Harmonic and Phrase Rhythm Analysis of the Core Dance Movements from the Four Lute Suites of J.S. Bach

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Within the research of harmonic rhythm, there has been little work on the harmonic and phrase rhythm of Baroque dance music. When this topic is discussed, there is little in-depth treatment, and scholars typically compare the music to that of a later era. The lack of research on this repertory is unexpected, since scholars recognize, as William Rothstein wrote in 1989, that “hypermeter is most strongly in evidence in those pieces that are either intended for dancing or are meant to suggest the dance, because in dance the need for regularity is obvious.” Based on this statement, the core dance movements of Baroque suites are potentially good candidates for the discussion of phrase rhythm, with its hypermeter and hierarchical levels. Some movements of Baroque suites are built by means of motivic play – that is, the process of generating music through reiterating a motive by sequence or imitation – rather than by phrase groups. However, in these movements, the nature and organization of harmonic and phrase rhythm can still be investigated.

My analysis of the core dance movements from J.S. Bach’s four lute suites will contribute to the discussion of Baroque dance music with regard to harmonic rhythm and phrase rhythm. This analysis will be done in the context of published analyses of other Bach works, with close attention to how theorists have handled other core dance movements from suites.
Analyses of Bach suite movements by Cooper and Meyer, Lerdahl and Jackendoff, and Schachter will be consulted and in some cases used as models.

Each movement common to more than one lute suite (allemande, courante, sarabande, and gigue) will be analyzed together. The analysis of the harmonic and phrase rhythm of the core dance movements in Bach’s four lute suites will employ reductive techniques to reveal structural and non-structural events and rhythmic organization. The movements of the dancers, as described by Little and Jenne, and by Mather, will also be examined for their potential influence on harmonic and phrase rhythm at hierarchical levels. The principal musical source will be the four lute suites from the *Neue Bach-Ausgabe*, Series V, Volume 10; the critical notes will be consulted for any variant readings that may affect the analysis.
This dissertation by Ian A. Wardenski fulfills the dissertation requirement for the doctoral degree in Music Theory approved by Andrew Simpson, DM, as Director, and by Robert Baker, Ph.D., and Grayson Wagstaff, Ph.D. as Readers.

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CHAPTER 1

REVIEW OF HARMONIC RHYTHM AND PHRASE RHYTHM THEORIES & METHODOLOGY

Review of Harmonic Rhythm and Phrase Rhythm Theories

Harmonic rhythm and phrase rhythm are regularly thought of as the metrical organization of harmony and phrases. Specifically, harmonic rhythm constitutes the rate at which harmony changes, while phrase rhythm denotes the rhythmic occurrence involving hypermeter, hypermeasures, and phrases. However, despite this universal view, there is no single collective theory of harmonic rhythm or phrase rhythm. Indeed, the differences in opinion are striking. Both harmonic and phrase rhythm have been the topic of discussion in various treatises, books, and articles, and have been discussed by prominent theorists dating back to the eighteenth and nineteenth centuries. Some of the theorists who have addressed this topic are Jean-Philippe Rameau, Joseph Riepel, Johann Philipp Kirnberger, Heinrich Christoph Koch, Moritz Hauptmann, and Hugo Riemann, among others.¹ The discussion of harmonic rhythm and phrase rhythm has continued into the twentieth and twenty-first centuries in the works of Heinrich Schenker, Walter Piston, Grosvenor Cooper, Leonard Meyer, Carl Schachter, Maury Yeston, William Rothstein, and Joseph Swain.² Given the amount of research that has been devoted to


this subject, it is not surprising that there are varying opinions. To illustrate the scope and significance of these opinions, I will review selected theories on harmonic rhythm and phrase rhythm.

In his treatise, *Nouveau systeme de musique theorique* (1726), Jean-Philippe Rameau discusses the interaction that occurs between harmony and meter, and how that harmonic-metric interaction influences the tonal center of a harmonic progression. But before addressing the interaction that occurs between harmony and meter, Rameau stresses the importance of a single triad built on one of the fundamental tones (tonic, subdominant, and dominant). Since the chords built on these tones are consonant, Rameau believes that as soon as each chord is heard, they have the power to convey a tonal center. Rameau states:

...if, after having begun with a principal sound, I wish to substitute its modulation, in spite of the impression that might be received from the harmony of the other fundamental sounds of its modulation, I would not hesitate to assign it to the first beat of the measure as often as it may be possible for me. Whereas, if I wish to enter into the modulation of one of the other fundamental sounds, I would insert it on the first beat of the measure.

Based on this statement, Rameau believes that the metrical placement of a chord affects its tonal function, and that each chord located on an accented beat may become a tonic, leaving those chords that occur on non-accented beats to serve as subdominants or dominants within the keys characterized by the tonics. Example 1 illustrates Rameau’s theory of harmonic rhythm. In this example each chord that occurs on a strong beat becomes a tonic; therefore, cadences one and two are in the key of C, cadence three is in the key of G, and cadence four is in the key of F.

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4. Ibid.
Further, the example illustrates two different cadences: “perfect” and “irregular.” In the “perfect cadence,” the tonic is approached by the dominant, which provides a strong sense of conclusion as the fundamental bass descends a fifth, and “returns to its source.” The “irregular cadence” is somewhat less complete since the tonic is approached by the subdominant, whose fundamental bass lies a fifth below.

**Example 1: Rameau’s perfect and irregular cadences, (Rameau 1726, 39)**

It is clear from the above discussion that Rameau conceives a connection between tonic harmony and metric emphasis. Furthermore, he believes that metric emphasis determines which harmonies function as tonics. However, as stated by William Caplin, “Rameau provides no explanation for this effect outside of a vague reference to a ‘greater perceptibility’ that a chord acquires when it is placed on a metrically strong position.” Although Rameau’s theory of harmonic-metric interaction is interesting, it is not practical. Based on this theory, a composition would modulate rapidly and continually. Even though rapid modulations do occur, in this case, they would not be aurally perceptible. One does not perceive a modulation if a chord other than the tonic, or a chord built on one of the fundamental tones, occurs on the downbeat, or an

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7. Ibid.
accented beat. Although there are flaws with Rameau’s theory of harmonic rhythm, his theory is valuable because, as Caplin asserts, it “represents a significant first attempt in the history of music theory to confront this difficult issue of harmonic-metric interaction.”

Significant developments were also made regarding the theory of phrase rhythm. A pioneer of phrase rhythm analysis, Joseph Riepel’s works hold the principal ideas of eighteenth-century phrase-structural theory. In his treatise *Anfangsgründe zur musikalischen Setzkunst* (1754), Riepel characterizes phrases according to rhythmic activity, melodic contour, harmonic support, degree of melodic closure, and number of measures. In addition, Riepel recognizes the four-measure phrase as the norm and discusses how such phrases can be expanded and modified.

Compared to the rhythmic theories of Mattheson, Printz, and Kirnberger, Riepel provides a relatively mature theory of phrase structure. Riepel also focuses on the melodic and rhythmic activity that occurs within a phrase. Further, he believes that pitch hierarchy may control rhythm. As observed by Maury Yeston, the control of rhythm by pitch hierarchy is especially interesting in unaccompanied melodic lines, since:

…other levels of rhythm must be contained within them [unaccompanied melodic lines] rather than in some accompanying part. By dividing such melodic lines into measured segments by pitch criteria, the theorists of the eighteenth century provided a basis for concepts that had not been formerly accessible, even though they never explicitly stated those concepts. First, they implied that though a melody may appear to be a single succession of pitches, these pitches may be assigned hierarchies according to function. On the basis of such pitch hierarchies according to function, melodies may then be divided into multiple voices and segments (or they may be described as summations of multiple voices and segments). Second, [eighteenth century theorists, such as Heinichen, Kirnberger, and Riepel] suggested that the division of a melody into segments is one way to describe a rhythmic event, so the presence of organized motion on a level other than

8. Ibid.


10. Ibid., 8.
the immediate level of note succession is implied. Their study of these other levels of motion had to have rested, in part, on pitch-to-rhythm methodology.\textsuperscript{11}

Riepel’s theory of phrase rhythm was the point of departure for Johann Philipp Kirnberger’s mature theory of harmonic rhythm and Heinrich Christoph Koch’s theory of phrase rhythm. In his treatise \textit{The True Principles for the Practice of Harmony} (1773), Kirnberger presents fixed rules for harmonic-metric relationships; they are: essential dissonances can be accented or unaccented; nonessential dissonance must be accented; and the passing chord must be unaccented.\textsuperscript{12} Note that essential dissonance includes the seventh dissonance, while nonessential dissonance includes the suspension dissonance. Despite these rules, the chords that do not have a predetermined metrical position, according to Kirnberger, is the major 7\textsuperscript{th}, minor 7\textsuperscript{th}, dominant 7\textsuperscript{th}, and the half-diminished 7\textsuperscript{th} chord; even though it includes an essential dissonance, it can be accented or unaccented. It is important to note that this rule only applies to the aforementioned seventh chords. The essential dissonance that occurs in the V7 chord requires a change in harmony, thus forcing a resolution. Furthermore, a dissonant chord cannot have dual roles; therefore it cannot be a chord of resolution, which, as maintained by Kirnberger, needs to be metrically accented. Regardless of his views concerning the dissonant chord, Kirnberger does not believe that the dissonant chord is entirely devoid of metrical articulation. If a dissonant chord arises in the form of a V chord, and progresses to the I chord, a tonal accent

\textsuperscript{11} Yeston, \textit{The Stratification of Musical Rhythm}, 18.

\textsuperscript{12} Kirnberger, \textit{The True Principles}, 192.
may emerge at the point of resolution. Note that, unlike Rameau, Kirnberger believed that the V chord, if it included the chordal seventh, becomes an essential dissonance.

Like Riepel, Heinrich Christoph Koch also recognizes the four-measure phrase as the norm. His treatise, *Introductory Essay on Composition* (1787), goes several steps beyond his contemporaries, in that it offers three categories of phrases: basic, extended, and compound. For Koch, the basic phrase includes “only as much as is absolutely necessary for it to be understood and felt as an independent section of the whole.” Furthermore, Koch maintains that a phrase comprises two two-measure sections; he refers to the first section as the “subject” and the second section as the “predicate.” Example 2 illustrates a basic four-measure phrase with a subject and a predicate.

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Example 2: Koch’s phrase with subject and predicate, (Koch 1787, 4)

Koch believes that all phrases encompass closure; however, the closure varies depending on the type of cadence. The cadence type also leads Koch to differentiate between “internal” phrases and “closing” phrases. For example, an internal phrase would end with an imperfect authentic cadence, while a closing phrase would end with a perfect authentic cadence. Example 3 illustrates a phrase that closes with a perfect authentic cadence.

Example 3: Koch’s phrase closing with a perfect authentic cadence (Koch 1787, 7)

Koch states that an extended phrase contains “more than is absolutely necessary for its completeness.” He continues by offering compositional techniques that result in extended phrases: a) repeating some part of the phrase, often the opening measures; b) adding an appendix to the ending formula; and c) parenthetically inserting unessential melodic ideas between segments of a phrase. Even though a phrase may be extended, for phrase-rhythm functions,

16. Ibid., 7.
17. Ibid., 41.
18. Ibid., 41, 45, and 53.
Koch deduces that an extended phrase grows out of the basic phrase, and is therefore equivalent in length.\textsuperscript{19} Examples 4 – 6 illustrate extended phrases.

Example 4: Koch’s extended phrase through repetition (Koch 1787, 43)\textsuperscript{20}

![Example 4]

Example 5: Koch’s extended phrase through an appendix (Koch 1787, 46)

![Example 5]

Example 6: Koch’s extended phrase through parenthesis (Koch 1787, 54)

![Example 6]

The compound phrase comes about when “two or more phrases, complete in themselves, are combined so that externally they appear in the form of a single phrase.”\textsuperscript{21} The typical means by which a compound phrase can take place are: a) elision, that is, the ending of the first phrase acts as the beginning of the second phrase; and b) the cadence of the first phrase is removed.\textsuperscript{22}

\textsuperscript{19} Ibid., 48.

\textsuperscript{20} The analysis in examples 4, 5, 6, and 7 is by William Caplin, which can be found in his article “Theorizations of Musical Rhythm,” 671.

\textsuperscript{21} Koch, \textit{Introductory Essay on Composition}, 53.

\textsuperscript{22} Ibid., 54-57.
Example 7 illustrates a compound phrase created by means of elision. In this example measure 4 serves as the ending of the first phrase, while simultaneously functioning as the beginning of the second phrase.

**Example 7: Koch’s compound phrase through elision (Koch 1787, 55)**

In the nineteenth-century Moritz Hauptmann and Hugo Riemann led the discussion of harmonic rhythm and phrase rhythm. In his treatise *The Nature of Harmony and Meter* (1888), Hauptmann detaches his brand of music theory from past models. He states:

> We must distinguish this manner of theoretical contemplation from the theory which bears immediately upon practice: the theory of harmonic and metrical shape in itself from the theory of the art of composition.24

Maury Yeston states that:

> [Hauptmann] then suggested that the principles of this more general theory have to comply with broader, logical concepts, and for his own system he appropriated the dialectical logic of Hegel25. As such Hauptmann’s section on meter is the first attempt to elucidate the organization of motion *sui generis* – an attempt to uncover what lies at the base of purely formal relationships between alternate divisions of a time span.26

As stated by Caplin, “Hauptmann holds that any basic (two-part) metrical formation may be “positive” by beginning with an accented element that progresses to an unaccented element

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24. Ibid.

25. Hegel’s “Dialectical Logic” includes three dialectic stages of development: *thesis* - giving rise its reaction, *antithesis* - contradicts or negates the thesis, and *synthesis* - resolves the tension between the thesis and antitheses.

(which he represents as “1-2”) or may be “negative” by beginning with an unaccented element progressing to an accented one (“2-1”).” Caplin continues, “Since he conceives of triple and quadruple meters as originating out of two-part metrical formations, he can generate a variety of accentual patterns by allowing each component formation to be positive or negative.”27 For example, triple meter can be broken down into two duple units, each containing a first and second part. The accentual pattern of triple meter is determined by the interconnection of these two duple units. Further, the point at which the most interconnection occurs is where the downbeat takes place.28 Example 8 illustrates Hauptmann’s accentual patterns in a triple meter. Based on Hauptmann’s theory of triple meter, eight possible accentual patterns may come about.29 As stated above, Hauptmann views quadruple meter as originating from two-part metrical formations. Furthermore, he believes that quadruple meter is made up of the junction of two triple units; that is, the higher-level two part metrical components, which were interconnected in triple meter, come to be fully whole in quadruple meter.30 Yeston briefly expands upon this idea: “since it [quadruple meter] is the product of an intersection (like triple time) but consists of two equal parts (like duple time), quadruple time is seen to mediate the opposition of the other two.”31 Like triple meter, the point at which the most interconnection occurs within quadruple meter is where the downbeat takes place. Example 9 illustrates Hauptmann’s accentual patterns in quadruple meter. Hauptmann’s view of two-part metrical

31. Ibid., 23.
formation and accentual patterns was a significant contribution to the theory of rhythm. He was the first to offer such a theory. He states:

…no accent can be an isolated determination, nor occur in a single portion of time as a solitary element not standing in an arrangement of accents and not in reciprocal relation with all the other parts of time in a metrical unity. Each single accent is always rooted in the metrical system; in its order it is conditioned by the whole system, or conditions a whole metrical system present at its entrance or arising with it; which afterwards may pass into another related system, from which again new accents may be determined; just as in harmony every change of meaning in a chord, or chromatic alteration of a note of a chord, is found upon, or founds, a transformation of the key-system.32

Example 8: Hauptmann’s accentual patterns in double, triple, and quadruple meter (Hauptmann 1888, 238 - 243)

I. Accents of the Two-timed Metre.

A. \[ \begin{array}{c}
1 - 2 \\
\end{array} \]
\[ \begin{array}{c}
\end{array} = \[
\begin{array}{c}
\end{array} \]

B. \[ \begin{array}{c}
2 - 1 \\
\end{array} \]
\[ \begin{array}{c}
\end{array} = \[
\begin{array}{c}
\end{array} \]

II. Accents of the Twice-two-timed Metre.

A. (a) \[ \begin{array}{c}
1 - 2 \\
1 - 2 \\
\end{array} \]
\[ \begin{array}{c}
\end{array} = \[
\begin{array}{c}
\end{array} \]

(b) \[ \begin{array}{c}
2 - 1 \\
2 - 1 \\
\end{array} \]
\[ \begin{array}{c}
\end{array} = \[
\begin{array}{c}
\end{array} \]

B. (a) \[ \begin{array}{c}
1 - 2 \\
1 - 2 \\
\end{array} \]
\[ \begin{array}{c}
\end{array} = \[
\begin{array}{c}
\end{array} \]

(b) \[ \begin{array}{c}
2 - 1 \\
2 - 1 \\
\end{array} \]
\[ \begin{array}{c}
\end{array} = \[
\begin{array}{c}
\end{array} \]

III. Accents of the Three-timed Metre.

A. (a) \[ \begin{array}{c}
1 - 2 \\
1 - 2 \\
\end{array} \]
\[ \begin{array}{c}
\end{array} = \[
\begin{array}{c}
\end{array} \]

(b) $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$

B. (a) $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$

(b) $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$

A. (a-b) $\begin{array}{c} 1 \quad 2 \\ 1 \quad 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 1 \quad 2 \\ 1 \quad 2 \quad 1 \quad 2 \end{array}$

(b-a) $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$

A. (a-b) $\begin{array}{c} 1 \quad 2 \\ 1 \quad 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 1 \quad 2 \\ 1 \quad 2 \quad 1 \quad 2 \end{array}$

B. (a-b) $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 1 \quad 2 \\ 2 \quad 1 \quad 2 \end{array}$

(b-a) $\begin{array}{c} 2 \quad 1 \\ 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 2 \quad 1 \\ 2 \quad 1 \quad 2 \end{array}$

IV. Accents of the Four-timed Metre.

A. (a-b, a) $\begin{array}{c} 1 \quad 2 \\ 1 \quad 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 1 \quad 2 \\ 1 \quad 2 \quad 1 \quad 2 \end{array}$

(β) $\begin{array}{c} 1 \quad 2 \\ 1 \quad 2 \quad 1 \quad 2 \end{array}$ $\begin{array}{c} 1 \quad 2 \\ 1 \quad 2 \quad 1 \quad 2 \end{array}$
| A. \(\langle a, a-\beta \rangle\) | \[\begin{array}{c}
1 \rightarrow 2 \\
1 \rightarrow 2
\end{array}\] |
|---------------------------------|--------------------------------------------------|
| \(\langle \beta-a \rangle\)     | \[\begin{array}{c}
1 \rightarrow 2 \\
1 \rightarrow 2
\end{array}\] |
| \(\langle b, a-\beta \rangle\)  | \[\begin{array}{c}
2 \rightarrow 1 \\
2 \rightarrow 1
\end{array}\] |
| \(\langle \beta-a \rangle\)     | \[\begin{array}{c}
2 \rightarrow 1 \\
2 \rightarrow 1
\end{array}\] |

B. \(\langle a, a \rangle\)

| \[\begin{array}{c}
2 \rightarrow 1 \\
1 \rightarrow 2
\end{array}\] |
| \(\langle \beta \rangle\)     | \[\begin{array}{c}
2 \rightarrow 1 \\
1 \rightarrow 2
\end{array}\] |
| \(\langle b, a \rangle\)      | \[\begin{array}{c}
2 \rightarrow 1 \\
2 \rightarrow 1
\end{array}\] |
| \(\langle \beta \rangle\)     | \[\begin{array}{c}
2 \rightarrow 1 \\
2 \rightarrow 1
\end{array}\] |
In his first major treatise, *Musikalische Syntaxis* (1877), Hugo Riemann shows a relationship between harmony and rhythm. His initial writing on harmonic-metric interaction is similar to that of Rameau, in that he is concerned with the metric articulation of a harmonic progression. Like Rameau, Riemann believes that the metric placement of chords can shed light on a progression’s tonal center. Riemann states:

The accented beat... always has precedence over the unaccented one; ... that is, the unaccented beat appears to follow or precede the accented one and thus to be related to it; the accented beat has a similar meaning to the tonic chord in a harmonic progression. It is therefore conceivable that a progression appears more easily understandable if the tonic occurs on an accented beat.

Unfortunately, Riemann never fleshes out this theory. As stated by Caplin:

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Riemann develops his idea no further and does not really clarify how this principle of harmony and meter is to function within a more comprehensive analytical system. Indeed, in some of his later writings, he seems to reverse his position entirely on the relationship of harmony and accentuation.\(^{34}\)

As indicated above, Riemann initially viewed the relationship of tonic harmony and metrical accent as an aesthetic norm; however, as stated by Caplin, Riemann would later reverse his position. The reversal, which can be found in Riemann’s *Musikalische Dynamik und Agogik* (1884), is in regards to the accentuation of the tonic harmony. Instead of the tonic warranting a metrical accent, Riemann now believes that the dominant is linked to an accent beat of a metrical unit.\(^{35}\) As will be indicated below, such an event corresponds to a dynamic climax.

Additionally, Riemann begins to concentrate less on harmony that occurs at the small-scale level; instead, he begins to concern himself with the harmony at the large-scale level. As a result, he begins to take into account the role of the musical phrase, and how it affects meter. His theory on phrase metric relations, which also appears in his treatise *Musikalische Dynamik und Agogik*, is governed by dynamics.\(^{36}\) Riemann proposes that in a metrical motive there is a fundamental dynamic that grows at a steady rate, which at first, begins as a “positive development.”\(^{37}\) A dying off; that is, a “negative development”, follows the initial positive development. The metrical motive, therefore, includes a crescendo to a dynamic climax and a succeeding decrescendo. When Riemann applied harmony to the dynamic expression, it is clear that the movement from the tonic to the dominant denotes a harmonic becoming. The movement

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35. Ibid., 12.
away from the initial tonic represents a positive development, while the return to the tonic exemplifies a negative development. Subsequently, the dominant harmony is directly linked with the dynamic climax of a metrical unit.

The majority of his mature theory of rhythm appears in the aforementioned treatise. As stated by Yeston, Riemann’s “logical model of a rhythmic system differs from Hauptmann’s, but it employs the dialectic. Note that dialectic refers to the Hegelian “Dialectical Logic,” which, as stated above, includes three dialectic stages of development: thesis, antithesis, and synthesis. Example 10 illustrates Riemann’s dialectic rhythmic system as described by Yeston. The “thesis” in the example indicates the undifferentiated duration; the “antithesis” exemplifies a division of the duration, and the “synthesis” represents the groupings within the division.

Riemann’s notion of metrical accent is akin to Hauptmann’s; however, Riemann only recognizes three types of accentual schemes. They are: a) beginning-accented, b) end-accented, and c) middle-accented. As stated by Yeston, “Of the above schemes, Riemann considered that the first is fallacious. He reasoned that all music employs an upbeat; either an upbeat is implied before a composition that appears to begin on a downbeat, or such a piece begins with a downbeat but immediately gives rise to an upbeat scheme.” Although Riemann’s theory that beginning-accented accentual schemes do not exist is interesting, I, along with Yeston, Carl Schachter, and William Rothstein, believe that he is wrong.

39. Ibid.
40. Ibid.
of musical examples that have beginning-accented accentual schemes, some of which will be analyzed and discussed in later chapters.

**Example 10: Yeston’s description of Riemann’s rhythmic system (Yeston 1976, 24)**

| **Thesis:** | __________ |
| **Antithesis:** | __________ |
| **Synthesis:** | __________ |

In addition to discussing accentual schemes, Riemann also focused on long-span rhythmic structures. Long-span rhythmic structures are created by the metric interaction in a formal unit, such as a phrase. Furthermore, Riemann believed that these formal units ought to be symmetrical, that is, a four-measure phrase should be followed by another four-measure phrase. Despite such a view, Riemann considered the division of time into groups of fives and sevens to be logical primitives and not collections of duple and triple divisions as suggested by earlier theorists, such as Hauptmann. Riemann’s theory of long-span rhythmic structures, which appears in *Musikalische Dynamik*, grew to include the use of dynamics, as well as his views on accentual schemes. Yeston explains that *Musikalische Dynamik* “explicates [Riemann’s] seminal idea – rhythm is determined by accents of dynamic shading and accents arising out of a miniscule lengthening of durational values at points of segmentation within motives (agogic).”

Riemann shows how the dynamic escalation to the dominant chord and the decline of that

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43. Ibid., 26.

44. Ibid., 24.
escalation to the tonic chord corresponds to the metrical accent of a measure. Example 11 illustrates Riemann’s metrical accent through dynamic growth and dynamic reduction.  

**Example 11:** After Riemann’s metrical accent through dynamic growth and dynamic reduction (Caplin 1983, 12)

**dynamic shading:**

```
 positive  negative

{T - D - } D - T
```

Although Riemann did not further the discussion regarding harmonic-metric interactions, he was one of the first theorists to crystalize a relatively unified view of phrase-metric interactions (phrase rhythm). His developed and improved views of musical dynamics allowed them to be applied to a musical framework for providing metrical interpretations of musical content, from the simplest motive to a full eight-measure period. Further, Riemann’s theories on rhythm found their way into a wide range of theoretical and pedagogical publications.

The theory of harmonic rhythm and phrase rhythm offered by theorists during the eighteenth and nineteenth centuries was continued and expanded upon by theorists in the twentieth- and twenty-first centuries. Theorists who have made significant contributions to this

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area include Grosvenor Cooper and Leonard Meyer, Fred Lerdahl and Ray Jackendoff, Carl Schacter, William Rothstein, and Joseph Swain.\textsuperscript{46}

Grosvenor Cooper and Leonard Meyer’s book \textit{The Rhythmic Structure of Music} focuses on a rhythmic theory of accents.\textsuperscript{47} In their book, they put forward five familiar terms to convey rhythmic expressions: a) \textit{iamb}: weak – strong, b) \textit{anapest}: weak – weak – strong, c) \textit{trochee}: strong – weak, d) \textit{dactyl}: strong – weak – weak, and e) \textit{amphibrach}: weak – strong – weak. These Greek metrics are considered to be the five ways of generating rhythm, that is, of joining strong and weak beats. Further, Cooper and Meyer claim that these five accentual patterns can function at a micro and macro level. For example, a measure in 3/8 might embody a dactyl pattern of strong – weak – weak, while simultaneously acting as part of a larger trochee pattern of strong – weak.\textsuperscript{48} Example 12 illustrates a dactyl pattern and trochee pattern occurring simultaneously. The dactyl pattern appears at the micro level, while the trochee pattern appears at the macro level.

\textbf{Example 12: Cooper and Meyer’s dactyl and trochee patterns occurring simultaneously (After Cooper and Meyer 1960, 44)}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example12.png}
\end{figure}


\textsuperscript{47} Cooper and Meyer, \textit{The Rhythmic Structure}, 6.

\textsuperscript{48} Ibid., 44.
In their book *A Generative Theory of Tonal Music*, Fred Lerdahl and Ray Jackendoff foster a theory of rhythm that is based on rhythmic hierarchies. Further, there are four main categories to their theory: grouping structure, metrical structure, time-span reduction, and prolongational reduction. In each of these categories, Lerdahl and Jackendoff call attention to the hierarchical concept. Lerdahl and Jackendoff describe the above categories as follows:

...*grouping structure* expresses a hierarchical segmentation of the piece into motives, phrases, and sections. *Metrical* structure expresses the intuition that the events of the piece are related to a regular alternation of strong and weak beats at a number of hierarchical levels. *Time-span reduction* assigns to the pitches of the piece a hierarchy of “structural importance” with respect to their position in grouping and metrical structure. *Prolongational* reduction assigns to the pitches a hierarchy that expresses harmonic and melodic tension relaxation, continuity and progression.49

Lerdhal and Jackendoff believe these four categories, and the hierarchical nature of each category, allows the listener to intuitively comprehend an entire musical structure. Example 13 illustrates Lerdhal and Jackendoff’s hierarchical *grouping* structures. The example reveals three pairs, or groups, of levels within a larger group. The pairing includes: one- and two-bar levels at the beginning of each phrase; two- and four-bar levels within each phrase, and four- and eight-bar levels within the entire passage.50


50. Ibid., 14.
Example 13: Lerdahl & Jackendoff’s hierarchical grouping structures (After Lerdahl & Jackendoff 1983, 2.3a, 15)

![Example musical notation]

Like Lerdahl and Jackendoff, Carl Schachter also concentrates on the hierarchical aspect of rhythm. His theory of rhythm appears in three articles, which can be found in *Music Forum* 4, 5, and 6.\(^{51}\) Schachter’s views on rhythm are established early in his article “Rhythms and Linear Analysis: A Preliminary Study,” when he discusses tonal rhythm and durational rhythm. He believes that the tonal system itself has rhythmic qualities, thus creating tonal rhythm.\(^{52}\) Moreover, tonal rhythms come about because of the hierarchical nature of the tonal system. For example, certain scale degrees, such as 1, 3, and 5 are more stable than others. Schachter explains, “The contrast between the stable referential tones and the transitional ones produces an impression of patterned movement, in other words an impression of rhythm.”\(^{53}\) Example 14 illustrates the resulting rhythmic character of the major scale.

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53. Ibid.
Example 14: The rhythmic character of the major scale (After Schachter 1999, 38)

Regarding durational rhythm, Schachter explains, “durational rhythm makes itself most strongly felt where the tones have little or nothing to do.”\(^{54}\) He indicates that durational rhythm employs both duration and stress: “Stress and duration together give rise to clearly expressed pulse and meter . . . and to subtler aspects of rhythm as well.”\(^{55}\) Like tonal rhythm, Schachter considers the patterns of durational rhythm to be—up to a point, at least—of a “stratified, hierarchical nature. In other words, the music can contain inclusive durational patterns framing the succession of foreground durations. These larger rhythms are articulated by many forces, the most important being tonal associations and contrasts—in short, tonal rhythm.”\(^{56}\) Example 15 showcases durational rhythm and stress, thus giving rise to “durational rhythm.” Since the tones have little impact on the passage, it is the duration of the note values that emphasizes the pulse and meter. Further, as the excerpt moves forward the note values become shorter; thus, producing increased forward propulsion (represented by the arrows). There are no longer note values to block the forward momentum.

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54. Ibid., 38.

55. Ibid.

56. Ibid., 45.
Example 15: Durational rhythm (After Schachter 1999, 39)

Handel, Concerto Grosso, Op. 6, No.7

For Schachter, tonal rhythm and durational rhythm “combine into a single continuum, sometimes supporting, sometimes diverging from, sometimes even contradicting one another.”

In his book *Phrase Rhythm in Tonal Music* (1989), William Rothstein, whose theory of phrase rhythm is perhaps the most complete, defines phrase rhythm as the combining of hypermeter and phrase structure. In order to appreciate this definition, one must understand the characteristics of hypermeter and phrase structure. As stated by Rothstein:

> Hypermeter refers to the combination of measures on a metrical basis, . . . , including both the recurrence of equal-sized measure groups and a definite pattern of alternation between strong and weak measures. Phrase structure refers to the coherence of musical passages on the basis of their total musical content – melodic, harmonic, and rhythmic.

Like his predecessors and contemporaries, Rothstein also takes into account harmonic rhythm; however, his theory of phrase rhythm is primarily concerned with the phrase-metric interaction at the large-scale level. Example 16 illustrates Rothstein’s theory of hypermeter. It identifies regular groupings of measures, which are equivalent to meter. Further, Example 16 shows three-measure and four-measure groupings, as well as measures that serve as upbeats to the various groupings.

57. Ibid., 37.

Example 16: Hypermeter (After Rothstein 2007, Example 2.4, 21)

Johann Strauss, Jr., “Blue Danube” Waltz, end of introduction
Joseph Swain’s analysis of harmonic rhythm, which was presented in his article “Dimensions of Harmonic Rhythm” and expanded upon in his book *Harmonic Rhythm: Analysis and Interpretation*,\(^{59}\) comprises six harmonic properties, which he calls *dimensions*. The dimensions are: rhythm of the texture, phenomenal harmonic rhythm, bass pitch harmonic rhythm, root/quality harmonic rhythm, densities of harmonic rhythm, and rhythm of harmonic function. Categorizing harmonic rhythm in this manner allows Swain to recognize the contribution of root changes, harmonic function, the bass voice, non-chord tones, and harmony in the context of the entire texture.\(^{60}\) Swain’s dimensions consider the harmonic rhythm at the small-scale level as well as the large-scale level.

Swain describes the six dimensions as follows:\(^{61}\)

1. “The rhythm of the texture is the pattern of durations consisting of the fastest moving rhythms in any voice at any given moment.”\(^{62}\)

2. Phenomenal harmonic rhythm indicates any change in a group of tones sounding together, whether or not a different chord is created. When the textural and phenomenal are identical throughout a passage, which is often the case in Baroque music, the rhythm of the texture and phenomenal harmonic rhythm can be graphed together.\(^{63}\)


\(^{60}\) Swain, “Dimensions of Harmonic Rhythm,” 53.

\(^{61}\) Ibid., 53, 56, 59, 60, 62, 64.

\(^{62}\) Ibid., 53.

