boundary marked by a clear PAC there was another marked by a weaker IAC, or, quite frequently, no cadence at all. A section’s function was determined by character of melodic, rhythmic, and harmonic material. Cadences were there to define the endings of entire sections only.¹

This difference in compositional rhetoric makes comparing compositions from the 1720s to those of the 1780s difficult. To mediate the gap between these differences in musical rhetoric his chapter proposes two methods of looking at eighteenth-century presentations, one that looks backward, from the perspective of the late eighteenth century compositional practice, and another that looks forward, from the perspective of the early 1700s. The first method borrows from the work of Hepokoski and Darcy and views presentations in terms of “threshold cadences.” The second borrows from Wilhelm Theorist that have discussed threshold cadences include Wilhelm Fischer, William E. Caplin, Hepokoski & Darcy.

¹
Fisher’s *Fortspinnungthema* archetype. It looks at musical presentations in terms of the function of the prevailing section’s musical character. Both methods describe compositional memes: ideas, that, like any other idea, behavior, style, or usage, can spread from person to person within a culture.² These memes are not necessarily tied to later compositional rhetoric, but they could, and would be adapted to and by that rhetoric as the century progressed. It could be argued that these memes spurred later sonata rhetoric by defining spaces that allowed, and even suggested, dialectic opposition to later composers.

### B. Analysis by Cadential Definition

The greatest determinant of the scale and character of type-2 and type-3 binaries – the recapitulatory binary forms – is the number and disposition of threshold cadence events found in their presentations. A threshold cadence delineates a functional boundary event between neighboring functional areas in a presentation: a transition, the onset of the second key area, the conclusion of the presentation, etc. The number of these cadences is an important in determining the character of a presentation. A one-cadence presentation cannot support a second key area whereas a four-cadence presentation is likely to stagnate if it does not modulate.

This section outlines the various cadential trajectories found in eighteenth-century presentations. These trajectories will be categorized by the number of threshold cadences found in the presentation, ranging from one cadence to four. Since these cadences are

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analogous to those described in Hepokoski and Darcy’s *Elements of Sonata Form*, it would be beneficial to briefly review their terminology before addressing the cadential trajectories themselves.³

Hepokoski and Darcy see a sonata exposition as being divided into four action spaces, P, Tr, S, and C, each defined with cadences. In this study these are indicated in scores and figures by the use of large circled capital letters such as in the following diagram (Figure. 15). P is the cadence that establishes the tonic key, and marks the boundary between P space and the transition. P space is the easiest to define. Within early eighteenth century style the tonic key is not ambiguous; any cadence can define the conclusion of P space, usually it is an IAC, though PACS are not unusual.

Figure 13. Hepokoski and Darcy’s sonata exposition, with threshold cadences indicated.

³ This review is not meant to be exhaustive, Hepokoski and Darcy’s work contains many nuances that describe the many variants found in late eighteenth-century sonata expositions. My intent with this review is provide a basic outline Hepokoski and Darcy’s ideas that inform the current work.
The Tr space is a transition; its function is to move to and tentatively establish a second key area. It does this by means of a cadence, usually a HC in the tonic or dominant.\(^4\) I term this cadence the \(\bigcirc\) cadence, for medial cadence. In the late eighteenth-century repertoire to which Hepokoski and Darcy’s work applies, the move to the dominant area is usually heightened by a “dominant lock,” a section of music that is on dominant or provisionally in the dominant, strengthened by an emphatic pause in the music – a medial caesura or MC – which Hepokoski and Darcy see as an essential element of the compositional rhetoric of the sonata era. Earlier in the century this feature is notable more in the breach than in the observance. The \(\bigcirc\) cadence marks the boundary between the transition and the second key area. The second key consists of two action spaces: S, and C. In S space, it was customary to present new thematic material – what earlier theorists called a second theme – before making a cadence. This cadence, the essential expositional closure, or EEC, ratifies and stabilizes the new key area, and initiates the next area. I call this cadence the \(\bigcirc\) cadence as it initiates the closing area or C. The closing section brings the exposition to a close by terminating with an emphatic cadence – often several emphatic cadences – in the second key the last of these, the terminal cadence I designate the \(\bigcirc\) cadence.

The danger of systems such as Hepokoski and Darcy’s is they can give the impression that the four cadence design is “irreducibly complex.”\(^5\) An examination of

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\(^4\) Hepokoski and Darcy list several levels of default cadences for the MC ending with a PAC in the tonic for very short pieces. This will not work with the cadential scheme used in this dissertation.

\(^5\) Irreducibly complex is a term borrowed from so-called “creation scientists” to describe complex organs, such as eyes, the components of which, they mistakenly believe to be
early eighteenth-century music shows that each of the threshold cadences existed individually before the sonata era, producing one, two, and three-cadence presentations, as we shall see below.

### C. One-Cadence Presentations

One-cadence binary presentations are rare and necessarily short. The one-cadence presentation may be diagrammed as in Figure 16.

![Figure 14. One-Cadence Binary Presentation](image)

The cadence that defines the one-cadence binary is the terminal cadence, or “①” cadence; its function is to conclude the presentation. ① can be a tonic or dominant cadence. ① cadences will be seen in all other cadential trajectories. In presentation types with more cadences, as the number of cadences mount, so does the likelihood the ① cadence is to be in the dominant. One-cadence presentations fall in to three basic types: all-tonic, half-cadence, and direct-modulation.

Minuet #2 from the NN is an example of an all-tonic, one-cadence, balanced binary form: that is, a one-cadence balanced binary in which the ① is in the tonic (Example 8.)

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Example 8. NN #2: A One-Cadence Presentation with an All-Tonic Presentation.

The A section consists of one phrase: three pairs of measures over a I-IV-I progression spun from a single melodic idea, concluding with a two-measure cadence in the tonic. This all-tonic opening has consequences for the larger structure of the piece. If we look at the overall symmetry of the piece, we can see that the final four measures of the B section produce a balanced ending: a literal repetition of the final four measures of the presentation. This places great responsibility on the first four measures of the B section, which must wholly shoulder the burden of the piece’s harmonic and thematic
Mozart achieves this with four measures of melodic material derived, but not literally repeated, from the presentation. All sounded over a standing-on-the-dominant drum bass.

A variety of symmetries can be applied to all-tonic presentations. Minuet #3 has an all-tonic, one-cadence presentation – this time applied over a simple binary frame (Example 9.) This procedure sacrifices Riepel’s “similarity between the parts” for an increase in thematic variety. ⁷

Example 9. All Tonic, One-Cadence, Simple Binary Form: NN #3.

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⁶ And, indeed, Dynamic contrast.
Minuet #6 demonstrates the half-cadence variety of one-cadence presentation: a half-cadence, one-cadence, simple binary form (Example 10).

Example 10. A One-Cadence Simple Binary Presentation Ending in a Half-Cadence: NN #6

This presentation opens over a I-IV-I-cadence pattern similar to that seen in minuet #2, but in this case the ⊙ turns toward the dominant, ending in a half-cadence. This last-minute move to the dominant was quite common mid-century, but earlier one-cadence pieces of the half-cadence type tended to spend less time establishing the tonic before transitioning to V.
We have already seen an example of the direct modulation type in the previous chapter, in minuet #4. Here is another example, Minuet #9, which moves directly to the dominant in the fifth measure (Example 11). The recapitulation begins with the opening material sounded at the dominant, then, through deft manipulation of the m. 3 material in m. 11 the piece returns directly to the tonic using a similar type of cut-and-paste procedure seen in Minuet #4.

Example 11. One-Cadence Presentation with Direct Modulation, NN. #9
Before going on to the two-cadence presentation it is necessary to acknowledge a class of presentation that represents a half-way house between the one-cadence and the two-cadence types: those presentations that have two phrases marked by weekly defined cadential boundaries. Returning to Minuet #9, measure 4 can be heard as a weakly defined cadential boundary between two three measure phrases. From a contemporary standpoint, a weak cadence in a tiny piece such as this does not seem remarkable, but as we shall see, these kinds of weak transitions were frequent earlier in the century – even in longer pieces. The difficulty presented by these less cadentially defined sections is why a second methodology required for this and earlier music. Tracking the gradual adoption of the strong threshold cadence meme between 1700 and 1770 will be a recurring theme in forthcoming chapters.

The ○ cadence has not received a great deal of theoretical attention. There is no special name for this cadence among the terms in Hepokoski and Darcy’s Elements of Sonata Form. This is presumably because, the final cadence is because in some senses it is the “extra” one. viewed from this standpoint, the terminal cadence at the end of a closing section is a relatively trivial event, the function of which is shared by the double bar. For the purposes of the present study, however, it could be argued that the ○ may be the most fundamental of all of the cadences – the cadence common to all binary types that provides the essential threshold event defining a piece as binary.

---

8 When it is mentioned, it is called the “final cadence.”
**D. Two-Cadence Presentations**

Most two-cadence binary presentations exhibit the typical two-phrase dance-form binary procedure familiar from the majority of small classical minuets. Since this added cadence comes midway through the presentation, I have adapted Hepokoski and Darcy’s medial caesura terminology, it is the medial or ⫸ cadence (Figure 17).9

Figure 15. The two-cadence presentation

\[ ||: \text{olicitud} \quad \text{T} :|| \]

In most two-cadence presentations the medial cadence is in the tonic, such as in Minuet #5, a 2-cadence simple binary (Example 12).10

---

9 Though, as mentioned previously, the “caesura” part of a medial caesura was only gradually adopted throughout the century.

10 In larger pieces the MC is usually an HC either in the tonic or dominant, however some medium sized pieces, especially those with direct modulations to the dominant, have tonic PAC ⫸ cadences.

11 Although there is a cadential parallelism between the two halves of this piece, it does not project far enough into the movement to be considered balanced; the material that precedes the ⫸ is similar to, not a repetition of, the second phrase of the exposition. On the other hand, both halves begin with an incipit parallelism, akin to a type-2, a reading that is not fulfilled by what follows. The cadential parallelism could also prompt a top and tails reading. Ambiguities such as these become less common in larger piece.
Example 12. A typical two-cadence presentation: NN #5

Here is another two-cadence presentation, this time in a type-2 symmetry: NN #14. In this piece, the medial cadence is a half cadence in I. Here, the ○ cadence, in V, produces a second key area in the dominant. The music after the double bar begins with an ascending progression that Riepel would call a “monte,” before restating the second key area, a literal repeat in the tonic (Example 13).
E. *Three-Cadence (and Four-Cadence) Presentations*

Three-cadence presentations were the most common type between 1720-1760. There are many varieties of three-cadence binary presentations. The simplest way of
conceptualizing them is to think of them as a four-cadence binary in which cadences are conflated.\footnote{12 This is an anachronistic method, as I have found no evidence that eighteenth-century composers thinking this way.}

As discussed at the beginning of this chapter, the outline for the four-cadence presentation is familiar to us from sonata presentations. However, a four-cadence presentation does not necessarily guarantee that what follows will be a sonata. The four cadence design is laid out in Figure 18.

Figure 16. The four-cadence presentation

\begin{center}
\[\begin{array}{cccc}
\text{\textbf{P}} & \text{\textbf{M}} & \text{\textbf{C}} & \text{\textbf{T}} \\
\end{array}\]
\end{center}

In a four cadence trajectory, the P cadence defines the tonic key, with a PAC or HC in the tonic. The M cadence defines the onset of the second key area with a PAC in in V, an HC in V, or an HC in I. Later in the century, the M cadence becomes synonymous with Hepokoski and Darcy’s medial caesura. The C cadence ratifies the second key area and initiates closing material, this is equivalent to H&D’s EEC. The T cadence closes the presentation. There is only one four-cadence presentations in NN, #23. It is typical of earlier eighteenth century four-cadence designs in that it does not adhere to later sonata-form rhetoric (Example 14). In this piece all the material after M sounds like closing material. However, in spite of the lack of conventionally melodic material after M, the space is tonally stable and more distinctive than the fortspinnung that would have occupied its space earlier in the century. As we shall see, four-cadence designs have been a possibility as early as the 1720s.
Example 14. Four-Cadence Presentation NN. 23

F. Three-Pole, Four Cadence Designs.

A design peculiar to the early eighteenth century was found in those presentations that added an additional threshold before the onset of T. In minor presentations that conclude in v, the additional cadence was in III as shown in Figure 19.
Figure 17. Three-pole presentation, additional cadence in III

\[
||: P \quad M \quad C \quad T :||
\]

\[
i \quad III \quad v \quad v
\]

PAC in I \quad HC in III \quad HC in v \quad PAC in V

In major the additional cadence defines a “minor feint” in v before the onset of the dominant proper (Figure 20).

Figure 18. Three-pole presentation, minor feint in v

\[
||: P \quad M \quad C \quad T :||
\]

\[
I \quad v \quad V \quad v
\]

PAC in I \quad HC in v \quad PAC in V \quad PAC in V

Both major and minor varieties could come in three-cadence form with the removal of the C cadence. Since there are no 4-pole presentations in NN, I will withhold examples until chapter seven.

G. Three-Cadence Presentations.

An easy way of conceptualizing three-cadence presentations is to think of one of the cadences as a conflation of two adjacent cadences in a four cadence presentation. Conflated cadences combine on the characteristics and function of both the cadences from which they are drawn. Since there are four cadences available to be conflated, it would seem at first glance that there three potential combinations: P/M, M/C, and C/T. In
fact, there are only two; since the C cadence initiates a closing section and the T cadence ends it, the C/T cadence is an impossibility.

**P/M Cadences**

A P/M cadence combines the key-defining function of the P cadence with the transitional function that initiates the second key area. A P/M cadence is always a HC in I. It often is the concluding cadence in *fortspinnungthema* (Figure 21).\(^\text{13}\)

Figure 19. Three-Cadence P/M Presentation

\[
\begin{array}{ccc}
|| & P/M & C & T & :|| \\
I & V & V \\
HC in I & PAC in V & PAC in V
\end{array}
\]

NN, 30 (Example 15) opens with a seven-measure *fortspinnungthema* which ends in an elided HC in m. 8. What follows highlights a typical compositional problem of the three cadence P/M design: nondescript second sections. Since the transitional function is already completed, and *fortspinnung* passages are inherently anonymous, the section between the P/M and C cadences can easily become mere padding. NN 30 alleviates this shortcoming by inserting a moment of tonal stability and thematic interest (in mm.12-15) between two *fortspinnung* passages.

