SUITE AND SONATA

Two Multi-movement Genres

- The Suite
  - *Series of dances (Allemande, Gigue, etc.)*
  - *aka: sonata (or concerto) "da camera"*
    - *Strong French influence*
- The Sonata (or concerto) "da chiesa)
  - *Series of "abstract" movements (Allegro, Adagio)*
  - *Strong Italian influence*

THE DANCE SUITE

THE DANCE SUITE

- A big instrumental piece
- Consisting of a series of short dance movements
- All in the same key
- And not actually used for dancing...

A TYPICAL SUITE

(or Partita)

Prelude (or Overture, Sinfonia, Toccata, etc.)

- Allemande
- Courante
- Sarabande

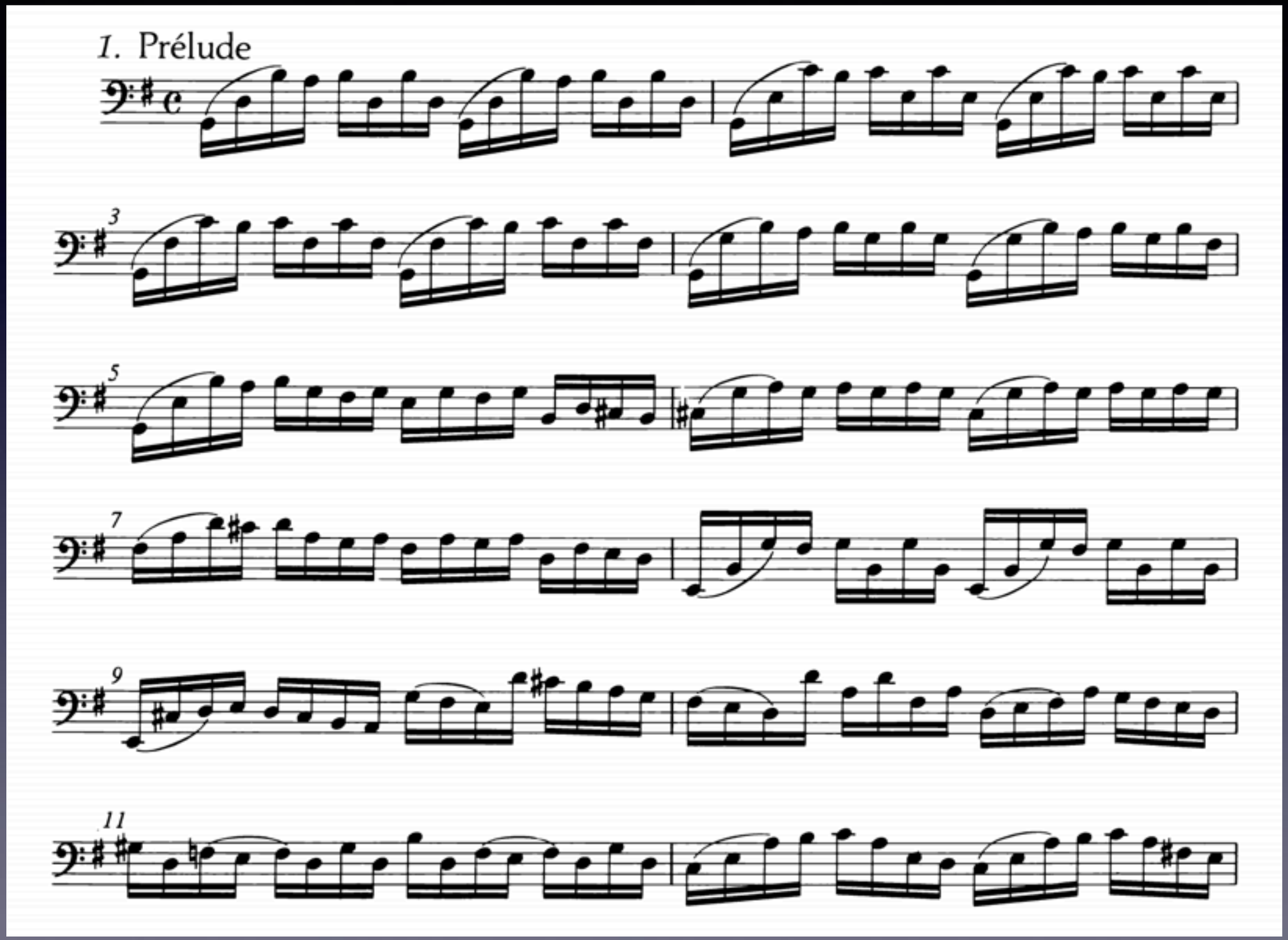
Optional dances (Minuet, Bourée, etc.)