3. Bass pitch rhythm recognizes the psychological significance of motion in the bass voice, that is, any changes in the bass note suggests a change in the harmony.64

4. Root/Quality harmonic rhythm indicates only two aspects of any chord: its root and its triad quality (major, minor, diminished, and augmented).65

5. “Root change density is simply the number of voices that effect a change of root.”66

6. “The dimension of functional harmonic rhythm adopts the three functions of tonic, dominant, and subdominant traditionally recognized in triadic analysis and articulated by Hugo Riemann in the nineteenth century. The tonic function connotes the harmonic stability that grounds a phrase at its beginning and resolves with minimum tension at its end. The dominant is its opposite pole. It conveys maximum instability through the presence of the leading tone of the key. The subdominant, the least clearly defined function of the three, mediates the tonic and dominant.”67

Example 17 illustrates an analysis of harmonic rhythm using Swain’s dimensions (texture, phenomenal, bass pitch, root change density, and harmonic function).

65. Ibid., 60.
66. Ibid., 62.
67. Swain, Harmonic Rhythm, 69.
Example 17: Swain’s dimensions of harmonic rhythm (Swain 1998, 57)

Bach, Mass in B minor, “Et in unam sanctam,” mm. 1-13

The above survey of treatises and books on harmonic rhythm and phrase rhythm showcases the large amount of research that has been devoted to the topic, as well as the differences in opinion. Despite the varying ideas, each view has contributed to the discussion and development of the subject. Although each of the above theories represents a significant contribution in the history of harmonic rhythm and phrase rhythm, not all will be employed in the current research.

Certain views, such as those put forth by Rameau and Riemann will not be employed. As indicated earlier, Rameau’s theory includes a number of shortcomings. He never expands or clarifies his position, only that a chord acquires tonic responsibility when it is placed in a
metrically strong position.\footnote{Caplin, “Tonal Function,” 4.} Once more Rameau’s theory is not practical, as it would require compositions to modulate rapidly and continuously.

A number of Riemann’s views will also be absent from the current research. One particular view that will not be included is Riemann’s notion that beginning-accented phrases are fallacious—an idea that I disagree with wholeheartedly. As will be revealed in later chapters, phrases most certainly begin with an accent. As stated by Schachter, “… accent occurs on the boundary between two time spans, and old one and a new one. If only because of its novelty, the beginning of the new span attracts more attention than the end of the old one, and the emphasis accrues to the event that the new span brings to the listener.”\footnote{Schachter, “Aspects of Meter,” 82.} Such an understanding of beginning accents will be employed in the ensuing chapters.

Another view by Riemann that will be dismissed is that which relates to tonic harmony and metrical accent. As indicated earlier, Riemann suggests that in order to convey a tonal center the tonic harmony should receive an accent. I believe that Riemann, like Rameau, has come up short in offering an explanation. A better interpretation of a tonic sonority is communicated by Caplin; he states:

…if tonic harmony naturally expresses itself as metrically accented, or at least possesses some intrinsic accentuation, then it is unnecessary, and perhaps even undesirable, for the performer to add any special intensification to the tonic chord. Indeed, a more interesting and expressive aesthetic effect would be created by imparting dynamic stress to the dominant harmony in order to offset the accent created by the tonic harmony.\footnote{Caplin, “Tonal Function,” 12.}
The theories that will be employed throughout this dissertation are those that have been established by Heinrich Christoph Koch, Heinrich Schenker, Emile Jaques-Dalcroze, Grosvenor Cooper and Leonard Meyer, Fred Lerdhal and Ray Jackendoff, Carl Schachter, William Rothstein, and Joseph Swain. The said theorists have provided organized and practical methodologies for understanding durational rhythm, harmonic rhythm, and phrase rhythm. Note, however, that a significant amount of the analysis will employ those analytical techniques developed by Dalcroze, Schachter, Rothstein, and Swain. In addition to their comprehensive theories, each of the aforementioned theorists present systems that embody a natural/organic understanding of music—an understanding that is applied to the unfolding of music in time.

As will be illustrated in the forthcoming chapters, the rhythmic constructs (durational, harmonic, and phrase) in the core dance movements from J.S. Bach’s four lutes suites will be represented by way of graphic analysis. The graphs are a consortium of the graphs developed by Rothstein and Swain. Subsequently, the graphs in this dissertation create a unified approach to understanding the harmonic rhythm and phrase rhythm in selected works by Bach. The following section will describe the methodology for the ensuing analyses.
Methodology

The purpose of this study is to analyze the harmonic rhythm and phrase rhythm in the core dance movements (allemande, courante, sarabande, and gigue) from J.S. Bach’s four lute suites. The current section will describe the analytical procedures used to showcase the various dimensions of rhythm.

The analysis of the core dance movements from the four lute suites will identify the characteristics of Baroque dances (sarabande) that make use of regular phrase grouping, and those (allemande, courante, gigue) that make use of motivic play. Each movement common to more than one lute suite will be analyzed together with the other movements of its type, in order to note commonalities of structure.

As indicated above, the analysis of the harmonic rhythm and phrase rhythm in the core dance movements will employ descriptive and graphic analytical techniques. Note that the analysis of the said pieces will make use of terms and graphs common to Heinrich Christoph Koch, Heinrich Schenker, Emile Jaques-Dalcroze, Grosvenor Cooper and Leonard Meyer, Fred Lerdhal and Ray Jackendoff, Carl Schachter, William Rothstein, and Joseph Swain. Once more, it will be the analytical techniques presented by Dalcroze, Schachter, Rothstein, and Swain that will be utilized in each analysis. The metrical theories of Koch, Schenker, Cooper and Meyer, Lerdhal and Jackendoff will be exercised on a case-by-case situation. Consequently, the analysis of the musical constructs will comprise:

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71. Lute Suite No. 1, BWV 996; Lute Suite No. 2, BWV 995; Lute Suite No.3, BWV 1006a; and Lute Suite No. 4, BWV 997. The four lute suites are to be found in Hartwig Eichberg and Thomas Kohlhase, Einzeln überlieferte Klavierwerke II und Kompositionen für Lauteninstrumente, Series V, Vol. 10 Kassel: Barenreiter, 1982.

72. Phrase grouping refers to the process of producing music through the juxtaposition of dissimilar phrases, while motivic play refers to the producing of music through the reiteration of a motive.
1. Rhythm of the Texture
2. Bass Pitch Harmonic Rhythm
3. Harmonic Rhythm
4. Hypermeter
5. Hypermeasure
6. Expansive material (if applicable)

Moreover, each phrase will be analyzed independently. The musical constructs that will be considered in a phrase include: tonal center, harmonic functions, harmonic rhythm, hypermeter, and hypermeasure. If applicable, these same elements will be considered in expansive material, such as parentheses, prefix, suffix, etc. Note that when discussing the role of harmony, I have adopted Swain’s approach to harmonic function, which groups harmony into three categories: tonic, subdominant, and dominant. Each of the abovementioned elements will be illustrated by way of graphs. Observe that the graphs will reveal the harmonic rhythm at three levels (foreground, middleground, and background). After all the phrases, and, if included, expansive material, from a given section have been analyzed, the graphs will show how each foregoing component functions as part of a larger whole.

It is important to note that within this research into harmonic rhythm, there has been little work on the harmonic and phrase rhythm of Baroque dance music. When this topic is discussed, there is little in-depth treatment, and scholars typically compare the music to that of a later era. The lack of research on this repertory is unexpected, since scholars recognize, as William Rothstein wrote in 1989, that “hypermeter is most strongly in evidence in those pieces that are either intended for dancing or are meant to suggest the dance, because in dance the need for regularity is obvious.” Based on this statement, the core dance movements of Baroque suites are
good candidates for the discussion of phrase rhythm, with its hypermeter and hierarchical levels. As indicated above, some movements of Baroque suites are built by means of motivic play – that is, the process of generating music through reiterating a motive by sequence or imitation – rather than by phrase groups. However, in these movements, the nature and organization of harmonic and phrase rhythm can still be investigated.

This dissertation will contribute to the research on harmonic rhythm and phrase rhythm analysis of Baroque dance music. Specifically, this study will complement previous studies on harmonic rhythm by showing how the rhythmic structures within Baroque music can be perceived at hierarchical levels. Further, it will fill a gap in the study of phrase rhythm in Baroque music by considering repertoire hitherto virtually excluded from discussion.

Not only will the analysis of the core dance movements from J.S. Bach’s four lute suites reveal the importance of rhythm at various levels, it will also show how, despite the stylized nature of the dances, it can potentially convey the different dance step-units. In addition to the harmonic and rhythmic analysis, the movements of the dancers, as described by Wendy Hilton, Meredith Little and Natalie Jenne, Betty Mather, and Rudolf von Laban, will be also be examined. Such insight will help one understand potential relationships between the musical constructs and dance steps. Like the harmonic rhythm, the dance step-units will be illustrated in a graph at three levels; that is, a foreground, middleground, and background level.

Note that the discussion of the dance step-units is secondary to the harmonic and phrase rhythm discussion. That being said, one should not consider the analysis of the dance steps as extraneous – it will most certainly add to the topic. Through the examination of the dance movements, one may see a possible alignment between the harmonic rhythm, hypermeter, phrase
rhythm, and the dance steps. Further, such a discussion may aid in the interpretation of the core
dance movements from Bach’s four lute suites.
CHAPTER 2

REVIEW OF FRENCH CULTURE AND DANCE IN GERMANY, METRIC LEVELS, & STEP-UNITS IN BAROQUE DANCE

When performing Baroque dance music, most performers disregard the dance steps that coincide with the dance. The lack of consideration is understandable, as scholars, such as Paul Nettl, Anthony Newmann, and Frank Koonce continue to talk about the dance movements of a Baroque suite as “stylized.” As indicated in chapter 1, the characterization of a dance movement as stylized suggests that the dance is not intended for the accompaniment of an actual dancer—such a view is not entirely accurate. As will be indicated below (and in upcoming chapters), there are certain cultural, historical, and musical issues that have been overlooked when considering the dance attributes in a Baroque suite. Based on the ensuing information, it is my belief that not only was Bach aware of the French dances, but he may have considered the dance steps when composing the titled dance movements for his suites.

Review of French Culture and Dance in Germany

As noted by Meredith Little and Natalie Jenne, dance music was a serious interest to Bach; subsequently, he devoted a significant portion of his life towards its composition. The French cultural influence in Germany, which occurred throughout Bach’s lifetime, is perhaps one reason why he dedicated a larger amount of time to dance music. The importing of French culture into Germany transpired as Germany was still restoring its economic and social framework, which was severely disrupted by the Thirty Year War. Note that this recovery was


taking place when Bach was born in 1685. The reconstruction of Germany from the civil war was to last over a century, comprising all of Bach’s life. The inclusion of French culture into German life was part of a peacetime cultural competition; consequently, French culture was a forceful presence in most of the places in which Bach lived and worked.

Undoubtedly, Bach would have come upon French language, music, dance, and theater while as a student attending Michaellisschule in Luneburg in 1700-1702.\textsuperscript{75} Karl Geiringer states:

The Academy was a center of French culture. French conversation, indispensable at that time to any high-born German, was obligatory between the students; and Sebastian with his quick mind may have become familiar with a language which he had no chance to study in his own schools. There were French plays he could attend and, what was more important, French music he could hear, as a pupil of Lully, Thomas de la Selle, taught dancing at the Academy to French tunes. Most likely it was de la Selle, noticing the youth’s enthusiastic response who decided to take Bach to the city of Celle, where he served as court musician.\textsuperscript{76}

Further, for a number of German courts, the pathway to elegance was achieved by hiring French dancing masters.\textsuperscript{77} The dancing master provided instruction in French dance technique, and would also teach French demeanor. Such niceties were required for anyone who wanted to appear at court. Moreover, the subtleties were necessary in order for one to participate in court activities; one had to know specific rituals for bowing, taking off one’s hat, and other refined manners. By teaching gracious manners as well as dancing the French dancing masters imparted a sense of self-respect and competence in German society. Bach must have learned these customs for he appeared at court numerous times, and he participated in court activities.

\textsuperscript{75} Ibid., 3.


Since French dance played such an integral role in German society, Bach had the opportunity to personally know the work of three eminent French dancing masters in Saxony: Johannes Pasch (dance master), Pantaleon Hebenstreit (dance master and musician), and Jean-Baptiste Volumier (dance master and musician). It is important to note that Pasch believed that a well-regarded dance is natural and useful to man, and only its misuse becomes immoral. Such a view offers a significant understanding as to how important dance was in German society; it clearly played a central and vital role.

The impact that dance had on German society can also be recognized through the writings of Bach’s students. Johann Philipp Kirnberger believed understanding the rhythm of the characteristic dances vital to effective performance in pieces of all kinds. He states:

To achieve the necessary qualities for good performances, the musician can do nothing better than to play industriously all kinds of characteristic dances. Each of these dance types has its own rhythm, its rhythmic subjects of equal length, and its accents in the same place in each phrase. The musician thereby recognizes these easily and, through frequent practice, becomes accustomed subtly to differentiate each rhythm, and to mark the phrases and accents, so that the varied and mixed rhythms are readily perceived even in a long piece. He also gets into the habit of giving each piece its particular expression, since each kind of dance melody has its own characteristic beat and note value.

As noted by Betty Mather, “Kirnberger found practicing the characteristic dances helpful even for composing and performing fugues, and he blamed what he considered a deterioration in the musical art of his day on its lack:

It is impossible to compose or to perform a fugue well if one does not know all the different dance rhythms; and therefore, because this study is neglected today, music has sunk from its former worth, and one can no longer endure fugues, because, through

78. Ibid., 13.
80. Johann Philipp Kirnberger, Recueil d’airs de danse caracteristiques, pour server de modele aux jeunes compositeurs, et exercice a ceux qui touchent du clavecin (Berlin, 1778), 1-2, quoted in Mather, Dance Rhythms of the French Baroque, xiv.
miserable performance that defines neither phrase nor accents, they have become a mere chaos of notes.

If these rhythms are overlooked, the characteristic movement that many Baroque authors called the soul of the music is lost."81

The Role of Harmony in J.S. Bach’s Titled Dance Music

A great deal of research regarding the dance characteristics of Bach’s titled dance music has focused on the durational, or textural rhythm. Indeed, if one is to focus exclusively on the durational rhythm it could be exceedingly difficult (perhaps impossible) to perceive the dance steps within a given dance composition. One should not conclude, however, that the durational rhythm be completely ignored. That being said, it is my belief, as well as other authoritative dancers/dance scholars, such as Wendy Hilton, that it is the harmony that more accurately convey the dance steps. While lecturing at a Baroque dance course, Hilton asserted that “Elements of harmony in Bach’s music must never be failed to be taken into account; it is a very important feature.”82 Further, she believed that the changes of harmony wakes up our ear—the emphasis of harmony is very important rhythmically, and that it is the harmonic element that “gives clues for shaping of dance.”83 Furthermore, Hilton’s emphasis on harmony, and the impact it has on rhythm is highlighted in a quote, which she stated during her lecture. The quotation is from Feeling and Form by Susanne Langer; it reads:

The concept of rhythm as a relation between tensions rather than as a matter of equal divisions (i.e. meter) makes it quite comprehensible that harmonic progressions,

81. Ibid.; Johann Philipp Kirnberger, Recueil d’aîrs de danse caracteristiques, 2.

82. Wendy Hilton lecture on Baroque dance, June 26, 1980, Lynda Fitzgerald Notes, Anne Arundel Community College, Arnold. MD.

83. Ibid.
resolutions of dissonances, directions of “running” passages, and “tendency tones” in melody all serve as rhythmic agents.  

In addition to the harmonic component, Hilton also felt that one should look at music from the group/phrase level. She believed an awareness of the phrases aided in understanding the “general mood” of dance music; that is, how the piece unfolds.

Like Hilton, I also consider the harmonic element to contribute significantly to the disclosure of the dance steps in Bach’s titled dance music. The general principal for understanding the aforementioned relationship includes awareness of chord functions; that is, stable, mediator, and unstable, as well as the dance step-units of a given dance. Additionally, like the various levels of harmonic rhythm and phrase rhythm, the steps of the dances can be perceived at several levels. Such relationships will be illustrated in the upcoming chapters. But first, in order to recognize the relationship between the harmony and dance steps, as well as the various dance step levels, one must first understand general characteristics of the dance, such as tempo and metric levels, as well as the steps. Below is an explanation of the Baroque dance metric levels, along with the steps of selected dance movements.

Metric Levels and Step-Units in Baroque Dance

In their book, *Dance and the Music of J.S. Bach*, Meredith Little and Natalie Jenne describe three metric levels that occur in Baroque dances.\(^\text{85}\) The first level represents the beat, the second the pulse, and the third the tap. The levels are represented by the metric structure, which is indicated with a roman numeral, and two arabic numerals. The roman numeral signifies the beat; the first arabic numeral signifies the pulse, and the second the tap. The metric levels of the minuet, for example, are represented as I-3-2. The “I” denotes that there is one dotted half note to the measure; the “3” reveals that dotted half notes are divided into three quarter notes, and the “2” shows that each quarter note is divided into two eighth notes. Below is a table, given by Little and Jenne, of the metric levels in Baroque dance. The table also includes the usual time signatures and metric structure.

In addition to providing the metrical workings of the different Baroque dances, the metric levels also have an effect on harmonic rhythm, as well as dance steps. As noted by Little and Jenne “harmony changes in Baroque dances occur most frequently on the beat and pulse levels; they occur infrequently on the tap level, and then only in a brief, transitional sense.”\(^\text{86}\) They continue, “the dance steps of the extant Baroque dances coincide most often with the beat and pulse levels of the music. Dance steps use the tap level only for special effect in highly ornate theatrical dances.”\(^\text{87}\)

\(^{85}\) Little and Jenne, *Dance and the Music of J.S. Bach*, 17.

\(^{86}\) Ibid., 18.

\(^{87}\) Ibid., 19.
The dance pieces of a suite were derived from the *belle danse* style, which was the leading dance style of the Baroque period. Note that this dance style was both physically and mentally challenging. Many of the dances included steps that required the dancer to use the ball of the foot, a firm knee, and a graceful elated posture. As stated by Betty Mather, “a careful stylized bend and rise called a *movement* began most steps.” She continues, “Springing steps,

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89. Ibid.
pirouettes, delayed weight changes, and other embellishments required considerable technical prowess; and the endlessly changing sequences of step-units and floor patterns challenged the memory of the dancers.” The assorted meters of the belle danse style are well defined by the step rhythms, that is, the rhythm of the steps. Furthermore, the dance motions that precede a measure of music guide the dancer, allowing him or her to proceed effortlessly from measure to measure.  

As noted above, the dance motion called for physically demanding as well as technical demanding footwork, largely in the form of steps and leaps (or springs). As described by Little and Jenne, “A step is a transference of weight from one foot to another. A spring is a rising into the air followed by a landing.” Note that the step and leap footwork that occurs in a dance are grouped into “step-units.” A step-unit can also consist of numerous actions, such as a bend and rise. The steps of a step-unit typically fit into a single measure of music. When a step-unit fits into one measure, the steps are coinciding with the pulse or tap level. In addition to being recognized at the pulse or tap level, a step-unit can also be perceived at the beat level, which may result in one step per measure, thus a step-unit can take place over several measures. Further, not only can the steps of a step-unit be realized at the tap, pulse, and beat level, but also at the measure and phrase level.

Such an understanding of dance step-units is aided by the dance theories of Rudolf von Laban. Specifically, it is Laban’s theory of effort, which exemplifies four dance movement factors: flow, weight, time, and space. These factors most certainly impact dance steps at the

90. Ibid.


foreground level; however, they allow movement to be perceived at the middleground and background levels as well. Each of the aforementioned factors includes subgroups, which explains the characteristics of the movement. For example, flow includes free and bound, weight comprises light and strong, time includes sustained and sudden, and space comprises indirect and direct. The four factors, along with the subgroups are listed and described below.

1. Flow
   a. Free: going with, allowing energy flow to go through and out beyond body boundary, indulgent/expansive use of flow.93
   b. Bound: Restricted, controlled, keeping energy flow within body boundaries; allows for clarity, fighting/condensing use of flow.94

2. Weight
   a. Light: rarified, delicate, fine touch, overcoming your weight, indulgent/expansive intention in weight.95
   b. Strong: having impact, penetrating, getting behind your weight, “push your weight around,” fighting/condensing intention in weight (not the same as heavy, i.e. passively giving into gravity).96

3. Time

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93. Labananalysis Workshop on Effort/Shape (Dance Notation Bureau, New York, NY), Lynda Fitzgerald Notes, Anne Arundel Community College, Arnold. MD (hereafter cited as Fitzgerald Notes).
94. Ibid.
95. Ibid.
96. Ibid.
a. Sustained: stretching out time, taking leisure, actively indulging in time, indulgent/expansive decision in time (not the same as slow motion, i.e. the evenness of bound flow rather than the indulgence in time).\(^97\)
b. Sudden: urgent, instantaneous, fighting/condensing decision in time, (a series of quickness, i.e. a sense of urgency recreated each time is not the same as fast, i.e. tempo increase).\(^98\)

4. Space

a. Indirect: multi-overlapping foci, multi-faceted attention, active meandering, indulgent/expansive attention in space.\(^99\)
b. Direct: channeled, pin-pointing, honing in on, fighting/condensing attention in space.\(^100\)

Based on the above discussion, a single step can be impacted by free flow causing it to be perceived over an entire measure or phrase. Another description of such an occurrence is known as “energy output.”\(^101\) Example 18 illustrates such an event, as well as three levels of harmonic rhythm, two levels of phrase rhythm, and three levels of dance step-units. The following example displays measures 1 – 5 of Bach’s Allemande (BWV 995). Note that the entire allemande will be analyzed and discussed in chapter 4.

\(^{97}\) Ibid.
\(^{98}\) Ibid.
\(^{99}\) Ibid.
\(^{100}\) Ibid.
\(^{101}\) Lynda Fitzgerald, interview by author, Arnold, MD, November 4, 2011.
Example 18, Harmonic & Phrase Rhythm/Dance Step-Units—Allemande, BWV 995

Since each dance requires the dancer to move primarily by step or leap, the dance suites are commonly grouped in pairs of stepping and leaping dances. Below is a table, given by Little and Jenne, of the common preliminary motions, step patterns, leap patterns, and the performance of the patterns.102

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Steps and Step-Units Commonly Used in French Court Dancing:

<table>
<thead>
<tr>
<th>Step or Step-Unit</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Demi-coupe</em></td>
<td><em>Plie</em>, rise onto the ball of the stepping foot.</td>
</tr>
<tr>
<td>2. <em>Pas marche</em></td>
<td>Walk on ball of foot; no bend or rise.</td>
</tr>
<tr>
<td>3. <em>Pas glisse</em></td>
<td>Walk, as in <em>pas marche</em>, but slowly slide foot to position.</td>
</tr>
<tr>
<td>4. <em>Jette</em></td>
<td>Bend both knees and spring from one foot to the other.</td>
</tr>
<tr>
<td>5. <em>Tems de courante</em></td>
<td>Bend both knees, straighten and rise on the supporting foot, and slide the other foot to position slowly.</td>
</tr>
<tr>
<td>6. <em>Pas assemble</em></td>
<td>Bend both knees spring off one foot, and land on both feet.</td>
</tr>
<tr>
<td>7. <em>Pirouette</em></td>
<td>Bend both knees, straighten and rise on both feet, and turn.</td>
</tr>
<tr>
<td>8. <em>Pas coupe</em></td>
<td><em>Demi-coupe</em> plus <em>pas marche</em> or <em>pas glisse</em> (many different forms).</td>
</tr>
<tr>
<td>9. <em>Pas de bourée</em></td>
<td><em>Demi-coupe</em> plus two <em>pas marche</em>.</td>
</tr>
<tr>
<td>10. <em>Pas de menuet</em></td>
<td>Four steps set to two measures of music. There are many varieties; the most common are: 2 <em>demi-coupes</em> and <em>pas marches</em>, 2 <em>demi-coupes</em>, <em>pas marche</em>, and another <em>demi-coupe contretemps de menuet</em>.</td>
</tr>
<tr>
<td>11. <em>Contretemps de gavotte</em></td>
<td><em>Plie</em>, hop (on one foot), and two <em>pas marches</em>.</td>
</tr>
<tr>
<td>12. <em>Contretemps de ballonne</em></td>
<td><em>Plie</em>, hop (on one foot), and leap onto the other foot.</td>
</tr>
<tr>
<td>13. <em>Jettes</em></td>
<td>Two <em>jettes</em>, set to one measure of music.</td>
</tr>
</tbody>
</table>
Rhythmically, each of the step-units is a variable, that is, they can be performed in duple meter or triple meter by modifying the amount of time allotted to each of the actions in the wake of the opening plié and élève.¹⁰³ The step-units can be done at a fast or slow tempo, and each dance – pas de bourée, tems de courante, for example – makes use of various step-units. Also, there are numerous ways in which the step-units can be grouped into phrases, and as a result, a number of step-units were routinely employed in selected dances. For example, the minuet made use of the pas de minuet, while the courante made use of the pas de courante. Dances such as the gigue and gavotte employ energetic leaping steps, whereas the courante and the sarabande are characterized by the slow tems de courante and the pas glisse, and only employing leaping steps intermittently.

In addition to step-units, dances can also make use of step-patterns and step-sequences. Step-pattern is a term created by Wendy Hilton to describe a “combination of two or more step-units which do not form a complete ‘sentence’.”¹⁰⁴ Step-sequence is another term developed by Hilton to denote a “sequence of step-units which reaches a point of conclusion; a complete ‘sentence’.”¹⁰⁵

The Step-Units of the Allemande

The allemande is a moderate to moderately fast dance in 2/2 or 4/4. It is a processional dance, and was the first dance to start off an evening of dancing in the court. It is made up primarily of step patterns, as opposed to leap patterns. The step-units of the allemande include an upbeat motion, plié/elève, followed by “three walking steps (pas marchés) and then by a

¹⁰³. Ibid.


¹⁰⁵. Ibid.
grève, a lifting of the free foot in the air. Occasionally, the allemande will consist of a step – grève – step – grève pattern. Further, the allemande can become a lighter, animated dance, by including little jumps in between each step. Note that there is no research that speaks to why a choreographer would choose one step-unit over another; however, it should be noted that one of the two aforementioned patterns will be employed. That being said, it is my belief that the step-unit can correspond to the harmonic functions, as well as the harmonic rhythm of a given allemande. Such relationships will be illustrated in the ensuing chapters. Example 19 shows an excerpt from an allemande with the step-units occurring within a single measure.

Example 19, Adrian Le Roy: Allemande from *Premier livre de tablature de luth*

The Step-Units of the Courante

The courante has several distinct characteristics: it includes a 3/2 meter, and progresses at a particularly slow tempo, making it the slowest baroque dance; its step-units overlap bar lines;


107. Ibid.
and the distinguishing step-units are employed only in the courante.\textsuperscript{108} In his encyclopedic treatise, \textit{Rechtschaffener Tanzmeister}, Gottfried Taubert discusses the step-units of the courante, and refers to them as the “short” and “long” \textit{pas de courante}.
\textsuperscript{109} As stated by Meredith Little, “The short \textit{pas de courante} is simply the \textit{tems de courante}, a step which rises on the \textit{élevé} and then continues slowly gliding, preceded by a \textit{pas tendu}, a leg gesture ending in a step . . . The immense dignity of this step in a slow tempo made it appropriate to inaugurate the whole dance. . .”\textsuperscript{110} Example 20 shows an excerpt from a courante along the distinguishing step-units that overlap bar lines.

\textbf{Example 20, Louis Guillaume Pécour: Courante from \textit{La Bourgogne}}\textsuperscript{111}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example20.png}
\caption{Example 20, Louis Guillaume Pécour: Courante from \textit{La Bourgogne}}
\end{figure}

\begin{flushright}
\textsuperscript{108} Little and Jenne, \textit{Dance and the Music of J.S. Bach}, 115.
\textsuperscript{109} Gottfried Taubert, \textit{Rechtschaffener Tanzmeister} (F. Lanckischens, 1717).
\end{flushright}
The Step-Units of the Sarabande

The sarabande has its origins in Spain and New World folk arts, and appeared in Italy in the seventeenth century. It was an exotic dance accompanied by castanets and guitar. The guitar part consisted of variations on a series of harmonies, which were accented by *raqueados* (a strumming technique that requires the guitarist to extend the fingers across the strings). At the French court, the sarabande took on a more noble form. It became a calm, solemn, and at times tender, but controlled, balanced, and lasting dance. Furthermore, it is a slow dance in 3/2, 3/4, or 6/4. By and large, the step-units of the sarabande are the same as those employed in other dances, such as the *tems de courante, pas de bourrée*, and assorted forms of the *coupé*. However, on the whole, no step-unit is correlated with the sarabande, although, graceful leg gestures, such as the *battements* and *pirouettes*, are often included in the dance, which can be striking at a slow tempo. Example 21 shows an excerpt from a sarabande with *tems de courante, pas de bourrée, and pas coupé* step-units.

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112. Ibid., 92.

113. Ibid.
Example 21, Louis Guillaume Pécour: Sarabande (“La Royalle”) from *Nouveau Recueil*\(^{114}\)

The Step-Units of the Gigue

The gigue is a moderate to fast dance, and is usually in 6/8, although gigues in 3/8 are not uncommon. As indicated above in Table I, the compound meter of a gigue creates a metric structure that is triple at the pulse level, but duple at the beat level; that is, in 6/8 meter, the pulse is represented by the six eighth notes, while the beat is represented by the two dotted quarter notes.\(^{115}\) The gigue includes harmonic changes that take place regularly on the first pulse of the beat as well as on the third pulse, giving it a uneven/skipping characteristic.\(^{116}\) Underscoring the harmonic changes are the step-units, which also change on the first and third pulse of a beat. The majority of the step-units are energetic leaps and hops. Example 22 shows an excerpt from a gigue with step-units consisting of leaps and hops.

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114. Ibid., 93.
115. Ibid., 146.
116. Ibid.
Based on the above discussion, one can conclude that step-units can play an important role in interpreting the music of the aforementioned dances. By being aware of the step-units, and considering the various metric levels at which step-units occur, a performer can offer a more accurate interpretation of a dance composition. Namely, the interpretation can accurately convey the dance characteristics of a selected dance composition. If the dance characteristics are truly expressed, a dancer could accompany a performance.

The consideration of the harmonic rhythm and phrase rhythm will also help in conveying a more accurate interpretation of a dance composition. It is recommended that both the musician and dancer take into account the relationship that exists between the harmonic and phrase rhythm, and step-units. It is my belief that step-units not only correspond with the various metric levels, but also with the harmonic rhythm and phrase rhythm. Each of these elements, as well as

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the relationship that exists between them, will be analyzed in the core dance movements from J.S. Bach’s four lute suites.
CHAPTER 3

THE LUTE SUITES: SOME HISTORICAL DATA

While at his first significant position as court organist and “Chief Chamber Musician” in Weimar from 1708 – 1717, Bach composed his initial lute compositions.118 During this time Bach composed the Lute Suite in E minor (BWV 996). While at his position as Director of Music at Leipzig’s St. Thomas’s Church, Bach arranged for lute his Cello Suite No.5 in C minor (ca. 1730, BWV 995), as well as his Violin Partita No.3 (ca. 1737, BWV 1006a). Bach’s interest in the lute was revitalized around 1738-1739. His renewed interest in the instrument came about after meeting with Silvius Leopold Weiss and Johann Kropfgans. Both Weiss and Kropfgans were composers for the lute, as well as celebrated lute virtuosos. Two of Bach’s solo works for the lute were composed throughout the subsequent years: the Lute Suite in C minor (ca. 1740, BWV 997), and the Prelude, Fugue, and Allegro (ca. 1740-1745, BWV 998).

Suite, BWV 995

There are several manuscripts of lute suite BWV 995 in existence. One of the manuscripts, which is titled G mol / Pieces / pour / le lut / par / Sre J.S. Bach, is written in French lute tablature, and is kept at the Stadtbibliothek in Leipzig.119 Another rendering for cello in C minor survives as Suite 5 Discordable (BWV 1011). The Bibliotheque Royale Albert I (BRAI) in Brussels holds an autograph manuscript of the lute suite. This particular manuscript includes two titles: the first title, which appears on the cover, reads, “Pieces pour la luth / a / Monsieur Schouster / par / J.S. Bach,” while the inside of the manuscript declaims, “Suite pour


la Luth par J.S. Bach.” Based on the dedication “pour la Luth”, the editors of the Neue Bach-Ausgabe (NBA) deduce that the manuscript housed at BRAI is most certainly a composition for lute, and must be considered the authoritative source. The autograph source is the manuscript on which the current research is based. However, the range of the lute in this manuscript is peculiar in that it extends below that of a standard thirteen-course lute. As a result, some scholars, such as Frank Koonce, suggest that Bach may have intended this suite to be performed on a fourteen-course lute, or a lute-harpsichord (see image 1 and 2).
120. Ibid., 22. As stated by Frank Koonce, image no.1 is a “Replica of a fourteen-course theorbo by Johann Christian Hoffman of Leipzig, dated 1720. The original is one of two theorobos by Hoffman in the Musikinstrumenten Museum, Leipzig. The theorbo may be considered a Baroque lute with an extended neck and two peg boxes.” He continues, “the second peg box accommodates unfretted bass strings which are tuned diatonically. Bach, who was acquainted with Hoffman, may have had this or a similar instrument in mind when he wrote Suite, BWV 995.