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\(^{13}\) A *Fortspinnungthema* could potentially end in a PAC in I. Since such a cadence has to be followed by a transition, it could only be a P cadence.
Example 15. Three-Cadence P/M design: NN. 30

\[\text{Example 15. Three-Cadence P/M design: NN. 30}\]

\[\text{M/C cadences}\]

An M/C cadence follows a P cadence. It concludes a transitional passage to the dominant, but the music that follows has the character of a closing passage. Rhetorically, M/C cadences come too late in the presentation to be truly medial. M/C cadences transfer
the role of stabilizing the second key area to the T cadence. Thus, the T and EEC functions become synonymous in this design (Figure 22).

**Figure 20. Three-Cadence M/C Presentation**

```
||: P M/C T :||
I V V
PAC or HC in V PAC in V
IAC in I
```

There is only one example in the NN, #24, and even this is a marginal example as the M/C cadence, clear as it is, is not a PAC (Example 16.)
Example 16. Three-Cadence M/C Presentation: NN24
Although Hepokoski and Darcy’s model describes late eighteenth-century presentations well, it runs into difficulty when describing pieces written earlier in the century, as we have seen. This is because the theory assumes an a priori compositional rhetoric that only gradually evolved throughout the century. The challenge of adapting Hepokoski and Darcy’s work to earlier music involves jettisoning some of the theory’s fundamental features and assumptions. This modification is essential if one is to avoid the trap of cramming earlier music into an anachronistic structure, an approach that necessarily casts such pieces as “failed sonatas.” To avoid this hazard, it is necessary to develop a second way of looking at eighteenth century pieces: a way of discussing music in terms of the musical character of a particular section of music, or action space more appropriate for earlier eighteenth-century pieces. That is the purpose of the next chapter.
ONE-CADENCE (NN #6)
||:  
\[\text{TAC in I or HC in I}\]

TWO-CADENCE (NN #12)
||:  
\[\text{M} \quad \text{TAC in I or HC in I or PAC in I or HC in I}\]

THREE-CADENCE: P/M-TYPE
||:  
\[\text{P/M} \quad \text{HC in I or PAC in I}\]

THREE-CADENCE: M/C-TYPE
||:  
\[\text{M/C} \quad \text{HC in I or PAC in V}\]

FOUR-CADENCE
||:  
\[\text{P} \quad \text{HC in I or PAC in V}\]
IV. Forspinnungthemen and their use in Binary Presentations

The music written between 1690s and the 1730s is characterized by flourishing of a particular musical meme: the Forspinnungthema. The Forspinnungthema quickly established itself as the syntactical device of the early eighteenth century. Like all musical memes, Forspinnungthemen simplified the compositional process by making certain decisions automatic but it also had a genericizing effect: what was so fruitful for Vivaldi, Bach, and Handel, also led compositional procedure to a point of crisis by the 1730s. This chapter describes the characteristics of Forspinnungthemen, and how they are distinct from, and similar to, later musical structures. The historical trajectory will be left until part 2.

A. Action Spaces Without Cadential Gateposts

As mentioned in the previous chapter, earlier in the century, musical boundaries were more fluid and often concealed through unremitting rhythmic action. There were plenty of action spaces – a space for introducing a theme, a transitional space, a developmental space – but cadential articulations between them were often inconspicuous. For every boundary marked by a clear PAC there were others marked by weaker IACs, or, quite frequently, no cadence at all. Examine the presentation from the second movement from Alberti’s sonata in F major, Op. 1 (Example 17). Action spaces are discernable: a thematic presentation (mm. 1-4), a transition to the dominant level (mm. 5-9), new material at the dominant level (mm. 10-24), and closing material (25-35). But these spaces are created more by the character of the musical material than by decisive
cadences. Other than the very weak half cadence at m. 9 and the PAC that concludes the presentation, there is no cadential punctuation.
Example 17. Presentation from Alberti Sonata in F, II, Op. 1 Allegro Assai
Example 17. Continued
This difference in musical syntax makes comparing the compositions written in the early 1700s with those written later in century difficult.

In this chapter I will apply the terms first coined by Wilhelm Fischer in 1915 to describe action spaces in eighteenth-century music, to create a framework upon which to base comparisons between early eighteenth century music and later music.¹ This framework will show action spaces that can be correlated with the kinds of spaces that characterize later music. When cadential thresholds are added, resemblances to later music emerge clearly.

**B. Fortspinnungsthema Defined**

Fischer’s formulation of the spaces within sentences, or *Fortspinnungsthemen*, describes the principal *Gestalt* of eighteenth-century compositional practice. A *Fortspinnungsthema* is divided into three parts: the thematic/antecedent *Vordersatz*, the transitional *Fortspinnung*, and the cadential *Epilog* (Figure 22).

Figure 22. Fischer’s Spaces in a *Fortspinnungsthema*.

These spaces are easily discernable in the Sarabanda from Vivaldi’s Sonata in F major

Example 18. A *Fortspinnungthema* in Vivaldi *Sarabanda*

![Example 18. A Fortspinnungthema in Vivaldi Sarabanda]

**Vordersatz**

The *Vordersatz* is an antecedent unit of music – a *Themenkopf*, an opening motive – analogous to a “theme” in rhetoric. *Vordersätze* come in several guises. They may be as short as a single statement of a motive, such as from Molter’s sonata in B minor (Example 19).

Example 19. Molter Trio Sonata in B minor. II. Allegro.

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2 Vivaldi, Antonio. *Sonate a Violino E Basso per Il Cembalo ... Opera Seconda*. Amsterdam: E. Roger, 1710.

They could be an antecedent/consequent phrase as seen in Platti’s Sonata in D (Example 20).\(^4\)

Example 20. Platti: Sonata #1 in D. II Allegro.\(^5\)

Or an imitative opening, such as in Marcello’s Cello Sonata in D (Example 21).\(^6\)

Example 21. Marcello Cello Sonata in D.

The *Vordersatz* provides the material that will be expanded upon throughout the phrase, and potentially the entire piece.

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\(^4\) These antecedent/consequent openings resemble the openings to sentences. They are distinguished by what follows: extended Fortspinnung passages rather than the more compact sequences based on fragmentation that typify sentences.


**Fortspinnung**

The *Vordersatz* is followed by a *Fortspinnung*, a “spinning out” of material over a linear intervallic pattern, or several linear intervallic patterns, in a sequential manner. In later music the *Fortspinnung* was often drawn from the *Vordersatz*, and underwent fragmentation as the sequence progressed, a structure now familiar as a sentence. However, most music written earlier in the century is not as thematically integrated as this. The *Fortspinnung*, from our Vivaldi *Sarabanda*, for example, is thematically generic. This piece also demonstrates a common characteristic of *Fortspinnung*, passages: it is in two phases, each with its own linear progression, direction and thematic content. The *Fortspinnungsthema* concludes with a cadential phrase, the *Epilog*. It concludes this basic structure, as shown in Example 22.

Example 22. Vivaldi *Sarabanda* from sonata in F.

![Example 22: Vivaldi Sarabanda from sonata in F.](image)

**Cadential ambiguity**

The *Epilog* is the only cadence mandated by the *Fortspinnungsthema*. Very often, the *Fortspinnung* spins out from the *Vordersatz* with no cadential articulation, making it

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7 Schoenberg preferred to reserve the term sentence for this type of structure a definition has been adopted and adapted by William Caplin and others. Arnold Schoenberg, Gerald Strang, and Leonard Stein, *Fundamentals of Musical Composition* (London: Faber and Faber, 1999).
difficult to pinpoint where the Vordersatz ends and the Fortspinnung begins. Similarly, it can be difficult to determine the Fortspinnung/Epilog boundary. Example 23, from Vivaldi’s Op. 2 Violin Sonatas, clearly exemplifies the Fortspinnungsthema. Example 23. Cadential ambiguity in Vivaldi’s Sonata in B minor

Here, the Vordersatz is thematically distinctive. It begins in tonal stability but concludes on a half cadence with A# in the upper voice in measure 4. This opening initiates the brief one-phase Fortspinnung that transfers the A# up an octave. This register change highlights the A#’s function as the leading tone that, two measures later, establishes the tonality in the appropriate register.

Form

Although a single Fortspinnungsthema can function as the entire opening for a brief binary dance movement, eighteenth-century composers were not usually this short-winded. In most early eighteenth century pieces the first Epilog marks the mid-point of the exposition. Rather than giving us a new Vordersatz, or restatement of the opening

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8 Ibid.
**Vordersatz.** Vivaldi typically initiates a new *Fortspinnung* passage, or, more commonly, as in the Corrente Allegro from Sonata in B minor, a two-phase *Fortspinnung* (Example 24). In this piece, the first phase, in sixteenth-note arpeggios, transverses the circle of fifths from iv to III (mm 11-15), and the next phase (mm. 16-20), in eighth-note arpeggios, prolongs the iv chord and forestalls the Epilog, which begins on and ends in D. The exposition concludes with a *petite reprise* which begins and ends with a cadence on III, creating a stable second key area.⁹

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⁹ Ibid.
Example 24. Vivaldi: Corrente Allegro from Sonata in B minor

C. Fortspinnung Presentations

The conceptual strength of the Fortspinnungsthema is the obverse of cadentially-
oriented schemas such as the Hepokoski-Darcy model. It provides a means to describe action spaces in terms of their musical content rather than their boundary events—a distinction analogous to the difference between a painter defining the form of a subject by its color and a charcoal artist defining it by its outline. This approach allows us to characterize early eighteenth-century binary presentations that dispense with strong cadential punctuations. There are two common presentation types: short openings and extended openings. Short openings are those that conclude after the first Fortspinnungsthema, extended openings those that append an additional Fortspinnung and Epilog section after the first Fortspinnungsthema.

**Short openings**

Short openings consist of a single Fortspinnungsthema. There are three opportunities for cadences in a short opening. The more explicit these cadences, the more they will resemble the cadential schema presented in the Chapter X. In the following examples, cadences will be indicated using threshold-cadence terminology described earlier. A one-cadence short opening contains only the ontologically-obligatory cadence at the end of the Epilog. That cadence is almost always a half cadence in the tonic. In Marcello’s Cello Sonata in F major from Op.2, there is little doubt about the boundary of Vordersatz/Fortspinnung, it is m. 3. But it is marked by a weak, elided, mid-measure IAC on the I chord. The PAC is withheld for the close of the exposition (Example 25).

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10 Although a PAC in the tonic is not inconceivable, this type is rare.
Example 25. Marcello: Sonata in F\textsuperscript{11}

It is difficult to imagine a one-cadence \textit{Fortspinnungsthemen} much longer than this example. Here, its length is extended by the relatively slow harmonic rhythm of the \textit{Vordersatz}, which is further protracted by repetition.

Other \textit{Fortspinningthemen} are more cadentially delineated. The Op. 5 Sonata in G

\textsuperscript{11} Ibid.
minor by Vivaldi has two cadences (Example 26).\textsuperscript{12} The *Vordersatz* includes a half-cadence in measure 2, which, in another, shorter, piece, could have concluded the *Vordersatz*. Here, it marks the conclusion of a pair of sub-phrases. The *Vordersatz* concludes on a PAC at measure 4. The *Fortspinnung* that follows is in two phases, concluding at an *Epilog* at mm. 10 that tonicizes v.

Example 26. Vivaldi *Preludio* in g minor

The three-cadence short opening adds a cadence at the end of the *Fortspinnung*.

The second movement from Marcello’s G-major sonata is a good example (Example 27).

\textsuperscript{12} Ibid.
Example 27. Marcello: Allegro in G major.

*Extended Fortspinnungsthema Openings.*

These are those openings that contain additional action spaces after the first *Epilog.* In the Gigue from Vivaldi’s Violin Sonata in F major (Ex. 28), the *Epilog* that concludes the opening *Fortspinnung* is medial.\(^{13}\) Instead, the bass initiates a new point of imitation that is extended for an additional ten measures by *Fortspinnung* to

\(^{13}\) *Ibid.*
accommodate harmonic shifts from the relative major to the dominant minor, followed by a brief petite reprise. These additional measures create a three pole opening that pushes beyond the relative major and moves to the dominant minor, a common trajectory in this era. If the piece were to stay in the relative minor, this extension would not be needed.

Example 28. Gigue from Vivaldi Sonata in F
short-opening cousins. Short openings can be quite long. In the *Prelude* from Vivaldi’s sonata in C, Op. 2, (Ex. 29) the *Fortspinnung* is quasi-canonic. It takes fourteen measures to state the subject in the treble, then in the bass, and then to cadence satisfactorily in the tonic. In canonic pieces such as these, the *Fortspinnung* extension that follows is familiar from similar passages in episodes in fugues and inventions.

Example 29. Vivaldi Sonata VII in C Major *Preludio*
This Vivaldi example contains two threshold cadences: the \( \text{C}\)cadence at m. 14 and the T cadences at m. 30. The PAC at 23 could on first listening be interpreted as a C cadence, but the material that follows continues the transitional feeling of the previous measures. It is only when cadential definition analysis is combined with analysis of the thematic character of a presentation can be categorized.