- Gigue

PRELUDE

- Improvised, at least in theory
- Free rhythm and tempo
- Often has simple scalar bass as structure
- Often uses repeating arpeggio patterns

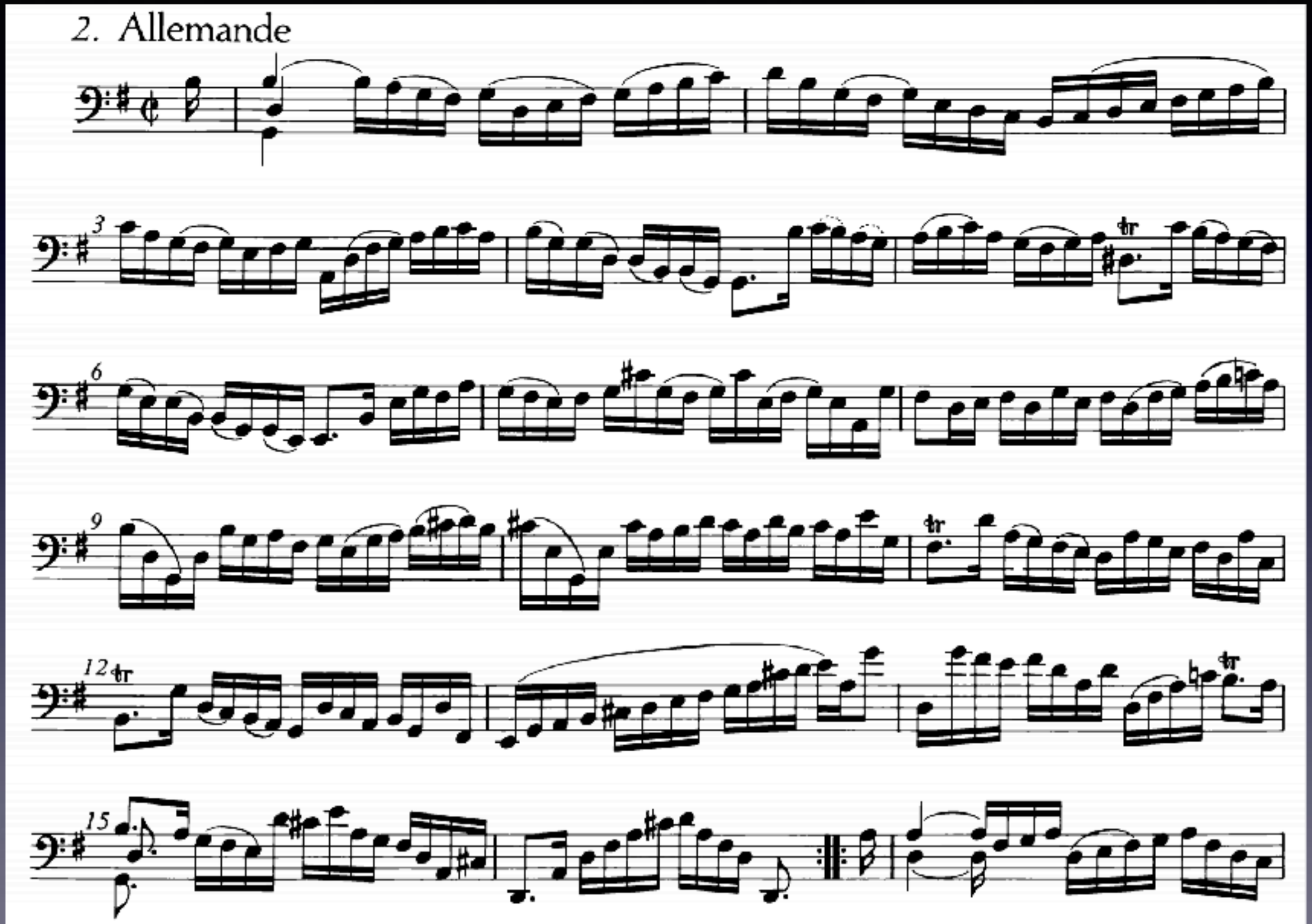
Bach, Cello Suite no. 1



ALLEMANDE

- Usually in common time
- Continuous eighths or sixteenths
- Often begins with an upbeat
- Moderately slow tempo
- Not tied closely to the original dance