121. Ibid., ix. Image 2 is a reconstruction of a lute-harpsichord by Johann Christoph Fleischer. Note the lute-shaped body below the soundboard, as described by Fleischer. Rudolf Richter, Ludwigsburg, Germany in 1980, built the instrument. Photograph by Uta Henning.
Suite, BWV 996

No autograph manuscript of lute suite BWV 996 is known to exist. The primary source for this suite is a manuscript in the handwriting of Johann Gottfried Walther, which is now held in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. The title on the manuscript reads Praeludio – con la Suite / da / Gio: Bast Bach. Two other manuscripts are known to exist. Of these two, the first is attributed to Heinrich Nikolaus Gerber (a pupil of Bach), and is currently housed in a undisclosed private library, while the second copy – based on the paper and writing – has been attributed to an unknown copyist, and dates from the second half of the eighteenth century. This manuscript is now held at BRAI in Brussels. Of the three aforementioned manuscripts, the Walther manuscript is considered to be the authoritative source, and is the primary source for this dissertation as well as for the NBA edition.

The inscription, aufs Lauten Werck, appears beneath the title of the Walther manuscript. This inscription is atypical, in that it is the only reference to a lute-harpsichord in the entirety of Bach’s work. It cannot be determined whether or not the suite was composed for the lute-harpsichord, since the inscription is a later addition. Also, the inscription is from an unidentified hand, and cannot be verified by other sources. Furthermore, the range of the suite, and the nature of the movements, “clearly speaks in favor of a lute composition.”

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122. Ibid., v.
123. Ibid.
124. Ibid.
Suite BWV, 997

An autograph manuscript of lute suite BWV 997 no longer exists; however, there are a number of available manuscripts, which make it possible to reconstruct an authentic text. Out of the fifteen manuscripts that exist, nine are considered to be reliable sources.

Selected Manuscripts:

1. A copy by Johann Friedrich Agricola (a pupil of Bach), dating from 1738 – 1741.
Location: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz
Movements: All

2. An anonymous copy dating from 1836.
Location: Hessische Landes-und Hochschulbibliothek in Darmstadt
Movements: All

3. A nineteenth-century copy by Anton Werner.
Location: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz
Movements: All

Location: Musikbibliothek der Stadt Leipzig
Movements: 1, 3, and 4.

5. An anonymous late eighteenth-century copy.
Location: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz
Movements: 4 and 5

6. An anonymous late eighteenth-century copy.

125. Ibid.

126. The complete list of manuscripts can be found on pp. v and vi in Frank Koonce’s edition of Solo Lute Works.
Location: *Deutsche Staatsbibliothek Berlin*

Movements: 4 and 5

7. A late eighteenth/early nineteenth-century manuscript.

Location: *Staatsbibliothek zu Berlin – Preußischer Kulturbesitz*

Movements: 4 and 5

8. An anonymous early nineteenth-century manuscript.

Location: *Musikbibliothek der Stadt Leipzig*

9. An anonymous early nineteenth-century manuscript.

Location: *Konigliche Bibliothek* (Copenhagen)

Movements: 2

According to the *NBA* editors, the relationships that exist between manuscripts 1 – 9 indicate that they belong together.\(^{127}\) Moreover, within this collection, manuscripts 1 – 3 are similar, and it is probable that number 1 is derived directly from Bach’s initial manuscript. Note that manuscript 1 is considered to be the authoritative source, and is the primary source for this dissertation, as well as for the *NBA* edition. Manuscript number 4, which makes use of lute tablature, could also be derived from the lost autograph manuscript; however, Weyrauch’s alterations to the music and technical reductions detract from the value of the manuscript. As indicated in the list above, manuscripts 5 – 9 are incomplete. Some scholars, such as Franck Koonce, Hartwig Eichberg, and Thomas Kohlhase believe that these manuscripts have a shared reliance on another manuscript that is now lost.\(^{128}\)


\(^{128}\) Ibid.
Suite, BWV 1006a

An autograph manuscript of lute suite BWV 1006a exists, and is currently housed at the Musachino Music Academy in Tokoyo, Japan. A second and third manuscript exist; however, both are anonymous. The first anonymous manuscript dates from 1800, while the second dates from later in the nineteenth century. Both are located at the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. The autograph source is the manuscript on which this dissertation is based.

The violin sonata, Partita III, BWV 1006, functioned as the archetype for lute suite BWV 1006a. Also, Bach made use of the prelude from this suite in two earlier compositions. The first was an orchestral sinfonia, BWV 29, which employed the prelude in the cantata “Wir danken dir, Gott, wir danken dir,” the second was an introduction to the second half of another cantata, “Her Gott Beherrscher aller Dinge,” BWV 120a.

The manuscript for lute suite BWV 1006a was given a title page in the nineteenth century, which reads “Suite / pour le Clavecin / compose par / Jean Sebast. Bach. / Original.” Despite this inscription, the editors of NBA believe that BWV 1006a presents certain characteristics, which clearly indicate a lute composition. They state:

…”[T]he music itself testifies against the authenticity of the instrument designation. The notes used do not correspond to the keyboard instrument of Bach’s time, primarily in the high range. The tone repetitions and figures of the prelude are unpianistic. Bach would have surely made many alterations in his arrangement of the violin partita if it were a keyboard piece. Also the thin and uneven texture of composition in the following movements and the lack of continuity of the lower voice(s), that are there primarily for rhythmic and harmonic support, speak decidedly against instrumentation for keyboard.

129. Ibid., viii.
130. Ibid.
The cited characteristics, range, composition, figuration, clearly indicate a plucked instrument.\textsuperscript{131}

It is clear from the above statement that BWV 1006a was not written for a keyboard instrument. However, since this suite contains traits of a plucked instrument, some scholars suggest that it may have originally been written for the harp. Strengthening this argument is the fact that the suite requires a significant amount of retuning, which is not typical in lute music. Although these are strong arguments, it is probable that Bach assumed the lutenist would have transposed the piece to a more suitable key, or, as suggested by the \textit{NBA} editors, the lutenist would have determined the corresponding scordatura for E, that is, they would have tuned the open strings of the lute to an E major chord.

CHAPTER 4

ALLEMANDE: BWV 995 & 996

As reviewed in chapter 2, the step-units of an allemande include an upbeat motion, followed by three walking steps, and then a lifting of the free foot into the air, or occasionally, it will include two walking steps, each separated by a lifting of the free foot into the air. Both patterns may also include small jumps in between each step. Also, it is important to recall that these step-units can take place within a single measure, occur over a phrase, or transpire over an entire section. The following analyses of J.S. Bach’s Allemandes BWV 995 and BWV 996 illustrate the dance step-units and the possible relationship that exists between dance steps and harmonic rhythm, as well as phrase rhythm. Further, the analysis exemplifies the various rhythmic dimensions, such as the rhythm of the texture, the bass pitch harmonic rhythm, the rhythm of harmonic functions, and other rhythmic organization techniques, such as tonal rhythm, durational rhythm, hypermeter, and hypermeasure.

Allemande, BWV 995

Perhaps the most perceivable rhythmic dimension is the rhythm of the texture. As described in chapter 1, the rhythm of the texture is the “pattern of durations within the texture, where duration is the length of time from any onset of a note anywhere in the texture to the next onset anywhere in the texture.”\textsuperscript{132} Although it is a significant dimension, in that any new pitch articulation is revealed in the rhythm of the texture, it is important to note that it does not constitute harmonic rhythm, since a harmony can be repeated without change in the rhythmic texture.\textsuperscript{133} Even though it is not tantamount to harmonic rhythm, the rhythm of the texture

\textsuperscript{132} Swain, \textit{Harmonic Rhythm}, 16.

\textsuperscript{133} Swain, “Dimensions of Harmonic Rhythm,” 53.
comprises all rhythmic activity, and is the dimension from which to assess the additional harmonic rhythm dimensions. Additionally, the rhythm of the texture will play a role in comprehending specific facets of the step-units as they progress throughout the measures and phrases.

The rhythm of the texture in Bach’s Allemande (BWV 995) lacks a motor rhythmic pattern; that is, a steady or driving rhythm that propels the piece forward. Subsequently, the rhythmic texture is relatively scarce and ornate. The transparent and decorative texture, along with the moderate tempo, gives rise to rhythmic events that are widely spaced in time. The spatial qualities, which come about by way of longer timespans, in the rhythm of the texture, coupled with a moderate tempo, influence the rate at which the harmonic rhythm progresses. As a result, the harmonic rhythm progresses at a leisurely rate. The slow-moving harmony, metric placement of the harmony, and harmonic functions (discussed later in chapter 4), corresponds to the step-unit pattern: step-step-step-lift. Namely, the stable harmonies coincide with a step, while the unstable harmonies coincide with a lift, respectively.

As mentioned above, the rhythm of the texture does not constitute harmonic rhythm, nor does it determine the fundamental step-units. However, the scarce and ornamental rhythmic texture does evoke the decorative small jumps that can appear in between the steps. For example, after the step on the downbeat of measure one, it is plausible that small jumps could occur, corresponding with the dotted-eighth/sixteenth rhythmic pattern that concludes the measure. Note that the rhythm of the texture in Allemande, BWV 995 does not play a larger role in determining the step-units. However, it is a necessary discussion, as the ornamental rhythmic features can convey the decorative steps in between the structural steps. As will be illustrated in
the ensuing sections and chapters, it is the harmony that more accurately conveys the step units. Example 23 illustrates the rhythm of the texture.

**Example 23**, Rhythm of the Texture—Allemande, BWV 995.

The rhythm of the texture does not readily offer insight into the various levels of the harmonic rhythm, phrase rhythm, or step-units. In order to begin to recognize how the harmonic and phrase rhythm function at lower levels, as well as influence step-units, one must first turn to the *bass pitch harmonic rhythm*. As discussed in chapter 1, bass pitch harmonic rhythm takes place when “the movement of a functional bass voice creates perceptions of changes in harmonic
The dimension of the bass pitch rhythm captures this element of harmonic rhythm.”

Although it gives the perception of harmonic movement, the bass pitch harmonic rhythm does not automatically expose the harmonic rhythm. For example, in measure 4 of Bach’s Allemande BWV 995, the bass leaps an octave from beat 1 to beat 2; however, the harmony does not progress from the V chord, thus there is no movement in the harmonic rhythm. However, there are successive measures in the allemande—measures 7, 8, and 9, for example—where the bass pitch rhythm does in fact convey the rhythm of the harmony, thus revealing what will ultimately be exposed through the harmonic rhythm analysis.

On the whole, the bass pitch harmonic rhythm corresponds with the step-units, especially in those measures where the bass pitch rhythm and harmonic rhythm are in agreement. However, there are occasions where the bass pitch changes, but there is no change in the harmony, thus there is no change in the fundamental step-unit—measure 4, for example. Such instances may constitute a filigree dance movement, similar to that which occurs at the rhythm of the texture dimension. The bass pitch rhythm in Bach’s Allemande (BWV 995) offers noteworthy insight into the rate of pace of the harmonic rhythm, which, incidentally, influences the potential dance step-units. Example 24 shows the bass pitch harmonic rhythm, as well as the probable step-units at the measure level.

Example 24, Bass Pitch Harmonic Rhythm—Allemande, BWV 995.

One begins to perceive the harmonic rhythm in Bach’s Allemande BWV 995 through the dimension of bass pitch harmonic rhythm. As defined in chapter 1, “The dimension of harmonic rhythm adopts the three functions of tonic, dominant, and subdominant traditionally recognized
in triadic analysis.”\textsuperscript{135} These three chords represent stability, instability, and mediation.\textsuperscript{136} The tonic chord provides stability, in that it grounds a section, or entire piece, at the beginning and end. The dominant chord offers the greatest amount of instability. The instability comes about through the leading tone, which propels the dominant chord towards the tonic. Lastly, with its intermediate role, the subdominant acts as the mediator for the tonic and the dominant. The stability-mediation-instability movement created by the tonic-subdominant-dominant relationship, generates tonal motion from one entity to another; thus, producing a phrase.\textsuperscript{137} Note that the said relationship is a convention, and is capable of coherent transformation.\textsuperscript{138} The rhythm of these sonorities within a phrase aids in the establishment of the hypermeter. As stated by Rothstein, “harmonic rhythm—the rhythm of harmonic change—is such a powerful means of establishing a metrical pattern (and of supporting it once it is established) that it usually corresponds fairly closely to the prevailing hypermeter.”\textsuperscript{139} The establishment of a hypermeter will give rise to “suprameasure units that are perceived as if they were measures, because they exhibit a regular alternation of strong and weak ‘beats’ analogous to that of single measures.”\textsuperscript{140} Such metrical units are referred to as hypermeasures.

The functions of tonic, subdominant, and dominant also play a role in the interpretation of step-units. For example, a step, which is the placement of the foot onto the ground, is

\textsuperscript{135} Swain, *Harmonic Rhythm*, 69.
\textsuperscript{136} Ibid.
\textsuperscript{137} Ibid.; Rothstein, *Phrase Rhythm*, 16.
\textsuperscript{138} Swain, *Harmonic Rhythm*, 69.
\textsuperscript{139} Rothstein, *Phrase Rhythm*, 22.
\textsuperscript{140} Ibid., 8.
considered to be a point of stability. As a result, a step often coincides with the tonic and subdominant chord. A lift, which is the rising of the foot into the air, is regarded as a point of instability; consequently, a lift often corresponds with the dominant chord. The harmony and step-unit relationship materializes at both the measure and the phrase level. I have included the first phrase from the Allemande, Courante, Sarabande, and Gigue from Lute Suite, BWV 995; each example illustrates the above discussion. Note that each of the following examples will be discussed in detail in the upcoming sections and chapters.

**Example 25, Phrase 1: Harmonic and Phrase Rhythm/Dance Step-Units—Allemande, Courante, Sarabande, and Gigue, BWV 995.**

Allemande, BWV 995

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141. Lynda Fitzgerald, interview.

142. Ibid.
The harmony that appears in phrase 1 of Bach’s Allemande BWV 995 clearly embodies the stability, mediation, and instability mentioned above. The harmony in these opening measures, which is illustrated at Harmonic Rhythm Level 1, consists of i, iv, and V. The function of these sonorities generates a forward motion, thus creating phrase 1, which ends on the downbeat of measure 5. Incidentally, the end of phrase 1 and phrase 2 overlap; that is to say, the ending of phrase 1 simultaneously functions as the beginning of phrase 2. When such an event takes place, it is referred to as elision. Harmonic Rhythm Level 2 shows the harmonic rhythm at a lower level. Here the iv chord, which serves as an upper neighbor to the i and V, is removed; thus prolonging the forgoing i chord. Despite the removal of the subdominant chord,

the forward motion is still perceived as i progresses to V. In fact, the placement of the V chord fosters mobility, in that it is an anacrusis to the downbeat of the following measure. Additionally, the harmony that takes place at the first and second levels clearly establishes the tonal center of g minor. As a result, measures 1–7 can be understood at a lower level as the prolongation of the i chord. Harmonic Rhythm Level 3 displays the prolonging of the i chord.

Inside phrase 1 exists a well-defined hypermeter, which arises from the alternation of strong and weak articulations of the measures, as well as the functions of the harmony. When discussing metric locations, I will substitute the terms strong and weak with crusic and anacrusic. Also, the term metacrusic will be used when discussing metric location. Note that these terms are often associated with the writings of Émile Jaques-Dalcroze144. Example 25, which is shown below, reveals the harmonic rhythm, hypermetric activity, and probable dance step-units within phrase 1.

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Measures 1, 3, and 5 function as downbeats, while measures 2 and 4 function as upbeats. The harmonic analysis in measures 1, 3, 4, and 5 supports the hypermeter analysis. However, what may be unclear is why measure 2, which harmonically is the same as measure 1, is analyzed as an anacrusis measure. The counterstress of the resolution of the retardation at the beginning of the measure, as well as the relatively strict imitation, diminish the role of measure 2 thus producing a measure that requires less articulation. The texture in measure 1 also contributes to its strength; specifically, the bass on beat 1 is pronounced strongly as it is an octave lower than the bass on beat 1 in measures 2. Moreover, the first beat in measure 1 comprises a complete sonority with doublings, while the first beat of measure 2 includes a
retardation, which resolves upwards to create an interval of a third. Notice that phrase 1 is itself a unit of tonal motion, and since every motion in music must take place in time, the phrase is simultaneously a rhythmic unit, thus creating hypermeasure 1, which contributes, as well as initiates the phrase rhythm.¹⁴⁵

The potential step-unit within phrase is: step-step-step-lift. The step-unit unfolds in a single measure, while matching the hypermeter; namely, measure 1 equates to step 1; measure 2 equates to step 2; measure 3 equates to step 3; measure 4 equates to the lift; and measure 5 equates to step 1, which marks the start of the next step-unit. Note that the first three steps of the allemande are not weighed equally. As the inaugural step, step 1 is the strongest; consequently, steps 2 and 3 are slightly weaker in relation to step 1. Moreover, the step-unit generates forward motion, and just as the tonal motion within a phrase creates phrase rhythm, the step-unit produces energy output; that is, the step-unit inside phrase 1 can be recognized as a single step.

The following example, Example 26, reveals the rhythmic and step-unit activity within phrase 2. As indicated above, phrase 1 and phrase 2 overlap, creating a point of elision. Phrase 2 begins in the home key; however, by measure 7 it begins to move into the subdominant key. As indicated by Harmonic Rhythm Level 1, the harmony in phrase 2 is primarily made up of stable and unstable sonorities, namely, tonic and dominant respectively. However, there is a VI chord that occurs in measure 7, which can be thought of as a subdominant-like chord, thus embodying a mediator function. Though the VI is approached by its own dominant, thus producing a stable/unstable relationship, the temporary tonic function of the VI chord is embedded in the subdominant function. Therefore, the VI chord holds a dualistic role. In other

**Example 26, Measures 5–9: Harmonic and Phrase Rhythm/Dance Step-Units—Allemande, BWV 995.**

words, the VI chord serves as a temporary tonic chord at the foreground, while simultaneously functioning as a subdominant-like chord at the middleground. Harmonic Rhythm Level 2 displays a reduced harmonic rhythm, as well as the dualism of the VI chord. Additionally, the tonicization of the VI chord helps to transition away from the governing key. The transitory nature, as well as the dualistic function of measure 7, facilitate the prolongation of the i chord, which is illustrated in Harmonic Rhythm Level 3. The VI chord, which is III in the subdominant key, and, incidentally, a common sonority in the minor mode, sets up the objective key of c minor. C minor is clearly established by measure 9, which also marks the end of phrase 2.

The tonal motion that is created by the alternation of stable and unstable harmonies in phrase 2 maintains the hypermeter that was established in phrase 1. Also, like phrase 1, phrase 2 is a rhythmic unit, which can be recognized as hypermeasure 2. Further, the plausible step-unit,
which could be interpreted by way of the aforementioned rhythmic events, is step-step-step-lift, and it comes about at the measure level. The step-unit also corresponds to the first four measures of phrase 2; that is, each step coincides with a measure in phrase 2. Just as the elision at the end of phrase 1 marks the beginning of the second step-unit, the elision at the end of phrase 2 marks the start of the third step-unit. The forward movement of the step-units in phrase 2 allows one to interpret a movement at the background level, thus creating another example of energy output.

The following example illustrates the harmonic and phrase rhythm, as well as the likely step-unit and energy output within phrase 3. Phrase 2 elides with phrase 3 in measure 9. As a result, phrase 3 continues in c minor; however, it modulates back to the home key by measure 12. Similar to phrase 1, the harmonic rhythm of phrase 3 represents stability, mediation, and instability. Whereas phrase 1 includes the aforementioned harmonic functions in a single measure, phrase 3 prolongs each of the sonorities; each chord, with the exception of the V chord, is given two measures, respectively. The analysis of the harmonic time span in phrase 3 holds true if the chord in measure 12 is heard as the mediating iv chord in g minor, rather than the i chord in c minor. Here again Bach employs a sonority that serves a dual role. The harmony that occurs in measure 12 is in fact the i chord in c minor; however, after progressing to the V chord in g minor in measure 13, it is possible for the listener to retroactively hear the sonority that preceded it as the iv chord, thus canceling out the i chord in c minor. As a result, the harmonic motion is | c: i | i | g: V7/III | V7/III | III V6/5 | i |.
The harmonic function that unfolds across phrase 3 characterizes a natural rhythmic motion: stability – mediation – instability – stability, that is, \( |c:i|\ i^6 | g: V^7/III | | V^7/III | III V^{6/5} | i |\). By and large, the harmony, as well as the rather slow harmonic rhythm, which is the same at both Harmonic Rhythm Level 1 and Harmonic Rhythm Level 2, exemplifies a sense of stability. Moreover, the stability is reinforced by the subdominant and tonic tonal centers, which produces a iv-i progression at the background. The stability and instability relationship that exists between the phrases will be discussed in further detail later in chapter 4.

The alternation of hypermeter 1 and hypermeter 2 is interrupted briefly at the beginning of phrase 3. The interruption comes about as a result of a parenthetical insertion. Koch
described parentheses as “the insertion of unessential melodic ideas between the segment of a phrase.”\textsuperscript{146} Measure 10 is not comprised of unessential melodic ideas; rather, it includes unessential harmonic ideas—that is, the harmony from measure 9 to 10 is static. The bass position of the i chord in measure 10 is slightly weaker; resulting in the prolongation of the inaugural i chord in measure 3. Additionally, it is important to note that the repetition of harmony in measure 10 is different from the harmonic repetition in measure 2 in that the end of the second measure includes stronger harmonic positions and voice leading components that are necessary for the transition to measure 3. By placing the V chord in root position on the second half of beat 2, Bach fortifies the anacrusic lift to measure 3. Also, the movement of scale degree 2 is necessary as it creates a seamless transition to scale degree 3, which takes place on the downbeat of measure 3. If, for example, measure 2 were removed, the voice leading from measure 1 to measure 3 would result in an augmented fifth in the bass. That being said, if measure 10 were to be removed the movement from measure 9 to measure 11 would not result in unfavorable voice leading, nor would there be a loss of motion due to harmonic positioning. Consequently, measure 10 could be omitted, and the forward momentum of the phrase would still exist; as a result, beat 1 of the hypermeter is prolonged across two measures. Beat 2 of the hypermeter takes place in measure 11. The parenthetical insertion expands phrase 3 to 6 measures; however, since the prototype of phrase 3 is 4 measures (the same as phrases 1 and 2), the hypermeasure activity is perceived.

The interruption of the hypermeter also affects the interpretation of the likely step-unit pattern. Because of the parenthetical insertion in measure 10, a new step within Step-Unit Level 2 does not come about. As a result, the step that takes place in measure 9 is sustained through

\textsuperscript{146} Koch, \textit{Introductory Essay on Composition}, 53.
measure 10. When such an event takes place, it is referred to as sustained movement.\(^{147}\) Step two of the step-unit continues in measure 11 with the arrival of the IV chord. Regardless of the phrase expansion, phrase 3 keeps up the harmonic motion that is heard in the previous phrases, thus retaining the energy output.

The material immediately following the i chord in measure 14 is recognized as a lead-in to phrase 4. In his book *Introductory Essay on Composition*, Heinrich Christoph Koch describes the lead-in as:

… the caesura [cadential] note of a phrase is decorated also by this means: the space from a cadential note struck in the strong part of the measure or delayed by an appoggiatura is filled in with notes until the tone with which the following phrase begins. In this case, the following phrase is connected more closely with the preceding one.\(^{148}\)

Rothstein also discusses the characteristics of the lead-in. He notes that:

By its nature, the lead-in entails an overlap—especially, an overlap between the added segment (the lead-in) and the beginning of the following phrase. Also by nature, a lead-in is a melodic unit less complete (and usually shorter) than the phrase which it connects. It is not a subphrase, however, because it is not part of any complete phrase but merely a link between two such phrases.\(^{149}\)

The following example illustrates the lead-in, as well as the harmonic and phrase rhythm, and probable step-unit activity in phrase 4. Phrase 4 commences with a rhythmic phenomenon known as a successive downbeat. As stated by Rothstein, “it is possible for two hypermetrical downbeats to follow each other in successive measures.”\(^{150}\) Successive downbeats can happen in one of four distinct ways:

\(^{147}\) Fritzgerlad, interview.

\(^{148}\) Koch, *Introductory Essay on Composition*, 34.

\(^{149}\) Rothstein, *Phrase Rhythm*, 52.

\(^{150}\) Ibid., 58.

1. “If, in two-bar hypermeter, a metrical reinterpretation occurs, two strong measures will succeed each other directly.”

2. “If a hypermeasure—generally a four- or eight-bar hypermeasure—is contracted through the omission of a bar, two relatively strong measures may succeed each other, although they will not be equally strong.”

3. “If a phrase ends with a hypermetrical downbeat, the next phrase may begin with another hypermetrical downbeat in the following measure.”

151. Ibid.

152. Ibid.
4. “In a melody-and-accompaniment texture, a hypermetrical downbeat may be ‘split,’ appearing first in the accompaniment, then in the melody.”\(^{154}\)

Based on the above list, one may conclude that the successive downbeats between phrases 3 and 4 come about from the expansion of phrase 3, and the hypermetrical downbeat by which phrase 1 ends. Despite the minor quality, the d minor tonal center of phrase 4 possesses a dominant relationship with the home key. Note that the dominant quality is reinforced to some extent through the D major sonority upon which it ends. By concluding with a D major sonority, which also marks the end of the A section, Bach sets up for the return of the A section in g minor.

With the exception of the iv chord on the second half of beat 1 in measure 17, Bach utilizes another phrase that includes the alternation of stable and unstable harmonies. The natural oscillation that is created by the harmonic function in phrase 4 is fitting, in that it fosters the dominant function of instability. After the successive downbeat, the alternation of tonic and dominant assists in maintaining the hypermeter that has been established from the beginning of the composition. The dominant quality that pervades phrase 4 also upholds the large-scale rhythmic activity by creating beat 4 of the hypermeasure. Note that phrase 4 is precisely four measures in length, as opposed to phrases 1, 2, and 3, which are elided phrases that include four measures plus a beat. Despite the slight change in phrase length, the hypermeasure is still recognized in phrase 4. As implied above, by concluding the phrase on an anacrusic hypermetrical beat, Bach is able to setup the return of the home key in measure 1. Also, one is

\(^{153}\) Ibid.

\(^{154}\) Ibid.
able to interpret the step-step-step-lift step-unit as it continues to coincide with the hypermeter, while the energy output matches the hypermeasure.

The four phrases that appear in the A section constitute four bars within a four-bar hypermeasure. As shown above, each of the phrases employ harmony that serves a specific role: stable, mediator, and unstable. As stated by Swain “…harmonic functions are subject to hierarchical organization: a progression of two or more functions can be embedded in a single function that participates on its own level in a perceptually separate progression.”

The ability of the harmonic functions to generate a “perceptually separate progression” can therefore generate a phrase-type that could also be characterized as stable, mediator, and unstable. For example, phrases 1 and 3 include the three harmonic functions in a manner that is to a certain extent more stable than phrases 2 and 4. Namely, phrases 1 and 3 use stable and mediator sonorities more often, or for a longer period of time, thus creating a more stable phrase. As oppose to phrases 2 and 4, which include more unstable sonorities, or unstable sonorities that are structurally stronger; consequently, phrases 2 and 4 become more active. The articulation of the phrase rhythm of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Phrase 3</th>
<th>Phrase 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
<td>Anacrusic</td>
</tr>
</tbody>
</table>

Note that the accentuation pattern of the phrase rhythm is equivalent to two measures of 2/2.

Additionally, the tonal centers within each phrase can be heard as progressions at the background level, and embedded within each tonal center is a function of stable, mediator, and unstable. The g minor tonal center of phrase 1 constitutes stability. Phrase 2 begins in the tonic; however, it ends in c minor, the subdominant key. The tonic key retains stability, while the

introduction of the subdominant key in phrase 2 provides a mediating role. C minor endures for the first four measures of phrase 3 before the tonic returns in measure 12. Phrase 3 ends in the tonic key in measure 14. Like phrase 2, the tonic key provides stability, while the subdominant key offers mediation. However, since the subdominant key does not progress directly to the dominant key, its mediating role is slightly reduced. Phrase 4 begins in the minor dominant; however, by ending with a Picardy third, Bach strengthens the dominant quality of the entire phrase. As discussed earlier, the D major chord in measure 18 facilitates the return to the A section.

With the exception of phrase 2, the accentual pattern of the phrase rhythm corresponds with the harmonic function of the tonal centers. Thus:

<table>
<thead>
<tr>
<th></th>
<th>Phrase 1</th>
<th></th>
<th>Phrase 2</th>
<th></th>
<th>Phrase 3</th>
<th></th>
<th>Phrase 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td></td>
<td>Anacrusic</td>
<td></td>
<td>Crusic</td>
<td></td>
<td>Mediator</td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>i</td>
<td>iv</td>
<td>iv</td>
<td>i</td>
<td>v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stable</td>
<td>Stable/Mediator</td>
<td>Mediator/</td>
<td></td>
<td>Unstable</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The dualistic properties that can exist in a chord may also exist in a phrase. For example, phrase 2 includes an anacrusic metric position and is harmonically unstable. However, despite the anacrusic location and unstable nature of phrase 2, it is grounded in the tonic and subdominant keys, therefore furnishing a stable and mediating function at a large-scale level. Accordingly, phrase 2 operates in a dualistic role.

Regardless of the dualistic role held by phrase 2, the phrase rhythm and harmonic function at the large-scale level support the notion that the steps of the step-unit can be interpreted at a deeper level. The natural forward motion that is created by the phrase rhythm, as well as the large-scale harmonic progression: stable – mediator – stable – unstable, allow for the
step-step-step-lift pattern to unfold at a lower level over the entire A section. Notice that the second dance movement, despite being a step, is not necessarily as strong as steps 1 and 3. As indicated by Rudolph von Laban, after the initial strength of a first step, a succeeding step can be less dynamic, or lighter. The adjustment in dynamic allows the dancer to overcome the weight of the inaugural step.\textsuperscript{156} Example 29 shows a complete analysis of the A section.

\textsuperscript{156} Fitzgerald Notes
Example 29, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Allemande, BWV 995.
Example 29 (cont’d)
The following example reveals the harmonic and phrase rhythm activity, as well as the likely step-units, and energy output within phrase 5. The B section begins in measure 19 with Example 30, Measures 19-23: Harmonic and Phrase Rhythm/Dance Step-Units—Allemande, BWV 995.

Phrase 5, which also marks the return of the home key. Like previous phrases, the fifth phrase oscillates between stable and unstable sonorities in g minor. Before coming to an end, phrase 5 modulates to F major. The subtonic key lasts for two measures and returns to the tonic key in the following section. Granted, the subtonic does not have the full pull of the leading tone; however, its two upper tones belong to the V7 chord of g minor and because its root needs only a
chromatic adjustment to become the third of V7, the VII becomes absorbed into the V7 chord. As a result, the subtonic tonality in measures 22 and 23 acts as V, producing an anacrusis to the home key, which returns in measure 24.

The hypermetric activity continues in the fifth phrase. Like the onset of previous phrases, phrase 5 starts with beat 1 of the hypermeter. By commencing on beat 1, phrase 5 is continuing the pattern from measure 18, which is beat 2 of the hypermeter. The alternation between hypermeter 1 and 2 carries on uninterrupted for the remainder of the fifth phrase.

Phrase 5 marks the return of beat 1 of the hypermeasure. Whether part of a measure, or hypermeter, beat 1 is typically a secure beat. However, the makeup of the harmonic functions in phrase 5 is stable and unstable, thus producing a rather active, and at one level insecure, phrase. The harmonic functions do establish the tonic key; however, the subtonic key is also established, which, as mentioned above, acts as a V chord. As was shown in the A section, the tonal centers in the phrase are part of a larger harmonic progression, which will be discussed later. For the moment, it is enough to mention that the well-defined tonic provides the needed security at the onset of phrase 5, while the unstable subtonic offers insecurity, lifting the piece back to the tonic.

Like the A section, the B section starts with a pickup, which which may be interpreted as a plié. It is probable, therefore, that the first step of the step-unit occurs in measure 19. As a result of the harmonic rhythmic activity, the step-unit can be interpreted at the measure level, as well as over the five measures of phrase 5. The lift that occurred at Dance-Step Level 3 in phrase 4 is resolved in the fifth phrase. The resolution also serves as the beginning of a new step-unit at the background level, which is produced by the forward motion of the step-units at the foreground level.

Example 31 shows an elongated upbeat with the possible dance steps. The elongated upbeat comprises measures 24 and 25. Note that these two measures do not phrase. Nor are Example 31, Elongated Upbeat: Harmonic and Phrase Rhythm/Dance Step-Units—Allemande, BWV 995.

form a measures 24 and 25 part of the following phrase. Instead, the material that takes place in these measures constitutes an elongated upbeat. An elongated upbeat is an upbeat that spans at least one complete measure and appears between hypermeasures or precedes the first hypermeasure of a piece.\textsuperscript{158} The elongated upbeat is not part of any hypermeasure neither the one it follows nor the one it precedes. Metrically, an elongated upbeat interrupts the hypermetric activity by postponing the arrival of a new hypermeasure. When an elongated upbeat takes place between two hypermeasures, as it does in the B section of Allemande BWV 995, it divides them, and therefore has an effect of suspending the hypermeter temporarily. Further, it is important to

\textsuperscript{158} Rothstein, Phrase Rhythm, 56.
note that a reduced B section would not include the elongated upbeat; rather it would only be comprised of phrases 5, 6, and 7. The underlying phrase structure therefore does not include the elongated upbeat, which is to be considered removable.