Used alongside the cadential patterns described in the previous chapter, Fischer’s terminology provides us a means to mediate the gap between early and late binary procedures. But before going on to discuss eighteenth-century music it is worthwhile to consider what binary procedures were already in play before 1701, this brings us to the next chapter.
V. Binary Procedures Before 1701

Few of the developments in eighteenth-century binary forms were wholly novel – most can be seen as modifications of earlier prototypical procedures, some dating back to the earliest notated instrumental music. This brief chapter acknowledges those aspects of symmetry and cadential trajectory that were already in play before 1700. These include binary form itself, incipit parallelisms, cadential parallelisms, tonally/modally adjusted repetitions, closing sections, and developmental digressions. This chapter is not concerned with geneses; I leave it to others to locate the exact birth of these procedures. Nor is it intended to be comprehensive. Rather, my aim is to observe which procedures existed as compositional possibilities before the eighteenth century and to provide appropriate examples. I shall also point out those procedures that were novel at the beginning of the eighteenth century. The chapter will conclude with a more in-depth look at Corelli’s Violin Sonatas, Op. 5, part 2 of 1700. These analyses will initiate the format of subsequent analyses, and point out differences between Corelli and later composers’ binary procedures.

A. Estampies

Many of the fundamental procedures of 18th century binary forms were already in use in the earliest noted instrumental music. For example, *La quinte estampie real*, from the thirteenth-century *Manuscrit du Roi*, is made up of a string of binary modules, called “versicles.”¹ The first of which is shown in Example 30.

Looked at in isolation, this first versicle exhibits both incipit and cadential parallelims. An opening, common to both rotations of the versicle, is followed by a cadential passage that exists in two modally adjusted endings: first, an “open” ending on the reciting tone, and then a “closed,” ending on the modal final. Each subsequent versicle (not shown in the example) repeats this pattern with progressively more ornate, opening sections.

Example 30. *La quinte estampie real*, F-pn fr.844, f.104

At a macro level therefore, *La quinte estampie* is a compound of many end-rhymed versicles. Variety is supplied by the opening figures, unity by the closing figures.

**B. Post Cadential Extensions and Petite Reprises**

Another compositional practice that was to be developed during the tonal era was the post cadential extension, or “PCE.” PCEs are additional material that happens after a

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piece has made a definitive return to the tonic and made a cadence there. This material can give weight and drama to a final chord, as well as provide a sense of tonal stability. The longer the piece, the greater the likelihood of a PCE. By the 16th century PCEs could be managed in a number of ways: reiterations of the final chord, linear embellishments of the final chord, melodic embellishments of the final chord, additional cadences after returning to the tonic, or combinations of these. Example 31 shows examples of all of these options derived from Elizabethan keyboard repertory, though similar passages can be found throughout Europe by the 1500s.
Example 31. Varieties of PCE in Elizabethan Keyboard Literature

A) No PCE  
Orlando Gibbons, Fantasia 13

B) PCE by tonic chord reiteration  
Orlando Gibbons: Alman "The Kings Jaell"

C) PCE by linear embellishment of final chord  
Orlando Gibbons, "The Wood see Wilde"

D) PCE by melodic embellishment of tonic chord.  
John Bull, "Fantastic Pavan"

E) PCE by cadential reiteration (also melodic embellishment and tonic chord reiteration)

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4 Orlando Gibbons, and Margaret H. Glyn. *Complete Keyboard Works in Five Volumes*.  
C. PCE’s contribution to binary symmetry

PCEs in this era were usually closing flourishes; they were rarely present in both binary halves of a composition, though there are occasional examples where this does happen. Where repeated PCEs do occur there is a corresponding increase in the degree of symmetry. *La bella Franceschina* (Example 32), a keyboard arrangement of an anonymous Madrigal, is an early example of cadential parallelism arising from a repeated PCE. The first half ends with what might anachronistically be called, a “half-cadence”; the second half ends with a repetition of the same material moved to the “tonic” mode. More elaborate cadential parallelisms became increasingly common in 17th-century dance music in the guise of the *petite reprise*. 
Example 32. *La bella Franceschina*\(^5\)

**D. Petite Reprises**

In 17\(^{th}\) and 18\(^{th}\) century dance music, “Reprise” refers to a repeated section of music – the return to top of the B section in a binary form or the return to the A section of a *Rondeau* – often indicated by a dal segno indication or repeat brackets. A *petite reprise*, on the other hand, is a small-scale repetition of the closing measures of a piece. *Petite Reprises*, can be indicated in a number of ways. In this Gavotte by Johann Theodore Herold (Example 33) the *petite reprise* is shown by the use of *dal segno* indications.\(^6\)


\(^6\) The *reprise* in this piece (as opposed to *petite reprise*) is indicated by the repeat bracket.
Alternatively, they could also be written-out, or not indicated at all and simply taken as a matter of performance practice. **Petite reprises** have a modern analog in the “tag ending” common in jazz combo head arrangements\(^8\) Like tag endings, petite reprises signal the end of the piece to the listener/dancer. They are also harmonically transformative, adding

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7 Johann Theodor Herold. *Harmonia Quadripartita* (Erscheinungsort Nicht Ermittelbar, 1702).

8 A head arrangement is a form improvised from a lead sheet by a jazz combo. Often times this consists of an improvised introduction, the playing of the tune (or head), solos over the chord progression provided on the lead sheet, a return to the head, ending with an improvised tag ending of the last phrase, *a la le petite reprise*.
cadences that stabilize the tonic and contribute a section of harmonic stability to the end of the movement.

In this piece by Cerambault (Example 34), the petite reprise transforms the last phrase from one that withholds resolution until the final measure to one that has a stable tonic phrase. The final T cadence now has a dual function. When it is first heard it is a C cadence, creating a cadential threshold that leads to a closing area. The second time it is heard it is the culminating T cadence.

Example 34. A Petite Reprise, Clerambault, Pieces de Clavecin, Suite in C major, Gavotte

Petite reprises were not only written by the French; by the late 17th century they

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were a pan-European phenomenon. Here is a German example by Krieger\(^\text{10}\) (Ex. 35):

Example 35. Krieger: Gavotte from ‘‘Sechs Musicalische Portien’’ 1697

The first decades of the 18\(^{\text{th}}\) century saw a good deal of experimentation in the use of petite reprises. There was increased use of written-out petite reprises often with octave transpositions or other variations between the repeats. Occasionally, compound petite reprises were seen – petite reprises appended to petite reprises – these further stabilize and expanding the second key area. There was also an increase in the use of petite reprises in both halves of binary compositions. In this way, the petite reprise influenced not only the cadential trajectory of a piece but also its symmetry.


**E. Fortspinnungthemen**

For Fisher, the use of sentence structure was the *sine qua non* of eighteenth-century style. But the *Fortspinnungthema*, was in fact common in seventeenth-century opera such as this 1649 example from *Il Giasone* by Francesco Cavalli (Example 36).

Example 36. A Seventeenth-Century *Fortspinnung*: *Il Giasone* by Francesco Cavalli

![Example 36](image)

*Fortspinnungthemen* were common in instrumental music at least as far back as the concertos of *Schola Bolognes*. This sonata by Giuseppi Aldrovandini (1671-1707) provides a typical example (Ex. 37). Unlike most eighteenth-century *Fortspinnungthemen*, here the *Vordersatz* is more like a *Fortspinnung*, consisting of a linear intervallic pattern in syncopated thirds over a walking bass. But the overall *Vordersatz-Fortspinnung-Epilog*, structure is clearly present. *Fortspinnung* was a well-established procedure before the eighteenth-century.

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12 Maurizio Cazzati, Giuseppe Colombi, Giovanni Battista Vitali, Giovanni Maria Bononcini, Marco Uccellini, Giuseppe Jacchini and Giuseppe Torelli.
Example 37. Sonata in G minor by Aldrovandini.\textsuperscript{13}

\begin{music}
\begin{musicnote}
\textbf{Grave}
\end{musicnote}

\begin{music}
\begin{musicnote}
\textbf{Fortspinnung I}
\end{musicnote}

\begin{music}
\begin{musicnote}
\textbf{Epilog}
\end{musicnote}
\end{music}

\textsuperscript{13} Giuseppe Antonio Vicenzo Aldrovandini and Estienne Roger. \textit{Sonate à Tre Due Violini Violoncello Obligato col Basso per il Organo ; Opera Quinta}. Amsterdam: Roger, 1710.
**F. Harmonic Trajectory**

By the eighteenth century there were effectively only three harmonic trajectories available to the composer: (1) from tonic to dominant and back in a major key; (2) from tonic to dominant and back in a minor key; (3) from tonic minor to relative major. The assumption that music should unfold along these paths accounts for the unity and diversity in musical forms in the classical era. In Stravinskian terms, these poles provided the “narrow frame” that gave classical composers “creative freedom.” This tonic-dominant assumption changes a central compositional question from “should I go to the dominant?,” to “when should I go to the dominant?” By the end of the 18th century there were well-proscribed answers to this question. At the beginning of the century, the question was not as clear-cut. We can see the available options in the music of Corelli.

**Corelli Op. 5**

Corelli’s Op. 5, his set of twelve *Sonate Violino e violone o cimbalo*, is probably the single most influential instrumental opus of the 18th century. It is certainly the longest lived. First published in Rome in 1700, it remained in print throughout the century and had been published over fifty times in eleven cities by 1800. There were many reasons

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14 There were occasional experiments with alternative schemes. François Martins, Symphony in F major, Op. 4, No 2, begins in F and moves to the relative minor as the second pole. These are the exceptions that prove the rule. Jean Baptiste Cupis et al., The Symphony in France, 1730-1790 (New York: Garland Pub., 1984).
15 My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings. Igor Stravinski, Ingolf Dahl, and Arthur Knodel, *Poetics of Music: in the form of six lecturers.* (New York: Random House, 1956), 127.
for this popularity. Already a versatile work – “for violin and violone or cello” – publishers also produced arrangements for other instruments, widening its influence further. Its technical simplicity, which made it attractive to amateur performers, also appealed to more advanced players as its simplicity supplied ample opportunities for *fioritura*. This interest in ornamentation spurred publishers to produce still more fully-ornamented editions that continue to intrigue performers and scholars alike. Dozens of pieces in the manner of Op. 5 appeared in the first decades of the eighteenth century. Sometimes this imitation was explicit. English composers such as Valentine, Ravenscroft, and Avison went as far as mentioning the Corelli work by name in their titles. More often the influence was tacit but it was particularly prevalent in the Italian composers of Vivaldi’s generation. For these reasons, Op. 5 represents the starting point for this study.

Op. 5 is divided into two parts; it is a Janus-faced work. Part one is more backward looking, similar to Corelli’s earlier *da Chiesa* pieces, while some movements can be heard as a late-blooming of Ricercar technique. These latter types consist mainly of one-part movements, many of which feature *ricercare*-like expressive changes in tempo. Part one is primarily contrapuntal, with multipart writing both in the continuo and violin

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18 Neal Zaslaw Source, Ornaments for Corelli's Violin Sonatas, op.5 *Early Music*, Vol. 24, No. 1, Music in Purcell's London II (Feb., 1996), pp. 95-116 Published by: Oxford University Press. Published by: Oxford University Press Some of these imitations were so sophisticated that they could be plausibly published as Corelli’s.
parts. There is a feeling of parity of musical interest throughout the ensemble. Although later composers produced works in this vein well into the eighteenth century, they were eventually supplanted by opuses based on binary, dance like movements—in other words, pieces more like those found in Part Two of Op. 5. These are more like Corelli’s earlier *da camera* works. Most movements are dances; Sonatas VII-XI in particular resemble later dance suites.\(^{19}\) In most movements, the violin has the principal interest; the continuo is mainly accompanimental. Where imitation occurs, it tends to be initiated by the violin. Most crucially for our purposes, Part 2 is primarily made up of binary pieces.\(^{20}\)

**G. Cadential Trajectory.**

Most movements in Part 2 of Op. 5 are broadly similar to later *Fortspinnungsthema* pieces. In this regard, Corelli remained influential through the mid-1700s. But other features of Op. 5 *Fortspinnungsthema* procedures were shorter lived.

Unlike later composers, Corelli’s *Fortspinnung* sections were open-ended. While later composers preferred to limit the number of *Fortspinnung* passages to two before a cadence, Corelli could pile up *Fortspinnung* passages, one after the other, for an extended period of time. In the Giga from Sonata No. 9, for example, there is a series of four *Fortspinnung* phases before the cadence (Example 38).\(^{21}\) This proliferation of

\(^{19}\) XII is a set of variations on a Follia bass.

\(^{20}\) Op. 1 has two binary movements, both in Sonata VIII. Op. 2 has more, one in II, two in VI, one in VII, one in IX, One in X, one in XI, usually the final movement. The Op. 3 and 4 Trio sonatas are similar to Op. 5 in terms of for. As such, they provided as good compositional models as Op. 5, and they undoubtedly did perform this office. My reason for concentrating on Op. 5 over these earlier pieces more due to Op. 5’s ubiquity in the coming century rather than any deficiencies in Op. 2 or 4.

\(^{21}\) Ibid.
Fortspinnung passages, combined with Corelli’s approach to cadential articulation of phrases, could make for aimless-sounding music.

Example 38. Corelli: Giga Allegro from the sonata in A

Corelli’s phrases seldom end on the same chord as they began. Instead they transition – either from one harmonic pole to another within a key (I-V or V-I), or toward a new tonal area, (i-III). This hinders establishing a stable key area as the easiest method of key definition – ending a phrase with a PAC in the key in which it started – is not
available. For Corelli, HCs function equally well for defining sections as PACs. While later composers reserved the use HCs to define the first move toward the dominant – either at a  or v – all subsequent boundaries would be marked by PACs or IACs. Op. 5, however, contains many presentations that conclude on half-cadences, such as the Preludio from Sonata VII (Example 39).²²

Example 39. Corelli: *Preludio* from Sonata VII in D minor

![Preludio from Sonata VII in D minor](image)

This Preludio exhibits another characteristic of Corelli’s minor movements in minor: a three-stage movement toward the dominant. These presentations visit three poles – Tonic, Mediant, Dominant – but all within the confines of the Tonic key. For example,

²² Ibid.
the three-cadence opening from the first part Prelude from Sonata VII (the opening piece of Part 2), begins conventionally. With a *Vordersatz* that terminates with an HC in I (m. 3), followed by a *Fortspinnung* and a PAC on III, which functions as both *epilog* and cadence. But instead of continuing to a cadence in III that would stabilize a second key area, the first binary half concludes on a phrygian half-cadence in tonic (Ex. 40).