Bach, Cello Suite no. 1

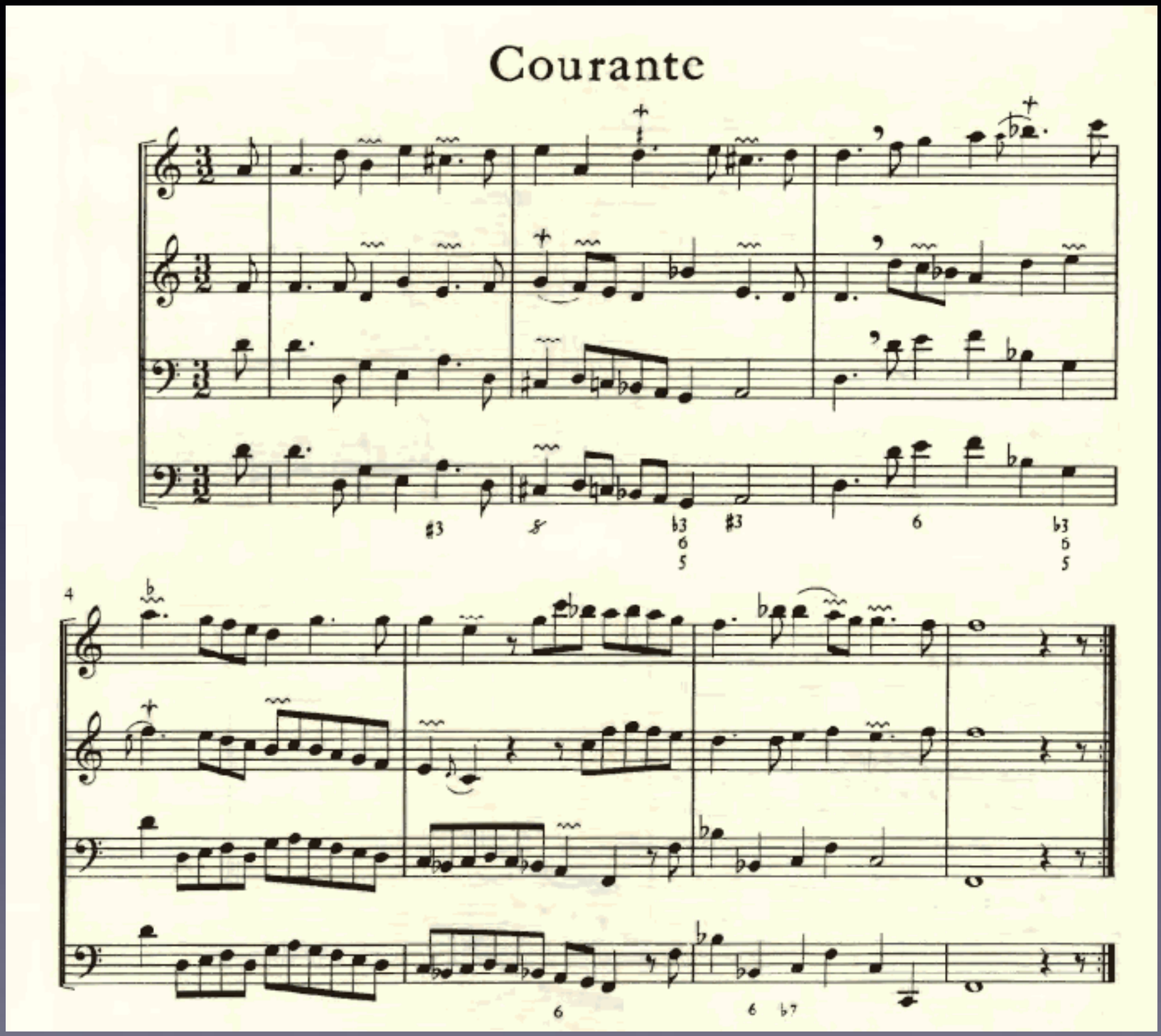


COURANTE

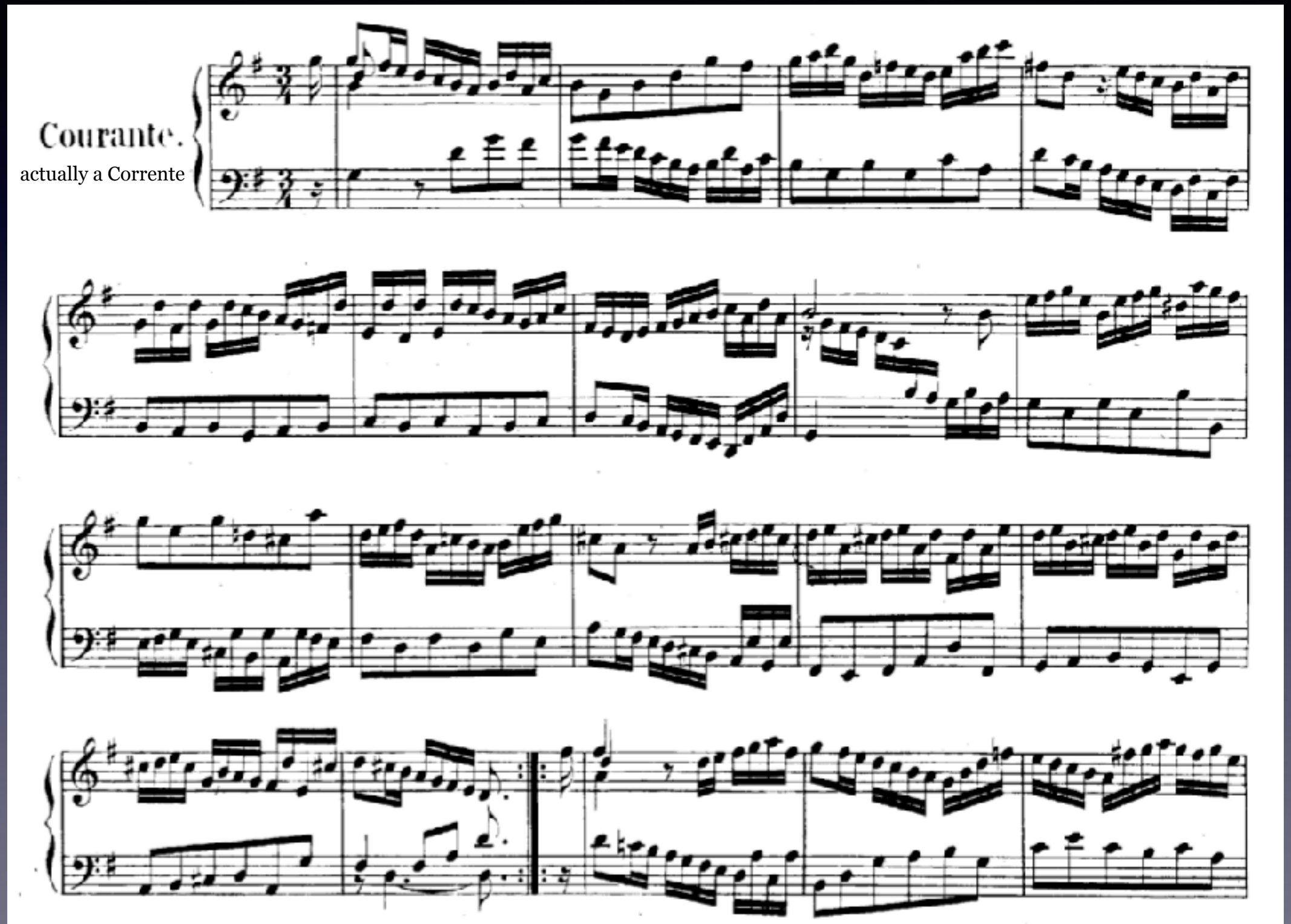
- In triple meter (3/2)
- Uses hemiola (6/4 groupings), especially after the final cadences
- Moderate tempo (originally quite slow)
- The *Corrente* is the livelier Italian version of the dance (usually in 3/4 or 3/8)