Because the elongated upbeat is additive material, it does not necessarily promote new dance steps; instead, a possible interpretation would be “free flow” and “sustained time.” As explained by Rudolph von Laban, when dance step units make use of free flow it allows energy-flow to go through and out beyond body boundary, while sustained time permits the dancer to actively indulge in time; namely, an indulgent/expansive decision in time. That being said, the interpretation of the dance movement at Dance Step-Unit Level 2 is derived from free flow. The interpretation of Dance Step-Unit Level 3, however, represents a sustained movement, which is a result of sustained time, and could be carried over from the end of phrase 5. The sustained movement is an élevé, carried over from phrase 5, setting up the new step-unit in measure 26. The following example, Example 32, illustrates the harmonic rhythm, hypermetric activity, and plausible dance step-units in phrase 6. Phrase 6 begins in the subdominant key and resumes the oscillation of stable and unstable sonorities. The subdominant key, which plays an important role in the large-scale progression, is well established by the alternating tonic and dominant chords; however, by placing the dominant chord on crusic beats, Bach brings emphasis to the dominant sonority. Consequently, phrase 6 takes on a rather active role, which in turn, coincides with its metric placement within the phrase rhythm. In terms of the hypermeter and hypermeasure, phrase 6 ultimately adopts the proper rhythmic characteristic, which is an anacrusic beat.

159. Fitzgerald Notes
160. Ibid.

As discussed above, measures 24 and 25 delay the start to phrase 6. As a result, the step that took place at the middleground in measure 23 may be sustained through the following two measures. A new step-unit may be interpreted at the middleground level in measure 25, while the background promotes step 2.

Measure 29 denotes the end of phrase 6, and phrase 7 begins immediately after in measure 30. Example 33 reveals the harmonic and phrase rhythm, along with the likely step-units in phrase 7. Note that the material that comprises the second half of measure 29 serves as a lead-in to phrase 7. Also, the harmony that begins phrase 7 holds two roles; it serves a tonic function for the preceding V chord, which led into phrase 7; however, embedded within the tonic

function is a quasi-dominant function. Since the two upper tones of the F major sonority belong to the V7 in g minor, it is possible to retroactively perceive the harmony in measure 30 as the onset of the V7 chord in g minor.

The harmonic functions in phrase 7 alternate mainly between stable and unstable sonorities. The placement of the sonorities and the use of the subdominant chord on the downbeat of measure 32, which prolongs the i chord in g minor, give phrase 7 a relatively crustic/stable quality. In spite of this, activity is injected into the phrase in measure 33 when Bach moves into the dominant key of g minor. The harmonic functions in measures 33-35 confirm the dominant key. Embedded within the aforementioned measures is a dominant
function, which creates instability. The unstable nature of measures 33-35 is resolved on the downbeat of measure 36.

Beats 1 and 2 of the hypermeter alternate evenly in the opening measures of phrase 7. The tension and anticipation that is brought forth by the tonicization of the dominant key in measures 33-35 serve to expand phrase 7. The expansion disrupts the hypermeter by extending hypermetric beat 2. The resolution of the dominant tonal center takes place in measure 36, and with it comes beat 1 of the hypermeter. The dominant tonal center also expands phrase 7 from five measures to seven measures. The expansion does not affect the perception of the hypermeasure, as the prototype of phrase 7 is four measures in length, with the conclusion occurring on the fifth measure. Incidentally, this is the formal design of all but one of the preceding phrases.

Like the A section, the three phrases that appear in the B section represent three rhythmic events. Again, each phrase employs stable, mediator, and unstable harmony, therefore affecting the overall quality of the phrase. However, the phrase quality in the B section is somewhat unusual, in that the large-scale accentual characteristics created by the harmonic functions are not the norm. That is, the alternation between the crusic – anacrusic – crusic – anacrusic accentual pattern that was established in the A section is not resumed in the B section. Rather, because of the movement between tonic and dominant, as well as the emphasis on the dominant chord, phrase 5 takes on an anacrusic characteristic. The unusual accent pattern continues into the beginning of phrase 6. As mentioned above, the mediating harmony that begins phrase 6 creates a counteractive force to the dominant nature of phrase 5. As a result, phrase 6 starts with a rather stable characteristic; however, the subdominant key is clearly established through the
alternation of the dominant and tonic chords, thus restoring the appropriate accentual pattern to the phrase rhythm. The phrase rhythm of the B section is:

<table>
<thead>
<tr>
<th>Phrase 5</th>
<th>Phrase 6</th>
<th>Phrase 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anacrusic</td>
<td>Crusic→Anacrusic</td>
<td>Crusic</td>
</tr>
</tbody>
</table>

As discussed in the A section, the tonal centers in each of the phrases within the B section are recognized as progressions at a large-scale level. Further, they symbolize the harmonic function of stable, mediator, and unstable. Despite the active harmonic functions at the surface level, the g minor tonal center of phrase 5 establishes stability. As mentioned above, the movement to the subtonic key at the end of phrase 5 is heard as a dominant substitute to the tonic. The subdominant key with which phrase 6 begins serves a mediatory role; however, the phrase concludes in the subtonic key, which once more has a dominant function. Bach returns to the home key at the onset of phrase 7. The tonic key progresses to measure 33, at which point an embedded dominant function takes over. The dominant tonal center provides the necessary tension and expectancy in order to bring Allemande BWV 995 to a close in measure 36.

With the exception of phrase 5, the accentual pattern of the phrase rhythm coincides with the harmonic function of the tonal centers. Thus:

<table>
<thead>
<tr>
<th>Phrase 5</th>
<th>Phrase 6</th>
<th>Phrase 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anacrusic</td>
<td>Crusic→Anacrusic</td>
<td>Crusic</td>
</tr>
<tr>
<td>i</td>
<td>iv</td>
<td>(VII)</td>
</tr>
<tr>
<td>Stable</td>
<td>Mediator</td>
<td>Unstable</td>
</tr>
</tbody>
</table>

Example 34 shows the complete analysis of the B section of Bach’s Allemande BWV 995.
Example 34, B Section: Harmonic Rhythm/Dance Step-Units—Allemande, BWV 995.
Example 34 (cont’d)
Contrary to the scarce and ornate rhythm of the texture that appears in Bach’s Allemande BWV 995, the rhythmic texture in Allemande BWV 996 is extremely active; that is, it includes a lively motor rhythm pattern from start to finish. To a certain extent, the driving sixteenth-note rhythmic texture forces the harmony to come about at a faster pace, although there are measures that comprise a single chord. While the transparent rhythmic texture of Allemande BWV 995 provides room for the small jumps that may occur in an allemande, the repetitive sixteenth notes of Allemande BWV 996 do not leave room for such decorative steps. Further, the steps of the step-unit in Allemande BWV 995 were interpreted at the beat level, which allowed for potential ornamental steps; however, the step-unit in Allemande BWV 996 may be interpreted at the beat, pulse, and tap level. The faster rate at which the step-unit occurs abandons the potential for decorative steps. Example 35 shows the rhythm of the texture for Allemande BWV 996.

161. Fitzgerald, interview.
The element of harmonic rhythm in Allemande BWV 996 is to some extent unveiled through the dimension of bass pitch harmonic rhythm. Similar to Allemande BWV 995, the movement of a functional bass voice provides harmonic change, as well as the perception of harmonic change. As discussed earlier, the movement of the bass can create a sense of harmonic progression; however, it does not necessarily mean the harmony has in fact changed. Such is the case in Allemande BWV 996. The bass pitch rhythm is rather active, and that activity does not always yield a harmonic progression. Again, the bass pitch rhythm does offer insight into the
harmonic rhythm, but because the bass is more active in Allemande BWV 996, the dimension is somewhat of an isolated entity.

Unlike Allemande BWV 995, the probable step-units in Allemande BWV 996 do not necessarily coincide with the bass pitch harmonic rhythm. Again, because the step-units can be interpreted by the harmonic rhythm, the bass pitch harmonic rhythm does not play a large role in helping to recognize the step-units. Example 36 reveals the active bass pitch harmonic rhythm.

**Example 36**, Bass Pitch Harmonic Rhythm—Allemande, BWV 996.

Based on the above discussion, it is clear that the rhythm of the texture and the bass pitch harmonic rhythm aligned better with the harmonic rhythm, phrase rhythm, and step-units in
Allemande BWV 995. Even though these dimensions do not necessarily reveal the harmonic rhythm, phrase rhythm, or step-units in Allemande BWV 996, the aggressive nature of both dimensions most certainly shapes the outcome of the harmonic and phrase rhythm, as well as likely the step-units. Example 32 shows Harmonic Rhythm Levels 1-3, the hypermeter and hypermeasure, as well as the correspondence between harmony and step-units.

**Example 37, Measures 1-3: Harmonic and Phrase Rhythm/Dance Step-Units—Allemande, BWV 996.**

As opposed to the transparent rhythmic texture in Allemande BWV 995, the fast moving rhythmic texture in Allemande BWV 996 generates a faster harmonic rhythm within the A section. Consequently, the phrases within the A section are concise and are elided with one
another. The harmonic rhythm in phrase 1 progresses at a moderate pace and makes use of only tonic and dominant harmony. The placement of each chord gives rise to the balance of phrase 1. Harmonic Rhythm Level 1 shows the rhythmic placement of each chord; however, Harmonic Rhythm Level 2, which illustrates the harmonic rhythm at a lower level, clearly exemplifies the harmonic balance. Moreover, the forward motion that is required for all phrases is yielded seamlessly by the function of the tonic and dominant. The tonic immediately establishes both a tonal and rhythmic security for the entirety of measure 1, while the assertive dominant harmony in measure 2 counteracts the security and directs the phrase forward, back to the tonic on the downbeat of measure 3, which completes the phrase. Additionally, the even distribution of tonic and dominant harmony in phrase 1 fosters hypermetric activity.

Note that the measure meter in Allemande BWV 996 is 4/4; however, the hypermeter and hypermeasure is perceived in 2/2. This is not a metrical manipulation or reinterpretation since each meter is divisible by two. Therefore, measure 1 exemplifies beat 1 of the hypermeter, measure 2 represents beat 2, and measure 3 signifies beat 1. Despite the conciseness of phrase 1, the forward momentum that is produced by the harmony in measures 1, 2, and 3 causes rhythmic activity at a larger level, therefore creating hypermeasure 1.

The step-unit that can be interpreted throughout Allemande BWV 996 is step-step-step-lift. As indicated earlier, the steps of the step-unit may be perceived at the beat, pulse, and tap level. In phrase 1, the harmonic rhythm that occurs at level 1 permits the interpretation of the step-unit at the first level. Furthermore, the large-scale rhythmic gesture that is in phrase 1 gives rise to the dance step counterpart, namely, energy output.

The following example, Example 38, illustrates the harmonic and phrase rhythm, as well as the likely steps associated with phrase 2. Phrase 2, which elides with phrase 1, begins on the

downbeat of measure 3. It includes a harmonic event that was not heard in the previous allemande, that is, the circle of fifth progression. As is often the case, the progression serves a transitory role, propelling the music forward to the downbeat of measure 6, where a change of key occurs. Measures 3 and 4 embody a standard circle of fifth progression at the surface level. The harmony, which is clearly established, serves a mediatory role, while ultimately operating as a prolongation of the i chord. The harmony in measure 5 is slightly more involved, in that the ii° chord is not brought about strongly, and the V chord is embellished with chromatic passing tones. Even though the ii° chord is somewhat weak and the V chord is ornamented, both sonorities still retain their appropriate function. Namely, the ii° chord has an intermediate
function, while the penultimate V chord has an unstable function, lifting the A section into the next tonal center.

Not only does the tonic sonority on the downbeat of measure 3 provide the resolution of the preceding V chord, it also establishes beat 1 of the hypermeter. Because of the transitory nature of the ensuing harmony, beat 1 of the hypermeter is sustained through measure 4. The unsettling dominant harmony of measure 5 fosters beat 2 of the hypermeter.

The successive downbeat sensation typically takes place within the hypermeter; however, it is my belief that a successive downbeat can also occur at the hypermeasure level. In order for such an event to occur, certain rhythmic features (durational and tonal) must take place simultaneously. Namely, a successive downbeat within the hypermeter is required, along with a background tonal rhythm that does not propel the piece forward. Such a phenomenon takes place between phrases 1 and 2. As noted above, there is a successive downbeat in the hypermeter between the end of phrase 1 and the beginning of phrase 2. The tonal rhythm is not propelled forward by the continuation of the home key. The successive downbeat and the static tonal rhythm at the background allow for phrase 2 to function as another hypermeasure downbeat. Moreover, the prototype of phrase 2 is a three-measure phrase. Because it is preceded by a three-measure phrase, phrase 2 is able to uphold the hypermeasure activity that was implemented by phrase 1.

As opposed to phrase 1, the interpretation of the step-unit at the middleground level in phrase 2 do not line up precisely with the harmonic rhythm. Partially because of the transitional nature of the circle of fifth progression, as well as the placement and hierarchical standing of the sonorities within the progression, the step-unit and harmonic rhythm do not coincide exactly. The i chord, which occurs on beat 1 in measure 3, exemplifies step 1, and the iv chord on beat 3
represents step 2. Because of their diluted function and anacrusic placement with regard to the VII chord, both the VII and III chords that follow the iv chord do not represent step 3; rather, they prolong step 2. Step 3 comes about with the VI chord on beat 3 in measure 4, and is sustained through the downbeat of measure 5. Of course, the V chord, which appears on beat 2 in measure 5, personifies the lift. The prolonged steps are another example of Laban’s sustained time, or sustained movement. Once more, the dancer can actively indulge in the expansion of time sustaining a dance movement.  

The provisional traits of the circle of fifth progression assist in creating a phrase that personifies an intermediary characteristic. As a result of its ineffectual qualities, phrase 2 signifies beat 2 of the hypermeasure, while allowing for the interpretation of step 2 of the energy output.

Indeed, the harmonic progression in phrase 2 achieves its function, specifically, to lead the composition into another tonal region. It does so seamlessly, in that phrase 2 elides with phrase 3 on the downbeat of measure 6. Fortifying the transition is the i chord on beat 1, which operates as a pivot chord into the minor dominant key. Here again is an example of a sonority serving dual roles; that is, embedded in the i chord is a subdominant chord that acts as a mediator to the preceding dominant chord.

The harmonic and phrase rhythm, along with the probable step-unit and energy output in phrase 3 are represented in Example 39. The fast pace of the harmony in phrase 3 creates a push to the final cadence of the A section. In spite of the active harmonic rhythm, there is a steadiness that is brought to phrase 3 at the foreground level through the use of the three harmonic functions—stable, mediator, and unstable. The use of the subdominant chord as well as on beats

162. Fitzgerald, interview.
2 and 3 in measure 7, offsets the aggressive nature that is sometimes achieved by alternating tonic and dominant chords. Though the harmony that is shown at Harmonic Rhythm Level 1 produces a more secure quality, the tonality in which the harmony is established creates a rather active sensation. As illustrated in Harmonic Rhythm Level 3, the V chord is created through the foreground harmony, thus creating the instability needed to return to the tonic.

Note that for a second time Bach concludes an A section by progressing into the minor dominant key. As discussed earlier in the chapter, the minor dominant holds a dominant relationship to the tonic key. The major sonority that concludes the A section in Allemande BWV 996 reinforces the dominant quality of phrase 3.
The harmonic functions continue to influence the hypermeter, which is retained at the onset of phrase 3. Measure 6 represents hypermeter beat 1, measure 7 represents hypermeter beat 2, and measure 8 represents hypermeter beat 1. The forward motion generated by the harmonic function, along with the hypermeter, produces hypermeasure beat 2.

The interpretation of the step-unit in phrase 3 is similar to the interpretation in phrases 1 and 2. Namely, the foreground level step-units progress uninterrupted, while the initial three steps at the middleground coincide with the harmonic rhythm in measure 6. However, the third step on beat 4 is sustained through beats 1, 2, and 3 in measure 7. The lift and the V chord happen together on beat 4 of measure 7, thus propelling the piece back to the tonic and the final step of the A section. Just as the harmony of phrase 3 produces forward motion, which generates beat 3 of the phrase rhythm, the forward motion that is established by the step-unit produces another example of energy output.

Like the phrases that appear in Allemande BWV 995, the phrases that emerge in the A section of Allemande BWV 996 also make up rhythmic events. Once more the employment, as well as the treatment, of the various harmonic functions forms an overall phrase environment that may be characterized as stable, mediator, or unstable. Even though phrase 1 utilizes only the tonic and dominant, which in general, causes an active phrase, the sonorities are balanced in a way that permits the phrase to progress smoothly from a stable to an unstable function. The commencing sonorities of the circle of fifth progression in phrase 2 institute stability and mediation; however, the transitional state of the progression negates the aforementioned functions, producing a phrase that serves a static role. The static role of phrase 2 suspends beat 1 of the hypermeasure; therefore phrase 3, which would typically include a crusic metric location, takes on an anacrusic role. The accentual reinterpretation of phrase 3 and the harmony that is
inside it correspond; that is to say, the anacrusic quality is achieved by way of the harmonic functions, which foster a dominant tonal center. The phrase rhythm of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Phrase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Crusic (Static)</td>
<td>Anacrusic</td>
</tr>
</tbody>
</table>

The harmony that occurs at Harmonic Rhythm Levels 1 and 2 brings about definite tonal centers. The tonality of each phrase constitutes a harmonic progression at the background level; the progression is represented in Harmonic Rhythm Level 3. The e minor tonal center of phrases 1 and 2 establishes stability, while the dominant quality of phrase 3 builds instability. Even though phrase 3 is in the minor dominant, the B major sonority that ends the phrase reinforces the overall dominant quality of the phrase.

On the whole, the accentual patterns of the phrase rhythm and the harmonic function of the tonal centers are not in agreement. Specifically, phrase 2, which should be an anacrusic phrase, is made somewhat stronger by the e minor tonal center. The same holds true for phrase 3, which should contain a crusic metric position, because of the dominant tonal center, it becomes to a certain extent an anacrusic phrase. Once more, Bach employs phrases that include a dualistic role.

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Phrase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Crusic (Static)</td>
<td>Anacrusic</td>
</tr>
<tr>
<td>i</td>
<td>i</td>
<td>v</td>
</tr>
<tr>
<td>Stable</td>
<td>Stable</td>
<td>Unstable</td>
</tr>
</tbody>
</table>

The disagreement between the accentual patterns and the tonal centers also affects the interpretation of the step-unit pattern at the background level. The onset of phrase 3 warrants a new step within the energy output; however, the dominant quality of phrase 3 counteracts the
metrical weight of step 3—that is, the dominant tonal center should coincide with a lift, not with a step that is in a crusic metric position. Fortunately the disagreement that exists between phrase 3 and step 3 is brief, as phrase 4 maintains the dominant tonality, which supports the next dance movement—the lift. Example 40 illustrates a complete analysis of the A section.

163. Metrical weight refers to the strength (crusic or anacrusic) of each step within a step-unit. For example, in the allemande, step 1 comprises a crusic metric location, step 2 anacrusic, step 3 is crusic, and the lift anacrusic.
Example 40, A Section: Harmonic Rhythm/Dance Step-Units—Allegro, BWV 996.
The harmonic and phrase rhythm, along with the likely step-units in phrase 4 are represented in Example 41. The dominant tonal center progresses from the A section into Example 41, Measures 9-13: Harmonic and Phrase Rhythm/Dance Step-Units—Allemande, BWV 996.

the B section, which begins in measure 9. In contrast to the A section, the harmonic rhythm in the B section is rather slow. On average, the harmony changes at the rate of a half note. Phrase 4, which begins the B section, to some extent expresses in a more complete manner the dominant tonality that was introduced in phrase 3. In particular, the tonal centers within the phrase largely characterize the dominant effect. The tonal centers that come about in phrase 4 are B major, D major, and B minor. Together the roots of these tonalities exemplify an arpeggio of the lower half of the minor dominant chord, therefore strengthening the dominant quality of phrase 4. With the exception of B major, the tonalities inside the phrase are fortified by the progressions at
the foreground level. Moreover, the use of the three harmonic functions within the D major and B minor tonal regions assist in bringing about a forward motion to all of phrase 4.

The commencement of a new phrase, as well as static harmony, gives rise to a successive downbeat at the start of phrase 4. As a result, the hypermeter does not advance from beat 1 (measure 8) to beat 2 (measure 9); rather, hypermeter 1 is restated at the onset of measure 9. The inclusion of the D major tonal center, which assists in the unfolding of the dominant tonal region, serves to expand phrase 4. As a result, the hypermetric downbeat is expanded from measure 9 through measure 11. Furthermore, the first reprise is not tonally closed. Unlike Allemande BWV 995, which resolves the dominant tonal center at the start of the second reprise, the second reprise in Allemande BWV 996 continues the dominant tonal center, resulting in sustained hypermeasure beat 2.

Regardless of the successive downbeat, and the prolongation of hypermeasure 2, a new step-unit can be interpreted at the onset of phrase 4. Observe that the slower harmonic rhythm in phrase 4 allows for the four steps of the allemande to be interpreted in an uninterrupted manner at the foreground and middleground level. Even though phrase 4 is expanded, hypermeasure 2 is sustained, allowing for the interpretation of energy output. Furthermore, the continuation of the large-scale dominant characteristics within phrase 4 supports the lift.

The material that comes about in the second half of measure 13, as well as in measures 14 and 15, is not part of phrase 4; rather, it is an external expansion—that is, a prefix. Specifically, it is a prefix to the closing phrase. Similar to the expansion in phrase 4, the prefix serves to fortify a tonal center—in this case, the home key. The prefix gives rise to a G major tonal center, which, once the home key is established in measure 16, serves to expand the e minor tonality. The two tonal centers represent the bottom half of the tonic triad.
Even though the prefix is an external expansion, it does permit for the interpretation of step-units at the foreground level. In fact, the secondary function that appears at the beginning of the prefix can be understood as a plié to the first step of the last step-unit at Dance Step-Unit Level 1. However, since the prefix is additive material and is not part of the phrase rhythm, the final step at the background level will most likely not be interpreted until measure 15, which marks the beginning of phrase 5. Example 42 shows the prefix.


The harmonic and likely dance characteristics of phrase 5 are illustrated in Example 43. The close of the mediant key brings forward the tonic key, which is reinstated with the V chord on beat 3 in measure 15. The V chord embodies an unstable/anacrusis quality, lifting the piece back to the i chord on the downbeat of measure 16 and beginning the closing phrase. Though it is brief, the use of the V chord in measure 15 regains the dominant tonality of phrase 4, thus providing phrase 4 with the appropriate resolution. The measures that follow include a harmonic

rhythm that progresses seamlessly from stable to mediator to unstable, and back to stable. Once more, the forward motion that is provided by this natural progression yields the momentum that is necessary to form a phrase.

Since phrase 5 is preceded by a prefix, measure 16 functions as hypermeter 1, thus generating another successive downbeat. The hypermeter progresses uninterrupted from measure 16 to the end of the B section. Additionally, phrase 5 maintains the irregular phrase length of three measures; therefore, phrase 5 is clearly perceived as hypermeasure beat 1.

Like the preceding phrases, the probable step-units at the foreground level proceed seamlessly. As noted above, the final step-unit at the middleground level is understood at the
start of the prefix. Consequently, when phrase 5 begins, the step-unit is nearly complete. The final lift at Dance Step-Unit Level 2 occurs in measure 17, and the final step takes place in measure 18. Not only does phrase 5 represent hypermeasure 1, it also allows for the interpretation of the final energy output.

The two phrases that appear in the B section constitute two rhythmic events. As illustrated above, each of the phrases makes use of harmonic functions that generate forward momentum, as well as a specific phrase-type. Both phrases 4 and 5 embrace a natural unfolding of the three harmonic functions, which creates phrases that are relatively equal in terms of articulation. The articulation of the phrase rhythm in the B section is:

<table>
<thead>
<tr>
<th></th>
<th>Phrase 4</th>
<th>Phrase 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
</tbody>
</table>

The tonal centers in each phrase, which, again, are heard as progressions at the background level, embody a tonal function of unstable and stable. The dominant characteristics of phrase 4 constitute instability, while the tonic tonal center of phrase 5 signifies stability. The accentual pattern of the phrase rhythm coincides with the tonal centers. Thus:

<table>
<thead>
<tr>
<th></th>
<th>Phrase 4</th>
<th>Phrase 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
<tr>
<td></td>
<td>V</td>
<td>i</td>
</tr>
<tr>
<td></td>
<td>Unstable</td>
<td>Stable</td>
</tr>
</tbody>
</table>

Example 44 illustrates a complete analysis of the B section.
Example 44, B Section: Harmonic Rhythm/Dance Step-Units—Allemande, BWV 996.
Based on the above analyses, it is clear that harmonic rhythm plays a significant role in the development of hypermeter and hypermeasures (which form phrase rhythm) within the Allemandes from Bach’s lute suites BWV 995 and 996. Even though at moments of phrase expansion, such as elongated upbeats, parenthetical insertions, etc., the phrase rhythm is pushed further into the background, the lower level pulse generated by the phrase is still perceived. Note that this is because a phrase prototype; that is, the basic phrase, when performed by itself, sounds complete, and, when performed in context, the phrase prototype achieves the same function as the expanded phrase. Moreover, the analyses show that the step-units can be interpreted through the harmonic and phrase rhythm. If choreographed, both pieces could indeed be performed with a lutenist (or a guitarist) and a dancer. Still, even when prepared without a dancer, a lutenist, or guitarist, can benefit significantly by including the above analyses as a part of practice and performance. The analyses make it possible for the performer to understand how the harmonic rhythm, phrase rhythm, and dance step-unit principles, as well as the manipulation of the principles, unfold in time, and how each element impacts the composition. After recognizing these musical constructs, the lutenist, or guitarist, will understand how much emphasis to give to the metrical and tonal scheme. The performer must know what unity of meter (beat, measure, or group of measures) he or she ought to emphasize, so as to make sure the step-units are perceived through the harmonic and phrase rhythm.\textsuperscript{164} Furthermore, the performer must reconcile—or at least adjudicate—conflicts between the metrical and the tonal or durational emphasis of a passage. By considering and employing the above analysis and discussion, the performer may arrive at an authentic interpretation of Bach’s Allemandes from lute suites BWV 995 and 996.

\textsuperscript{164} Schachter, “Aspects of Rhythm,” 80.
CHAPTER 5

COURANTE: BWV 995 & 996

The dance steps of the courante include several distinct characteristics that are employed only in the courante. As noted in chapter 2, the courante makes use of the short *pas de courante*, which is simply the *temps de courante*, a step that rises on the *élevé* and then continues slowly gliding, preceded by the *pas tendu*, a leg gesture ending in a step. The particularly slow tempo of the courante allows for the step-units to take place within a single measure. The step-units may be interpreted at the measure level; however, they are also be perceived at the phrase level, as well as throughout an entire section. The analytic procedures that have been established and employed thus far, such as the rhythm of the texture, bass pitch harmonic rhythm, rhythm of harmonic functions, along with durational rhythm, tonal rhythm, hypermeter, and hypermeasure will be utilized in the following analyses of J.S. Bach’s Courante BWV 995 and BWV 996. Additionally, the analyses show the dance step-units and the affiliation that can be recognized between the dance steps and harmonic and phrase rhythm.

Courante, BWV 995

The rhythm of the texture reveals the short rhythmic durations that exist within Courante BWV 995. The brevity of the notes gives rise to an accelerated tempo sensation; that is, the courante, the slowest of all the Baroque dances, seems to bear a fast tempo by way of the short note values. Further, the accelerated note value generates a forward momentum; however, at times, the momentum is blocked by the onset of longer note values. Note that when the textural rhythm is held up by longer note durations, it is another dimension, such as the harmonic functions, that continues to propel the piece forward. For example, measure 4 makes use of longer note values, thus slowing down the forward momentum that had been established at the
end of measure 3. Though the textural rhythm is temporarily stalled, the impetus of the piece is not. It is the use of the subdominant and dominant harmony in measure 4 that continues to drive the piece forward. Example 45 illustrates the rhythm of the texture and harmonic functions in measures 3 and 4.

**Example 45**, Measures 3-4: Rhythm of the Texture and Harmonic Functions—Courante BWV 995.

The grouping of long and short notes, which is revealed by the rhythm of the texture, clearly establishes the 3/2 metric scheme. Additionally, the well-defined metric scheme reinforces the perception of the step-unit pattern (step-slide-lift) at the surface level. As discussed in chapter 2, Meredith Little and Natalie Jenne maintain that the step-unit of the courante overlaps barlines.  

Although this may be true in certain courantes, it is not necessarily the case in Courante BWV 995. Here, the perceived step-units correspond to the measure; that is, there is one step-unit that can be recognized per measure. A complete analysis of the rhythm of the texture is shown in Example 46.

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166. In her book *Dance of Court and Theater*, Wendy Hilton states that dances in triple meter have one step-unit per measure.
Example 46, Rhythm of the Texture—Courante, BWV 995.

As shown in Example 46, the 3/2 metric scheme is well defined by the durational rhythm.

As will be discussed later in chapter 5, the triple meter cannot be maintained at the middleground and background levels; rather, it is transformed into a duple meter. The transformation from the
triple meter to duple meter will be revealed through the harmonic rhythm, hypermeter, as well as the hypermeasure.

The conversion to a duple metric scheme starts to become evident at the dimension of the bass pitch harmonic rhythm. The grouping of bass pitches converges into a rhythmic pattern that is equivalent to a dotted half note followed by three quarter notes. This grouping suggests a 6/4 metric scheme, or compound duple, rather than the simple triple meter. The new metric scheme becomes readily apparent in measure 3. Further, the cadences that conclude each section reinforce the duple metric scheme. Example 47 displays the bass pitch harmonic rhythm, as well as the perceived step-units.

**Example 47, Bass Pitch Harmonic Rhythm—Courante, BWV 995.**
The following example reveals the harmonic rhythm, hypermetric activity, and the likely dance step-units that exists in the first phrase of Bach’s Courante BWV 995. The harmonic rhythm comes about by way of stable, mediatory, as well as unstable sonorities. The forward momentum generated by these harmonic functions creates a well-defined phrase 1. The harmonic makeup of phrase 1 is: | i | vii°6 | i°6 | iv V | i |. Though Bach makes use of a dominant quality chord in measure 2, the forward momentum of the initial phrase is not blocked; the natural forward motion that comes about when a phrase progression from stable – mediator – unstable harmonies is still perceived. Moreover, the listener undoubtedly recognizes the forward momentum that begins on a stable i chord; the i chord progresses through a passing vii°6 chord to
a i\(^6\) chord; the i\(^6\) moves on to a mediatory iv chord; the iv chord moves directly to an unstable V chord, which leads back to a i chord in measure 5, thus completing the natural tendencies of the harmonic functions. Harmonic Rhythm Level 1, shown above in Example 48, illustrates the harmonic rhythm of the opening phrase.

Harmonic Rhythm Level 2 reveals a reduced harmonic rhythm. Here, the passing vii\(^6\) chord, which served to prolong the tonic, has been removed. As a result, the core harmonic functions are exposed. The reduction of the harmonic rhythm continues with Harmonic Rhythm Level 3. At this juncture, the mediatory subdominant chord is removed, thus exposing the fundamental progression: i-V-i. In addition, the harmony that occurs at the three levels ascertains the g minor tonal center; therefore, measures 1-5 can be understood at a lower level as the prolongation of the tonic sonority.

Phrase 1 expresses a definite hypermeter that comes about from the articulation of the measures and harmonic rhythm. However, what is unique about compositions composed in a triple meter is that the hypermeter is often in a duple meter. This is indeed the case with Bach’s Courante BWV 995. Before discussing the hypermetric activity in Courante BWV 995, it is necessary to provide a brief historical overview on how non-duple musical constructs give rise to duple constructs.