From a Schenkerian perspective, his opening progression can be read as a *Bassbrechung* of the tonic chord, D-F-A.

Example 40. Corelli: Preludio from Sonata VII

One can see the compositional logic in this arrangement (Figure 22.) The final chord of the exposition has two functions: to lead back to the beginning (arrow A), and to continue

23 Ibid.
to the next section (arrow B). From this perspective, ending on an active chord that demands resolution, like a V chord, is a perfectly sensible choice.

Figure 22. Harmonic trajectory of Corelli: Prelude from Sonata VII

But from a later - more late eighteenth-century - perspective, this trajectory is weak. It fails to set up and define a second key area. Indeed, it undermines the feeling of tonal progression as the listener recontextualizes the previous cadence in III in light of the terminal half cadence.

In some cases, this possibility of ending on active chords can present some intriguing possibilities of performance practice as can be seen in the Preludio to the next suite, VIII in E minor (Ex. 35).
Example 41. Corelli: Preludio from Suite VIII

This 4-cadence opening uses the same selection cadences as Figure 23, but in a different order (Fig 23):

Figure 23. Corelli: Preludio from Suite VIII

Like the previous movements the phrases progress away from where they began, each one with its own thematic material. The section ends on an unfigured five chord. Some performers choose to end this section with a V the first time, and a v chord the second time. The V chord provides a Picardy effect that also functions as a dominant major.

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24 Figures are omitted in these examples.
chord that leads the ear back to the beginning of the piece.\textsuperscript{25} The $v$ provides a more conclusive tonally-integrated ending to the section in the minor $v$. These kinds of trajectories possess a forward momentum and a degree of tonal ambiguity—a feeling of tonal unease. The lack of book-ended phrases creases a permanent sense of transition, a feeling that is amplified by the constantly-changing thematic material. In movements with fewer cadential thresholds Corelli’s constant transitions make for tonal \textit{varietas}—if a short piece is to progress tonally, it is essential that they move immediately to other tonal poles. In longer pieces, however, the constant move away from the most recently established harmony engenders a sense of aimlessness.

For all of Corelli’s short-span harmonic activity, his long-term harmonic trajectory was more varied than later composers. All-tonic expositions, while in the minority, are not uncommon. The \textit{Tempo di Gavotta} from Sonata IX in A, for example, combines an all-tonic exposition with type-three symmetry—which brings us to the next section.

\textbf{H. Symmetry}

Corelli’s large-scale formal procedures in Op. 5, Part 2 are diverse, featuring 11 different types. However, four of these are one-part forms and thus fall outside the boundaries of the current study.\textsuperscript{26} The majority of the remaining pieces are simple binaries (15) with, 1, 2, and 3-cadence expositions. These need not be discussed in any

\textsuperscript{25} This option is taken in Arcangelo Corelli, \textit{Opera V, sonate per flauto dolce}, with Maria Giovanna Fiortino, on Tactus TC.650309, 1999, compact disc.

\textsuperscript{26} These one-part movements are of two types, preludes and brief 4-8 measure slow movements that provide a brief respite between fast movements, much in the manner of opera sinfonia slow movements.
detail as they are typical of their type (Example 42). The rest are type-3s (3), and a solitary Top-and-Tails.\(^{27}\)

Example 42. Simple Binary Gavotta from Sonata X in F major

![Simple Binary Gavotta from Sonata X in F major](image)

I. All-Tonic Type-3 Binaries

We return now to the all-tonic presentation from the *Tempo di Gavotta*, Sonata IX in A (Example 43).\(^{28}\) The presentation is not based on a *Fortspinnungthema*. Rather, it is more like the Alrdrovandini example seen earlier in this chapter. It is a series of three *Fortspinnung* segments based on similar quarter-note passages that outline intervallic patterns. The first ends in a PAC in I (m. 4), the second in an HC in I (m. 8), the third end in a PAC in I (m. 14), which is repeated as a *petite reprise* (m. 20). After 14 measures of

\(^{27}\) Ibid.

\(^{28}\) Ibid.
developmental material that cadences in iii, the presentation is repeated in its entirety. The lack of tonal differentiation between the exposition and recapitulation produces an effect that is more ternary than binary. Pieces such as these problematize the hoary debate of the essential nature of the sonata as binary or ternary. The explanation that it depends on the harmonic trajectory of the exposition may be correct. But as much as that explanation may delight Schenkerians, it would seem unsatisfactory to those theorists who place harmonic trajectory over symmetry as a defining characteristic of the form.\textsuperscript{29} Such are the dangers of applying theoretical concepts anachronistically. We cannot fault Corelli for eschewing a harmonic syntax that did not yet exist. But we \textit{can} use these pieces to highlight some differences between Corelli’s and later pieces, and look for those changes as the century unfolds.

\textsuperscript{29} If the Schenkerian approach to sonata form as being synonymous with the interrupted urline is correct, then is it possible to take a 3-line exposition, append to it the development and recapitulation of any other 3-line piece in the same key, and end up with a satisfactory sonata form?
Example 43. Corelli: *Tempo di Gavotta*


J. Conclusion

Corelli’s Op. 5, Part 2 provides the baseline for the current study. It consists mainly of simple binary Fortspinnungsthema-based pieces. Most are 3 cadence pieces though 1, 2, 3, and 4 all appear. Where 4-cadence trajectories do appear they are of the minor 3-key type (Figure 24.)

Figure 25. Breakdown of Harmonic trajectories in Corelli Op. 5

At this stage, half cadences could function as well as PACs to define boundaries. Many presentations end with half cadences in the tonic or dominant. Corelli's boundaries are seldom marked by emphatic breaks in rhythm except at double bars. Boundaries within presentations tend to be filled in with rhythmic activity in typical Baroque fashion—often with bass fills. These fills camouflage the gaps of the form and obscure points of articulation between sections. Where stable second-key areas exist, they are provided by petite reprises. All-tonic presentations are a possibility.
Most of Corelli’s pieces are Simple binaries, though top & tails and type-3 pieces are seen (fig. 25) As we shall see in the next chapter, Corelli’s example persisted well into the eighteenth-century.
VI: Cadential Trajectory 1700-1750

Introduction

The development of cadential trajectories of eighteenth-century presentations is not as straightforwardly linear as might be wished (Figure 26). A simple sketch of the development might be as follows. 1, 2, and 3-cadence designs were available from the outset and remained viable options for the entire period. 4-cadence trajectories were only available in the minor three-key type at the beginning of the century; two-key four cadence design began to be seen occasionally in the 1730s. The most obvious trend is in those trajectories that were becoming less common: particularly the reduction of 2-cadence designs which mirrors the increase in 3-cadence presentations.

Figure 28. Breakdown of Cadential Trajectories by Decade: 1700-1749
This chapter will trace these developments decade-by-decade. Each section will begin with an introduction of the composers and their works to be discussed. Then, each trajectory will be examined in order – from the most common to the least. Attention will be given not only to innovative morphological features but also to developments in the rhetorical function of existing structures: Asking “what is this space for?” might be as important, and more interesting, than asking “what is this space?”.

A. 1700s

Corelli’s influence was titanic. His trio sonatas, which had been in circulation for nineteen years, were about to be joined in 1700 by the most influential work of the 18th century, his 12 Sonatas, op. 12. These works influenced later composers both tacitly and explicitly for decades to come. Geminiani and Avison created arrangements and expansions of his works. Veracini, Tartini, J.S. Bach, and others created works based on Corelli’s themes. Still other composers borrowed aspects of the structure of Corelli’s opuses.¹ Is not an exaggeration to say that all instrumental music written in the first two decades of the eighteenth century was an imitation of Corelli. One work that is strongly influenced with Corelli but also contains influential features of its own is the subject of

¹ The Foilia variations at the end of op. 5 were borrowed by dall’Abaco, Vitali, Alibicastro, Reali, and Tibaldi. Still others wrote works explicitly in the style of Corelli: Bellinzani's trio sonatas ‘ad imitazione d'Arcangelo Corelli’, Galuppi's concerto ‘sul gusto del Corelli’ and Telemann's Sonates corellisantes¹ https://doi-org.proxy.library.ucsb.edu:9443/10.1093/gmo/9781561592630.article.06478
this chapter: The Sonatas for Violin and Harpsichord, Op. 2 by Antonio Vivaldi. Among the more obvious Corelli influences found in Op. 2 is the opening of the 4th sonata, which borrows the opening to Corelli’s Follia from Op. 5. But unlike many composers of the period, Vivaldi’s far from a slavish copy.

Figure 27 shows the distribution of cadential trajectories in the 1700s. As can be seen all cadential trajectories were in play at the beginning of the century. 2-cadence presentations were by far the most common – though 3-cadence presentations were not uncommon.

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The Most Common Cadential Trajectory of the 1700s: 2-cadence Presentations

Most movements in the opening decade of the 1700s have 2-cadence Fortspinnungthema presentations. These are always of the first cadence in the tonic cadence, second cadence in the dominant type. The Preludio from Vivadi’s Sonata V, provides a compact example (Ex. 44). Here, the presentation consists of an extended Fortspinnungthema. The opening complex – an all-tonic Vordersatz/Fortspinnung (one-phase)/Epilog – constitutes first section; the extension – Fortspinnung (one-phase)/Epilog (in v) - constitutes the second section.
Example 44. Two-Cadence P/T presentation, Vivaldi *Preludio*

![Two-Cadence P/T presentation, Vivaldi Preludio](image)

Although the antecedent/consequent period constriction was long established by the 18th century (*Greensleaves* is a well-known 16th-century example), openings based upon periods are conspicuous by their scarcity in the 1710s. A few pieces exhibit a type of *Fortspinnungthema*/period form hybrid. The presentation from the *Allemanda* from Vivaldi’s 4th Suite, consists of two parallel *Fortspinnungthemen* that share motivically-equivalent *Vordersätze, Fortspinnungen, and Epiloge* (Ex. 45), which, from a contemporary viewpoint, combine to make a period-like pair.

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4 In addition to the *Allemeda* discussed above see the Vivaldi’s *Corrente* from Suite IV.
Example 45. *Fortspinnungthema*/period from Vivaldi’s *Allemanda* from Suite #4.

\[\text{Example} 45.\]

\[\begin{align*}
\text{Allemanda Allegro} \\
\text{Motif A} \\
\text{Fortspinnung...} \\
\text{Epilog in I} \\
\text{Motif A'} \\
\text{Fortspinnung...} \\
\text{Epilog in V} \\
\end{align*}\]

The 2\textsuperscript{nd} Most Common Cadential Trajectory of the 1700s: 3-cadence Presentations

*Fortspinnungthemen* map quite naturally onto 3-cadence binaries. The extended *Fortspinnungthema* presentation of Vivaldi’s Giga Allegro from Sonata #2 (Example 46), for example has three threshold cadences: P, M/C, and T.\(^5\) The P cadence coincides with the conclusion of the opening *Fortspinnungthema*. The *Fortspinnungen* and *Epilog* that follows constitutes the transition to, and the onset of, the dominant at the M/C. The final three measures make up the entirety of the second key area. But there is little differentiation in thematic style between these thresholds. Even though the *Fortspinnung*

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\(^5\) Ibid.
areas are distinct in terms of melodic content, the homogenizing effect of their sequential harmonic context renders them similar. This makes the distinctions made by labeling cadences P, M/C, and T anachronistic. In this piece, for example, the closing section does not have a particularly strong closing section effect, as its melody and harmony are not strongly differentiated from what preceded it – it is “just another Fortspinnung.” The increase in the use of threshold cadences – allied with larger areas of harmonic stability and the use of distinct thematic material to designate sectional functions – is an ongoing trend in the next few decades. As this trend continues, the suitability of the cadential designations (○, ▼, ○ and ◺) will increase.

Example 46. 3-Cadence Presentation, Giga Allegro from Vivaldi’s Sonata #2, Op. 2
The 3rd Most Common Cadential Trajectory of the 1700s: 1-Cadence Presentation

The Allemanda Allegro from Sonata #10 is a study in how far you stretch a single idea without cadential support (Example 47).\(^6\) It is, essentially, one extended Fortspinnung passage that begins in tonic and ends in the dominant minor. But there are three discernable harmonic regions in this piece. Each region separated by weak cadence-like progressions: The tonic region (mm. 1-2) defined by the weak IAC that resolves into the third measure. A transitional area (mm. 3-4) that moves toward the tonicization of v – the IAC that resolves into the fifth measure. A dominant region (mm. 5-7) the last two measures of which sound like a closing cadential unit despite the lack of a strong © cadence going into m. 6.

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\(^6\) Ibid.
The 4th Most Common Cadential Trajectory of the 1700s: 4-Cadence Presentations

Where 4-cadence presentations occur at the beginning of the century, they are of the “three-pole” type. Three-pole presentations add one tonicizing cadence in the position before continuing to the second key area proper. Three-pole presentations exist in two varieties, major and minor. The minor three-pole exposition is seen in those presentations that terminate in v. The added cadence is a tonicization of III in the position before continuing to v (Figure 28.) In Vivaldi’s time there is seldom a second cadence in III that would stabilize it as a tonality. The only stabilizing cadence in these
pieces is the ○cadence that creates the closing section in v. Minor three-pole presentations create a Schenkerian bassbrechung progression: i-III-v.

Figure 29. The three-pole, four-cadence presentation in minor

```
||:   P    M    C    T  :||
   I   III   v   v
```

The three-pole presentation in major introduces “minor feint” in the M position with a cadence on v before introducing the eventual cadence in V (Figure 29). Sometimes the minor feint comes before ○, in some it occurs within ○. The larger the piece, the greater the likelihood that the minor feint will occur earlier.