Couperin, *L'imperiale*

(Les Nations, Book 3)



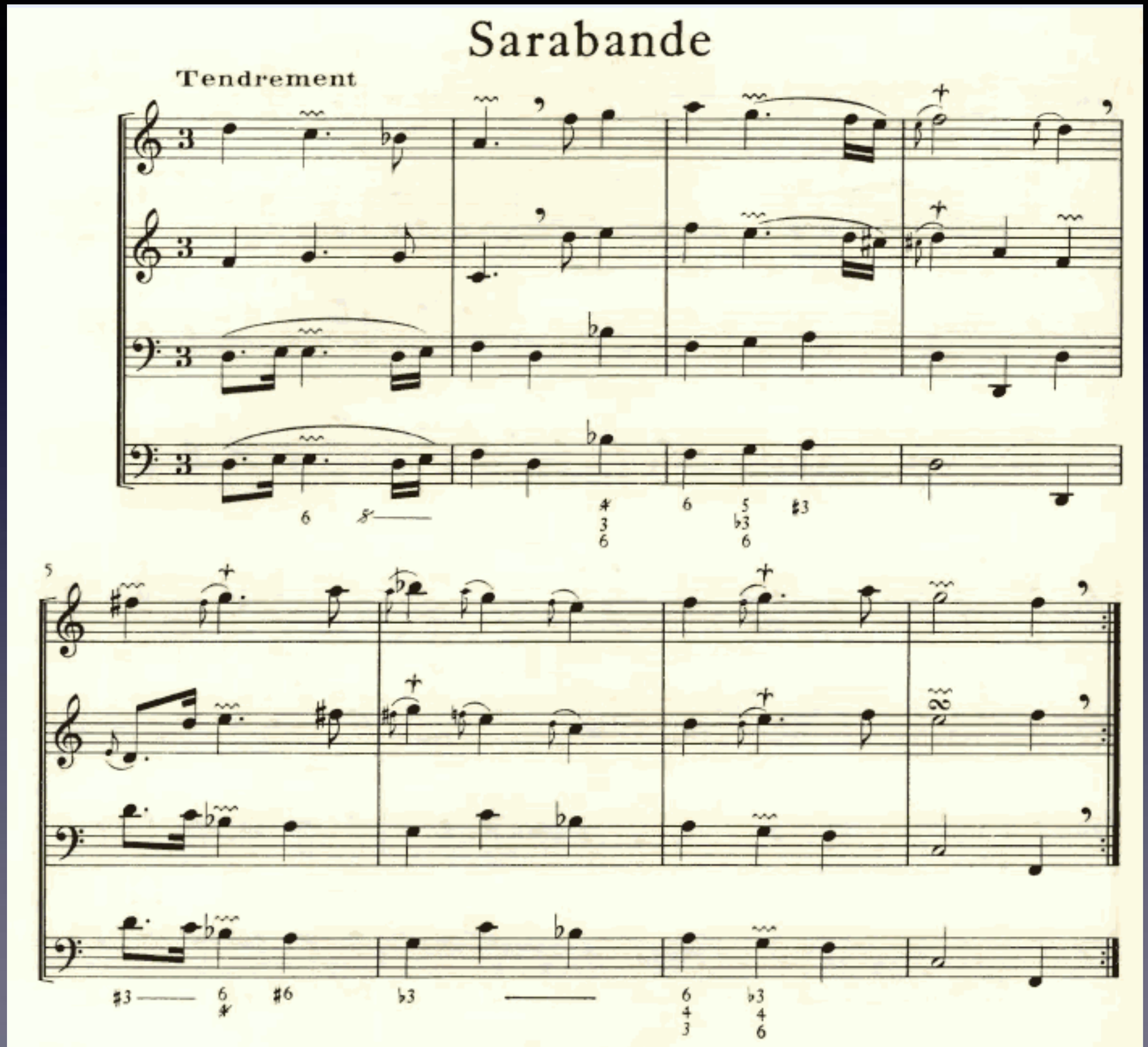
Bach, French Suite no. 5



SARABANDE

- The slowest dance (like a Largo or Adagio)
- Sometimes richly ornamented
- In 3/4 or 3/2
- Rhythms often stress beat 2
- Originally the "Zarabanda" was a spicy Spanish-American dance, like the Chaconne and Folia.