18th-century theorists, such as Riepel, Kirnberger, and Koch, suggested the idea of a triple meter composition possessing a duple hypermeter. Although they did not discuss hypermeter specifically, each placed an emphasis on duple groupings when, as stated in their writings, duple phrase lengths are the “best” or “most natural.” Theorists such as Schenker, Schachter, and Rothstein have continued the discussion of duple phrase groupings, and have included hypermeter as part of the discussion. As stated by Rothstein:
Schenker’s view of phrase lengths, while still influenced by 19th-century ideas, is essentially closer to the 18th-century view. His position might be summarized as follows. A preference for duple organization is innate to human beings for physiological and psychological reasons. This innateness leads to a powerful normative influence to duple structure, which is one reason why non-duple phrases can be understood as modified duple ones. However, the norm is not all-pervasive: some non-duple structures do not depend on duple models but must be understood in other ways. Schenker identified the binary cycle of the human heartbeat (systole and diastole) as one of the reasons for our predisposition in favor of duple metrical patterns. Schachter has drawn attention to the bilateral symmetry of the human body in the same connection. The bilateral structure of the body is especially relevant to the dance, and it is no coincidence that duple organization – specifically, duple hypermeter – became prevalent in dance music long before it was adopted more generally. 167

Rothstein continues:

One could also cite the prevalence of duple organization in much Western folk music – especially secular folk music, which has tended to be allied with dance. In fact, the history of phrase rhythm in tonal music is closely bound up with the history of the influence that dance and folk music extended on art music during the tonal era. 168

As illustrated in Example 48, a duple hypermeter clearly exists against the triple measure meter. In part, the duple hypermeter comes about from the articulation of the measures; however, it is the harmonic rhythm within the measures that brings about the articulation. Measures 1, 3, and 5 make use of stable tonic harmonic function, causing them to function as downbeats, while measures 2 and 4 include subdominant and dominant harmonies, which triggers upbeat characteristics. Having a rhythmic phenomenon where two conflicting metric schemes are projected against one another does not inevitably result in one of the metric patterns being negated. Typically, it is the hypermeter pattern that prevails, despite not being the written meter. Although the hypermeter is not supplanting the measure meter, the two meters can be heard

167. Rothstein, Phrase Rhythm, 33-34.

168. Ibid., 34.
struggling against each other. Further, in order to recognize the transformation of meter, the listener must hear the measure meter as the basic meter.\footnote{169. Schachter, “Aspects of Meter,” 101.}

Additionally, the tonal motion that takes place in phrase 1 causes it to be a rhythmic unit, which results in hypermeasure 1. Here again is another example of a non-duple construction; however, since phrase 1 is followed by another non-duple phrase, a feeling of hypermeter is perceived.\footnote{170. Rothstein, \textit{Phrase Rhythm}, 37.}

Not only does the measure-articulation and harmonic rhythm bring about hypermeter and hypermeasure, it also leads to dance step-units at middleground and background levels. The step-units that can be interpreted at the middleground coincide with the harmonic functions; namely, measures 1, 3, and 5 equate to the step-and-slide of the courante, while measures 2 and 4 equate to the lift. As a result, there are two complete step-units that unfold at the middleground. Note that the second step-unit is completed on the downbeat of measure 5. Because the material that follows measure 5 does not constitute a phrase, the step in measure 5 is not followed by a lift in measure 6; rather it is preceded by the start of a new step-unit, which takes place in measure 8. Furthermore, the forward momentum generated by the step-units at the middleground allows one to perceive energy output, bringing about a single step-and-slide at the background level.

Despite concluding with a V-I cadence in the subtonic key, the two measures that precede phrase 1 do not form a phrase. Nor are measures 6 and 7 part of phrase 1, or part of phrase 2. Instead, the material that takes place in these measures constitutes an elongated upbeat, which is illustrated in Example 49. Further, it is important to remember that the elongated upbeat suspends the hypermeter temporarily, and that a reduced A section would not include the
elongated upbeat; rather, it would only comprise phrases 1 and 2. The underlying phrase structure therefore does not include the elongated upbeat, which is to be considered removable.


Because the elongated upbeat is additive material, it does not necessarily promote new dance steps. If dance steps were to occur in measures 6 and 7, they would take place at Dance Step-Unit Level 1 and 2. A possible dance step at level 1 may be a sustained movement, which could be carried over from the end of phrase 1. At level 2, an élevé may be considered, setting up the new step-unit in measure 8. Example 49, shown above, reveals the elongated upbeat with the possible dance steps.

The subtonic key in conjunction with the elongated upbeat prepares the arrival of phrase 2, which is displayed below in Example 50. Phrase 2 begins in measure 8 and is in the minor dominant key. As revealed in Harmonic Rhythm Level 1, the harmony in phrase 2 comprises
Example 50, Measures 8-12: Harmonic and Phrase Rhythm/Dance Step-Units—Courante, BWV 995.

Stable, mediatory, and unstable harmony. Note that it is the mediatory harmony, specifically the iv and the VI chords, which play a noteworthy role in the expansion of phrase 2. Regarding the submediant sonority, because it shares the same melodic tone as the eventual I chord, the submediant delays the inevitable arrival of the tonic, therefore expanding the phrase. The delaying sensation achieved through the V-VI progression is equivalent to shorter note values progressing to longer note values at the dimension of the rhythm of the texture. Here, instead of a shorter note value generating forward momentum, it is the V chord creating forward motion; however, the VI chord blocks the forward momentum, therefore expanding phrase 2. Also, the expansion allows for a prolongation of the V chord, thus generating a greater awareness of the dominant tonal center throughout the second phrase.
As mentioned above, the other sonority that contributes to the expansion of phrase 2, and the prolongation of the V chord, is the iv chord. The subdominant is preceded by its own dominant, which produces a stable/unstable affiliation, therefore embedding an interim tonic function within the subdominant sonority. Despite the tonicization, the iv chord still serves a mediatory role. As discussed in the previous analysis, a sonority may hold a dualistic position. This is certainly the case with the iv chord in measure 9. Projected onto the subdominant function is a momentary tonic function; however, the tonic function only comes about at the foreground level. As indicated in Harmonic Rhythm Level 2, the subdominant function prevails at the middleground level, where its noted role is revealed.

Harmonic Rhythm Level 3 shows the underlying harmonic rhythm of phrase 2. Here the delaying subdominant and submediant sonorities, which served to prolong the V chord, have been removed. Moreover, the harmony that occurs at the three levels establishes the d minor tonal center; therefore, measures 8-12 can be comprehended at a lower level as the prolongation of the dominant sonority. In addition to the underlying harmony, it is important to note that the harmony in phrase 2 progresses at a faster pace. The acceleration in harmonic rhythm produces a climax of rhythmic activity within the A section. It also contributes to the already active dominant tonal center. Further, the increased harmonic rhythmic activity signals the coming cadence. To review the three Harmonic Rhythm Levels, please return to Example 50.

The tonal momentum formed by the articulation of each measure, along with the harmonic rhythm, permits the retention of a duple hypermeter in phrase 2. Measures 8 and 10 emphasize subdominant harmony, which, in this case, negate the V chord, and establish a more stable measure, signifying downbeats. The conclusion of phrase 2, as well as the A section, in measure 12 with a major I chord in the dominant key undoubtedly represents a downbeat. In
contrast, measures 9 and 11 emphasize the V chord, forming measures that denote upbeats. Furthermore, measures 8-12 form hypermeasure 2. As mentioned above, like hypermeasure 1, hypermeasure 2 is also a non-duple construction. However, because it is the same length as hypermeasure 1, a well-defined hypermeter is formed.

Here again, the step-units that can be interpreted at the middleground coincide with the harmonic functions; that is, measures 8, 10, and 12 equate to the step-and-slide, while measures 9 and 11 equate to the lift. Notice one is able to recognize the unfolding of two complete step-units at the middleground. Furthermore, the forward impetus produced by the step-units at the middleground aids the perception of a single lift at the background level, thus generating energy output.

The two phrases that take place in the A section represent two rhythmic events. As illustrated above, each of the phrases makes use of harmony that serves a definite role, specifically stable, mediator, and unstable. The employment of these harmonic functions generates a stable and unstable phrase-type. Phrase one’s lack of structural-unstable harmony, along with its establishment of the home key, permits it to function in a more stable manner. Phrase two’s overwhelmingly dominant characteristics; both at the foreground and middleground harvest an unstable quality. Therefore, the articulation of the phrase rhythm in the A section is:

<table>
<thead>
<tr>
<th></th>
<th>Phrase 1</th>
<th>Phrase 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Crusic</td>
<td>Anacrusic</td>
</tr>
</tbody>
</table>

Note that the accentuation pattern of the phrase rhythm embodies a duple meter.

The tonal scheme fostered by phrases 1 and 2 exemplifies the tonal function of stable and unstable. The g minor tonal center of phrase 1 institutes stability. Though phrase 2 commences in d minor, by concluding with a Picardy third, Bach reinforces the dominant features of the
entire phrase. The accentual pattern of the phrase rhythm coincides with the harmonic function of the tonal centers. The accentual pattern and tonal rhythm of the A section is:

<table>
<thead>
<tr>
<th></th>
<th>Phrase 1</th>
<th>Phrase 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>v</td>
<td></td>
</tr>
<tr>
<td>Stable</td>
<td>Unstable</td>
<td></td>
</tr>
</tbody>
</table>

As illustrated above, the natural forward momentum generated by the harmonic rhythm and phrase rhythm allow the step-units of the courante (step – slide – lift) to be interpreted at the foreground, middleground, and background levels. A complete analysis of the A section is shown in Example 51.
Example 51, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Courante, BWV 995.
Example 51 (cont’d)
The D major harmony that concluded the A section endures in measure 13, which, incidentally, marks the beginning of the B section, as well as phrase 3. The third phrase is shown below in Example 52. By prolonging the D major sonority, Bach is able to maintain the dominant tonal center, which sets up the return of the home key in measure 13. Similar to phrase 2, the harmony in phrase 3 moves at a relatively fast pace. The forward momentum is well defined by the harmonic rhythm, as it progresses through subdominant quality chords, to the dominant, which moves directly to the tonic in measure 15. By measure 15, the home key is well established; however, the formal unit is not closed off at this juncture. Rather, the momentum of the phrase continues and is directed to the secondary leading chord on the downbeat of measure 16. The vii\(^{7}\)/iv that occurs on beat 1 in measure 16 serves as an ending.
point for phrase 3, yet it also acts as a beginning point for phrase 4, therefore generating an example of phrase overlap. As is typically the case, the phrase overlap that occurs between phrases 3 and 4 takes place on a hypermetrical downbeat.

The duple hypermeter is maintained throughout the B section. Despite being preceded by a hypermetrical downbeat, phrase 3 starts with beat 1 of the hypermeter. As discussed in previous analysis, when two hypermetrical downbeats occur in direct succession, it is known as a successive downbeat. Here again, the end of an A section and the beginning of the B section meet the criteria for a successive downbeat; that is, because phrase 2 ends with a hypermetrical downbeat, phrase 3 may begin with another hypermetrical downbeat. Phrase 3 also continues the oscillation of duple hypermeasures, as it marks the return of hypermeasure 1.

The B section commences with a sixteenth rest, which is indicative of the plié. Like the hypermeter, the first step of the step-unit that can be interpreted at the middleground level takes place in measure 13. There are two complete step-units that can be understood at the middleground. As indicated above, the step-units at the middleground generate forward momentum that result in the recognition of a single step, which takes place at the background. However, because phrase 3 ends with a non-final cadence, the background step that can be perceived in phrase 3 is not followed by a lift. Rather, it is followed by another step, thus forming an example of a step sequence.

As shown above, phrase 3 elides with phrase 4 in measure 16. Phrase 4, which illustrated in Example 53, begins with active attributes in that it commences with a vii\(^{07}/iv\), which points to the objective key of c minor. The vii\(^{07}/iv\), which becomes vii\(^{07}\) in the subdominant key, progresses to V. The instability that is cultivated by these sonorities is brought to a close with the onset of the i chord in measure 17. By measure 18, phrase 4 moves away from the

subdominant key and into the submedian. Note that, instead of correlating the submedian tonal center to the home key, perhaps it would be better to view it as an unfolding of the subdominant key. The harmonic functions that come about in the second half of phrase 4 renew the forward momentum that was temporarily suspended by the cadential progression earlier in the phrase. Moreover, the harmonic functions heard throughout the phrase fortify the duple hypermeter. Like phrase 3, phrase 4 is made up of duple construction (four measures). The phrase symmetry that is required to achieve the perception of meter at the hypermeasure level is obtained between phrases 3 and 4. Since both phrases are of the same length, the hypermeasure movement continues uninterrupted. The harmonic rhythm along with the hypermetric activity in phrase 4
allow for the interpretation of the step-unit at both the middleground and background levels. The energy output starts anew in measure 16, and, as will be shown, is sustained into phrase 5.

The measures following phrase 4 (mm. 19, 20, and 21 – displayed below) do not constitute a phrase. Rather, measures 19 and 20 are a suffix to phrase 4, which serve to expand the phrase, and measure 21 is an elongated upbeat. While suffixes typically do not begin with a change of harmony, the suffix in measure 19, which begins as an afterbeat; namely, it begins after the downbeat, starts with the V chord in the submediant key. Even though the suffix begins with a change of harmony, the extension characteristics are still perceived in measures 19-20. Largely it is because phrase 4 has come to a close on the downbeat of measure 19 that the ensuing harmony constitutes a suffix. Moreover, the progression that takes place in the second

half of measure 19, as well as in measure 20 does not have a tonal goal; therefore, it may not be considered a phrase.

The aimlessness of measures 19 and 20 concludes on the downbeat of measure 21 with the onset of a V chord, which, incidentally, functions as a pivot chord into the subtonic key. Measure 21, along with the downbeat of measure 22 makes up an elongated upbeat; they are recognized as such largely by way of the tonal center. Once again, the subtonic tonality in measures 21 and 22 acts as V, producing an anacrusis to the home key, which returns in the second half of measure 22.

As a result of the above-mentioned suffix, the hypermeter is suspended from measure 19 through measure 20. It is regained in measure 21 with the inception of the elongated upbeat. Furthermore, hypermeasure beat 2, which began at the start of phrase 4, is also suspended; however, unlike the hypermeter, the hypermeasure is suspended through both the suffix and elongated upbeat. Not only is the hypermetric activity temporarily postponed, but also the perception of the dance step-units. Like the hypermeter, the dance steps at the middleground are suspended, resulting in sustained movement. The dance movement may be interpreted again at both the middleground and background in measure 21.

The final phrase (phrase 5) of Courante BWV 995, which is revealed in Example 55, begins in measure 22. Along with phrase 5 comes the return of the tonic key. The harmonic functions, which progress seamlessly, and include stable, mediatory, and unstable sonorities, reestablish the forward momentum that was temporarily suspended in the foregoing measures. The length of phrase 5 deviates from the previous phrase in the B section in that it is three measures long, rather than four. Although most phrases are of a duple construction, and even those that are not can be deduced to a duple layout, it is not atypical for a phrase to comprise
an odd number of measures. As stated by William Rothstein, “some non-duple phrases may be produced by modifying regular (that is, duple) phrases in various ways; others, however, cannot be so produced and must be considered as irregular phrases independent of duple models.”\(^{171}\)

Moreover, the odd number of measures does not interrupt the hypermeter or hypermeasure. In fact, the irregular phrase length of phrase 5 facilitates in the hypermeter ending on a crucial beat.

The asymmetrical length of phrase 5 is further validated by the likely step-units at the middleground and background levels. The sustained dance movement that can be recognized in measures 19 and 20 is brought to a close in measure 21 with a perceived lift, which, incidentally,

\(^{171}\) Rothstein, *Phrase Rhythm*, 33.
coincides with the elongated upbeat. The lift that comes about at the middleground is followed by a step-and-slide that can be interpreted in measure 22. The slide proceeds effortlessly to a lift, which is characterized and reinforced by the unstable dominant harmony that takes place in the penultimate measure. The volatile features epitomized in measure 23 are resolved in measure 24 with the arrival of the final step, and the i chord. Note that the background step-unit corresponds with the middleground step-unit at measure 21. However, the return of the tonic key in measure 22 assists in the interpretation of the final step at the background level.

The B section comprises three phrases that form three rhythmic events. Like the A section, each of the phrases employs stable, mediator, and unstable harmony, which not only generates forward momentum, but also affects the articulation of the phrase. As has been shown above, the employment of these harmonic functions produce phrase-types that embody crusic, as well as anacrusic properties. Phrase three initially functions as a stable phrase; however, the second half of the phrase is heavy in mediatory harmony, and, perhaps more noteworthy is the goal of the phrase, which is an unstable sonority. As a result, phrase three takes on a somewhat unstable role. Phrase four stabilizes the phrase rhythm through a balanced, as well as a natural unfolding of stable, mediator, and unstable harmony. Although it is not a phrase, the elongated upbeat, with its dominant characteristics, offers the anacrusic lift to the closing phrase. The harmonic functions of phrase five serve as the resolution of the preceding material, as well as the institution of a crusic conclusion. The articulation of the phrase rhythm in the B section is:

<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>Phrase 4</th>
<th>E.U.</th>
<th>Phrase 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic/Anacrusic</td>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
</tbody>
</table>

Note that the accentuation pattern of the phrase rhythm maintains a duple meter.
The tonal scheme promoted by phrases 3, 4, 5, and the elongated upbeat embody a stable – mediatory – unstable progression. The g minor tonal center of phrase 3 creates stability, while the unfolding of the subdominant tonal center in phrase 4 serves to mediate between the tonic and dominant tonal centers. The subtonic tonality of the elongated upbeat has a dominant function, which leads smoothly to the tonic key in the final phrase. With the exception of the second half of phrase 3, the accentual pattern of the phrase rhythm coincides with the harmonic function of the tonal centers. The accentual pattern and tonal rhythm of the B section is:

<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>Phrase 4</th>
<th>E.U.</th>
<th>Phrase 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic/Anacrusic</td>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
<tr>
<td>i</td>
<td>iv</td>
<td>VII = V</td>
<td>i</td>
</tr>
<tr>
<td>Stable</td>
<td>Mediatory</td>
<td>Unstable</td>
<td>Stable</td>
</tr>
</tbody>
</table>

Like the A section, the forward momentum established by the harmonic rhythm and phrase rhythm allow the step-units of the courante (step – slide – lift) to be interpreted at the foreground, middleground, and background levels. A complete analysis of the B section is shown in Example 56.
Example 56, B Section: Harmonic and Phrase Rhythm/Dance Step-Units—Courante, BWV 995.
Example 56 (cont’d)
Courante, BWV 996

The rhythm of the texture in Courante BWV 996 is similar to that which is found in Courante BWV 995. That is, the short note values create the illusion of a relatively fast composition, when, in fact, the tempo is rather slow. Like BWV 995, the short note values employed in BWV 996 produce forward momentum, and when that momentum is temporarily suspended by longer note durations, the tonal rhythm carries the piece forward. Moreover, the grouping of long and short notes clearly establishes the 3/2 metric scheme, and the well-defined metric scheme aids in the recognition of the step-unit pattern (step-slide-lift) at the surface level. Here again the step-units can be interpreted at the measure level; that is, there is one step-unit per measure. A complete analysis of the rhythm of the texture is shown in Example 57.
Example 57, Rhythm of the Texture—Courante, BWV 996.

Here again the 3/2 metric scheme is well defined by the durational rhythm. However, it is important to remember that the courante’s triple measure meter cannot be maintained at the middleground and background levels. In spite of this, and in contrast to Courante BWV 995, Courante BWV 996 upholds the triple meter throughout the dimension of the bass pitch rhythm.
It is not until the hypermeter and hypermeasure level that the duple meter is felt. Example 58 shows the bass pitch harmonic rhythm, along with the perceived dance step-unit. In spite of the active harmonic rhythm in the opening measures, the harmonies that immediately follow the

**Example 58**, Bass Pitch Harmonic Rhythm—Courante, BWV 996.
inaugural i chord in phrase 1, illustrated in Example 59, serve to prolong i. In fact, the next essential chord in the opening phrase is the V chord, which takes place on the downbeat of

**Example 59, Measures 1-4: Harmonic and Phrase Rhythm/Dance Step-Unit—Courante, BWV 996.**

measure 3. Although they prolong the i chord, the harmonies that come about between the downbeats of measures 1 and 3 offer another function: to provide mediation between i and V. Consequently, the forward momentum of a phrase is preserved when the harmonies progress from stable, to mediator, to unstable. Further, the harmonic progression that transpires on the second half of beat 2 in measure 1 and continues to the second half of beat 2 in measure 3 is a circle of fifth sequence. Though transitory in nature, the use of this progression provides clear direction and contributes to the forward motion of phrase 1. The rhythmic value of the V chord
in measure 3 temporarily suspends the durational rhythm; however, at this juncture, it is the tonal rhythm that propels phrase 1 forward. The dominant resolves to a $i^6$ chord, at which point the harmonic rhythm becomes more active, creating a “drive to the cadence.” Phrase 1 concludes on the downbeat of measure 4. Harmonic Rhythm Level 1, illustrated above in Example 59, displays the harmonic rhythm of the opening phrase.

Harmonic Rhythm Level 2 reveals a reduced harmonic rhythm. Here, the circle of fifth progression has been taken away, thus revealing the middleground harmonic functions. The reduction of the harmonic rhythm carries on with Harmonic Rhythm Level 3. Here the swift moving stable-mediator-unstable progression in measure 3 has been removed, exposing the fundamental progression: $i-V-i$. The harmony that takes place at the three levels clearly establishes the e minor tonal center; therefore, measures 1 – 4 can be recognized at a lower level as the prolongation of the tonic sonority. To review the three Harmonic Rhythm Levels, please return to Example 59.

Like its counterpart, Courante BWV 996 also employs a duple hypermeter. Once again, the hypermeter transpires from the harmonic functions, which results in the crusic and anacrusic articulation of the measures. Since the circle of fifth progression that occurs in measures 1 and 2 embodies a transitory characteristic and expands phrase 1, the hypermetric downbeat that commences in measure 1 is suspended until the downbeat of measure 3. The onset of the dominant chord in measure 3 produces an upbeat, which resolves to the tonic in measure 4, and concludes hypermeasure 1. Note that, because the circle of fifths sequence serves to expand phrase 1, the prototype of phrase 1 consists of a 3 measure phrase.\footnote{172}{As stated by Rothstein, a prototype is the specific portion of a phrase that is subject to transformation.}
In terms of the hypermeter, measure 4 includes an anacrusic quality; however, there is no inconsistency between the anacrusic metric location and the entrance of this important tonal goal. As stated by Rothstein, “this is because the experience of ‘accent’ – of heightened importance – that is involved in reaching a tonal goal is not the same as the experience of a metrical accent – the impulse felt upon reaching a metrical downbeat. It is important not to confuse tonal emphasis (the arrival of a cadence) with metrical emphasis (the arrival of a downbeat).”

The step-units that can be interpreted at the middleground correspond with the harmonic functions, as well as with the hypermeter. Because the circle of fifth progression expands phrase 1, measures 1 and 2 equate to a single step-and-slide, while measure 3 signifies the lift. Measure 4 represents another step-and-slide movement. The forward momentum produced by the step-units at the middleground allows one to interpret energy output, which results in a single step-and-slide, at the background level.

The material immediately following the i chord in measure 4 is recognized as a lead-in to phrase 2, which, along with phrase 2 is shown in Example 60. The lead-in in measure 4 is brief, and is an embellishment of the i chord. Nevertheless, it offers a seamless transition from phrase 1 to phrase 2, which begins on beat three in the same measure. Also, phrase 2 brings forth the mediant key. The commencement of phrase 2 is somewhat atypical; however, the vii° and I chord, which begin phrase 2, have another role: to function as a pickup to measure 5. Measure 5 is another hypermetrical downbeat, creating a successive downbeat. Based on the list that was provided in chapter four on the potential causes of successive downbeats, one may conclude that the successive downbeats between phrase 1 and 2 come about from the expansion of phrase 1, and the hypermetrical downbeat by which phrase 1 ends. The alternation of hypermeter beats 1

and 2 resumes uninterrupted for the remainder of phrase 2.

Once more, the successive downbeat sensation that typically takes place at the hypermeter level occurs at the hypermeasure level. This phenomenon takes place between phrases 1 and 2. As noted above, there is a successive downbeat in the hypermeter between the end of phrase 1 and the beginning of phrase 2. The tonal rhythm is not propelled forward by the onset of the mediant key, which comes about at the beginning of phrase 2. The successive downbeat, as well as the weak tonal rhythm at the background, allows for phrase 2 to function as another hypermeasure downbeat. Moreover, like phrase 1, phrase 2 is also a three-measure
phrase. Because it is preceded by a three-measure phrase, phrase 2 is able to uphold the hypermeasure activity that was implemented by phrase 1.

The successive downbeat at the hypermeter level also impacts the recognition of the step-units at the middleground. For example, instead of progressing to a lift in measure 5, which would complete the step-unit, the step-and-slide movement in measure 4 proceeds directly to another step. The dance step movement in measure 4 is incomplete, which, as discussed in chapter 2, is recognized as a "step pattern." The step-unit pattern is recognized again at the middleground in measure 6, that is, the step-and-slide in measure 5 progresses to a lift in measure 6, which progresses to another step-and-slide movement in measure 7. Manipulation of the likely step-unit also occurs at the background level. The step-and-slide that can be interpreted at Dance Step-Units Level 3 is also not followed by a lift; instead it proceeds to another step-and-slide movement. This is the result of the successive downbeat that materializes at the hypermeasure level.

As discussed above, phrase 2 comes to a close with a tonic sonority on the downbeat of measure 7. The material that immediately follows the I chord serves as a lead-in to phrase 3, which, in addition to phrase 3, is displayed in Example 61. Note that the third phrase begins in the minor dominant key on the downbeat of measure 8. Once again, the lead-in is brief; however, it does not embellish the I chord; rather it progresses from mediatory to unstable harmonies. Though the unstable sonorities that conclude the lead-in are not the dominant of the forthcoming key, they do, however, create a certain amount of tension that results in a lifting sensation to phrase 3.
Measure 8 is another hypermetrical downbeat, which, once again, creates a successive downbeat. For a second time, this hypermetrical phenomenon comes about because a preceding phrase, in this case phrase 2, concludes with a hypermetrical downbeat. The hypermeter progresses uninterrupted for the remainder of phrase 3. Furthermore, the forward momentum generated by the harmonic function fosters a well-defined phrase 3. Despite being an irregular length, phrase 3 functions as hypermeasure 2. It is perceived as such for two reasons: first, it is preceded by two phrases that are also irregular (3 measures) in length. And, as stated earlier, when irregular phrases of the same length come about in succession, a hypermeasure pulse can be perceived. Second, phrase 3 embodies a dominant tonal center. Though it is the minor
dominant, the b minor tonal center is still able to produce an unstable quality, which correlates to the instability of hypermeasure 2. Further, the Picardy third on which phrase 3 concludes provides the necessary lift back to the home key.

As illustrated between phrases 1 and 2, the successive downbeat at the hypermeter level influences the interpretation of the step-units at the middleground. As opposed to progressing to a lift in measure 8, which would conclude the step-unit, the step-and-slide movement in measure 7 progresses immediately to another step. The dance step movement in measure 7 is incomplete, once more, creating a “step pattern.” The step-unit pattern is reinstated at the middleground by measure 9; that is, the step-and-slide in measure 8 carry on to a lift in measure 9, which moves forward to another step-and-slide movement in measure 10. Furthermore, the successive step-and-slides that emerged as energy output in phrase 1 and 2 reach a lift in phrase 3. The unstable lift movement is represented by way of the unstable dominant tonal center. The lift is resolved as the A section is repeated.

The three phrases that make up the A section in Courante BWV 996 represent two rhythmic events. The metrical reinterpretation of the hypermeasure comes about because phrase 2 does not represent hypermeasure beat 2. Note that metrical reinterpretation typically transpires within the hypermeter. For example, two two-bar hypermeasures may be represented by three measures of music when the last bar of a hypermeasure is treated simultaneously as the first bar of a new hypermeasure. However, it is my belief that this rhythmic phenomenon can also arise at the hypermeasure level. Once more, phrase 2 does not characterize beat 2 of the hypermeasure; rather, it signifies a successive downbeat, and, as a result, a metrical reinterpretation at the hypermeasure level can ensue. Therefore, at the background level, three phrases of music may characterize two hypermeasures.
The harmonic functions within phrases 1, 2, and 3 embody a forward momentum; that is, the natural progression from stable, to mediator; to unstable sonorities pushes each phrase forward. Also, together the tonal scheme of the three phrases represents an unfolding of the tonic triad: phase 1 is in e minor; phrase 2 is in G major; and phrase 3 is in b minor. Typically when scale degree five is part of the tonic triad it is relieved of its unstable characteristics. However, the metrical placement of phrase 3, and an emphasis of the F-sharp major sonority, fosters a rather unstable quality. Therefore, it is better to consider phrase 3 as a representation of the active V chord, while phrases 1 and 2 signify an unfolding of the lower half of the i chord.

The articulation of the phrase rhythm in the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Phrase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>➔</td>
<td>➔</td>
</tr>
</tbody>
</table>

Anacrusic

Note that the accentuation pattern of the phrase rhythm embodies a duple meter.

As indicated above, the tonal scheme of phrases 1, 2, and 3 embody the tonal function of stable and unstable. The e minor tonal center of phrase 1, along with the G major tonal center of phrase 2 establishes stability, while the b minor tonal center of phrase 3 proves to be unstable.

The accentual pattern of the phrase rhythm matches the harmonic function of the tonal centers.

The accentual pattern and tonal rhythm of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Phrase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>➔</td>
<td>➔</td>
</tr>
</tbody>
</table>

i ➔ III ➔ v

Stable Unstable
The natural forward momentum generated by the harmonic rhythm and phrase rhythm permits the step-units of the courante (step – slide – lift) to be understood at the foreground, middleground, and background levels. A complete analysis of the A section is shown in Example 62.
Example 62, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Courante, BWV 996.
Example 62 (cont’d)
In comparison to the A section, the hypermeter and hypermeasures that develop within
the B section are to some extent more involved. There is certainly hypermetric activity within
the B section; however, the clarity of the hypermeter, as well as of the hypermeasures is lacking.
The nebulous hypermetric movement is the result of phrase expansions that occur at the
beginning, middle, and end of phrases. As stated by Rothstein, “expansions of any length tend to
fall into their own hypermetrical patterns, resulting in a conflict between the surface hypermeter
within the expansion and the underlying hypermeter of the basic phrase. Often it is possible for
the listener to perceive both hypermeters simultaneously; at other times underlying hypermeter
may be pushed so far into the background that it virtually disappears.”\(^{174}\) While the elongated
upbeat, parenthetical insertions, and suffix that arise in the B section force the hypermetric
activity further into the background, it is possible for the listener to recognize and maintain both
the pulse of the hypermeter and hypermeasures.

The B section commences with what appears to be a new phrase. However, despite the
establishment of the mediant key, the harmony in measures 11 and 12 never reaches a cadential
goal, thus prohibiting the development of a phrase. Consequently, measures 11 and 12 serve as
an elongated upbeat to phrase 4, which comes about at the onset of measure 13. Example 63
shows the elongated upbeat, along with the possible dance steps. Fortifying the upbeat notion is
the secondary function that appears throughout the second half of measure 12. This sonority
prepares the objective key, which is a minor, while simultaneously providing the characteristic
lift sensation of an upbeat.

\(^{174}\) Rothstein, *Phrase Rhythm*, 97.
As discussed earlier in the chapter, the elongated upbeat does not necessarily foster new dance steps at each level. Here again, dance steps can be perceived at the foreground and middleground levels, but not at the background level. The dance steps would be virtually uninterrupted at level 1. At level 2, a sustained bend followed by an élevé may be considered, setting up the new step-unit in measure 13. Example 63 reveals the possible dance steps.

The elongated upbeat that transpired in measures 11 and 12 concludes on the downbeat of measure 13 with the arrival of phrase 4, which is shown in Example 64. Phrase 4 brings forth the subdominant key; however, the key is established by way of a V/V progressing to V, rather than through a V-I progression. The V chord serves a dual role, in that it functions as a temporary I chord, while simultaneously serving as a V chord. Starting hypermetric activity with an unstable sonority is not typical; however, the instability of the V chord is slightly reduced as a
Example 64, Measures 13-16: Harmonic and Phrase Rhythm/Dance Step-Unit—Courante, BWV 996.

result of its dualistic role. Further, it resolves promptly to a i chord, which offers the presumed stability of beat 1 of a hypermeter. The preceding measure is another example of phrase expansion; more specifically, it is a parenthetical insertion. Measure 14 is unessential in that it is transitory in nature. That is, the descending stepwise motion in the bass in measure 14 functions as a transition between the i chord on the second half of beat 3 in measure 13, and the ii\(^7\) chord on the downbeat of measure 15. Consequently, the hypermeter is temporarily suspended; it resumes in measure 15 with harmonic functions that embody instability, which also promote beat 2 of the hypermeter. The onset of the i chord in measure 16 marks the end of phrase 4, and is also the resolution of the instability that had culminated in measure 15.
Although it is pushed slightly further into the background by way of the elongated upbeat and parenthetical insertion, the hypermeasure is still perceived within phrase 4. It is because the prototype of phrase 4 is three measures in length, which is the length of the hypermeasures in the A section. Once more, when irregular phrases of the same length occur in succession, a hypermeasure pulse can be perceived.

The step-units that can be interpreted at the foreground coincide with the harmonic functions, and, as a result, progress uninterrupted. However, since measure 14 is transitory and serves to expand phrase 4, a single step-and-slide can be perceived from measure 13 through measure 14 at the middleground level. The unstable characteristics of measure 15 permit a lift to be recognized at the middleground. The forward momentum generated by the step-units at the foreground and middleground allow for a single step-and-slide to be interpreted at the background level.

The material that immediately follows the i chord in measure 16 functions as part of a suffix, shown in Example 65, which continues through measure 17 and part of measure 18. As mentioned before, suffixes typically do not begin with a change of key; however, this particular suffix modulates back to the mediant key. The suffix concludes with a relatively strong V-I cadential progression; nevertheless, like the parenthetical insertion in measure 14, the suffix has a transitory quality. Its purpose is to transition from the i chord on the downbeat of measure 16 to the I chord on the downbeat of measure 18. Moreover, Riemann states that suffixes “are not forward moving, developing structures, but denote rather a standing still, an extension of a single point.”