Figure 30. The three-pole, four-cadence presentation in major

```
||:   P    M    C    T  :||
   I   III   v   V
```

In the first decade of the 1700s, only the minor variety is seen. The Giga Allegro from Vivaldi’s second sonata, Op. 2, provides not only an example of the three-pole presentation, but also of incipient sectionality (Example 48).7

\[7 \text{Ibid.}\]
The onset of each section marks a change in melodic figuration, texture, and harmonic rhythm. The \( \Box \) cadence at 17 introduces break in the violin part while the continuo contributes a new motif as a point of imitation. Although it would be a mistake to attribute the kind of dialectic interplay seen in later pieces to this piece, the resource of separating sections with distinct material was in play from the beginning of the century.

**Style**

Vivaldi’s compositional grammar is more typical of the 18th century than is Corelli’s. This can be seen in terms of thematic cohesion, cadential trajectory, and
increased sense of sectionality. On the whole, Vivaldi presentations are more thematically consistent than Corelli’s. While some of Vivaldi’s *Fortspinnungen* from Op.2 echo Corelli’s free-flowing anonymity, on the whole his material is more cross-referentially integrated with material constantly refers back to the opening material. This can be seen in the *Preludio* from Sonata VII. Although not as closely motivic as later composers, this Preludio constantly juxtaposes dotted-eighth/sixteenth note movement against sixteenth-note motion drawn from the *Vordersatz*, in melodic contours that echo the opening.

The sectionality carefully constructed in such works as the *Preludio*, is often undermined by the restless quality of the harmonic progressions that populate most sections (Ex. 49). In the first decade of the 1700s, most melodic material in this piece is spun out over active linear-intervallic progressions (LIPs) that repeat sequentially. In Vivaldi’s LIPs can be used both as a means of transition (see mm. 15-22 in the *Preludio* example) and as a means of defining a stable key area, (m. 23 on). LIPs are found in both thematic sections and *Fortspinnung* passages. This gives the sense of permanent harmonic movement even in areas of tonal stability. This method conveying tonal

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8 Linear intervallic patterns (LIPs) are the series of intervals that govern what are commonly called "sequences" (= repeated melodic passages that, at each instance, move up or down a step, and usually described according to the underlying harmonic progression, e.g. falling-fifth sequence). A LIP is the subsurface pairs of intervals that guide such melodic passages. The subsurface LIP may remain constant while the surface melodic patterning may change. Allen Forte, ans Steven E. Gilbert. 1982. *Introduction to Schenkerian Analysis.* (New York: Norton, 1982) 83-102. See also Lee Rothfarb, "Linear Intervallic Patterns (LIPs)," *Fugue: Brief Historical Background*, accessed November 11, 2018, http://www.music.ucsb.edu/faculty/rothfarb/courses/103/lips.html.

9 Ibid.
stability by using active harmonic progressions is a defining characteristic of Vivaldi’s style, and remained the standard until the 1730s.

Example 49. Integration in Vivaldi’s Compositional Style: Preludio from Sonata VII.
The 1710s was, for the purposes of this study, a slow decade. Comparatively few Instrumental sonatas were published, and most that were looked back to Corelli and before with many pieces based upon *da Chiesa* and *Ricercar* models. Two notable exceptions were Telemann’s (1681–1767) *6 Sonates a Violon seul, acc. Par le Clavecin* published engraved and published by the author in Frankfurt in 1715, and Evaristo Felice dall'Abaco’s (1675–1742). *Sonate da Camera* Op.4 of 1716. Both have more diversity in their harmonic material and a more integrated thematic sense than earlier composers. Cadential trajectories in these sets were more or less evenly distributes between 1, 2, and 3-cadence types, with as slight majority being 2-cadence (Figure 30.)

Figure 31. Frequency of cadential trajectories in the 1710s
The Most Common Cadential Trajectory of the 1710s: 2-Cadence Presentation

Most 2-cadence forms were similar to those already seen in Vivaldi. A few numbers from Telemann’s *Sechs Sonaten fur Violine und Basso Continuo*\(^\text{10}\) followed Corelli’s example of having *Vortdesätze* that were themselves *Fortspinnungen*. In the *Corrente Allegro* from the sonata in A (Example 50.), almost everything except the cadential material is quasi-canonic *Fortspinnung*. The opening *Vordersatz/Forstspinnung/Epilog*, which moves to and establishes the second key area, is quasi-canonical until the epilog. A second *Vordersatz*, another canon, this time displaced by a measure instead of the beat as in the first section, contributes new thematic material. The *Fortspinnung* that follows continues the canon until the *Epilog*. Sectionality in this piece is achieved almost exclusively by thematic means. Because Telemann presents a new theme at the *Vordersatz, Fortspinnung, and Epilog*, the new theme at second key area becomes an undistinguished event.

The 2nd Most Common Cadential Trajectory of the 1710s: 1-Cadence Presentation

The 1710s is the last decade that Phrygian half cadences were regularly in currency. This Sarabanda Allegro from Dall’abaca’s sonata in D minor is Corellian in its harmonic progression (Example 51).  

Example 51. Dall’abaca: Sarabanda Allegro, 1-Cadence presentation

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But on the whole, most 1-cadence pieces are of the evaded 2-cadence type. This longer 1-cadence piece by Telemann also ends with a Phrygian half cadence but in this case what comes before the cadence is more modern (Example 52).\textsuperscript{12} *Fortspinnung* dissolve after three iterations of the sequence and there is greater variety of rhythmic activity between the parts.

Example 52. Telemann 1-cadence Presentation

Despite these examples, Phrygian half cadences in the $\odot$ position had become by rare 1710s. Instead, post cadential closing sections terminating with a PAC in a new key area had become the standard procedure.

\textsuperscript{12} Ibid.
The 3rd Most Common Cadential Trajectory of the 1710s: 3-Cadence Presentation

The Allegro from Telemann’s Sonata in G displays some progressive characteristics that were only gradually to become more common over the next few decades (Example 53).\(^\text{13}\)

Example 53. Telemann 3-Cadence Allegro from Sonata #4

What initially seems to be a Fortspinnungsthema, turns out to be period-like construction similar to that seen in Vivaldi’s Allemanda in the previous section. It consists of a Vordersatz/Fortspinnung in I (mm. 1-3) juxtaposed with an identical Vordersatz/Fortspinnung pair at the dominant (mm. 4-6). The Fortspinnung that follows moves to the dominant, which begins with a minor feint at m.9 that moves directly to the

\(^{13}\) Ibid.
closing section at m.9. The weakness of the onset of the closing section reminds us that we are still early in the century—in most later pieces the strength of the cadence was second only to in its forcefulness.

Dall’Abaco’s Allemanda Allegro is very similar to Vivaldi’s Giga Allegro (Example 54). Both are extended Fortspinnunthema constructions with tonic IAC cadences and their closing sections are similar. The Fortspinnungen in between, however, are different. Vivaldi’s is obviously sequential in nature, dall’Abaco’s is also sequential but feels more static with its slower-moving harmonic rhythm. A gradual slowing of the average rate of harmonic rhythm is to be a trend over the next few decades.

Example 54. 3-cadence presentation, dall’Abaco’s Allemanda Allegro from Sonata VII.
The directionality that was to categorize the harmonic trajectories of later compositions was not, as yet a given. This *Aria Cantabile* by dall’Abaca (Example 55) is similar earlier examples we have seen by Corelli and Vivaldi.\(^\text{14}\) The IAC in m.3. is strong enough to register as a P/M cadence which makes the return to a tonic at the P\(^\circ\) cadence in m. 12 – after a proportionally long *Fortspinnung* passage – disappointing.

Example 55. 3-cadence “misfire” dall’abaca

\(^{14}\) Ibid.
Conclusion

The instrumental music 1700-1719 can be seen as laboring under the shadow of Corelli. The vast majority of instrumental music is Fortspinnungthema-based with harmonic progressions dominated by linear intervalllic patterns.

C. 1720s

Although Corelli’s music remained in publication throughout the century, the music written in 1720s can begin to be characterized as post Corellian. For even though much of the music written in the 1720s was composed by Corelli’s disciples and pupils, the trend that led away from Fortspinnungthema-based presentations began in this decade. This section uses examples from three composers, Giovanni Battista Somis (1686-1763), Fortunato Chelleri (1690-1757), and Johan Helmich Roman (1694-1758). Corelli’s pupil, Somis’s Sonate da’ Camera Violino Solo e Violoncello é Cembalo of 1723 remains closest to the older music. Roman’s Sonate a Flauto Transverso, Violone e Cembalo of 1727 are sometimes described as Handeleian, but they contain many moments of individuality in form.15 Fortunato Chelleri’s Fug[h]e per l’organo et sonate per il cembalo of 1729 contains the first six published Chelleri Sonatas which include many novel features.16 Although 2-cadence forms remained in the majority, other forms were on the ascendency, particularly the 3-cadence and 4-cadence varieties (Figure 29).

The 1st Most Common Cadential Trajectory of the 1720s: 2-Cadence Presentation

By the 1720’s the short 2-phrase cadentially-defined antecedent/consequent opening, such as this by Roman (Example 56.) were common and would remain so throughout the century. But a trend toward longer 2-cadence pieces was ongoing.

Example 56. Roman Two-Cadence Binary Form

\[\text{Larghetto}\]

\[\text{M}\]

\[\text{T}\]

Somis’s Allegro from the first Sonata from Op.1 is a truly transitional piece (Ex. 57).\(^{18}\) Although aspects of early and late eighteenth-century compositional procedures are present, it contains many novel features that strain both *Fortspinnungthema* and cadential analysis.

The first novelty is the opening, an eight-measure period-like construction, the second phrase of which is based on a voice-exchange inversion of the first. Although we have seen *Vordersätze* based on periods before, this example, with its emphatic IAC in m. 8, renders the opening a discrete unit, separating it from what follows and undermining the unity that characterizes earlier *Fortspinnungthema* openings. The next section (beginning at m.8) is functionally ambiguous. It is certainly more static than any

*Fortspinnung* we have heard up to this point. It has the melodic and rhythmic qualities of a *Fortspinnung*, but its harmonic underpinning, a progression in 10ths, acts as a prolongation of I–a prolongation that occurs where convention would demand a transition. It is, in effect, a sort of closing section to the tonic area. The weak HC at m. 18 provides a more-or-less direct modulation to the dominant which, with a more emphatic cadence, could function as a closing section. This analysis sounds critical—but it is not. Somis avoids sequential material, a devise that was beginning to pall by the 1720s. Instead he incorporates an innovative device that was shortly to become vital – static harmony – in a way that was not to be picked up by later composers.

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\(^{18}\)
Chelleri’s Sonata #4 explores a similar 2-cadence strategy to Somis but in a manner more typical of later composers (Example 58). It begins with a true innovation, an opening phrase that closes with a half cadence. This earlier movement to the dominant level creates a greater opportunity for expanding the second key area. It also removes the need for a transitional Fortspinnung. Instead what follows is more conformational. After the HC in I at m.8, he moves quickly to a prolongation of V/V at m. 12. The eventual cadence to V happens ten measures later in the final measure of the presentation. This ten-measure prolongation creates a degree of tension that gives the ⑦ cadence a weightiness not present in Somis’s 2-cadence design.

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19 This movement to the dominant in opening material is pointed out by Talbot as formative.
Another approach that was to be common in the coming decades was to have weakly defined, but perceptible, threshold events. Roman’s *A tempo giusto* from his sonata in D has four moments of articulation (Example 59). The first is the IAC that is the \( \text{T} \) cadence, in m.4. The second is the “m” moment that marks the end of the transition to the dominant, a weak HC in 1 complete with caesura. The third is a weak IAC that confirms the second key area and initiates the closing material, the “c” moment at m.21. The final cadence is a true \( \text{T} \) cadence at m. 24. Pieces such as this have few of the rhetorical features of later true 4-cadence designs, but the spaces are perceptible.
Example 59. Roman’s *A tempo giusto* from his sonata in D

The 2nd Most Common Cadential Trajectory of the 1720s: 1-Cadence Presentation

By the 1720s one-cadence presentations were solely the preserve of short dance movements. The Corellian Phrygian half cadences that typified earlier decades were gone, from the 1720s on they were invariably half cadences. Chelleri’s, 1-cadence minuet is a typical example (Ex. 60.)

Example 60. Chelleri 1-cadence
The 3rd Most Common Cadential Trajectory of the 1720s: 3-Cadence Presentations

The Allegro from Chelleri’s Sonata in F is radical in several ways (Example 56). First, it contains another opening section that moves toward the dominant rather than coming to cadence in the tonic. This typical opening gambit of Chelleri’s was a radical innovation of the 1720s – a gambit that Talbot credits Chelleri as inventing. But what follows is more unusual still. Chelleri composes a second Vordersatz (mm. 9-12) in the dominant followed by another Fortspinnung that continues in the new key. This concludes on two PACs at the dominant forming a very brief closing area. This is the earliest incidence I have found of a region of distinctive thematic material in the dominant. Although it lacks the cadential definition and rhetorical structure of later 4-cadence designs, one can perceive that, with expansions, it would not be far from a sonata opening.

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Somis’s Allegro from his Sonata in A has an intriguing 3-cadence variant on the Major 3-pole presentation (Example 62). Like the previous Somis example, this Allegro stays in tonic rather longer than might be expected. It opens with a conventional

Fortspinnungssatz (mm. 1-10), and ends with a conventional closing section in the tonic (mm. 15-18). The material in between (mm. 10-14) does not easily fit any category. It does affect a transition to the V-V by means of a minor feint in m. 14. But it does not do this by any conventional means. This movement stands in contrast to the next piece, which represents the convention.