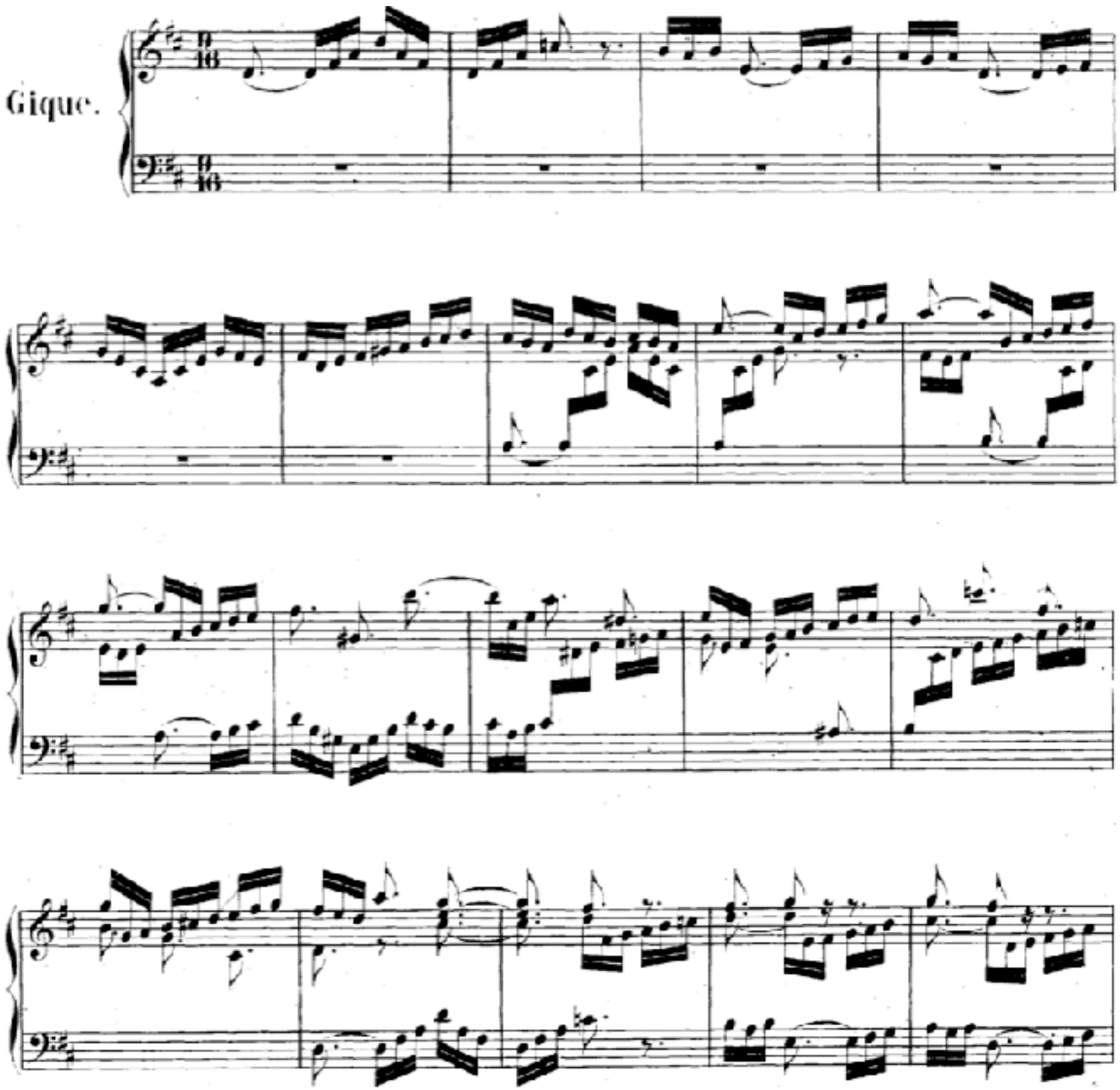
Couperin, *L'imperiale*



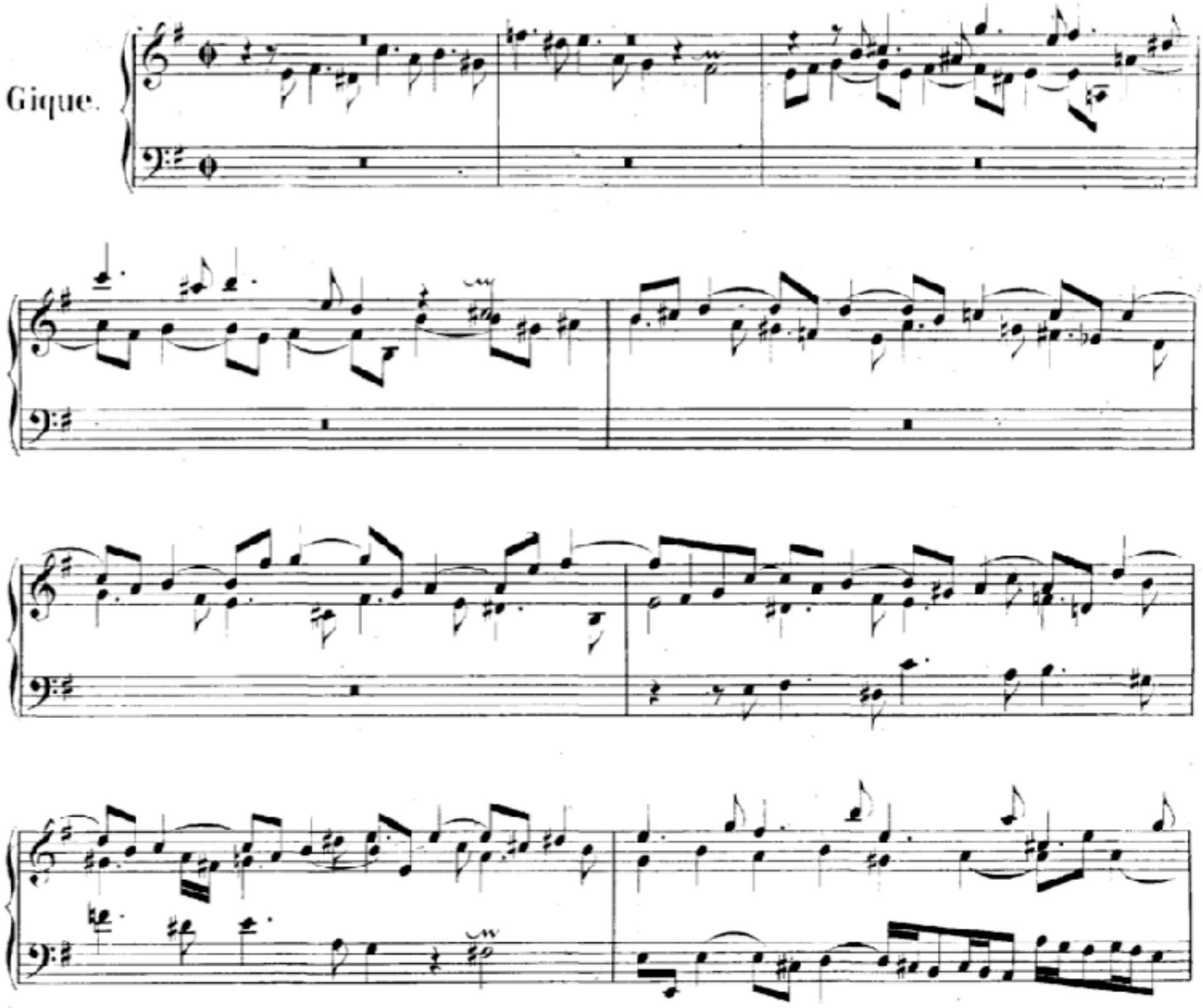
GIGUE

- Bach's customary final movement
- Brisk tempo!
- Usually in compound meter
- Often fugal (or "imitative")

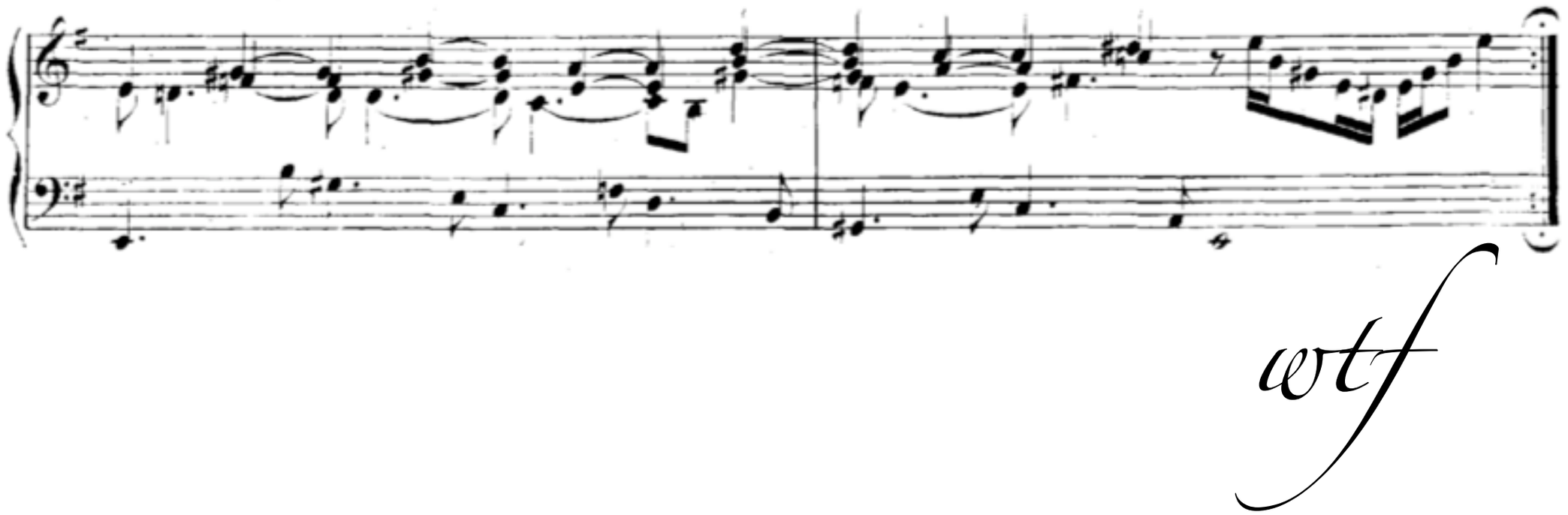
Bach, Keyboard Partita no. 4



Bach, Keyboard Partita no. 6



Bach, Keyboard Partita no. 6
(final cadence)



Clavir Ubung

bestehend in

Præludien, Allemanden, Couranten, Sarabanden, Giguen,
Menuetten, und andern Galanterien,
Denen Liebhabern zur Gemüths Ergoetzung verfertiget

von

Johann Sebastian Bach
Hochfürstl: Sächsisch-Weissenfelsischen Würcklichen Capellmeistern
und
Directore Chori Musici Lipsiensis.