175 Riemann’s statement is true, although suffixes may include an increase in tension and

Example 65, Suffix: Harmonic and Phrase Rhythm/Dance Step-Units—Courante, BWV 996.

expectancy. Further, they may be used to prepare an important return. The suffix that follows phrase 4 contains a certain amount of tension and expectancy, as well as prepares the return of the home key in measure 18. The tension and expectancy comes about through the emphasis of the V chord in measure 17. Even though the dominant sonority that is heard in measure 17 is the V of the mediant key, it is possible to hear it as the subtonic of the home key, which, as stated earlier, is essentially V in the home key. Furthermore, since they share two common tones, the I chord on the downbeat of measure 18 could also be heard as the tonic in the home key. By interpreting measures 17 and 18 as such, the hypermeter and hypemeasure pattern are maintained throughout the duration of the suffix. Furthermore, the perception of the suffix as a member of

176. Rothstein, Phrase Rhythm, 73.
the hypermetric activity also allows for the continuation of the step-units at the foreground, middleground, and background levels.

Measure 19 marks the beginning of phrase 5, which is the concluding phrase of Courante BWV 996. Example 66 illustrates the harmonic and phrase rhythm, as well as the probable dance activity within phrase 5. With it comes the authoritative return of the home key. Note that the e minor tonality is introduced on beats 2 and 3 of measure 18, yet that does not denote the start of phrase 5; rather, beats 2 and 3 function as a lead-in to the final phrase. Also, measure 19 gives rise to a successive downbeat. Once more, this hypermetrical phenomenon comes about because the preceding rhythmic unit, in this case the suffix, ends with a hypermetrical downbeat.

In terms of hypermetric activity, phrase 5 is identical to phrase 4. Like phrase 4, phrase 5 includes a parenthetical insertion that expands the phrase from three measures to four. The parenthetical insertion in phrase 5 also functions as a transition, and it expands the inaugural beat of the hypermeter. As already noted, the prototype of phrase 5 is three measures in length. The irregular phrase length, which has been heard throughout the composition, fortifies the perception of the hypermeasure. The step-units that can be interpreted in phrase 5 are identical to the step-units that take place in phrase 4. The foreground step-units proceed uninterrupted and correspond with the harmonic functions, while the step-units at the middleground include a sustained movement caused by the parenthetical insertion. Both levels produce forward motion, resulting in energy output.
The stable, mediatory, and unstable harmonic functions inside phrases 4 and 5, produce forward motion, as does the suffix. Further, the harmonic functions impact the overall character of the phrases and suffixes, which subsequently affects the articulation. As shown before, the employment of the harmonic functions generate phrase-types that comprise crusic, as well as anacrusic qualities. Phrase 4 has a stable quality, which is produced by the natural progression of stable, mediator, and unstable harmony. Even though it is not a phrase, the suffix’s dominant attributes provide the lift to the final phrase. The opening harmony of phrase 5 serves as the resolution to the preceding material. Note that the final phrase does exhibit a certain amount of instability, as there is a significant amount of weight placed on the V chord. However, the
instability is resolved by the final measure. The articulation of the phrase rhythm in the B section is:

<table>
<thead>
<tr>
<th></th>
<th>Phrase 4</th>
<th>Suffix</th>
<th>Phrase 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
</tbody>
</table>

The tonal scheme fostered by phrases 4 and 5, plus the suffix, advances a mediatory – unstable – stable progression. The a minor tonal center of phrase 4 mediates between the dominant tonal center of phrase 3 and the quasi-dominant tonal center of the suffix. The tension that is created by emphasizing its own dominant, as well as its preparatory nature, gives the suffix a dominant quality that proceeds smoothly into the tonic key of the closing phrase. The accentual pattern of the phrase rhythm coincides with the harmonic function of the tonal centers. The accentual pattern and tonal rhythm of the B section is:

<table>
<thead>
<tr>
<th></th>
<th>Phrase 4</th>
<th>Suffix</th>
<th>Phrase 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
<tr>
<td></td>
<td>iv</td>
<td>III (emphasis on V)</td>
<td>i</td>
</tr>
<tr>
<td></td>
<td>Mediatory</td>
<td>Unstable</td>
<td>Stable</td>
</tr>
</tbody>
</table>

Similar to the A section, the forward momentum instituted by the harmonic rhythm and phrase rhythm permit the step-units of the courante (step – slide – lift) to be interpreted at the foreground, middleground, and background levels. A complete analysis of the B section of Courante BWV 996 is shown in Example 67.
Example 67, B Section: Harmonic and Phrase Rhythm/Dance Step-Units—Courante, BWV 996.
One may deduce from the above analysis that the harmonic rhythm (at all levels) plays a substantial role in the development of phrase rhythm within the Courantes from Bach’s lute suites BWV 995 and 996. Moreover, both the harmonic and phrase rhythm support the interpretation of the dance step-units. Like the Allemandes, the large-scale harmonic rhythm, phrase rhythm, and the affiliated dances steps are at times pushed further into the background; however, performers can help express the steps by paying attention to the harmonic and phrase rhythm. Further, as indicated in the analyses, at times the metric placement and tonal region of a phrase are not congruent. Note that, to resolve these conflicting needs, can be among the most difficult tasks facing the performer. A good performer would surely reconcile the opposing demands that might exist between a tonally stable phrase that includes an anacrusic metric placement. In such occurrences, he or she might recognize certain nuances within a phrase, which will help create a more authentic interpretation of a phrase, as well as of the entire piece.
CHAPTER 6

SARABANDE: BWV 995, 996, & 997

As discussed in chapter 2, the sarabande is rooted in Spain, as well as New World folk arts. In the first half of the seventeenth century the dance traveled from Spain to Italy.\(^{177}\) While in the southern region of Europe, it included lively, striking, as well as emotional characteristics, and was accompanied by castanets and guitar. The sarabande would eventually reach the French court, at which point it took on a more honorable form—it became a calm, controlled, and balanced dance. While at the French court, the sarabande abandoned its rapid and exotic roots, and became a slow dance in 3/2, 3/4, or 6/4. Despite the colorful descriptions of this dance, there is no particular step-unit affiliated with the dance. On the whole, the step-units that are associated with it are the same as those utilized in other dances, such as the *tems de courante*, *pas de bourée*, and various forms of the *pas coupé*. Graceful leg gestures, such as the *battements* and *pirouettes*, are regularly included in the dance, which can be striking at a slow tempo.

The assorted step-units may be interpreted at the foreground level, as well as at the middleground and background levels. The analytic procedures that have been established and employed in chapters 4 and 5 will be employed in the following analyses of J.S. Bach’s Sarabande (BWV 995, BWV 996, and BWV 997). Furthermore, the analyses illustrate the correlation that exists between the harmonic and phrase rhythm, as well as how the dance step-units can be perceived through aforementioned rhythmic activities.

\(^{177}\) Little and Jenne, *Dance and the Music of J.S. Bach*, 92.
Sarabande, BWV 995

The rhythm of the texture in Sarabande (BWV 995) is made up almost entirely of eighth notes; consequently, the shorter note value assists in propelling the piece forward. Incidentally, when the eighth note pattern is interrupted, such as on beat 3 in measures 1, 2, and 4, as well as in measures 9, 10, and 12, the forward momentum does not seem to be impeded. Indeed, the quarter note is a longer time span, which inherently slows down the durational rhythm; however, by placing it on beat 3, Bach is able to utilize the upbeat phenomenon, boosting the piece to the following downbeat. Moreover, the quarter notes in measures 1, 2, 9 and 10 are strong tendency tones (submediant, supertonic, and leading tone), which contribute to the forward motion. The rhythm of the texture also supports in the perception of the step-units. For example, in measures 1-4 the four eighth notes followed by a quarter note can correlate to the step – slide – lift pattern of the tems de courante. Example 68 shows the rhythm of the texture.

Example 68, Rhythm of the Texture—Sarabande, BWV 995.

The bass pitch harmonic rhythm in the opening measures of the A and B section is somewhat illusive. That is, prior to beat 3 in measures 1-4, and measures 9-12, the bass appears
to be absent. With the exception of measure 10, one must look to the second half of beat 2 to find the proper bass. Even though the note that precedes the second half of beat 2 is lower, it does not serve as the true bass; rather, its role is to decorate the surrounding harmony. Note that the bass pitch harmonic rhythm is stated clearly in the second half of the A and B section. Although it does not automatically expose the harmonic rhythm, it does provide significant insight into how the harmonic rhythm will unfold.

Additionally, the bass pitch harmonic rhythm assists in transmitting certain elements of the tems de courante. For example, the bass note, which is undoubtedly perceived on beat 3, aids in conveying the lift of the tems de courante. While, the successive bass notes on beats 1, 2, and 3 in measures 8 and 19 help to express the pas de bouree. Example 69 illustrates the bass pitch harmonic rhythm, along with the likely dance step-units.
The noticeably straightforward harmonic make-up and phraseology within the A section of Sarabande, BWV 995 is illustrated below in Example 70. The opening phrase includes a $i | i | iv | V | i |$ progression, which unfolds unimpeded across the entire phrase. As discussed in earlier chapters, this type of progression gains and retains forward momentum through the stable, mediator, and unstable qualities of the harmony. Moreover, phrase 1 conveys an unambiguous hypermeter, resulting from the articulation of the measures, as well as the harmonic rhythm. The phrases within Sarabande BWV 995 are clear-cut four-measure phrases, which support a quadruple hypermeter. The quadruple hypermeter within the sarabande is similar to the courante in that it contains a triple meter at the measure level, but conveys a different meter at the hypermeter level. However, note that the sarabande differs slightly from the courante in that the
fourth measure of each phrase includes the harmonic resolution to the preceding harmonic content; accordingly, the fourth measure of each phrase includes a tonic sonority, which closes off the formal unit. The use of a closing/stable sonority on an anacrusis hypermetric beat seems contradictory, especially since it is customary for such a sonority to occur on a crusic beat. Moreover, an analysis that showed the tonic sonority concluding on an anacrusic beat would coincide with the views of Schachter, Rothstein, and others; that is, phrases are beginning-accented, not end-accented. In his article “Duration Reductions,” Schachter notes:
…the final tonic of a phrase does not normally receive a metrical accent. I see no reason to believe that the metrical organization of a group of measures differs in principle from that of a single measure and assume that both are beginning- rather than end-accented. Within a group of measures, just as within a measure, rhythmic organization can contradict the meter and produce a stress on a normally weak place.

I agree with Schachter wholeheartedly that phrases are beginning-accented rather than end-accented, and that the accentual organization of a group of measures does not have to differ from the organization of a single measure. Consequently, when analyzing the forthcoming sarabandes the final measure of a four-measure hypermeasure, despite including a tonic sonority, will be analyzed as beat four instead of beat one. Such an interpretation does not contradict previous analyses, which showed the final tonic chord of a phrase occurring on beat 1; rather, it fully supports earlier discussions, as the concluding tonic is still recognized as an unaccented event. Furthermore, the grouping of the measures into a duple construction supports the notion that a triple hypermeter does not exist. Therefore, within each phrase m.1 equates to beat 1, m. 2 equates to beat 2, m. 3 equates to beat 3, and m. 4 equates to beat 4.

As stated earlier, the step-units that are perceived throughout the sarabande are the tems de courante, as well as the pas de bourée. The harmonic rhythm that takes place at the foreground level in phrase 1 aids in the interpretation of the tems de courante. For instance, the use of a single sonority progressing through successive eighth notes on beats 1 and 2 aids in expressing the step-and-slide movement, while the quarter note on beat 3, which anticipates the forthcoming harmony, supports the lift. The tems de courante may also be perceived at the middleground level. The movement from stable to mediator harmony that takes places across measures 1 and 2 expresses the step-and-slide movement, and the unstable dominant harmony in measure 3 signifies the lift. The lift moves directly to a step in measure 4, which is supported by

the i chord. The harmonic progression of phrase 1 establishes the home key of g minor, which gives rise to the step at the background level.

The following example, Example 71, reveals the harmonic and phrase rhythm, along with the likely step-units of phrase 2. The opening harmonic functions, along with the reaching over characteristics heard on beats 2 and 3 in measures 5 and 6, offers a somewhat vigorous attribute to phrase 2. Phrase 2 begins with what appears to be a i chord in the home key; however, as the phrase moves forward, it modulates to the mediant key. As a result, the harmony in measure 5 is heard retroactively as a vi chord in the new key. By commencing with the vi chord rather than the i chord, phrase 2 lacks, to a certain extent, the initial stability that often characterizes the onset of a phrase. However, the mediatory quality of the vi chord combined with the active direction of the durational rhythm heightens the perception of a beginning-accented phrase. The active nature of phrase 2 is maintained as it progresses to a passing V\(^{6/5}\) chord in the ensuing measure. Instead, the I chord, which is one of three chords in measure 7, is part of a “drive to the cadence,” which fortifies the forward motion. Phrase 2 concludes with a tonic sonority in measure 8, bringing phrase 2 to a close.
The hypermetric activity that was established in phrase 1 is maintained throughout phrase 2. Measure 5, which begins phrase 2, represents beat 1, while measures 6, 7, and 8 signify the remaining beats of the hypermeter. Moreover, the use of the mediant tonal center does not propel the background harmonic rhythm forward; rather, it represents an unfolding of the lower half of the tonic sonority. As noted above, phrase 2 consists of four measures, which is the same length as phrase 1. By being identical in length, phrase 2 is able to sustain the hypermeasure activity that was established by phrase 1.
Initially, the harmonic rhythm at the foreground level within phrase 2 effectively upholds the tems de courante; however, the step-unit is abandoned in measure 7. The faster harmonic rhythm that comes about in the penultimate measure of the A section appears to convey the pas de bourée. Even though the tems de courante is abandoned at the foreground, its perception at the middleground is maintained. The progression from the submediant to a passing $V^{6/5}$ chord that unfolds across measures 5 and 6 assists in expressing the step-and-slide movement, while the “drive to the cadence” in measure 7 conveys the lift. The lift resolves to a step, which takes place in measure 8, and is supported by a tonic sonority. The harmonic progression of phrase 2 establishes the submediant key, which is an extension of the home key; therefore, it is probable that the energy output that was established in phrase 1 is prolonged through phrase 2.

The harmonic functions in measures 1-4, as well as measures 5-8, have a clear direction, and are goal oriented. Consequently, the forward momentum of the harmonic functions create two distinct phrases within the A section. The tonal scheme that exists between both phrases exemplifies an unfolding of the bottom half of the tonic triad. Together both phrases operate as a single rhythmic unit, and as a result, prolong the strong articulation that is established at the onset of phrase 1. The articulation of the phrase rhythm in the A section is:

<table>
<thead>
<tr>
<th></th>
<th>Phrase 1</th>
<th></th>
<th>Phrase 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>➔</td>
<td>➔</td>
<td>➔</td>
</tr>
</tbody>
</table>

As shown above, the tonal scheme of phrases 1 and 2 include a stable tonal function. The g minor tonality of phrase 1, and the B-flat major tonality of phrase 2 create a prolonged stability. The accentual pattern of the phrase rhythm corresponds to the harmonic function of the two tonal centers. The accentual pattern and tonal rhythm of the A section is:
The forward motion produced by the harmonic rhythm supports the perception of the tems de courante, as well as the pas de bourée at the foreground level. The phrase rhythm permits the tems de courante to be perceived at the middleground level, while the unfolding of the bottom half of the tonic triad supports the first step of the tems de courante at the background level. A complete analysis of the A section is shown in Example 72.
Example 72, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 995.
Example 73 reveals the harmonic and phrase rhythm, as well as the probable step-units of phrase 3. The slow-moving harmonic rhythm and phraseology that began Sarabande BWV 995

**Example 73, Measures 9-12: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 995.**

is maintained in the second half of the composition. The B section commences in measure 9 with phrase 3 on what appears to be a I chord in the mediant key; however, as the phrase progresses, it modulates to the subdominant key. Once more, the listener is forced to make a retroactive recognition, that is, the harmony in measure 9 will be heard as a VII chord (remember VII is in fact V) as the phrase moves forward. Even though the B section continues to make use of slow moving harmony, as well as the clear-cut four-measure phrase, it contains harmonic attributes that establish a certain amount of instability; however, the instability does provide the impetus for the phrase. For example, the first three measures of phrase 3 employ dominant
quality sonorities, as well as an actual $V^{7_{b}9}$ chord, which establish a certain amount of tension, and anticipation. The tension and anticipatory nature of measures 9-11 push the phrase forward to a I chord in measure 12, thus resolving the instability, and closing off the formal unit.

The hypermetric activity that was brought about in the A section is upheld in the B section. As noted above, the B section brings with it the subdominant tonal center, and is a clearly defined formal unit. The mediatory quality and phraseological element of phrase 3 permit it to function as hypermeasure 2.

The rhythm of the texture, harmonic rhythm, as well as the phraseological make-up of phrase 3 is identical to that which is found in phrase 1. Therefore, like phrase 1, phrase 3 aids in maintaining the temps de courante at the foreground level. Even though the harmonic functions in phrase 3 differ from that of phrase 1, the temps de courante can be perceived at the middleground level. Reason being is that the onset of the new phrase, despite starting with the subtonic chord, merits an accent, which expresses the step. The leading tone chord in measure 10 conveys the slide, while the $V^{7_{b}9}$ chord suggests the lift. The tonic sonority that closes off phrase 3 in measure 12 symbolizes the step. Again, the harmonic functions within phrase 3 ascertain the subdominant key, which communicates the slide at the background level.

Phrase 4, which is illustrated below in Example 74, begins in measure 13 and is the concluding phrase in Sarabande, BWV 995. With the fourth phrase comes the return of g minor; though, the tonic key is not confirmed until the downbeat of measure 19, respectively. The confirmation of the home key is delayed primarily because measures 13-18 include a $| IV^{4/2} | V^{4/3} | Ger.^{6} | V | i^{6/4} #vi^{o} | ii^{o} V^{6} |$ progression. Indeed the aforementioned harmonic constructs suggest the return of the home key; however, until a structural i chord is reached, the tonal center is not truly confirmed. Furthermore, the harmony that transpires in measures 15-18 serves to
Example 74, Measures 17-20: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 995.

Prolong the $\text{V}^{4/3}$ in measure 14; as a result, measures 15-18 serves as an internal expansion.

Note that the harmony that transpires in measures 13-18 embodies an overwhelmingly dominant characteristic, which, generates tension, as well as anticipates the arrival of the $i$ chord. Although a tonic sonority occurs on the downbeat of measure 17, its bass position (second inversion) is structurally weak, and it is part of the phrase expansion. Additionally, the inclusion of the C# (beat 2) presses the $i^{6/4}$ chord to feel as if it is an embellished $V$ chord, rather than a structural $i$ chord. The tonic sonority that comes about in measure 17, therefore, does not aid in the confirmation of the home key. It is not until the downbeat of measure 19 that $g$ minor is confirmed.
Just as phrases 1 and 3 are counterparts, so are phrases 2 and 4. With the exception of the expansion, the melodic and harmonic constructs that appear in phrases 2 and 4 are almost identical—slight changes in melodic content appear in measures 19 and 20. Not unlike the numerous progressions that have been previously discussed, the progression in phrase 4 includes a natural unfolding of the harmonic functions, thus pushing the phrase towards its goal. Contributing to the forward propulsion are the opening two measures, as well as the prolongation of the V chord, which ultimately creates the expansion. The forward momentum that is perceived in the opening of phrase 4 is increased in measure 19. Like phrase 2, the penultimate measure of the fourth phrase comprises a “drive to the cadence” technique. The hastened harmonic rhythm fortifies the forward motion, as it brings phrase 4, as well as the entire composition to a close.

The harmonic rhythm, the goal-oriented nature of the harmonic functions, and the articulation of the measures maintain the hypermetric activity; though, it is temporarily suspended during the expansion. Be aware that the structural four measures of phrase 4 include the same hypermetric pattern that was founded in phrases 1, 2, and 3. Moreover, the tonal motion within phrase 4 simultaneously establishes it as a rhythmic unit.

The harmonic rhythm within measures 13-18 support the perception of the tems de courante at the foreground level, while the harmonic rhythm in measure 19 merits the pas debourée. Regardless of the two step-units at the foreground level, the tems de courante can be recognized at the middleground level. Note that the expansion expresses a sustained movement. The unfolding of the harmonic functions that takes place across the structural measures conveys the step-and-slide, while, once more, the “drive to the cadence” in measure 19 expresses the lift. The lift resolves to a step, which takes place in measure 20, and is supported by the final tonic.
sonority. The return of the home key, as well as the retention of a definite hypermeasure, merits a closing step at the background level.

The harmonic functions in phrases 3 and 4 create forward momentum, which in turn, generates two well-defined formal units. Although the expansion has an auxiliary function, it does serve to setup the official return of the home key; therefore, it should be included when considering the large-scale accentual pattern. The tonal scheme of the two phrases, as well as the dominant temperament of the expansion, fosters a crusic-anacrusic-crusic articulation pattern. Hence, the articulation of the phrase rhythm and the elongated upbeat in the B section is:

<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>Phrase 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
</tr>
</tbody>
</table>

The tonal scheme of phrases 3 and 4, plus the elongated upbeat include a mediator-unstable-stable tonal function. The subdominant tonality of phrase 3, denotes a mediatory quality, the dominant features of the elongated upbeat creates instability, and the official return to the home key in phrase 4 symbolizes stability. The accentual pattern of the phrase rhythm corresponds to the harmonic function of the tonal centers. The accentual pattern and tonal rhythm of the B section is:
<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>Phrase 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Crusic</td>
</tr>
<tr>
<td>iv</td>
<td>(V)</td>
</tr>
<tr>
<td>Mediator</td>
<td>Unstable</td>
</tr>
<tr>
<td></td>
<td>Stable</td>
</tr>
</tbody>
</table>

The harmonic rhythm raises the perception of the tems de courante, and the pas de bourée at the foreground level. While the phrase rhythm, together with the auxiliary section permit the tems de courante to be perceived at the middleground and background level. A complete analysis of the B section is shown in Example 75.

The above analysis shows that the harmonic functions within each phrase cultivate well-defined phrases, which in turn creates a definite phrase rhythm. The phrase rhythm began in the A section and progresses almost uninterrupted through the B section. Further, both the harmonic and phrase rhythm help to communicate the likely step-units. The harmonic rhythm expresses the step-units at the foreground level, while the phrase rhythm conveys them at the middleground and background level. By stepping back and taking in the phrases, as well as the auxiliary sections, one is able to see how the tems de courante unfolds across the entire composition.
Example 75, B Section: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 995.
Sarabande, BWV 996

The rhythm of the texture in Sarabande BWV 996 does not have the same motor-rhythm pattern as Sarabande BWV 995. The starting and stopping of the shorter rhythmic durations that occurs in Sarabande BWV 996 produces a sparse durational rhythmic texture, which, subsequently, allows for decorative filigree material. Examples of such decoration can be heard in the trills and mordents, as well as in written-out scalar passages, like those found in measures 13 and 14. Texturally, Sarabande BWV 996 is reminiscent of Allemande BWV 995; however, despite having a slow tempo and translucent rhythmic texture, the harmonic rhythm in Sarabande BWV 996 still proceeds at a swift pace. Also, the rhythm of the texture does help to convey the various step-units that can be found in a Sarabande. For example, the half-note and three eighth notes that occur over beats 1 and 2 in measure 1 express the step-and-slide of the tems de courante, while the quarter note, which is embellished with a trill, followed by two eighth notes on beat 3 signify the lift. Similarly, the outer half of the tonic sonority that is outlined across beats 1, 2, and 3 in measure 4 convey the pas de bourée. Example 76 illustrates the rhythm of the texture.
Example 76, Rhythm of the Texture—Sarabande, BWV 996.

As noted in chapter 4, the bass pitch harmonic rhythm gives the perception of harmonic movement, but does not automatically expose the harmonic rhythm. Such is the case in Allemande BWV 996 and Courante BWV 995, where the bass pitch harmonic rhythm only suggests the harmonic rhythm. With the exception of measures 4, 6, and 8, which generate a
sense of movement through leaps of fourths, fifths, and octaves (note that there is no change in harmony as a result of the leaps), the bass pitch harmonic rhythm in Sarabande BWV 996 does expose the harmonic rhythm at the foreground level.

Like Sarabande BWV 995, selected steps of the tems de courante are expressed through the bass pitch harmonic rhythm. For example, the sustained bass note that originates on beat 1 in measure 1 signifies the step-and-slide movement, while the ornamental melody on beat 3 suggests the lift. Again, similar to that which is found in the previously discussed Sarabande, the successive bass notes that take place in measures 4, 9, and 11, for example, convey the pas de bourée. Sarabande BWV 996 also communicates another step-unit—the pas coupé. This step-unit can be perceived through the bass pitch harmonic rhythm; examples may be found at the onset of measures 10 and 13. Example 77 shows the bass pitch harmonic rhythm, as well as the probable step-units.
The A sections of Sarabande BWV 996 and BWV 995 share certain similarities, namely, both sections include a straightforward harmonic make-up, along with two clear-cut juxtaposed phrases. Further, with the exception of measures 2 and 4, the harmony within phrase 1 of Sarabande BWV 996 progresses at a slow pace (one chord per measure). Phrase 1, which is
shown in Example 78, strongly establishes the home key through a $i \quad i^{4/2} \quad V^{6/5} \quad i \quad V \quad i$ progression. The use of the three harmonic functions in direct succession gives the phrase direction; thus, leading it to a conclusion in measure 4. Indeed, the harmonic functions are vital to the formation of phrase 1; however, the mediator and unstable harmonies that occur in the interior of the phrase are slightly weaker as a result of their bass positions. Forward momentum is still achieved; nonetheless, both sonorities serve to prolong the opening i chord. Note that a strong articulated root movement does not occur until measure 4, when $V$ progresses to $i$.

**Example 78, Measures 1-4: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 996.**

The opening phrase of Sarabande BWV 996 shares the same hypermetric activity as Sarabande BWV 995, in that it comprises of four measures, and, despite having a triple measure meter, the hypermeter is quadruple. Once more, the hypermetric analysis is based on the
phrase’s harmonic progression; as a result, measure 4, which is the measure of resolution, can most certainly merit hypermetric beat 4. Remember that the accentual organization of a group of measures does not have to differ from the organization of a single measure; consequently, the closing measure of a phrase does not necessarily require an accent, especially if it is functioning as the resolution to preceding material. Moreover, the hypermeter is well defined in phrase 1. Even though the ii chord and V chord (measure 3) include weak bass positions, both sonorities have hypermetric placement that support the lower level rhythmic activity that commences at the onset of the phrase. Additionally, the forward momentum of phrase 1 generates hypermeasure 1.

The harmonic rhythm (foreground level), along with the rhythm of the texture in measures 1-3 signifies the tems de courante. The harmonic rhythm in measure 4, on the other hand, corresponds to the pas de bourée. The tems de courante can also be recognized at the middleground level. The movement from tonic to supertonic that occurs from measure 1 to measure 2 expresses the step-and-slide movement, while the dominant sonority in measure 3 communicates the lift. As discussed above, the V chord progresses to i in measure 4; the i signifies the step, which is the resolution to the preceding lift. The harmonic progression within phrase 1 clearly confirms the home key of e minor, allowing the perception of a step at the background level.

The following example, Example 79, displays the harmonic and phrase rhythm, along with the likely step-units within phrase 2. The harmonic rhythm becomes slightly more active in the opening measures of phrase 2. The movement from stable, to mediator, to unstable, and back to stable, which unfolded across the four measures of phrase 1, is accomplished in the first two measures of phrase 2. Note, however, that phrase 2 is not two measures in length. Indeed, the opening progression of the second phrase constitutes the characteristics of a formal unit; yet, on
the whole, it is a rather weak progression—namely because of the sonorities that are used. The progression: $i \ V^6/5/III \ | \ III \ ii \ vii^6/6 \ | \ i$ serves to prolong the $i$ chord, rather than develop a formal unit. By measure 7 the harmonic rhythm begins to slow down; the prolonged $i$ chord progresses to a $iv$ chord, which proceeds to a $V$ chord in measure 8.


The second phrase commences with a hypermetric downbeat, and the hypermeter that was ascertained in phrase 1 is maintained, to a certain extent, in phrase 2. The length of phrase 2 assists in maintaining the hypermeter; namely, the four measures of phrase 2 retain the quadruple hypermeter. The quadruple meter results from the articulation of the four measures, but perhaps more decisive is the harmony that closes off the formal unit—the $V$ chord. Even though phrase 2 is goal oriented, the goal of the phrase is a non-conclusive sonority, which occurs in an anacrusic
metric location; hence, fortifying the quadruple hypermeter. Therefore, the instability and context in which the V chord appears merits a hypermetric beat 4. The V chord also sets up the return of the A section. The forward motion generated by the harmonic functions, along with the hypermeter assist phrase 2 in becoming hypermeasure 2.

The perception of the foreground level step-units within phrase 2, as well as the order in which the step-units occur is identical to phrase 1. In spite of this, the tems de courante, which made up the middleground in the opening phrase, is replaced in the second phrase by the pas de bourée. The demi-coupé and pas marché (core movements of the pas de bourée) can be perceived across the first three measures of phrase 2, while the fourth measure signifies a lift. Note that the quadruple hypermeter fortifies the middleground step-unit, while the tems de courante continues to be recognized at the background level. By continuing the hypermetric activity at a lower level, thus bringing about hypermeasure 2, phrase 2 conveys the slide at the background level.

The forward motion set forth by the harmonies in phrases 1 and 2 breeds two well-defined phrases. Even though both phrases maintain the home key, phrase 1, which prolongs the tonic chord before concluding with a perfect authentic cadence in measure 4, produces a stronger articulation. Phrase 2 initially prolongs the tonic; however, it warrants a somewhat anacrusic articulation as it progresses to the subdominant in measure 7, and finally culminates with the dominant in measure 8. The articulation of the phrase rhythm in the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
</tr>
</tbody>
</table>

In spite of the weak/active characteristic that phrase 2 produces at the surface, the e minor tonal scheme that pervades both phrases produces a stable tonal function. Phrase 2 is another
example of a phrase that includes dualistic properties; that is, it is metrically weak, but tonally stable. The accentual pattern and tonal rhythm of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic →</td>
<td>Anacrusic</td>
</tr>
</tbody>
</table>

i -------------------------------

Stable

The harmonic and phrase rhythm furnishes the awareness of the tems de courante, as well as the pas de bourée at the foreground level. The phrase rhythm allows the tems de courante to be perceived at the middleground level in phrase 1, while in phrase 2 yields the pas de bourée. The stability of phrase 1 and 2, which is upheld by the home key, carries the step-and-slide of the temes de courante at the background level. A complete analysis of the A section is shown in Example 80.
Example 80, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 996.
Example 81 shows the harmonic and phrase rhythm, as well as the step-units within phrase 3. The unstable tonal region that concluded phrase 2 is retained in phrase 3. Even though Example 81, Measures 9-16: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 996.

the third phrase is not in B major, rather b minor, the dominant influence is still achieved. The minor-dominant tonal center is realized immediately in measure 9 with a i V₆ i progression. As indicated in chapter 5, the early onset of a dominant sonority does not necessarily block the forward momentum of a phrase. Such is the case in measure 9. Here the V₆ chord, which has a weak bass position, and metacrusic metric placement, serves to prolong the i chord; therefore, it does not obstruct forward mobility. Although the iv₆/₄ on the downbeat of measure 10 functions as a passing chord from i to b II, the arrival of the mediatory sonorities carries phrase 3 forward.
The resolution of $b\,\text{II}$ is $V$, and perhaps the most important part of the resolution is the movement of flat scale degree 2 to the leading tone. Bach, however, does not move flat-2, which appears in the alto and bass on beat 3 in measure 10, directly to the leading tone. Though he does move the flat-2 that appears in the bass down a third, and by doing so, it is as if Bach wanted to move to the leading tone; instead, he progresses to the subtonic. While only a half step away, the use of the subtonic does not provide the needed resolution of flat-2; rather, it delays it. The postponing of $b\,\text{II}$ continues throughout measure 11 as the harmony progresses from $v^6$, to $VI^6$, to $VII^6$. In fact, the proper resolution for this mediatory sonority doe not arrive until beat 3 in measure 15. Consequently, the harmonic progression that unfolds across measures 11-14 serves a transitory nature, thus prolonging the $b\,\text{II}$ chord. Fortifying this fleeting quality is the ascending scalar movement in the bass that begins with the subtonic. The scalar passage, which, at times is interrupted, begins on beat 1 in measure 10 and concludes on beat 2 in measure 15. The transient, as well as postponing nature of measures 11-14, gives way to a parenthetical insertion. Phrase 3 is regained in measure 15, and concludes in measure 16.

The start of phrase 3 in measure 9 brings with it hypermetric beat 1, while measure 10 produces hypermetric beat 2. The use of the parenthetical insertion temporarily suspends the hypermetric activity; though, it is regained in measure 15 and concludes in measure 16. Indeed, the phrase expansion pushes the hypermeter, along with the hypermeasure, slightly further into the background; however, the perception of the large-scale rhythmic activity is not lost. With the exception of the phrase expansion, the hypermetric make-up of phrase 3 is similar to that which is heard in Sarabande BWV 995, and in phrase 1 of the current composition. That is, if the parenthetical insertion were removed, phrase 3 would consist of four measures.
The harmonic rhythm that emerges in phrase 3 at the foreground level promotes the three step-units that are commonly associated with the sarabande: tems de courante, pas de bourée, and pas coupé. Even though the middleground rhythmic activity is suspended in measures 11-14, phrase 3 still communicates a step-unit at the middleground level: the tems de courante. Note that, if a movement were perceived during the parenthetical insertion, it would be a sustained movement from the foregoing measure. The initial measures of the third phrase convey the step-and-slide movement, while measure 15 signifies the lift, and measure 16 expresses the resolving step. Moreover, the unstable tonal region heard throughout the phrase symbolizes the lift at the background level.