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Chelleri’s Allegro in A from Sonata #1, begins with a *Vordersatz* consisting of a literal repeat of a two-measure canonic motive that ends in a half cadence P/M (Example 57.). What follows is a transitional *Fortspinnung* that moves to and confirms the second key area at m. 9 with a $\text{©}$cadence in the dominant. The next two measures provide a satisfactory closing passage to the presentation. As we shall see, this type opening was typical in the 1720s and 30s. It sowed the seed for a type of Type-3 symmetry I term the binary ritornello. I will return to this piece when discussing symmetry in the 1720s.
Example 63. Somis: Sonata in A, Allegro Chelleri 3-cadence Sonata #1

The 4th Most Common Cadential Trajectory of the 1720s: 4-Cadence Presentations

The first experiments in the 2-pole, 4-cadence design began in the 1720s. Somis’s Allegro ona poco from his sonata in G has four well-defined action spaces, albeit action spaces that do not match up to later rhetoric, nor, for that matter, earlier rhetoric (Example 58). It opens with a seven-measure would-be Vordersatz/Fortspinnung but rather than ending on a typical cadential Epilog, the music elides into an extended section whose function is more stabilizing than transitional: like the earlier Chelleri example, it consists of a long prolongation of V/V ending in a HC in V on the second beat of m. 17. The material that follows is a proportionally long 10-measure C section (mm. 18-27). The effect of this presentation is clearly sectional: it yields better to cadential analysis than
Fortspinnungsthema analysis. But although the cadences demarcate clear regions of activity, it is, as yet, unclear what the function of the material after  is. The rhetorical function of each cadence was to develop only slowly over the next 40 years.

Example 64. Somis: Sonata in G *Allegro ona poco*. A 4-cadence, 2-pole presentation

Conclusion

The two most significant compositional trend 1720s was the burgeoning use of harmonic prolongations, as opposed to LIPs to designate areas of tonal stability, and the innovation of ending opening sections on half cadence, attributed by Talbot to Chelleri.
Although the use of prolongations could seem eccentric or misplaced according to later models, the availability of areas of stable harmonic inactivity was to become crucial in the rhetoric of later composers.

**D. 1730s**

The 1730s saw some radical experiments in the construction of binary presentations many of which were not picked up in later decades. In terms of cadential trajectories, 3 and 4-cadence openings were increasing in frequency. The 1730s were the last decade where 2-cadence forms played a prominent role (Figure 32).

Figure 33. Cadential trajectories in the 1730s.

This section examines works by Domenico Alberti (c1710-1746), Lodovico Giustini (1685-1743), and Benedetto Marcello (1686-1739). Alberti’s Sonatas were
published posthumously as his Op.1 in 1748 after one of his students, Giuseppi Jozzi, published them as his own work in 1745. The scandal that accompanied this chicanery publicized the set rather more widely than otherwise would have been the case. Today, Alberti is known almost exclusively for his “Alberti Bass” pattern, which although not invented by him, is a frequent feature of his work. Op. 1 is, in some ways, an eccentric work. As experiments in enlarging the scope and size binary forms through the enrichment harmonic materials, the exploration new symmetries, and the avoidance of Fortspinnung it is modern. But in terms of harmonic rhythm and meandering cadential trajectory – in spite of all his harmonic intricacies – it is closer to Corelli. Giustini’s 12 Sonate da cimbalò di piano e forte detto volgarmente di martelletti op.1 (Florence, 1732) were the first music published for the pianoforte and remained so for some decades. Both Alberti’s and Giustini’s opuses display an interest in vocal-like melody that was to be taken up by later composers.

The 1st Most Common Cadential Trajectory of the 1730s: 2-Cadence Presentations

Alberti

In the 1730s, short 2-cadence presentations remained common. Many consisted of period-like constructions such as this by Alberti (Example 65.) But one of the ongoing trends of the 1730s was toward the expansion of binary forms.
Most 4/4 and 3/4 presentations before the 1730s were 12-18 measures long. Many of Alberti’s are 20-24 measures long. But rather than creating expansions by composing cadentially-delineated, harmonically-stable regions – as was common in later music – Alberti often prefers the opposite route: cadential evasion. An extreme example of this is his two-cadence presentation in the opening Allegro from Sonata #2 in F (Example 67.)

In this piece the only region of harmonic stability is the opening four measures in the tonic. The remainder of the presentation continues in increasing degrees of harmonic instability, evading all cadences until ○ cadence, a PAC in V. The material in between m. 5 and the ○ cadence is remarkable for two reasons, complete lack of Fortspinnung, and the diversity of means devoted to evading the cadence.

Alberti seems to abhor Fortspinnung. This Allegro Moderato unfolds like a single, open-ended, rhapsodic utterance. Melodic gestures are presented then, either elaborated, repeated or abandoned for new melodic gestures. Each new melodic gesture coincides with the next step in the harmonic journey between Tonic and Dominant. The first melodic gesture, repeated thrice, defined the tonic (mm. 1-3). The next gesture, repeated twice, defines a region that exist in the orbit of V but still in I (mm. 4-7). The
next gesture, repeated once, moves toward the V/V, but instead of resolving directly, the music veers off into a region of cadential evasion (mm. 8-90). This region begins with a two-measure sequence – the closest thing to Fortspinnung in this movement – describing a move around the circle from V/ii to V. The entirety of the music from m. 12-21 is taken up with linear embellishments, chromaticizations, and tonicizations of the V of the new tonic. Including a minor feint at mm. 16-17 consisting of 6/4 elaborations of the V/v.

22 Since 85% of this presentation is taken up by a gradual drift toward the dominant, almost any chord after M.4 could act as the pivot.
Example 66. Cadential Evasion in the Allegro Moderato from Alberti’s Sonata in
The 2nd Most Common Cadential Trajectory of the 1730s: 3-Cadence Presentations

Not all of Alberti’s presentations in Op. 1 are as eccentric as the previous example. Oftentimes the second movement was more conventional. The Allegro assai from the same sonata in F is a case in point. This movement has two regions of stability, the opening five measures in the tonic – which constitute the Vordersatz – and the closing 11 measures in the dominant – the closing section.

The opening section is novel. The Vordersatz, consists of 5 measures of static embellishments of the I chord, followed by a very direct Fortspinnung leading, unusually, to a cadence on V. The material after this, but before the ©cadence, could be read in expanded Fortspinnungthema terms as Fortspinnung 1 and 2. But the nature of the material is beginning to strain this terminology. In “Fortspinnung 1,” The material undergoing the sequence is three measures long and is transposed once only in what Reipel would call a Monte. In “Fortspinnung 2,” the material undergoing the sequence is two measures long and is transposed in its entirety only once, the third repeat segues into a cadence. The closing material is more modern; it contains a four-measures of tonic prolongation (mm. 25-28) before the cadence. This moment of tonic prolongation was to become a common feature of later closing sections. The entire closing section is repeated petite-reprise style. The closing section of this piece represents 31% of the presentation, a proportion that was only to become common in later decades.
Example 67. Alberti 3-cadence presentation
Alberti was not alone in minimizing the use of *Fortspinnung*. Giustini’s *Tempo di gavotte* has many similarities with Alberti’s *Allegro Assai*, above (Ex 68). The opening five measures, though not quite as static as Alberti’s define the tonic and the closing section is proportionally long. The intervening 11 measures are divided into two sections. The first section (mm. 7-11) introduces a new motive and moves from the tonic to a half cadence on V/V. The second section consists of the similar material in dominant minor; a minor feint that subsequently resolves to the dominant proper. Although both halves of intervening, transitional section have sequential content, especially measures 12-15, the more tuneful melodic content combined with the slower harmonic rhythm prevent the feeling of *Fortspinnung*. 
Example 68. Giustini 3-cadence

The 3rd Most Common Cadential Trajectory of the 1730s: 1-Cadence Presentations

Most 1-cadence presentations are similar to ones in previous sections. This Minuet by Giustini incorporates a rustic, folk-like quality, quite unlike the typical mannered Minuet (Ex. 69).

Example 69. Giustini: Minuet
The 4th Most Common Cadential Trajectory of the 1730s: 4-Cadence Presentations

The Gigue Allegro, from the sonata in Bb begins with a period that ends with a half-cadence in I (m. 4), the ◇ cadence.23 What follows is 4-measures of distinctive material in the second key area that cadences in the dominant at m. 8. The closing material that follows is the longest section of the piece. It includes a minor feint (m.10-12) and a conventional cadential passage (mm.14-16). Here the elements of the sonata presentations are present, albeit in proportions not seen in later pieces and without the more extreme contrast in mood seen in later music.

Example 70. Giustini: Gigue Allegro

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23 The P cadence is subsumed into the first phrase of the period, this will become a common procedure in short binary pieces.
E. 1740s

As can be seen in Figure 33, the 1740s shows a definite swing towards the 3-cadence design. But this trend may be better explained as a large shrink in 2-cadence forms and somewhat more perplexingly the complete absence of 4-cadence forms.

Figure 34. Cadential Trajectories in the 1740s.

Composers and works discussed in this chapter are 6 sonates pour le clavessin sur le goût italien, op.1 (Nuremburg, 1742) by Giovanni Benedetto Platti (1692-1763), 6 Clavier-Partien (Nürnberg, 1748) by Johann Anton Kobrich (1714-1791) and 6 brevi sonate da cembalo massime all’uso delle dame (1745) by Christoph Nichelmann (1717-1762)
The 1st Most Common Cadential Trajectory of the 1740s: 3-Cadence Presentations

The 3-cadence structure written in the 1740s were not fundamentally different from earlier specimens. But the proportions between the sections were changing and the types of thematic materials used to populate those structure was undergoing a qualitative shift. There was a greater tendency for Vodersätze to be longer, harmonically static, and discrete - periods were not uncommon. The Fortspinnungen that followed were usually proportionally shorter and more directional than seen in, say, Alberti. There was also a trend toward longer closing sections, with moments of tonal stability added before the cadential material. All of these trends can be seen in the Allegro form Platti’s Sonata in G (Ex. 71).

Example 71. Platti, Allegro from Sonata in D
The opening is Mozartian: an arresting, direct, balanced period. The Fortspinnungen that follow are short and achieve the goal establishing the second key area with quickly and directly. Fortspinnung 1 is directional, a circle-of-fifths progression that segues into Fortpinnung 2. Fortpinnung 2 is prolongation of the V/V. Although there is no strong © cadence, the petite reprise that follows is clearly closing material. Rather than moving directly to cadential material, however, Platti introduces a moment of dominant stability before the cadence at m. 14, the © cadence proper.

An even more compact, German example of the three-cadence design is provided by Johann Anton Kobrich (1714-1791) whose 6 Clavier-Partien of 1749, as set of pieces that represent something of a standardization of the 3-cadence design. They are decidedly modern pieces, in that many movements defy Fortspinnungsthema analysis. The allegro from the first Partien is a particularly elegant example (Example 66).

Example 66. Kobrich: Partien in G, Allegro un poco, A Compact 3-cadence presentation

A Haydneque opening six measures is extremely static, from a Schenkerian perspective they represent a transference of the Kopfton, E in m. 1, down the octave via
an elaborated arpeggiation of the tonic chord to m. 6. Although this opening could have functioned as a Vordersatz, what follows is more avant garde: a direct modulation to the dominant. This second key-area material is as harmonically static as the opening. In Schenkerian terms it represents a prolongation of via neighbor note action. The PAC in V at m. 12 initiates the closing section in which the dominant triad is unfolded.

Structurally, this presentation is quite unlike anything seen in this survey up to this point. There is no sequential material; the entire piece is made of the juxtaposition of two tonally-distinct blocks of contrasting material. All 6 of Kobrich’s Partien have movements with similar procedures.

The 2nd Most Common Cadential Trajectory of the 1740s: 2-Cadence Presentations

Platti and Kobrich represent the avant garde. Most composers in the 1730s were producing pieces more like those we have seen in previous sections. Nichelmann’s 2-cadence presentation from his sonata in G, is typical in that it combines traits from earlier and later styles (Example 73.). The opening three measures are modern in its tunefulness stable harmonic context. The material at m. 6-7, which attempt to stabilize a weak half cadence in I by repetition, is notionally modern. But the brief Fortspinnung passage to V in m. 4 and weak half cadence that follows is not emphatic enough to produce a true P/M cadence. The Fortspinnung that follows in m. 8, is similar from pieces much earlier in the century that did not have a strong feeling of direction. While this section begins on a

24 The IAC in m.6 would be what Hepokoski and Darcy would term a 3rd level default, a tonic cadence that functions as the onset of the dominant. The current study prefers to label these P cadences rather than P/M cadences. P cadences conclude all-tonic openings by ending in the tonic. M cadences initiate the second key area by being in or on the tonic key area. P/M cadences combine both by being dominant endings in I, i.e. half cadences.
clear V/V am m.8, and concludes on a cadence to V in m. 13. The harmonic perambulations in between, which include a return to the tonic at m. 12, renders the whole passage impotent, so that the voguishly-static material on the dominant between mm. 14-18 still feels provisional. The closing material, on the other hand, is more modern; being as long and emphatic as Platti’s.

Example 73. Nichelmann 2-cadence second theme
The 3\textsuperscript{rd} Most Common Cadential Trajectory of the 1740s: 1-Cadence Presentations

1-cadence movements were on the decline in the 1740s, where they do occur they are usually in short, slow movements such as this Sarabanda Adagio by Platti (Example 74).

Example 74. Platti: Sarabanda Adagio. An Extended 1-Cadence form

This piece is lengthened by means of the evaded cadence in m.6 in which the bass stays static, creating a 6/4 chord which is elaborated in the next measure by chromatic inflection before moving to the cadential material proper in the final measures. But these kinds of prolongations were becoming less common. There is a sense that if composers were going to write short dance forms, they would make a virtue out of brevity.

What Happened to 4-Cadence Presentations in the 1740s?

The absence of 4-cadence designs in the 1740s is remarkable. It is not merely absent from the sample of opuses selected for this study but from the entire corpus of music from the 1740s. No piece from the 1740s currently listed on IMSLP or in any of
the pieces I have collected from the British Library, Library of Congress, or Bibliothèque nationale de France, is a four cadence Design – with one exception: Giga Allegro from Sonates Pour le Clavecin avec un Accompagnement de Violon by Corrette (Example 69). But this piece is so unusual in so many ways, it is difficult to parse as anything other than a unique experiment. What can explain the absence of 4-cadence presentations in the 1740s?