OPUS I.

In Verlegung des Autoris.
1731

Keyboard Practice

consisting of

Preludes, Allemandes, Courantes, Sarabandes, Gigues
Minuets, and other Gallanteries

composed for the Diversion of music-lovers

by

Johann Sebastian Bach

Cappelmeister to the Court of Saxe-Weimar
and
University Choir-director at Liepzig

Opus 1

Published by the author

1731

Partita 1.

Præludium.

R

Itornello.

CANTO Secondo.

R

Itornello.

BASSO

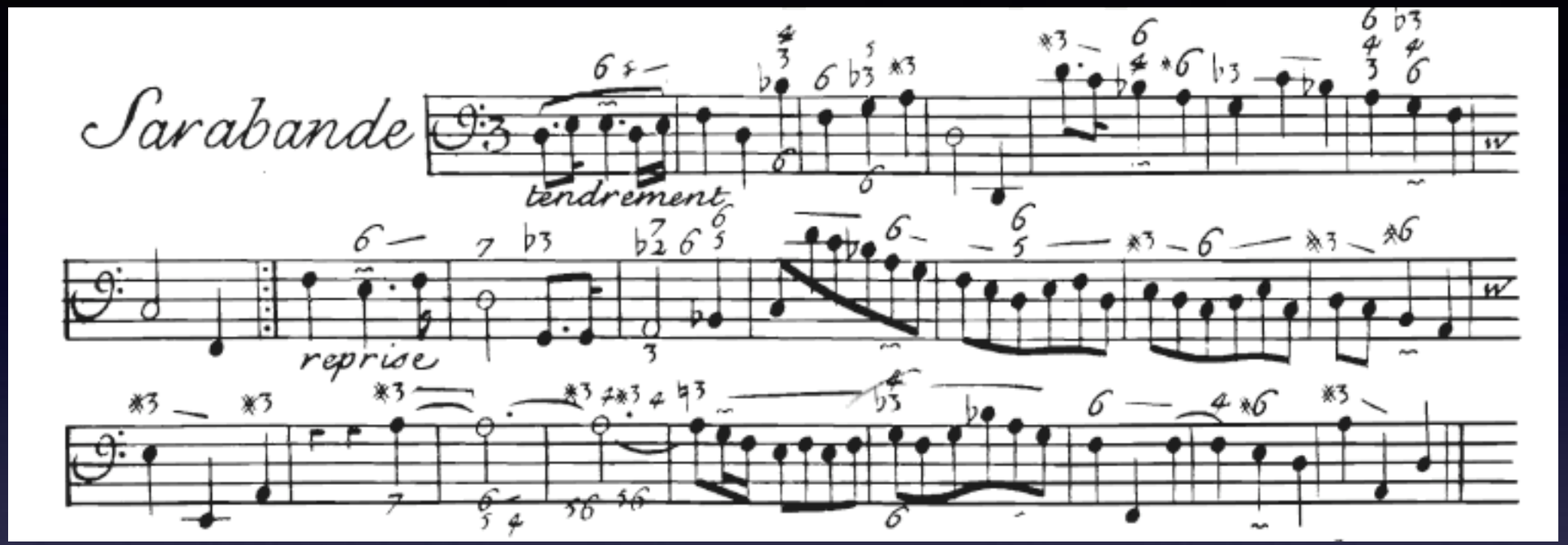
R

Itornello.