Example 82, which is shown below, illustrates an elongated upbeat. To a certain degree the harmonic make-up of measures 17-20 fosters direction; however, the quasi goal (V⁴/2 and i⁶) of these measures, which takes place across measures 19 and 20, is weakened by the bass positions. In fact, the aforementioned sonorities are part of an ascending scalar line that was initiated in the bass on beat 1 in measure 17. Like measures 11-14, the scalar motion in measures 17-20 serves a transitory role, leading the composition to the ensuing formal unit. Therefore, the four measures immediately following measure 16 do not constitute a phrase, nor are they part of phrase 3, or the closing phrase. The fleeting and dominant nature of measures 17-20 creates an elongated upbeat to phrase 4. And, like previously discussed auxiliary sections, the dance step-units can still be perceived at the measure level. If a movement were to transpire at the middleground, it would be a sustained movement from the previous measure.
Example 82, Elongated Upbeat: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 996.

The dominant characteristics of the elongated upbeat exert an anticipatory quality, which prepares the return of the home key in phrase 4. Note that, the dominant features of measures 17-20 are fortified at the foreground level by the V⁶ that occurs on beat 3 in measure 20, as well as at the middleground level by an ascending scalar bass, which spans five measures (beat 1, m.17 – beat 1, m.21), and progresses the interval of a perfect fourth (B-E). The expectations created by the elongated upbeat are met by the arrival of the i chord at the onset of measure 21, which is the start of phrase 4. The fourth phrase, which displays the harmonic and phrase rhythm, along with the likely step-units in phrase 4, is revealed in Example 83.
Phrase 4 is the closing phrase of Sarabande BWV 996, and includes harmonic functions that establish and maintain the home key. Further, the directed motion that comes about as a result of the harmonic functions assist in generating a well-defined formal unit. With the exception of the vii\(^6\) on beat 3 in measure 21, which acts as a passing chord, and consequently prolongs the i chord, the harmonic functions unfold in an organic manner; that is, the harmony progresses: stable – mediator – unstable – stable. The formal unit, as well as the composition, comes to a close in measure 24 with a PAC.

The hypermetric activity, which was suspended by the elongated upbeat, is reinstated in phrase 4. Note that, the large-scale rhythmic activity is the same as previously discussed phrases. Namely, it comprises a four-phrase formal unit, with the fourth measure being
perceived as hypermetric beat 4. The durational and tonal motion that takes place at the foreground and middleground levels allows phrase 4 to simultaneously function as a rhythmic unit at the background level. Like the hypermeter, the concluding formal unit, which is the fourth phrase, serves as hypermeasure 4. The background reinterpretation of phrase 4 is a result of its conclusive characteristics.

The harmonic rhythm promotes the tems de courante in measures 21 and 23; though, in measure 22 it is the pas de bourée that can be perceived. The motion from stable – mediator – unstable – stable that unfolds across the four measures of phrase 4 fosters the tems de courante at the middleground level, while the tonal stability that is gained by way of the home key supports the final step of the background step-unit.

The parenthetical insertion and elongated upbeat that come about in the B section push the phrase rhythm further into the background. However, despite these expansive attributes, both phrases adopt a definite articulation, assisting in the perception of the phrase rhythm. As previously discussed, a phrase’s articulation comes about primarily through the given tonal center. Even though Phrase 3 makes use of the minor dominant mode, the active tendencies that are associated with a dominant tonal region are still perceived. In fact, these tendencies are fortified by the Picardy third that concludes the phrase. Based on the aforementioned characteristics, phrase 3 merits an anacrusic articulation. Note that, the anacrusic tendencies of phrase 3 continue through the elongated upbeat. The return of e minor in phrase 4 not only brings tonal stability, it also produces a stronger articulation. The articulation of the phrase rhythm in the B section is:
The dominant qualities that saturate nearly the entire B section yield an unstable tonal function. Notice that the tonal instability of phrase 3 and the elongated upbeat, along with their anacrusic hypermetric placement, provides the lift to the closing phrase. Phrase 4 offers the resolution to the foregoing material; namely, tonal stability. As previously mentioned, the closing phrase is the fourth phrase; however, because it functions as a large-scale resolution, and, consequently, is perceived as hypermeasure 4, it does not serve a dualistic role. The accentual pattern and tonal rhythm of the B section is:

<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>E.U.</th>
<th>Phrase 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anacusic</td>
<td>➔</td>
<td>➔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>V -------------------------------</td>
<td>i</td>
</tr>
</tbody>
</table>

| Unstable | Stable |

As discussed above, it is through the harmonic rhythm at the foreground level that one becomes mindful of the step-units that can be perceived Sarabande BWV 996; specifically, the tems de courante, pas de bourée, and pas coupé. The tonal instability of phrase 3, as well as the elongated upbeat, supports the lift of the tems de courante at the background level, while the tonal stability of phrase 4 signifies the resolving step. A complete analysis of the B section is shown in Example 84.
Example 84, B Section: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 996.
Example 84, (cont’d)
Sarabande, BWV 997

The rhythm of the texture in Sarabande BWV 997 consists primarily of sixteenth notes. The successive use of short note values generates a steady motor-rhythm, which aids in propelling the piece forward. However, there are moments within formal units when the sixteenth-note pattern is disrupted. When these moments occur, the momentum does not feel blocked, as it is the tonal rhythm that takes over; consequently, the composition continues to be propelled forward. An example of such a moment can be heard in phrase 2, measure 8. Here the sixteenth notes cease on the downbeat; however, the harmony on beat 1 is a vii\(^7\)/V, which progresses to V. The activity that these sonorities generate surpasses the decelerated rhythm of the texture; as a result, the impetus of phrase 2 endures. Further, the gracefulness of the sixteenth-note patterns assist in the perception of the likely dance step-units, such as the tems de courante. Instances of such support and association can be heard in measures 4, 10, and 12. Example 85 illustrates the rhythm of the texture.
Example 85, Rhythm of the Texture—Sarabande, BWV 997.

The bass pitch harmonic rhythm in Sarabande BWV 997 offers the perception of harmonic movement, as well as exposing the harmonic rhythm. Measures 3, 6, and 7 are a few examples of where the bass pitch harmonic rhythm gives the perception of harmonic movement. As discussed in previous chapters, the perception of harmonic movement is achieved by way of
bass movement; however, the harmony remains static. Instances of where it exposes the harmonic rhythm are more frequent; measures 9, 11, and 19 are just a few examples.

The bass pitch harmonic rhythm in Sarabande BWV 997 expresses two dance step-units, namely, the tems de courante and the pas de bourée. Examples where it fosters the tems de courante can be heard in measures 16 and 24. In both measures the fluidity of the eighth notes personifies the step-slide-lift movement. Moreover, the step-and-slide movement is strengthened by the static harmony, while the lift is bolstered through the anticipation in measure 16, and the change of harmony in measure 24 (both occur on the second half of beat 3). The pas de bourée is conveyed through successive quarter-note patterns, as well as single eighth-note patterns. Examples can be heard in measures 7, 9, and 19. Example 86 illustrates the bass pitch harmonic, along with the probable step-units.
Example 86, Bass Pitch Harmonic Rhythm—Sarabande, BWV 997.

To some extent, the A section in Sarabande BWV 997 is similar to that which is found in Sarabande BWV 995 and Sarabande BWV 996. Each of the three A sections comprises harmonic functions that unfold in a slow and natural manner. The natural order, consequently, aids in the development of well-defined formal units. However, there is one notable difference
between the three sections, and that is the layout of the formal designs. As illustrated above, the A section in Sarabande BWV 995 and Sarabande BWV 996 include a rather straightforward phrase grouping in that both sections encompass only two formal units, which are gracefully juxtaposed. As will be shown, the phrase grouping in the A section of Sarabande BWV 997 is somewhat more complicated. Furthermore, the opening section makes use of subphrases as well as an embedded elongated upbeat.

Phrase 1, which is illustrated in Example 87, effectively confirms the home key of c minor by way of a | i | ii$^{6/3}$ | vii$^{7}$ | i | progression. The use of a stable-mediator-unstable-stable

**Example 87, Measures 1-4: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 997.**
progression in an unimpeded manner yields definite direction, and creates an unambiguous formal unit. Though the clear-cut harmonic movement personifies fortitude, there are selected musical constructs within the interior of the progression that serve another role; namely, to prolong the initial tonic sonority. The constructs that assist in the prolongation of the tonic sonority are: a ii chord in a weak bass position; a melodic bass in measure 2, which, incidentally, begins and ends with the chordal 7th of the ii chord; a root position vii°7 chord that acts as a lower neighbor to the i chord, and anticipations in the bass on beats 2 and 3 in measure 3 that look forward to the return of the tonic sonority in measure 4.

Even though the ii°ø4/3 and vii°7 serves to prolong the i chord, the hypermetric presence in phrase 1 is especially strong. The opening phrase includes the same hypermetric activity as Sarabande BWV 995 and Sarabande BWV 996 in that it contains four measures, and exemplifies a quadruple hypermeter. Once again, the lower level rhythmic analysis is derived from the harmonic progression within phrase 1. Furthermore, the forward motion created by the harmonic functions within phrase 1 establishes beat 1 of the background rhythm; as a result, the opening phrase serves as hypermeasure 1.

As indicated above, the harmonic rhythm within phrase 1 does not influence the likely step-units at the foreground level; instead, the step-units are supported by the rhythm of the texture and bass pitch harmonic rhythm. The harmonic rhythm, however, does generate a definite hypermeter, which conveys the temps de courante at the middleground level. Specifically, the stability of the i chord signifies the initial step; the mediatory and instability of the ii°ø4/3 and vii°7 progression signifies the slide-and-lift. The lift in measure 3 is immediately resolved by a step in measure 4, which is characterized by the i chord. Further, the stability that is brought to phrase 1 through the tonic key express a single step as part of the energy output.
Example 87 displays the harmonic and phrase rhythm, as well as probable the step units in phrase 1.

As noted earlier, the structural formal units within the A section are not grouped like those in Sarabande BWV 995 and Sarabande BWV 996. Instead, the formal units are separated by auxiliary elements; specifically, a lead-in, an elongated upbeat, and two subphrases. The first of the aforementioned additive features comes about in measure 4. Indeed, measure 4 is part of the opening phrase; however, it is important to note that the phrase comes to a close “on” beat 2. The material that makes up the remainder of beat 2, as well as beat 3, therefore, functions as a lead-in to the ensuing content. Note that the lead-in makes use of an afterbeat pattern in that it begins on the second sixteenth note of beat 2. The lead-in progresses to the elongated upbeat, which comes about in measure 5. The elongated upbeat is keenly perceived, as it includes an active V/iv, which progresses to the objective harmony (the iv chord) in the succeeding measure. Notice that it carries on for the entirety of measure 5, preparing the onset of phrase 2 in measure 6. The elongated upbeat and phrase 2 are shown in Example 88. Since the elongated upbeat is not part of the surrounding phrases, the hypermetric activity is temporarily suspended. It also affects the interpretation of the step-units at the middleground level in that the tems de courante, which occupies phrase 1 at the middleground, is replaced by the pas coupé. As discussed above, the pas coupé comprises two movements; namely, a step and a lift. Such a movement could certainly be recognized at the middleground in measures 4 and 5; particularly, the stability of the tonic chord in measure 4 signifies a step, while the anacrusis characteristic of the elongated upbeat in measure 5 fosters a lift.

Phrase 2 commences in measure 6 with a iv\(^{6/4}\) chord, which, because of the various levels that transpire by way of reduction, includes several interpretations. As indicated above, the iv chord is the resolution to the preceding dominant sonority. Despite the V-i progression that occurs as a result of these two sonorities, the onset of phrase 2 may be perceived as relatively weak since the iv chord is in a 6/4 bass position. Indeed, at the foreground level iv chord functions as the tonic to the preceding V chord; though, the removal of the secondary function at a lower level enables it to regain its subdominant function. Once the subdominant role is regained, the bass position may offer yet another interpretation to the sonority. That is, within the home key the iv\(^{6/4}\) may be recognized as an embellished i chord, especially since it is progressing to a root position i chord on beat 3.
Out of the three possible interpretations of the aforementioned sonority, it is likely that the subdominant role will persevere, and it is the chromatic content that influences such an interpretation. Not only is the iv chord highlighted by the preceding dominant chord, but by the incomplete chromatic neighbor tones that emphasize the root and fifth of the subdominant chord. Indeed, the chromaticism aids in the recognition of the iv chord; however, it also creates a certain amount of tension that may be perceived as instability at the micro level. The unrest that is recognized by way of the chromaticism in measure 6 increases in measure 7 as the musical constructs become more active and unstable. The activity comes in the form of a faster harmonic rhythm, and the instability is produced by leading-tone and dominant sonorities. With regards to the harmonic rhythm: it increases significantly in measure 7 as the harmony changes on each beat, while in measure 8 it changes on beats 1 and 2. Such activity is recognized as a “drive to the cadence.” The increase in harmonic rhythm coupled with the leading tone and dominant chords generate a great deal of anticipation and tension, which is resolved on the downbeat of measure 9.

The hypermeter that was temporarily suspended in measure 5 resumes in measure 6. As in phrase 1, the hypermeter is supported by the harmonic functions; that is, the stability of the subdominant and tonic harmony in measure 6 yields hypermetric beat 1, whereas the instability of the leading tone and dominant harmonies in measures 7 and 8 give way to hypermetric beats 2 and 3. As indicated above, phrase 2 comes to a close on a i chord in measure 9, which represents hypermetric beat 4. Moreover, the background rhythm is most certainly maintained and perceived in phrase 2 as the activity and instability of the above-mentioned musical constructs merit hypermeasure 2.
The likely step-units continue to be recognized at the foreground level. Once more, it is the bass pitch harmonic rhythm that aids in the perception of the pas de bouree; however, beginning in measure 7 the harmonic rhythm also assists in the realization of the aforementioned step-unit. Though it is not the pas de bouree, the harmonic rhythm in measure 8 is also successful in conveying a step-unit; namely, the pas coupe, which, as mentioned previously, includes a step followed by a lift. Furthermore, the measures that make up phrase 2 exemplify specific tonal characteristics; specifically, stable-unstable-unstable-stable. The tonal qualities within measures 6-9 aids in the recognition of the pas de bouree at the middleground level. Additionally, the activity and instability that pervades phrase 2 merits a lift at the background level; as a result, a pas coupe is created between phrases 1 and 2.

The end of phrase 2 and the beginning of the succeeding formal unit occur simultaneously, specifically, on the downbeat of measure 9. As illustrated in previous chapters, when such an event transpires it is recognized as elision. The ensuing formal unit is a two-measure subphrase in A-flat major, which includes measures 9-10. Additionally, a second subphrase comes about in measures 11-12; however, as illustrated in Example 89, subphrase 2 actually serves as an extension of the first. Though the tonal content within these formal units is functional and complete, there is a lack of independence, which produces a secondary characteristic that is often found in subphrases. Namely, it is the sequential content that occurs at the micro level, as well as at the macro level, along with a swift change of key that causes measures 9-12 to be marginalized. Examples of sequences at the micro level may be heard in the melody between successive beats in measures 9 and 11. The melodic content in subphrase 2 is a
Example 89, Measures 9-12: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 997.

The sequential technique does not only permeate the melody, but the harmonic framework as well. As the second subphrase begins, it quickly moves into E-flat major, and employs the same progression as the first subphrase; consequently, creating a harmonic sequence. Also, it is important to recognize that the end of subphrase 1 and subphrase 2 are elided. Including elision, along with sequences in both the melodic and harmonic constructs fortifies the notion that measures 11-12 are an extension of measures 9-10. In addition, the
subordinate features of these four measures are strengthened by the weak bass position of the harmony. Such positions generate a transitory quality, allowing a transitional section to be formed from measures 9-12.

Although the sequential technique pervades the above-mentioned measures, and the bass positions assist in producing a transitional section, the harmonic placement and qualities aid in the retention of a lower-level rhythmic component. The harmonic functions that come about in both subphrases unfold in a natural order, as both progressions, which are identical in terms of function, employ stable-unstable-stable movement. Note that the initial sonority in both subphrases has a quasi-dual role in that it is a common chord that serves to pivot into a new key. For example, in the first subphrase the i chord that occurs on beat 1 in the home key becomes a iii chord in the key of A-flat major. The retroactive perception of the iii chord, however, does not take away from the stable-unstable-stable movement. The conservation of stability is realized since the mediant and the tonic in the new key share two common tones, which enables the iii chord to have a tonic role, as well as stable status. Based on the harmonic functions, the lower level rhythmic meter that comes about in subphrases 1 and 2 is a duple hypermeter. The duple meter is supported by the tonal rhythm; namely, the stable sonorities coincide with hypermetric beat 1, whereas the unstable sonorities coincide with hypermetric beat 2. As a result, the stability of the iii chord in measure 9 embraces hypermetric beat 1, while the instability of the V chord in measure 10 embraces hypermetric beat 2. Since measures 11 and 12 are a harmonic sequence of the aforementioned measures, the hypermetric pattern is repeated.

Note that the duple hypermeter that comes about in measures 9-12 is a slight adjustment from that which was heard in the previous formal units; thus, creating a conflicting metrical pattern at the middleground level. Moreover, the conflicting pattern generates mixed meter
within the lower-level metric scheme. Instead of hearing a quadruple meter, as perceived in phrases 1 and 2, one comprehends a distinct duple meter that spans four measures. Take notice to how the resolution of hypermetric beat 2, which occurs in measure 11, also serves as hypermetric beat 1 to the second subphrase. The elided phenomenon also occurs at the onset of measure 13 as well.

The sequential technique clearly produces a transitional quality to measures 9-12. Further, the transitional feature is non-structural, and would be removed at a lower level. Yet, there are components, such as tonal motion that achieve tonal goals, as well as tonal regions that based on the ensuing tonal center establish a dominant trait that is resolved in the closing phrase of the A section. Based on the above discussion, it is my belief that the collection of subphrases should be recognized as hypermeasure 3, which resolves to hypermeasure 4 (phrase 3).

Even though measures 9-12 are subphrases, and, as a result, behave as transitional entities, dance step-units can still be interpreted at the foreground and middleground levels. At the foreground level, the step-units are influenced by the bass pitch harmonic rhythm. The descending bass in measures 9 and 11, which comprises successive eighth-notes on beats 1-3, signifies the pas de bourée, while the single quarter note followed by three eighth-notes in measures 10 and 12 embodies the temps de courante. The stable-unstable tonal relationship that exists between the consecutive measures expresses the pas coupe at the middleground level. Since measures 9-12 are recognized as hypermeasure 3, it is appropriate that a sustained movement (lift) be realized at the background level. Example 89 displays the harmonic and phrase rhythm, and the probable step-units in the subphrases.

The commencement of phrase 3 takes place on the downbeat of measure 13. Remember that the same beat also marks the conclusion of the second subphrase. Therefore, like the
preceding subphrases, the start of phrase 3 incorporates the phenomenon of elision. The sonority that occurs at this juncture serves dual roles in that it functions as a tonic sonority, creating a point of resolution, while simultaneously operating as a ii chord, which pivots the A section into E-flat major. The retroactive perception of the ii chord yields a standard mediatory function as it progresses to a V7 chord in measure 14. The forward momentum of the third phrase is temporarily blocked when the V7 resolves to I on the beat 1 of measure 15; however, the forward drive is reestablished quickly as the V7 chord is regained on beat 3 of the aforementioned measure. Furthermore, like the previous formal units, phrase 3 begins with a rather slow harmonic rhythm; however, in the penultimate measure the harmonic rhythm increases significantly. Here the harmony changes on beat 1, the second half of beat 1, beat 2, and beat 3. As stated previously, such harmonic acceleration is referred to as a “drive to the cadence.” The accelerated harmony moves swiftly to a perfect authentic cadence, which takes place between measures 15 and 16. The PAC brings phrase 3, as well as the A section, to a close.

The quadruple hypermeter returns in phrase 3, which is illustrated in Example 90. Once more, the harmonic functions, along with the harmonic rhythm foster the lower level metric activity. Note that at the middleground level, the stable and mediatory sonorities that occur at the beginning of measure 15 do not block the forward propulsion; instead, they serve to prolong the preceding V7 chord, which, again, is regained on beat 3 in measure 15. The activity of the V7 chord offers the needed lift to hypermetric beat 3, which resolves to hypermetric beat 4 in measure 16. Further, the forward motion established by the tonal rhythm in phrase 3 generates a rhythmic unit; that is, phrase 3 functions as a hypermeasure. However, based on one’s perception of the subphrases, the metric beat prescribed to the third phrase may differ. Once more, it is my belief that since measures 9-12 exert a dominant characteristic at the background
Example 90, Measures 13-16: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 997.

level, they should be recognized as hypermeasure 3. The resolution of that dominant tonal scheme arrives in phrase 3 with the E-flat tonality; therefore, phrase 3 should be perceived as hypermeasure 4.

The likely dance step-unit that emerges at the foreground level in measures 13 and 14 is the tems de courante. Like previous formal units, the step-unit can be realized through the bass pitch harmonic rhythm. Note that the step-unit changes in measure 15 to the pas de bourée, which, incidentally, can be comprehended through the harmonic rhythm, not the bass pitch harmonic rhythm. In addition, the harmonic motion at the middleground level (mediatory-unstable-stable) influences the step-unit at the same level; subsequently, the step-unit that comes about is the tems de courante. The relationship that exists at the middleground level between the
hypermetric activity and the step-unit is also attained at the background level. That is to say the
stability of the E-flat tonal center, which merits hypermeasure 4, also promotes the resolving step
of the tems de courante.

The harmonic content that transpires in each of the formal units within the A section
generates well-defined tonal regions. As a result, the phrases, as well as the subphrases, take on
clear-cut articulation properties, which aids in the recognition of the phrase rhythm. Phrase 1,
therefore, includes a crusic articulation as it establishes stability through the home key (c minor).
Even though it carries on into phrase 2, the home key is unable to retain the crusic properties that
were realized in the opening phrase. Here the tonic key and active harmonic functions come
together to form a moment that is not entirely stable, nor unstable. The quasi stable/unstable
traits provide the second phrase with a metacrusic articulation, which leads to an anacrusic
articulation in the ensuing subphrases. Although it is not the dominant key, the tonal scheme (A-
flat major and f minor) that comes about in the subphrases does have dominant tendencies.

Notice, however, that it is the onset of phrase 3 that permits such tendencies to be understood.
The two tonal regions are important character tones; namely, the chordal seventh and chordal
fifth of B-flat dominant seventh chord. The dominant tendencies of these tonal centers, which
yield an anacrusic articulation, are realized as the E-flat tonal region comes about in phrase 3.
The mediant tonal center provides the needed resolution to the foregoing formal units; therefore,
phrase 3 receives a crusic articulation. The articulation of the phrase rhythm in the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Subphrases</th>
<th>Phrase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Metacrusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
</tbody>
</table>

The tonal scheme that unfolds across the A section brings about a harmonic function at the
background level that is recognized as stable – unstable – stable. With the exception of
phrase 2, the tonal regions coincide with the accentuation patterns; namely, the crusic formal units include a stable tonal function, while the anacrusic formal units comprise an unstable tonal function. With regards to the second phrase: although it does not contain a mediatory tonal center, it is not entirely in conflict with its metric placement. As illustrated above, the combination of a stable tonal region with predominantly unstable harmonic functions yields, in this instance, a metacrusic quality. The accentual pattern and tonal rhythm of the A section is shown below.

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Subphrases</th>
<th>Phrase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Metacrusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
<tr>
<td>i -------------------------------</td>
<td>VI – iv</td>
<td>III</td>
<td></td>
</tr>
<tr>
<td>(V</td>
<td>I)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stable</td>
<td>Unstable</td>
<td>Stable</td>
<td></td>
</tr>
</tbody>
</table>

As illustrated above, it is mainly the rhythm of the texture as well as the bass pitch harmonic rhythm that allows the dance step-units to be interpreted at the foreground level. The harmonic rhythm impacts the step-units at the middleground, while the tonal regions and metric placement of the formal units expresses the step-unit at the background level. A complete analysis of the A section is shown in Example 91.
Example 91, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 997.
Example 91, (cont’d)
The B section, which begins with phrase 4 in measure 17, shares a number of similarities with the A section. The ensuing example, Example 92, reveals those similarities. Notice that the parallels can be heard immediately as the opening two measures of the phrase are a sequence of measures 1 and 2. Other similarities that exist between the two parts are sequential subphrases that, like the previously discussed subphrases, function in a transitory manner. Also, both sections share the same number of formal units. Note that the middleground metric organization is retained, in fact, it is almost identical to that which is found in the A section. The background meter on the other hand is identical.

As stated above, measure 17 marks the onset of phrase 4. The phrase starts as if to preserve the mediant tonal center of the foregoing phrase; however, by measure 18 the subtonic
tonal center begins to reveal itself, and by measure 19 it is established. The harmonic content unfolds in an organic order as it progresses from mediatory, to instability, to stability. Note that the movement of the harmonic functions is based on a retroactive awareness of the opening sonority; that is, the initial sonority of phrase 4 will be recognized as a IV chord as the formal unit progresses, and confirms the new tonal region.

In terms of melodic content, phrase 4 parallels phrase 1; however, the harmonic functions and motion resemble that of phrase 3. Both phrases 3 and 4 begin with subdominant chords (note that phrase 3 uses a subdominant class chord) that progress to a V chord, which endures for two measures before resolving to I. Indeed, both phrases prolong the V chord; however, the musical constructs that form the prolongation in phrase 4 do so in a rather seamless manner. The bass in measure 18 constitutes a melodic bass, and comprises stepwise motion that proceeds into measure 19. Though the melodic bass is not preserved, the ascending stepwise motion plays an important role; namely, to prolong the preceding dominant harmony. Furthermore, the harmony that arises as a result of the stepwise bass is not structural; consequently, both the I\(^6\) and the ii\(^6\) embrace a subsidiary role, which, again, serve to prolong the V chord. Like phrase 3, phrase 4 regains the V\(^7\) chord on beat 3 in the penultimate measure, and the formal unit concludes in measure 20 as V\(^7\) resolves to I.

The quadruple hypermeter is certainly maintained in phrase 4. Again, the harmonic functions, as well as the harmonic rhythm yield the lower level metric activity. Similar to phrase 3, the stable and mediatory chords that take place at the onset of measure 29 do not block the forward impetus; once more, they serve to prolong the foregoing V\(^7\). The instability created on beat 3 by the V\(^7\) chord in measure 20 provides the needed lift for hypermetric beat 3, which
resolves to hypermetric beat 1 in measure 20. Moreover, the directed goal established by the
tonal rhythm in phrase 4 forms a rhythmic unit; allowing phrase 4 to operate as hypermeasure 1.

The step-units that are expressed at the foreground level in phrase 4 are identical to those
in phrase 1. Moreover, both phrases convey the tems de courante at the middleground level.
The background rhythmic component that is affiliated with phrase 4 also brings about a single
movement as part of the energy output. Here, however, is where the difference comes about; the
tonal stability of phrase 1 fosters a step, while the mediatory nature of the subtonic promotes a
slide.

The material that transpires after beat 1 in measure 20 functions as a lead-in to measure
21, which, incidentally, marks the beginning of phrase 5. Example 93, shown below, illustrates
the harmonic and phrase rhythm, as well as the likely step units in phrase 5. As noted above, the
tonal center shifts in phrase 5 to g minor. The change occurs on the second half of beat 3 in
measure 21, and is confirmed on the second half of beat 1 in measure 22. Compared to the
preceding formal units, the most notable difference in phrase 5 is the rate at which the harmonic
rhythm progresses. The harmony primarily changes on each beat, and, in some cases, on the
subdivision of the beat. The increase in harmonic activity at the foreground level certainly
generates forward propulsion; however, even though the time span between the harmonic
functions has been truncated, the movement within the formal unit is not strenuous, nor is it
stalled at any juncture by dominant-tonic relationships. The weak bass positions, which infuse
the majority of the chords, bring about an effortless quality, as well as force the bulk of the
sonorities to take on a subsidiary role. Further, like the previous formal unit, the subsidiary
sonorities emerge through scalar motion in the bass. The stepwise motion commences in
measure 22; although, it breaks temporarily from the second half of beat 3 in measure 22 to the

downbeat of measure 23. Instead of proceeding with the ascending stepwise motion to B-flat 3, which would have occurred on beat 1 in measure 23, the bass leaps a seventh to gain B-flat 2. From here the bass progresses a third to D3, gaining the root of the V chord.

Indeed, the scalar movement and the second-class harmonic characteristics generate seamless motion from start to finish; however, these musical constructs serve another role, and that is to prolong the i chord. While it is realized retroactively, it is the i chord, which emerges on the second half of beat 2 in measure 21, that is prolonged. The tonic endures until the onset of the intermediary ii⁶, which arises on beat 2 in measure 23. As it should, the subdominant-class sonority proceeds to the dominant on beat 3, and the formal unit comes to a close with a tonic sonority on the downbeat of measure 24. It is my belief that through the middleground one
strongly perceives the organic harmonic relationship that has come to define so many of the formal units; namely, stable mediatory-unstable. Moreover, it is the lower level harmonic movement that yields the hypermetric activity.

The quadruple hypermeter is most certainly maintained in phrase 5. The lower level meter is indeed aided by the foreground content; however, as noted above, it is the harmonic movement at the middleground that strengthens the perception of the hypermeter. Hypermetric beat 1 makes up measure 21; the hypermetric downbeat is supported by the tonic harmony; yet, to a certain extent, it is fortified by the fifth relationship that transpires in the bass between measures 20 and 21. The harmonic content is measure 22, which functions in a transitory manner, and prolongs the tonic sonority, yields hypermetric beat 2. Notice that the transitional components of measure 22 persist into measure 23; though, the passing features come to an end as the V chord is reached on beat 3 in measure 23. The directed motion to the dominant, coupled with the instability of the aforementioned sonority give way to hypermetric beat 3. Moreover, the anacrusic qualities that make up hypermetric beat 3 are resolved in measure 24, which includes a i chord, and forming hypermetric beat 4.

The fifth phrase is certainly a rhythmic unit, and, as noted above, the g minor tonal center solidifies the dominant traits introduced by the previous tonal region. Again, both phrases operate together, and form the bottom half of the v chord. Since this relationship exists, phrase 5 continues the lower level metric pulse that came about in phrase 4; thus successfully establishing hypermeasure 2.

The foreground level step-unit that is perceived in phrase 5 is the tems de courante. It is supported by both the rhythm of the texture and the harmonic rhythm. Note that the stepwise motion that pervades the formal unit also strengthens the realization of the step-unit. At the
higher level, the initial step of the tems de courante coincides with either a stable or mediator sonority that occurs on beat 1, or the second half of beat 1 of each measure. The slide, on the other hand, is understood through the stepwise motion. As illustrated in the analysis, the stepwise motion steers towards a dominant, or dominant-class chord, which provides the lift of the tems de courante. The aforementioned step-unit is recognized at the middleground level as well. The tonic sonority, as well as the prolongation of the tonic, supports the step-and-slide movement, while the dominant in measure 23 fosters the lift. The slide movement, which was the energy output that came about in phrase 4, progresses to a lift in phrase 5.

A lead-in immediately follows the close of phrase 5. The auxiliary content comprises beats 2 and 3, and offers a particular smooth transition to the ensuing formal unit. The next four measures constitute two two-measure subphrases; these two formal units are the counterpart to the subphrases heard in the A section. Like the previous subphrases, the tonal content within measures 25-28 is functional and complete; however, there is a lack of independence, which, again, is brought on by the sequential technique. Example 94 shows the sequential content in the aforementioned measures. Before discussing the sequence, notice that the tonal content is slightly different in the second set of subphrases in that both subphrases prolong the V chord; whereas, the first set of subphrases included additional tonal content. Despite the prolongation of the V chord, the harmonic material in measures 25-26 and measures 27-28 is complete as the dominant resolves to the tonic.
For a second time the subsidiary quality is brought out through the sequential technique, which, again, fosters a transitory characteristic. The arrangement of the sequential content is identical to that which is found in the A section. Once more, the sequential technique encompasses the melody as well as the harmony. The most notable difference between the two sets of subphrases is the inverted melodic material; that is, the melody in measures 25-28 is an inversion of the melody in measures 9-12.

Though the harmonic functions in the second set of subphrases differs from the first set, the lower level rhythmic meter remains the same; that is, a duple hypermeter. Note that despite employing a V chord, measure 25 is still recognized as the beginning of a hypermetric pattern. Again, since it is the onset of a new formal unit, it inherently earns a hypermetric beat 1 analysis.
Like the A section, the change in the hypermetric pattern produces mixed meter at the lower-level. The quadruple hypermeter is once more temporarily abandoned, and a distinct duple meter that spans four measures emerges. Like its counterpart the resolution of hypermetric beat 2, which takes place in measure 27, also functions as hypermetric beat 1 to the second subphrase. Elision also occurs at the start of measure 29.