First, it must be acknowledged that the number of 4-cadence presentations in this study has always been low, never more than 13% in any decade (1730s). Second, the opuses I have selected for inclusion in this dissertation are precisely those that possess avant garde qualities, so the presence of 4-cadence presentations in previous decades has been overstated in relation to the entire corpus of instrumental music. But most importantly, the 3-cadence presentation suited the goals of mid-eighteenth century composers. Both in terms of the length of the music they wished to produce and the aesthetic goals of that music.

Instrumental numbers in the 1740s were expected to be brief. Consider Quantz’s thoughts to the length of concertos:

"A timepiece may be consulted to ensure suitable length for a concerto. If the first movement takes five minutes, the Adagio five to six minutes, the last movement three to four minutes, the entire concerto will have the requisite length."25

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25 Johann Joachim Quantz, Johann Joachim Quantz on the Musical Practices of His Time: A Translation, from the Original German, of Those Chapters and Paragraphs of... "Versuch Einer Anweisung Die Flöte Traversiere Zu Spielen," Which Are of Practical Value in Performing and Understanding the Music of the Early Eighteenth Century... (New York, 1950).p.315
If a concerto is to be fifteen minutes long, expansive movements are out.

Quantz’s also considered the second movement, the Adagio, to be the most important movement in instrumental works. His first piece of advice on how an instrumental solo is to be judged is aimed at the second movement, “the Adagio must be expressive and singing in its own right.” This piece of advice is followed by five more numbered items the last of which is, “the adagio should not be too long.”

The next section, on the “the first Allegro,” is a good barometer of how one of the preeminent court musicians of his age saw opening movements:

“The first Allegro requires: (1) a melody that is flowing, coherent and rather serious; (2) a good association of ideas: (3) brilliant passage-work well joined to the melody; (4) good order in the repetition of ideas; (5) some beautiful and well-chosen phrases at the end of the first part that are so adjusted that in transposed form they may again conclude the second part [!]; (6) a first part that is a little shorter than the last; (7) the introduction of the most brilliant passage-work in the last part; (8) a bass that is set naturally and with progressions of a kind that sustain a consistent vivacity.”

From these quotes we glean the following: opening Allegros should be coherent, repetitive, well ordered, vivacious, and under five minutes. In terms of cadential trajectory all that is required of a second key area is some “well-chosen” closing phrases. An expansive contrasting second key of the sort seen later in the century could only serve to weaken the coherence of the movement, make it unbearably long, and, worst of all, undermine the effectiveness of the Adagio to follow.

26 Ibid. p. 319
27 Ibid. p. 319
28 The implications of this passage on the symmetry of opening Allegros will be considered in the next chapter.
Example 75. Corrette: Giga Allegro. An eccentric 4-Cadence design
F. Conclusion: The ascendency of the three-cadence exposition

Between 1700 and 1749, composers’ preference for the various types of cadential trajectory was constantly shifting (Table 1). The influence of Corelli in the opening two decades of century was pervasive. The overwhelming majority of music was based on trajectories that conformed to the Fortspinnungsthema architype: of thematic Vordersatz, transitional Fortspinnung, and cadential Epilog. If this movement was an extended one, the Epilog invariably cadenced in the tonic, and was followed by additional Fortspinnungen (after Vivaldi, usually two) that transitioned to another Epilog in the dominant. Oftentimes the Epilog was repeated, a la petite reprise, which gave extra stability to the closing section by adding another cadence in the second key area.

Cadential articulation between sections was optional, where cadences are added they more closely resemble later music. 1, 2, and 3 cadence openings are seen, 4-cadence presentations only occur in the minor-key 3-pole variety which progress bassbrechung-style with tonicizations of i-III-v-v. The harmonic style is largely based on active chord progressions based on linear intervallic progressions even in areas that are tonally stable.

The 1720s, sees the first post Corellian innovations. In many pieces, the harmonic rhythm slows. The period construction of Antecedent/Consequent phrase pairs comes a common opening gambit. Prolongations that use static harmony rather than linear intervallic progressions are more prevalent. Cherelli experiments with open-ended opening phrases that terminate on V. This procedure moves the ♭ closer to the beginning of the movement and raises the possibility of larger stable second-key areas. Occasional 2-pole, 4-cadence presentations are seen, by they remain rare.
The 1730s is an era of experimentation into means for expanding the length of presentations. It is characterized by a continued interest in slower harmonic rhythms and experiments that replace *Fortspinnung* with more vocal, song-like means of transition. Some composers, like Alberti, experiment with cadential evasion as a means of expansion. In major keys, the insertion of a minor feint at the dominant level as a means of delaying the onset of V became common, resulting in the major variety of 3-pole, 4-cadence presentation.

The 1740s represents something of a standardization of the 3-cadence procedure, which seems ideally suited for the construction brief, affectively coherent, movements. Although *Fortspinnungsthema* principals inform these movements, they are not as formally compact. Opening *Vordersätze* are often periods that end at the dominant level. They are usually detached from the *Fortspinnungen* that follow which, since they are already at the dominant level, often adopt a more conformational than transitional function. Second key areas are brief but usually more than mere cadences. They are more akin to the “beautiful and well-chosen phrases at the end of the first part” described by Quantz.

Table 1. Frequency of Presentation Types 1700-1749

<table>
<thead>
<tr>
<th></th>
<th>1700s</th>
<th>1710s</th>
<th>1720s</th>
<th>1730s</th>
<th>1740s</th>
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</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt;</td>
<td>2-cadence</td>
<td>1-cadence, 2-cadence</td>
<td>2-cadence</td>
<td>2-cadence</td>
<td>3-cadence</td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt;</td>
<td>3-cadence</td>
<td>3-cadence</td>
<td>1-cadence</td>
<td>3-cadence</td>
<td>2-cadence</td>
</tr>
<tr>
<td>3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td>1-cadence</td>
<td>3-cadence</td>
<td>1-cadence</td>
<td>1-cadence</td>
<td></td>
</tr>
<tr>
<td>4&lt;sup&gt;th&lt;/sup&gt;</td>
<td>4&lt;sup&gt;th&lt;/sup&gt;: 4-cadence (three key minor)</td>
<td>4-cadence (three-key minor)</td>
<td>4-cadence</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
VII: TRANSLATIONAL SYMMETRIES 1701-1750

The central tenet of this study is that musical structure is an emergent property of decisions made at the local and global level. The previous chapter was concerned with local decisions: ones made at the phrase level within the presentation of a binary form. This chapter is concerned with the outcome of larger decisions, specifically what the formal ramifications are of large-scale, sectional repetitions. The way in which large-scale repeats operate within the tonal paradigm precludes literal repeats. The structure of the eighteenth-century tonal paradigm is analogous to a simple tent. As a tent is formed about a single pole about which fabric trails to the ground, so the central double bar in a binary form acts as central strut at the dominant around which music must travel—from the tonic and back again. The corollary of this is that if a piece is to be translationally symmetrical, what was at the tonic must now be at the dominant, and vice-verse. These tonal adjustments necessarily deform any music repeated after the dominant. The ways composers handled these demands of tonality account for many of the differences between presentations and recapitulations. Often the differences are most obvious in the transitional moments of the form.

In this chapter, we will be concerned with two types of large-scale repetitions: type-2 designs, where only the second key area need reappear in the tonic and where the opening material is often presented after the double bar in the dominant; and type-3 designs, where an all-tonic recapitulation of both key areas occurs after a discursive middle section commonly called the development.

For each cadential trajectory there are four central questions:

1. What are the translational symmetries produced?
2. What tonal adjustments need to be made?

3. Where do these adjustments occur?

4. What are the differences between type-2 and type-3 symmetries?

A. Symmetries in 2-Cadence, Type-3 pieces

Corellian 2-Cadence, Type-3 pieces

The presentation of Vivaldi’s Sarabanda Andante in F is a 2-cadence extended Fortspinnungsthema (Ex. 76). The first cadence coincides with the first Epilog (m. 7-8).

The second cadence, after the second Fortspinnung, coincides with the second Epilog (m. 14-15). The subsequent sections, the Development and Recapitulation, are also extended Fortspinnungsthemen, with harmonic adjustments to accommodate their position in the harmonic trajectory (Figure 34.) The recapitulation up to the first Epilog is identical to the presentation. Since there is no need to move toward a new tonality, the Fortspinnung that follows is shorter than in the presentation, and cadences in I. The development, which begins at the dominant pole and must return to the tonic, opens with a restatement of the Vordersatz at the dominant level. Then, using Fortspinnungen similar to those of the presentation, the music transitions, first to the relative minor (m. 27), then to a half cadence in the tonic (m. 33), which effects the necessary return to the tonic.
Figure 34. Vivaldi’s *Sarabanda Andante*

**PRESENTATION**

<table>
<thead>
<tr>
<th>Vordersatz</th>
<th>Fortspinnung (phase 1)</th>
<th>(phase 2)</th>
<th>Epilog</th>
<th>Fortspinnung</th>
<th>Epilog</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>I</td>
<td>V</td>
<td>Ø</td>
<td>³</td>
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</tbody>
</table>

**DEVELOPMENT**

<table>
<thead>
<tr>
<th>Vordersatz</th>
<th>Fortspinnung (phase 1)</th>
<th>(phase 2)</th>
<th>Epilog</th>
<th>Fortspinnung</th>
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<tr>
<td>V</td>
<td>vi</td>
<td>HC in I</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RECAPITULATION**

<table>
<thead>
<tr>
<th>Vordersatz</th>
<th>Fortspinnung (phase 1)</th>
<th>(phase 2)</th>
<th>Epilog</th>
<th>Fortspinnung</th>
<th>Epilog</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>I</td>
<td>I</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Example 76. Vivaldi: *Sarabanda Andante* from Sonata in F
Example 76. Continued

It is slightly unusual that the development ends on V. Most Corellian developments end on iii or vi; V is the least common option. Oftentimes, the return to the tonic from a mediant or sub-mediant ended development is bridged by short scale-wise bass figures such as we see below (Example 77.)

Example 77. Scale-wise Bass Connections to Tonic

Despite the development of *Sarabanda Andante*, ending on the dominant, Vivaldi uses a similar scale-wise passage device in m. 33. This causes a first-inversion return to the tonic (m. 34). That, too, is unusual. But in most respects, this *Sarabanda Andante*, is typical of Corellian 2-cadence presentations. In these pieces the harmonic adjustments are small and come late in the form, usually affecting only Epilog sections.
Corellian 2-cadence presentations were common for several decades, especially in pieces with short presentations. The *Andante* in Example 72 by Roman from the 1720s is similar to Vivaldi’s in that the moment of harmonic adjustment is at the end of the piece, at the final *Epilog*. Both developments end on the dominant but Roman’s is more typical of later pieces, with a passage that stands on the dominant (mm. 12-15), providing a more emphatic close to the development than Vivaldi’s (Ex. 78).

Example 78. Type-3 Symmetry in Roman’s Sonata in E minor

These pieces are more translationally symmetric than later 3-cadence designs, as the only transposition required comes at the very end of the development. The addition of another cadence changes the nature of the symmetry in larger pieces.

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1 Ibid.
B. Symmetries in Post-Corellian 2-Cadence, Type-3 Pieces

Chelleri’s presentation from the first movement his sonata in D is not a Fortspinnungsthema – it has no Fortspinnung – but it does perform the basic functions of an expanded Fortspinnungsthema: presenting a theme, moving to the second key area and achieving a cadence there (Example 73, m. 8). However, the Cherellian opening compresses many functions into a shorter span compared to Fortspinnungsthema pieces (Ex. 79).
Example 79. Chelleri: Sonata in D
Example 79. Continued
Figure 35. Extended Fortspinnungsthema presentation vs. Chelleri’s Presentation

Extended Fortspinnungsthema presentation

<table>
<thead>
<tr>
<th>Vordersatz</th>
<th>Fortspinnung</th>
<th>Epilog in I</th>
<th>Fortspinnung</th>
<th>Epilog</th>
</tr>
</thead>
<tbody>
<tr>
<td>in V</td>
<td></td>
<td></td>
<td>I</td>
<td>V</td>
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Chelleri’s Presentation

<table>
<thead>
<tr>
<th>Theme</th>
<th>Cadence</th>
<th>Prolongation</th>
<th>Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>HC in I</td>
<td>V/V</td>
<td>V</td>
</tr>
</tbody>
</table>

Chelleri’s presentation begins with a four-measure theme followed by a half cadence cadence that is then repeated, echo-like (mm. 5-6). This entire gesture is immediately repeated down the octave (mm. 7-8), bringing the piece to the dominant level. This opening combines all the functions of an extended Fortspinnungsthema into one compact phrase. Where a Corellian piece might go through Vordersatz/Fortspinnung/Epilog/Fortspinnung to V/Epilog in V to reach the dominant, this piece arrives at the dominant immediately after the theme. This early move to the dominant opens up a space in the dominant that needs to be filled before the Ⅳ cadence.

Chelleri avoids the Fortspinnung/Epilog schema in this piece; his transitional material is wholly melodic in conception, but it is functionally analogous to the earlier practice. It is divided into two parts: the Epilog-like cadential material (mm.15-22), and more generic material that is functionally analogous to, but phenomenologically distinct from, Fortspinnung (mm. 9-12). Harmonically, the space between the move to the dominant and the T cadence prolongs a V/V function (mm. 12-20). This option, of prolonging V/V, remained common for some time and, as we shall see, was occasionally used by W.A. Mozart.
As seen in Vivaldi example above (Example 34), the development and recapitulation in Cherelli’s *Affetuso* echoes the construction of their presentation, albeit with differing harmonic trajectories (Figure 36).

Figure 36. Symmetry in Chelleri’s Sonata in G.

<table>
<thead>
<tr>
<th>EXPOSITION</th>
<th>Theme</th>
<th>Cadence</th>
<th>Prolongation</th>
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<td>I</td>
<td>HC in I</td>
<td>V/V</td>
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<td>V</td>
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<table>
<thead>
<tr>
<th>DEVELOPMENT</th>
<th>Theme</th>
<th>Cadence</th>
<th>Prolongation</th>
<th>Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>V</td>
<td>HC in V</td>
<td>iii - circle of 5ths progression to</td>
<td>V</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RECAPITULATION</th>
<th>Theme</th>
<th>Cadence</th>
<th>Prolongation</th>
<th>Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>HC in I</td>
<td>I</td>
<td></td>
<td>I</td>
</tr>
</tbody>
</table>

Each section begins with a restatement of the theme at the appropriate harmonic level along with a subsequent half cadence. What follows the opening in each section differs.