BINARY FORMS

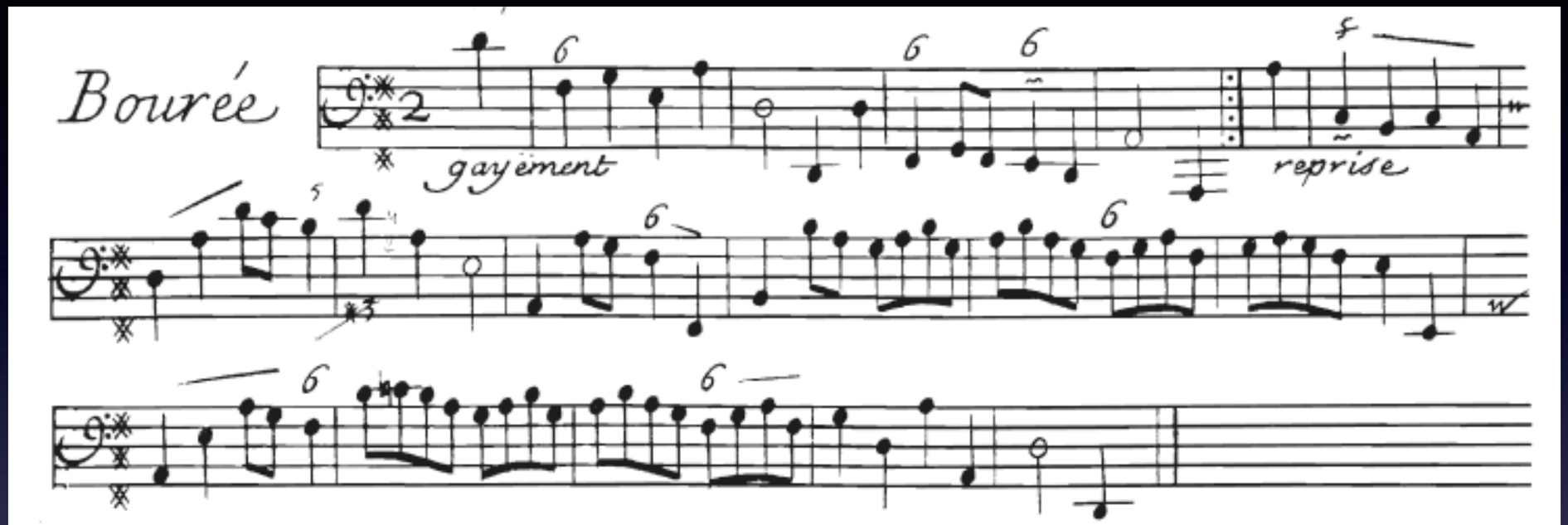
briefly reviewed for the refreshment of music-lovers, etc.

Most dance movements use a Binary Form.



- They have two “reprises” (repeated sections)
- The type of form depends on the type of cadence at the end of the first reprise...
- ... and also on the type of thematic return in the second reprise.

This Bourrée has a **CONTINUOUS** form...



... because the first reprise ends away from the tonic. (In this case, it ends with a I:HC.)

If the first reprise ended with a I:PAC, it would be a **SECTIONAL** form.

It's also **SIMPLE**, because there was *no return* in the second reprise.

If the *beginning* returns, it's **ROUNDED**.

And if just the *end* returns, it's **BALANCED**.

The full name for the form of the Bourée is thus:

CONTINUOUS SIMPLE BINARY

HANDEL

SUITE IN D MINOR

Allemande.

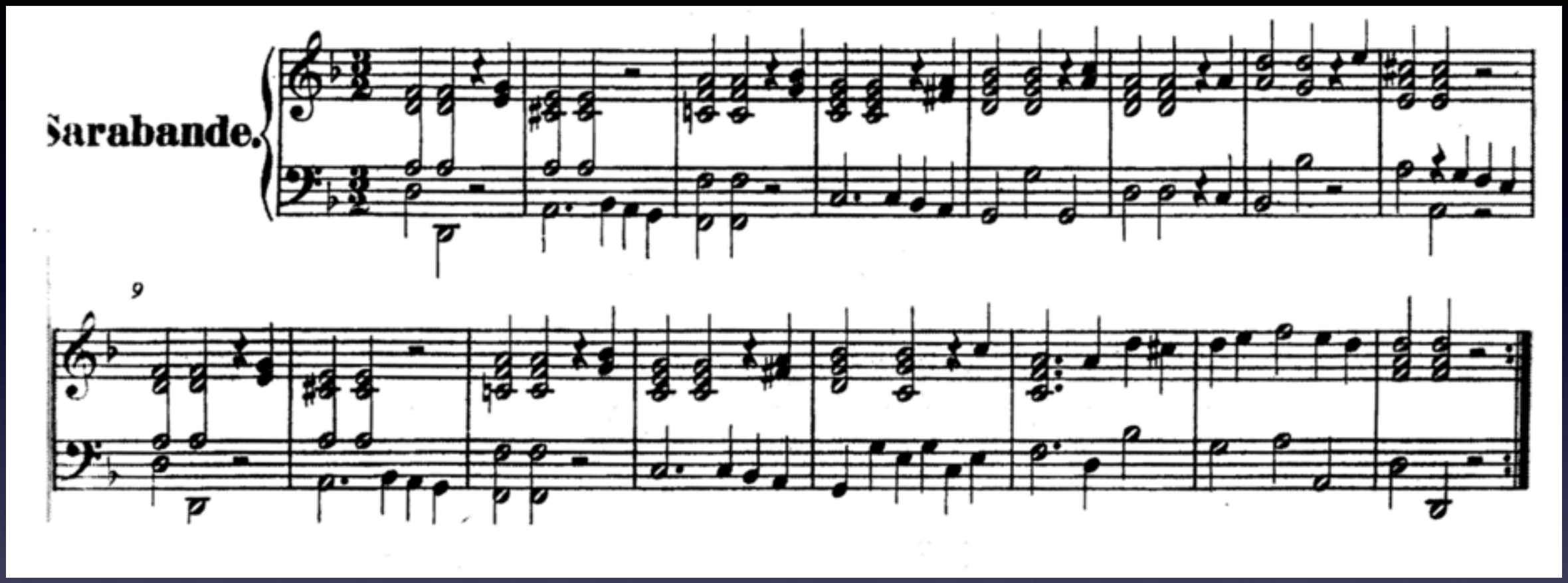
3

6

Courante.

8

18


Sarabande.
9

igue.

4

8