In the development, Chelleri introduces a prolongation of iii (mm. 29-33) with new melodic material drawn from the opening theme. These events are followed by a transitional passage that, although it follows a *Fortspinnung*-like harmonic trajectory, avoids Corellian connotations by limiting sequential material to two reiterations and introducing material from the closing section (m. 34).

The arrival of recapitulation is a surprise. It returns without fanfare, seemingly midstream, after a brief sequential passage (mm. 38-41). The recapitulation begins with a restatement of the opening six measures. The next 6 measures, whose function it is to provide material that will cadence in the tonic (mm. 47-54)–Hepokoski and Darcy’s ESC–are
drawn from the sequential material in the development (38-41). The close is a restatement of the last ten measures of the presentation transposed to the tonic.

Chelleri’s solution to the 2-cadence design is elegant. The degree of symmetry between sections is high, but not so high that there is no sense of development between the sections. Although there is no stable second key area, the breadth of the closing material, coupled with its distinct thematic content, gives a strong impression of a second theme area.

Contrast this piece with another 2-cadence Affetuso in the same key, but from ten years later: Guistini’s Affetuso, from his Sonata in D (Example 80). The presentation is similar. Another opening theme that repeats and ends on a half cadence. Another region that prolongs V/V (mm. 11-19), this time with a minor feint (mm. 18-19). Another proportionally-long closing section (mm. 20-27). Where this piece differs from Chelleri’s is in the degree of symmetry between the presentation and recapitulation: in Guistini’s Affetuso, it is nearly exact. If one were to transcribe the presentation of this piece into notation software, cut and paste it, then transpose all the material after the pickup to m. 9 down a perfect 5th, one would be only a few minor adjustments away from what Giustini wrote. His development, perhaps to make up for the extreme symmetry of is presentation and recapitulation, is less literal. It begins with a statement of the theme in inversion, followed by sequential material that bring the development to a close on iii – complete with a step-wise linking bassline. By the 1730s the 2-cadence type-3 design had become a familiar meme; One that would be reproduced, with modifications, for decades to come.

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2 Lodovico Giustini. *Sonate da cimbalo di piano, e forte ... Opera prima*. Florence: [publisher not identified], 1732.
Ex. 80. Giustini’s Type-3 Presentation from the first Movement of his Sonata in D
C. Symmetries in 3-Cadence, Type-3 pieces

3-Cadence, Type-3 pieces are not seen in the Corellian era. The first three-cadence type-3 design that was to be picked up by later composers is of the type used by Chelleri in his Sonata in E major (Ex. 81).

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3 There are occasional pieces from the 1720s that exhibit a kind of three-cadence presentation not picked up by later composers, these will be discussed below.
Example 81. Cherelli: Sonata in E major, I. Allegro
Example 81. Continued

Like the 2-cadence designs seen in the previous section, presentation, development and recapitulation traverse the same trajectory. This trajectory consists of four regions – theme, transition, new key, close–divided by three cadences: \( \mathbb{P} \), \( \mathbb{C} \), and \( \mathbb{\Pi} \) (Figure 37.).

In this design, the onset of the second key receives minimal proclamation. Caesuras are rare and cadential markers are weak IACs. In Cherelli’s sonata, the region between mm. 9 and 13 is in the dominant, but confirmation must wait until the PAC at m. 13. It is difficult to label what this section is without being anachronistic. Although it presents new thematic material, it is not broad enough to be a new theme, nor is it contrasting enough in impact to be a new material. On the other hand, it does reappear in transposed form before the close of every section and thus fills the space that in later pieces would be occupied by a second theme. Perhaps it is best characterized as some kind of thematic prefix to the closing material.
A later piece that has the same basic structure as Cherelli’s is Platti’s sonata in D—already discussed (Figure 38, Ex. 82). By the 1740s, Fortspinnung, having been eschewed by composers like Chelleri and Alberti, had made something of a limited comeback in transitional passages. Such a comeback appears in Platti’s Allegro, which can once again be understood in Fortspinnung thema terms. But this is a more modern view of the Fortspinnung thema model. Unlike earlier pieces, the opening Vordersatz/Fortspinnung/Epilog complex ends at the dominant level in m. 6. The M moment is marked by the IAC midway through m. 6. Some “new-key” material ensues at the dominant level and ends with a PAC at m. 14. The PAC ushers in the closing material—a petite reprise of the new-key material, this time with strong cadential delineation at the beginning and end. This feeling of strength is bolstered by a metric shift that places the beginning of the closing material on the down-beat of m. 14—rather than as an anacrusis, as in m. 6. These changes in cadential and metric emphasis help the section register as a true closing section rather than as a mere petite reprise.
Figure 38. Platti’s Four-Region Presentation

**PRESENTATION**  
<table>
<thead>
<tr>
<th>Theme</th>
<th>Transition</th>
<th>Second Key</th>
<th>Close</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vordersatz</td>
<td>Forts. 1</td>
<td>Forts. 2</td>
<td>Epilog 1</td>
</tr>
<tr>
<td>I</td>
<td>♮</td>
<td>M</td>
<td>V</td>
</tr>
</tbody>
</table>

**DEVELOPMENT**  
<table>
<thead>
<tr>
<th>Theme</th>
<th>Transition</th>
<th>Second Key</th>
<th>Close</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vordersatz</td>
<td>Forts. 2</td>
<td>Epilog 1</td>
<td>Epilog 2</td>
</tr>
<tr>
<td>I</td>
<td>♮</td>
<td>M</td>
<td>iii</td>
</tr>
</tbody>
</table>

**RECAPITULATION**  
<table>
<thead>
<tr>
<th>Theme</th>
<th>Transition</th>
<th>Second Key</th>
<th>Close</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vordersatz</td>
<td>Forts. 1</td>
<td>Forts. 2</td>
<td>Epilog 1</td>
</tr>
<tr>
<td>I</td>
<td>♮</td>
<td>ESC</td>
<td>I</td>
</tr>
</tbody>
</table>
Example 82. Platti: Sonata in D, Allegro
Example 82. Continued
D. Other Symmetries

During the period between the gradual rejection of the Corellian model of presentation and symmetry and the onset of the Cherellian model there were many experiments in binary designs. One of them, the binary ritornello design, gained some traction for a time; others were unique experiments. This section briefly acknowledges those experiments.

Binary Ritornello Form

The default design for early eighteenth-century concertos was the Ritornello form, instigated by Gabrielli but made familiar by Vivaldi concertos. The form was named for the short thematic statement that returns to introduce a new section of the concerto, known as the Ritornello. If we look at the analysis of the foregoing Chelleri sonata, substitute “Ritornello” for the word “Theme” and “Fortspinnung” for the word “Transition” we arrive at a blueprint for a form I call the “Binary Ritornello” (Figure 39.)

Figure 39. Binary Ritornello Form

**PRESENTATION**  
*Ritornello*  
Fortspinnung  
New Key  
Close  
I  
Ⅲ  
V  
Ⅴ

**DEVELOPMENT**  
*Ritornello*  
Fortspinnung  
New Key  
Close  
I  
Ⅲ

**RECAPITULATION**  
*Ritornello*  
Fortspinnung  
New key  
Close  
I  
Ⅰ

The difference between Cherelli’s sonata and a binary *ritornello* is found in the music between the Theme/Ritornello and the cadence. In the Binary *Ritornello*, this section is *Fortspinnung*. In a presentation, this *Vordersatz/Fortspinnung/Epilog* structure – or Theme/Y-material/cadence – produces a Top & Tails presentation. Repeating this same procedure for the development and recapitulation, results in a binary *ritornello*. In addition to his more fully integrated sonatas, Cherelli wrote many binary *ritornellos*. Here is an example from Sonata number 2, in F:
Example 83. Chelleri: Sonata in F, Allegro
Example 83. Continued

In this piece, each section is introduced by the same 4-measure theme, the *Ritornerllo*. The presentation and recapitulation also share the same closing 4-measure *Epilog*. The transitional material is Y material. Although this *Fortspinnung* is derived from the same thematic material, it is handled differently each time. It is more in the manner of an episode than a transition. The degree of translational symmetry is significantly lower than in the other forms discussed in this chapter.

Although Cherelli has been credited with the open V ending, I have found a few examples that predate him, such as the work below by Somis (Example 84). This piece has characteristics of Binary *Ritornello* but in a 2-cadence guise. After an opening period that ends on V (m. 8) the music continues in the dominant without cadential articulation until the ə cadence (m.19). Although there is a closing section implied by the caesura at
m. 15, there is no strong cadential definition of this boundary. As in the opening, the music simply continues at the level in which the previous section ended. The development begins as the opening did, but continues to the mediant, finally reaching a cadence in m. 43. The recapitulation mirrors the presentation, but it is no cut and paste job. The transitional material (mm. 52-59) successfully imitates the transitional material in the presentation in terms of thematic material, despite the fact that the harmonic trajectory and, indeed, the direction of the phrase, is reversed. This makes for a much more integrated binary *ritornello* than the Cherelli example above.
Alberti’s Op.1 Sonatas represent a short-lived preoccupation of early 1720s and 30s: finding ways of making the transitional material equally thematic as the opening and closing sections. Alberti’s solution in his opening Allegro from his Sonata in F is repetition (Ex. 85). As we have seen in the previous chapter, Alberti breaks the harmonic journey from tonic to dominant into multiple steps: the tonic region, the V in I region, the
V/V region, cadential evasion region, minor feint region, more cadential evasion, then resolution. Each region receives its own thematic material, which is usually repeated. On the other side of the double bar, after a very brief restatement of the opening in the dominant, the recapitulation begins. On the whole, Alberti’s recapitulation is a literal restatement of the opening material, save for a region of Y material at measures 30-34. The role of the Y material is transitional: to make the harmonic adjustment that allows the remainder of the music to play out transposed down a fifth. The resultant form is one that has the translational symmetry and harmonic adjustments of sonata form, without the stable second key area of sonata form. Alberti’s example was not widely adopted by composers – although we will see a similar procedure in C.P.E. Bach’s movement below. – We can speculate why it remained a minority interest. The challenge of composing a thematic transitional passage, compared to that of writing a theme in a stable key area, is great. If it is still necessary in the recapitulation to write a transition – a transition within a transition, as it were – why not simply write a theme in the new key? This solution, would not become common until the 1760s.
Example 85. Alberti Sonata in F, Allegro Moderato
Example 85. Continued
Type-2 Symmetries

Type-2 symmetries are the only ones not seen at the beginning of the century, and remained rare for some time. The reason for this is easy to determine. A type-2 design, which has the restatement of the second key area at the tonic as its defining characteristic, requires a stable second key area. As we have seen, second key areas in the first half of the eighteenth century were usually brief closing areas. Although there was an ongoing trend to expand the closing areas, most were not sufficiently lengthy to sustain a type-2 design.

An early example of a true type-2 is found in Somis’s sonata in G (Example 86). This example is odd in that it triply cut and pasted. The first cut-and-paste is the development section, in which the entire presentation plays out at the dominant level (mm. 25-48) before a brief transitional passage at mm. 49-52 restores the tonic. The second cut-and-paste, is of the second key area, this time transposed up a fourth so that it appears in the tonic (mm. 33-68). A final cut-and-paste is of the Epilog (m. 65-70), this time transposed down the octave. This final cut-and-paste creates a petite reprise that, in Schenkerian terms, returns the melody to the obligatory register.
Often pieces that seem at first glance to be type-2s are actually top & tails pieces.

The recapitulation in the *Aria Larghetto* from Platti’s Sonata in A minor begins with a restatement of the opening (Example 87). The repetition of the closing material is quite large, extending from before the closing material proper (mm. 13-17) to include mm. 10-12. But the Y material between mm. 26-33 is substantial. This and many pieces like them are really top & tails pieces.
Initially, Roman’s Flute Sonata in F seems to be akin to the later variety of type-2s, where only the second key area of the presentation returns in the tonic (Example 88). But in Roman’s 2-cadence example there is no second key area. Rather, there is an extended standing-on-the-dominant section (mm. 17-24) that, in this context, fulfills the role of a closing section. This closing section represents one-third of the exposition and is even longer in the recapitulation, where it includes a petite reprise. The significance of this closing section is further bolstered by the insertion of a cadenza immediately before
it in the recapitulation. However, the lack of tonal stability in the closing section precludes a type-2.
Example 88. Roman: Sonata in G, Allegro
C.P.E. Bach’s *Vivace* from the Prussian Sonata in F combines Alberti’s devise of thematic transitions with type-2 symmetry (Example 89). This is a 2-cadence piece. The opening 8 measures define the tonic key area and the next 8 measures (mm. 9-16) move toward the dominant pole. Two transitional *Fortspinnung* passages follow (mm. 19-24 and 25-32), which mediate the space between the subdominant and dominant of the new key, and a cadential passage (mm. 33-41).

Example 89. C.P.E. Bach: Sonata in F, 2-Cadence Type-2 Binary, Part 1

On the other side of the double bar, the development begins with a restatement of the opening. However, rather than achieving a cadence in the dominant, the music shifts, repurposing the opening material from a thematic statement to a transitional one.
Through a series of sequences, the music moves toward the tonic and achieves a weak IAC in the tonic at m. 57.

Example 90. C.P.E. Bach Sonata in F, 2-Cadence Type-2 Binary. Part 2

After 8 measures in the tonic but do not cadence there (mm. 57-64), we arrive at the true recapitulation of the two Fortspinnung and cadential passages, transposed so that they lead to the tonic in the final measure. This piece feels like a type-2 by dint of the sheer length of the material that reappears in the recapitulation. But the more familiar type-2 design will have to wait until the advent of distinctive stable key areas, which occurs sometime after the 1750s.
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