Indeed the harmonic movement within the subphrases is minimum; nevertheless, tonal motion still exists, and, as a result, rhythmic units are formed. The instability as well as the tension and expectation generated by the prolongation of a V chord cause an anacrusic event at the background level; consequently, the second set of subphrases also signify hypermeasure 3.

Despite having a transitional quality, the subphrases still include step-units that can be perceived at the various levels. At the foreground level, the step-units are influenced by the bass pitch harmonic rhythm. The single quarter note followed by three eighth-notes in measures 25 and 27 personify the tems de courante, and the consecutive eighth notes aid in the recognition of the pas de bourée. Since both subphrases essentially prolong a V chord, it is somewhat difficult to understand which step-unit is formed at the middleground. In spite of this, if the middleground metric unit is utilized in order to help identify a step-unit, perhaps one could recognize a pas coupe. The instability produced by the prolonged V chords does, however, support a background level movement, specifically, a lift.

The sixth and final phrase of Sarabande, BWV 997 commences in measure 29. Example 95 illustrates the harmonic and phrase rhythm, as well as the probable step-units in the final phrase. With it comes the return of the home key, as well as an extremely active harmonic rhythm. With regards to the opening measure: as noted above, measure 29 concludes the second subphrase within the B section; nevertheless, it also marks the start of the closing phrase. The
E-flat major chord that occurs on the downbeat of the above-mentioned measure has a dualistic role in that it functions as I in the forgoing key, but when the home key is reinstated, it is recognized retroactively as a III chord. Here again, since the mediant and the tonic in the new key are closely related (sharing two common tones), it enables the III chord to have a tonic role, as well as a stable status.

The harmonic rhythm increases significantly from measure 30 to the close of the phrase. Like phrase 3, which closed the A section, the increase in harmonic rhythm most certainly signifies a “drive to the cadence.” The escalation starts in measure 30, beat 1, and endures through measure 31. Moreover, the time span at which the harmony changes builds a certain
amount of expectation and tension. The sonorities that arise in these two measures do indeed aid in the expectation and tension; however, the majority of the chords take on a fleeting characteristic. Specifically, it is the harmonic content that is framed by the iv chord in measure 30 (beat 1) and the V^7 chord in measure 31 (beat 3). The role of these interior sonorities is to connect the mediatory subdominant and the unstable dominant. Since the majority of the chords in measures 30 and 31 have a fleeting role, the harmonic progression that is realized in phrase 6 is | i | iv | V^7 | i |.

After a brief digression, the quadruple hypermetric pattern returns in phrase 6. Based on the above harmonic analysis, it is evident that the hypermeter is supported by the harmonic functions. Namely, the i chord in measure 29 fosters hypermetric beat 1; the iv chord, as well as transient functions of the subsidiary chords in measure 30, support hypermetric beat 2. The continuation of the transient harmony, along with the chromaticism in the melody and expectation/tension of the V^7 chord in measure 31 give way to hypermetric beat 3, and the resolution of the foregoing material to a i chord in measure 32 yield hypermetric beat 4. Furthermore, the harmonic content in the closing phrase clearly establishes the home key, and the goal-oriented nature of the harmony generates a definite formal unit. The tonal motion within phrase 6 simultaneously establishes it as a rhythmic unit, which forms the resolving hypermeasure—hypermeasure 4.

The dance step-unit that is communicated at the foreground level in phrase 6 is the trets de courante. Like previous formal units, the step-unit may be understood through the dimensions of the bass pitch harmonic rhythm, as well as the harmonic rhythm. The tonic qualities of measure 29 along with the bass pitch harmonic rhythm aid in the perception of the step-unit. In measures 30 and 31 it is largely the motion of the harmonic content that signifies the step-unit.
With respect to measure 30, the movement from a mediatory chord, which progress through a series of fleeting subsidiary sonorities, to an unstable chord conveys the step-slide-lift movement of the tems de courante. With the exception of the i\textsuperscript{6} chord, the same motion unfolds in measure 31.

Additionally, the harmonic movement that is understood at the middleground level (stable-mediatory-unstable-stable) impacts the middleground step-unit; consequently, the step-unit that is expressed is the tems de courante. Here again, the stabile sonorities promote the step, while the mediatory and unstable sonorities promote the slid-and-lift movement. Furthermore, the return of the tonic tonal center, which brought about hypermeasure 1, also fosters the resolving step of the tems de courante at the background level.

Each formal unit within the B section includes harmonic content that establishes definite tonal centers; as a result, all of the formal units possess specific articulation characteristics that assist in the communication of the phrase rhythm. Phrase 4, which begins the B section, receives a metacrusic articulation. It is partly because the previous phrase received a crusic articulation, and also because phrase 4 includes the subtonic tonal center. The metric placement and the dominant-quality tonal region yield a metacrusic articulation, which, again progresses to an anacrusic articulation in the following formal unit. The completion, and perhaps the strongest aspect of the dominant tonal region arrive in the first subphrase. The f minor tonality provides the chordal seventh to foregoing dominant tonal centers. Moreover, the prolongation of the V chord in both subphrases creates a great deal of expectation and tension, producing an anacrusic articulation that is endured for both subphrases. The tonic tonal center, which returns at the onset of phrase 6, offers the needed resolution to the foregoing formal units; subsequently, phrase 6 receives a crusic articulation. The articulation of the phrase rhythm in the B section is:
The tonal scheme that comes about in the B section gives way to a harmonic function at the background level that is recognized as mediator – unstable – stable. The tonal regions largely coincide with the accentuation patterns in that the crusic formal units include a stable tonal function, while the metacrusic and anacrusic formal units comprise mediatory and unstable tonal functions. Perhaps the one exception is the somewhat unstable tonal center of phrase 4, and the metacrusic articulation that is associated with it. Though metacrusic articulations are often accompanied by mediatory tonal content, it is not uncommon to find a metacrusic position corresponding with unstable tonal material. The accentual pattern and tonal rhythm of the B section is:

<table>
<thead>
<tr>
<th>Phrase 4</th>
<th>Phrase 5</th>
<th>Subphrases</th>
<th>Phrase 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metacrusic</td>
<td>Anacrusic</td>
<td>➔ ➔ ➔ ➔</td>
<td>Crusic</td>
</tr>
</tbody>
</table>

$\text{VII} = V \text{--------------------------} \text{iv – III} \text{ i (V)}$

Mediatroy Unstable------------------------- Stable

Within the B section, it is largely the bass pitch harmonic rhythm and harmonic rhythm that impact the interpretation of the dance step-units at the foreground level. The harmonic rhythm stimulates the step-units at the middleground, while the tonal regions and metric placement of the formal units express the step-unit at the background level. A complete analysis of the B section is shown in Example 96.
Example 96, B Section: Harmonic and Phrase Rhythm/Dance Step-Units—Sarabande, BWV 997.
Example 96, (cont’d)
The analysis of the Sarabandes from Bach’s lute suites BWV 995, 996, and 997 illustrate that the harmonic rhythm indeed influences the development of lower level metric components. By and large, the harmonic content, hypermeter, and hypermeasures progress uninterrupted; however, like the allemandes and courantes, there are moments when auxiliary elements suspend the lower level metric activity. Nevertheless, the pulse within the phrase, as well as the pulse of the phrase, is still recognized. Once more, the analyses reveal that the various step-units of the sarabande can be recognized through the harmonic rhythm and the phrase rhythm. All three sarabandes could certainly be choreographed and performed with a dancer and lutenist, or guitarist. If prepared and performed with or without a dancer, a lutenist, or guitarist can help convey the various step-units by paying attention to the various dimensions of the harmonic rhythm, as well as the phrase rhythm. Further, the performer will once more have to resolve the amount of emphasis given to tonal schemes, so as to make sure the lower level rhythmic activity, and step-units (at all levels) are clearly realized. By studying and utilizing the above analyses, the performer will arrive at a more informed and authentic interpretation of Bach’s Sarabandes from lute suites BWV 995, 996, and 997.
CHAPTER 7

GIGUE: BWV 995, 996, 997, & 1006A

During the seventeenth Century, the gigue, which evidently stems from the British Isles, was adopted into French as well as Italian culture. The French gigue included a moderate to fast tempo; it was composed in a compound meter (3/8, 6/8, or 6/4); the harmonic rhythm progressed at a fast pace with changes in harmony occurring on the first and third pulse of the beat; the phrase construction was often irregular, and the texture was contrapuntal and imitative. The French gigue’s Italian counterpart, the giga, progressed at a faster tempo; however, the pace of the harmonic rhythm was considerably slower. Moreover, it was often composed in a 12/8 meter; it maintained regular juxtaposed phrase, and encompassed a homophonic texture.

As reviewed in chapter 2, the step-unit that is associated with the French gigue consists primarily of steps, leaps, and hops. The steps and leaps/hops underline the harmonic rhythm in that a step occurs on the first pulse while a leap/hop occurs on the third pulse. Note that, the harmonic rhythm and step-unit generate a skipping quality. The step-unit associated with the French gigue is typically retained for the duration of the dance; however, other step-units may come about, such as the contretemps de gavotte, or the pas de bourée. Note that the step-unit associated with the Italian giga is slightly different from that of the French gigue. The step-leap/hop movement that comes about in the French dance is replaced with a hop-leap movement.

As illustrated in previous chapters, the step-units may be interpreted at the foreground level, as well as at the middleground and background levels. The analytic procedures that have been formed and utilized in previous chapters will be employed in the following analyses of J.S.


Bach’s Gigues (BWV 995 and 997) and Gigas (BWV 996 and BWV 1006a). Also, the analyses will show the parallels that exist between the dance step-units and the harmonic, as well as the phrase rhythm.

Gigue, BWV 995

The gigue that closes J.S. Bach’s lute suite BWV 995 is most certainly a French gigue. It embodies distinctive traits, such as a 3/8 time signature, fast moving harmonic rhythm, and the “sautillant” figure. The sautillant figure is a distinct rhythmic motive, which is found in the French form of the dance.\(^\text{181}\) The figure includes a dotted eighth note – sixteenth note – eighth note rhythmic pattern in 6/8, or a dotted quarter note – eighth note – quarter note rhythmic pattern in 6/4. As noted by Little and Jenne, the sautillant figure, which, incidentally, pervades Gigue BWV 995, provides the dance with a graceful lilt.\(^\text{182}\) The lilt emerges when the aforementioned rhythmic motive is grouped in a balanced manner; namely, in twos or fours.

Though there are measures that include successive sixteenth notes and thirty-second notes, the rhythm of the texture in Gigue, BWV 995 is made up almost entirely of the sautillant figure. As indicated above, this figure distinguishes a gigue, and, as observed in the current composition, can dominate the foreground durational rhythm. Further, such a figure contributes significantly to the impetus of the composition. Similar to Gigue, BWV 997 (discussed later) when successive sixteenth and thirty-second note rhythmic figures come about they are perceived as filigree material, specifically, embellishments of the sautillant figure.

\(^\text{181}\) Ibid., 145.

\(^\text{182}\) Ibid.
Indeed the sautillant figure assists in the perception of the hop-leap movement. However, it is the bass pitch harmonic rhythm, as well as the harmonic rhythm, that strengthens the perception of the dance step-unit. Example 98 reveals the rhythm of the texture.

**Example 98, Rhythm of the Texture—Giga, BWV 995.**

As illustrated in previous analysis, the dimension of bass pitch harmonic rhythm can offer insight as to how the harmonic rhythm will unfold—such is the case in Gigue, BWV 995. Here the above said dimension assists significantly in understanding the workings of the harmonic rhythm at the foreground level. To a great extent the harmonic rhythm in Gigue, BWV 995 is
exposed by way of the bass pitch harmonic rhythm. Indeed there are measures where the bass contains pitches that are not part of the harmony; nevertheless, such moments are marginal, and include non-chord tones, which serve to embellish the harmony. Additionally, the perception of the step-leap/hop, or step-hop/leap dance movement is aided by and partially expressed through the bass pitch harmonic rhythm. For example, certain measures, such as 16, 17, 37, and 38 include a quarter note followed by an eighth note rhythm pattern, which conveys the hop-leap movement at the foreground level. Example 99 illustrates the bass pitch harmonic rhythm, along with the likely dance step-units.
Example 99, Bass Pitch Harmonic Rhythm—Giga, BWV 995.
The following example, Example 100, illustrates the harmonic and phrase rhythm, and the probable step-units in phrase 1. Despite its irregular length, the inaugural phrase, which


includes measures 1-9, is a well-defined formal unit. As discussed in previous chapters, formal designs come about through the forward mobility and trajectory that is produced by the harmonic functions. Although the opening measures in phrase 1 include incomplete sonorities; in fact, the harmony is merely implied through character tones, the forward propulsion that is needed at the commencement of a phrase is still achieved. The harmony quickly progresses from $i^6-V-VI$, and, note that, the V chord occurs on beat 3 in measure 2, which highlights the sautilant figure, as
well as the step-unit. Because scale degree 1 appears in the melody above the VI chord, the submediant sonority acts as a substitute for the i chord. Even though the VI chord embodies a tonic function, there is not a feeling of arrival in measure 3. The reason is that the VI chord still has a subdominant role, and in this case, it also serves to delay the resolution of the V chord; therefore, the formal unit remains open. Phrase 1 progresses through another series of subdominant chords (iv\textsuperscript{7} and ii\textsuperscript{7}) before reaching V in measure 7; the dominant sonority resolves to i in measure 9, bringing phrase 1 to a close. Despite the quasi V-i cadence that occurs early in phrase 1, the forward momentum is not interrupted, and, once more, a well-defined formal unit is produced.

The above discussion reveals the non-duple construction of phrase 1. As shown in previous analysis, some irregular constructions are derived from duple constructions; others, however, do not originate from a duple framework, and must be considered as asymmetrical phrases independent of duple models.\textsuperscript{183} Phrase 1 is such an example in that its irregular phrase is not produced through the modification of a duple construction. The non-duple make up does not have a negative impact; in fact, the nine measures play an important role in conveying the hypermeter. Through the irregular length the harmony contain metric placements that support the hypermetric structure; namely, stable sonorities include crusic positions, while unstable sonorities comprise anacrusic positions.

As shown in chapter 5, a triple meter that occurs at the surface level is not necessarily retained at lower levels. Such is the case with the current gigue. The triple meter that takes place at the measure level gives way to a duple hypermeter. The hypermetric activity, which is supported by the harmonic functions, progresses uninterrupted over the entirety of phrase 1.

\textsuperscript{183} Rothstein, \textit{Phrase Rhythm}, 33.
Like previous phrases, the harmonic movement simultaneously establishes phrase 1 as a rhythmic unit. The lower level rhythmic motion and the tonal stability of the home key assist in forming hypermeasure 1.

The step-unit that is commonly associated with the gigue; namely, a step on the first pulse and a leap/hop on the third pulse is expressed at the foreground level for all of phrase 1. To some extent the harmonic rhythm fosters the step-units; however, it is the rhythm of the texture and bass pitch harmonic rhythm that fortify their perception at the foreground level. The step-leap/hop movement is also communicated at the middleground level. Note that, it is at the middleground that the harmonic rhythm begins to aid in the perception of the step-unit. Also, the dance steps correspond with the duple hypermeter in that the step takes place on hypermetric beat 1, while the leap/hop occurs on hypermetric beat 2. The tonal stability of hypermeasure 1 yields a movement, in this case a step, at the background level.

Phrase 1 elides with phrase 2; that is, the closing measure of phrase 1 serves as the beginning of phrase 2. The second phrase, which is shown in Example 101, includes measures 9-15, and begins in the home key; however, it quickly modulates to the submediant (measure 11). The harmonic functions establish a forward propulsion, which yields a definite direction; thus, generating a well-defined formal unit. Phrase 2 shares a number of similarities with phrase 1; namely, it is an irregular length, a V-vi progression with a dualistic vi chord, and the retention of the duple hypermeter. In regards to the irregular length: the irregularity is somewhat deceiving, as it appears that phrase 2 is 8 measures long; however, the tonic, which closes the phrase in measure 15, is extended through measure 16. Even though the root position i chord in measure 16 is structurally stronger than the i\(^6\) in measure 15, it is not part of phrase 2; rather, it functions as a suffix. The V-vi\(^6\) progression that takes place in measures 12-13 functions like V-
VI progression in phrase 1; that is to say, the submediant sonority operates, to some extent, as a tonic chord. Although here the tonic characteristics of the vi chord come about by way of the bass movement. By placing the submediant chord in first inversion, Bach reduces its deceptive role, and as a result, the tonic function is heightened. Nevertheless, included in the tonic-like vi chord is a subdominant role, which reduces the conclusiveness of the sonority; thus, allowing the formal unit to remain open. The vi\(^6\) carries on to a vii\(^6\) in measure 14, which resolves to I\(^6\) in measure 15, bringing phrase 2 to an end.
The duple hypermeter that was established in phrase 1 carries on in phrase 2. The elision of phrases 1 and 2 makes for a smooth transition between the two phrases. Moreover, the elision aids in retaining the consecutive alternation of hypermetric beat 1 and hypermetric beat 2. Like phrase 1, the hypermeter in phrase 2 is produced and supported by the harmonic rhythm. As noted above, there is a suffix that follows the conclusion of phrase 2; consequently, the hypermeter is suspended for one measure. Together the tonal motion and hypermeter allow phrase 2 to function as a rhythmic unit; thus, forming hypermeasure 2. The duple meter also persists at the hypermeasure level; subsequently, phrase 2 functions as an anacrusis to the ensuing phrase. Observe that the anacrusic qualities of phrase 2 are strengthened by the ascending quarter note bass line that begins in measure 9.

The step-leap/hop dance step that was expressed at the foreground and middleground levels in phrase 1 is retained at the same levels in phrase 2. The anacrusic qualities of phrase 2 merit a lift at the background level. Note that the suffix supports a sustain movement at the foreground, middleground, and background levels.

Phrase 3, displayed in Example 102, begins in measure 17, and includes a number of attributes that are found in phrases 1 and 2. The similarities that are shared between each phrase are imitation, relatively weak internal cadence, and irregular length. Phrases 2 and 3 share another similarity—a suffix.

Even though phrase 3 does not start with a tonic sonority, the inauguration of a new phrase is indeed perceived. Contributing to its commencement is the imitation that occurs in measures 17-20. The imitation forms a parallel between the previous two phrases; hence, fortifying the onset of the third phrase. As stated above, phrase 3 does not begin with a stable I chord; rather, it begins with a mediatory IV chord. It is from this sonority that the harmonic functions begin to unfold. Just like the previous two phrases, the harmony in phase 3 has a clear direction, which establishes a well-defined formal unit; however, the forward motion is blocked.
momentarily by a weak internal cadence. The internal cadence includes a V-I\(^6\) progression that takes place in measures 20-21. The I\(^6\) chord is weaken by a number of elements; namely, the leading tone is held over from measure 20; the I\(^6\) is only implied through scale degree 3 (no other members of the chord are present), and the ii chord is introduced while scale degree 3 is still sounding in the bass. The momentum is quickly regained as the ii chord promptly moves on to a V chord, which resolves to a structural I chord in measure 23 to close the phrase. As noted above, phrase 3 includes a suffix, which takes place in measure 24, and like phrase 2, it retains the I chord.

Since the suffix that occurred at the end of phrase 2 is considered a phrase expansion, it is not part of the formal unit. The removal of the suffix would show a successive downbeat between phrases 2 and 3. Additionally, the duple hypermeter that was established in phrase 1, and maintained in phrase 2, is continued in phrase 3. Note that the suffix that occurs after the close of phrase 3 temporarily suspends the hypermeter. Like its counterparts, the duple hypermeter is supported by the harmonic rhythm.

Phrase 3 maintains the perception of the duple meter at the background level; as a result, it is heard as hypermeasure 1. Contributing to the retention of the background rhythm and the metrical strength is the irregular length as well as the submediant tonal center. Like phrases 1 and 2, the non-duple structure of phrase 3 does not come about through the modification of a duple phrase structure. It is the inclusion of the suffix in measure 24 that alters the duple construction. Since the previous phrase is also an irregular length (seven measures) the hypermeasure activity is maintained. As mentioned above, the submediant key plays an important role in maintaining the background rhythm. It exemplifies the unfolding of the lower half of the tonic triad, which grounds phrase 3 tonally, and provides metric stability. Another
element that assists in the stability is the descending imitation that appears in the opening measures of the phrase. The descending motion possesses a sonic connotation that advances the perception of stability. Also, the juxtaposition of the ascending bass line in phrase 2 and the descending imitation in phrase 3 fortifies the grounding affect of the descending motion.

The step-leap/hop dance step that unfolded at the foreground and middleground levels in phrases 1 and 2 is upheld at the same levels in phrase 3. Furthermore, the crusic features of phrase 3 calls for a step at the background level.

The three formal units that take place in the A section signify three rhythmic events. As discussed above, the phrases employ similar characteristics, one of which is the use of harmonic functions that serve a rhythmic role at various levels. Remember that the harmonic functions within each of the three formal units are employed and unfold in a similar manner. Because the treatment of the harmony is similar, the phrase-types are nearly parallel in terms of accentuation. The balanced methods by which the harmonic functions unfold, as well as the establishment of the home key, earns phrase 1 a crusic articulation. The activity of phrase 2 does not necessarily come from the harmonic functions. Rather, it is a surface component that gives phrase 2 an anacrusic quality; namely, it is the ascending sequential motion in the soprano, along with the ascending quarter notes in the bass. Both of these features enable phrase 2 to function as hypermeasure 2, and provide the needed anacrusic lift to phrase 3. The retention of the submediant key in phrase 3, along with the descending imitation, allow for a crusic articulation. As a result, the articulation of the phrase rhythm in the A section is:
The tonal scheme that unfolds across phrases 1, 2, and 3 (g – B-flat) outline the bottom half of the tonic triad. Unlike previous examples, the tonal centers within the A section do not bring forth a stable – mediatory – unstable sensation; instead, they provide a sense a stability for the entire section. Consequently, the accentuation patterns of the phrase rhythm do not coincide with the harmonic function of the tonal centers. Once more, a phrase (phrase 2) comes about that serves a dualistic role at the background level. Phrase 2, which is harmonically stable, is metrically weak. Despite the weak and unstable metric placement of phrase 2, it is grounded in the tonic and submediant keys, therefore furnishing a stable function at a large-scale level. For that reason, phrase 2 works in a dualistic role. The accentual pattern and tonal rhythm of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Phrase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
</tbody>
</table>

As shown above, the forward motion produced by the harmonic and phrase rhythm permit the step-units of the gigue (step–leap/hop) to be perceived at the foreground, middleground, and background levels. A complete analysis of the A section is shown in Example 103.
Example 103, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Gigue, BWV 995.
Example 103 (cont’d)

- = Step
Δ = Leap/Hop

Harm. Rhythm Level 1

Harm. Rhythm Level 2

Harm. Rhythm Level 3

Dance Step-Units Level 1

Dance Step-Units Level 2

Dance Step-Units Level 3

Suffix
Phrase 3
Successive Downbeat
1
2
1
2
1
2
1
2
1

Lute

Energy Output

Sustained Movement

Step 2

Sustained Movement

Sustained Movement
Measure 25 marks the beginning of the B section, as well as the start of phrase 4, which is displayed in Example 104. The submediant tonal center that concluded the A section is abandoned quickly. Even though it appears as if the submediant tonality is going to be retained, it is indeed replaced by the subtonic key. Like the opening three phrases, the fourth phrase is an irregular length; it employs a relatively weak internal cadence, which takes place in measure 27, and confirms the subtonic key; and it employs a harmonic rhythm that draws attention to the rhythmic characteristics of the gigue, as well as supports the already established hypermeter.

Additionally, phrases 4 and 3 begin alike; that is, both phrases start with a mediatory IV chord. Despite the absence of a I chord, the onset of a new phrase, as well as the initial propulsion that
is perceived at the beginning of a formal unit, are of course recognized. Furthermore, the progression IV-IV\(^6\)-vii\(^6\)-I\(^6\), which opens the fourth phrase, still produces a natural forward momentum; thus, pushing the phrase forward. From the I\(^6\) chord, the harmony progresses uninterrupted, establishing a definite formal unit, as well as retaining hypermetric activity. Note that, the F major tonal center that began the phrase is replaced by d minor in measure 30.

There are a number of parallels that exist between the opening phrase of the A section and the opening phrase of the B section. Namely, both phrases are 9 measures in length, and both make use of the bass pitch harmonic rhythm and the harmonic rhythm in such a way so as to highlight the sautilant figure and the dance step-units. Like phrase 1, the irregular length of phrase 4 comes about through the manipulation of a duple construction. Again, like its counterpart, the duple manipulation of phrase 4 occurs because of an extended V chord, which, in phrase 4, takes place in measures 31-32. By sustaining the V chord, Bach has turned an eight-measure phrase into a nine-measure phrase. Yet again, one is able to recognize that a non-duple formal unit at the foreground level is indeed supported by a duple formal design at the background level. As stated above, the duple hypermeter that was established at the start of the composition is continued in the B section. Since phrase 3 concludes with a hypermetric downbeat, and phrase 4 begins in the same manner, a successive downbeat is perceived at the start of phrase 4. Another, similarity that exists between phrases 1 and 4 is elision; that is, both phrases elide with their ensuing phrases.

As stated previously, each phrase simultaneously functions as a rhythmic unit; therefore, phrase 4 serves as hypermeasure 2, consequently retaining the duple hypermeasure activity that was instituted by the previous three phrases. The activity of phrase 4 comes from the subtonic and minor dominant tonal centers. As shown in the Allemande and Courante from BWV 995,
the subtonic may act as a substitution for the dominant. Remember that the substitution comes about because the subtonic shares two important tendency tones with the dominant; namely, scale degrees two and four (or the chordal 5th and chordal 7th of V). Fortifying the activity of phrase 4 is the minor dominant tonal region, which closes the formal unit. Like the subtonic, the minor dominant lacks the leading tone; however, it also shares two active scale degrees with the major dominant—scale degrees two and five. Despite the absence of a leading tone, the minor dominant still retains dominant undertones. The undertones come about because of the dominant-like relationship that remains intact between the root of the tonic and the root of the minor dominant, which, as stated previously, is an especially strong relationship. Again, not all of the dominant characteristics, which offer a strong anacrusic element, are present at the background level in phrase 4. Regardless, the subtonic and minor dominant tonal centers share important features with the major dominant, all of which allow phrase 4 to function in an anacrusic manner at a large-scale level.

The step-leap/hop dance step-unit that can be interpreted in phrase 4 is a result of the harmonic rhythm and hypermeter. Subsequently, the step-unit is perceived at the meter-measure level as well as the hypermeter level. The anacrusic feature of phrase 4 brings forth a leap/hop movement at the hypermeasure level.

The parallels between the opening phrases in the A section and B section continue with phrase 5. The fifth phrase, illustrated in Example 105, begins in measure 33, and, as stated above, also functions as the end of phrase 4, making the beginning of phrase 5 a point of elision. Like phrase 2, phrase 5 is also seven measures in length. Moreover, the irregular length occurs through the manipulation of a conventional eight-measure phrase; however, the non-duple construction of phrase 5 comes about by way of metrical reinterpretation. As stated by

Rothstein, “reinterpretation occurs when the last bar of one hypermeasure is treated simultaneously as the first bar of a new hypermeasure. When a bar is reinterpreted, one measure that ‘should’ have occurred does not: the last bar of a hypermeasure, rather than being followed by a new first bar, becomes the first bar. In this way two two-bar hypermeasures may be represented by three measures of music, two four-bar hypermeasures by seven measures of music, and so forth.”

Furthermore, metrical reinterpretation may create nonliteral hypermeter;

184 Rothstein, Phrase Rhythm, 52.
consequently, a phrase that has a non-duple construction may be understood as a duple construction.\textsuperscript{185}

In order to understand how the reinterpretation of phrase 5 forms a duple construction, one must first look back to phrase 4. As shown above, the extension of the V chord in measure 32 alters the duple construction of phrase 4; however, the extension does allow for the V chord and i chord to occur on their respective hypermetric beats. When the extension is removed, the V chord occurs on beat 1 and the i chord occurs on beat 2. Since the i chord serves as both the ending of phrase 4 and the beginning of phrase 5, it simultaneously behaves as beats 2 and 1. As a result, the last two measures of phrase 4 and the first measures of phrase 5, which constitute three measures of music, represent four hypermetric beats. Note that the elision creates a moment in which a hypothetical chord is omitted; therefore, the omitted sonority from phrase 5 would have indeed created an eight-measure phrase.

The harmonic functions within phrase 5 unfold in a natural manner; specifically, stable – mediator – unstable – stable. Note that the metric placement of the harmonic functions aids in the retention of the duple hypermeter. Also, the d minor tonal center is endured in phrase 5 by way of the harmonic functions; therefore, phrase 5, like phrase 4, is rhythmically active at the background level. That being said, the fifth phrase is another example of a formal unit that is in conflict; that is, it comprises a crusic metric placement, but the tonal center triggers an unstable/lifting quality. Moreover, the bass pitch harmonic rhythm, harmonic rhythm, and hypermeter allow the step-leap/hop step-unit to be perceived at the foreground and middleground levels. Even though the tonal center embodies a somewhat active characteristic, the crusic placement of phrase 5 conveys a step at the hypermeasure level.

\textsuperscript{185} Ibid., 54.
The eight measures that follow phrase 5, which are shown in Example 106, constitute two four-measure transitional phrases. The first of these two transitory passages begins in measure 40 and concludes in measure 43, while the second starts in measure 44 and ends in measure 47. Both are phrases because of the trajectory established by the harmonic progression, which, incidentally, is the same in both phrases. Despite the phrase-characteristics embodied by both formal units, each denotes a transitional quality that serves to lead the composition back to the home key (g minor). The transitory features of these eight measures include sequence, tonal flux (fleeting modulation), and a descending progression of a third. An immediate response to the Example 106, Measures 40-47: Harmonic and Phrase Rhythm/Dance Step-Units—Gigue, BWV 995.
material presented in measures 40-43 occurs in measures 44-47, thus creating a sequence. The sequence serves to strengthen the transitional quality of these eight measures by progressing effortlessly back to the home key. The tonal flux, which occurs between phrase 5 and transitional phrases 1 and 2, aids in the development of a transitory section in that it keeps the section in a somewhat unstable position before returning to the tonic key. The tonal flux can be heard through a series of direct modulations; for example, the first transitional phrase begins and ends in c minor, whereas the second begins and ends in B-flat major. Note that by including the d minor tonal center from phrase 5; the tonal centers within the transitional phrase assist in producing a descending scalar line: d – c – B-flat. The descending line generated by the tonal regions is imitated in the soprano at the onset of the transitional phrases and phrase 6. Specifically, the first note in transitional phrase 1 is D, the first note in transitional phrase 2 is C, and the first note of phrase 6 is B-flat. The imitation provides a rather seamless transition into the home key.

Even though the transitional phrases include a definite direction, and close with a cadential progression, both serve to expand the B section. As stated in chapter 5, “expansions of any length tend to fall into their own hypermetrical patterns, resulting in a conflict between the surface hypermeter within the expansion and the underlying hypermeter of the basic phrase.”  However, unlike a conventional expansion, the transitional phrases carry on the recognized duple hypermeter, thus avoiding the conflict of hypermeters that often occurs between a basic phrase and an expansion. On the other hand, because they are expansive material, the transitional phrases suspend the hypermeasure activity, and, as a result, the phrase rhythm is pushed further into the background. Still, throughout the course of the expansion, it is possible for the listener

186. Rothstein, Phrase Rhythm, 97.
to hold and retain the large-scale hypermetric pulse that was set by earlier hypermeasures. Strengthening the retention of the phrase rhythm is the dominant-tonic relationship that exists between phrases 5 and 6, which, in spite of the intervening transitional material, is most certainly realized.

Although measures 40-47 constitute transitional material, the step-leap/hop movement can be recognized at the foreground level. Like previous phrases, the step-units are fostered by the bass pitch harmonic rhythm and the harmonic rhythm. Notice, however, that the suspension of the middleground and background rhythm causes the lower level step-units to be suspended as well.

The tonic key returns in measure 48, which also marks the beginning of phrase 6, shown in Example 107. Unlike its counterparts, the penultimate phrase is not a manipulated duple construction; that is, it does not have conflicting lengths between the foreground, middleground, and background levels. Rather, the duple construction that appears at the surface is maintained throughout the various levels. Ironically it was the furtherance of sonorities in previous phrases that altered the duple construction at the foreground, whereas in phrase 6, it is the prolongation of harmony, specifically the V chord from measure 51-54, that aids in the development of the duple construction.

Like many of the previously discussed phrases, the harmony within phrase 6 unfolds in an organic manner: stable – mediator – unstable – stable, and, it is goal-directed, thus establishing a well-defined formal unit. The resolution of the sixth phrase occurs in measure 55; however, what appears to be an imperfect authentic cadence in the aforementioned measure is indeed a perfect authentic cadence. The tonic that is needed in the melody for such a cadence is displaced; that is, instead of appearing with the cadential progression in measure 55, it occurs later; specifically, on the second half of beat 1 in measure 61. Assisting in the recognition and emphasis of the displaced resolution is the chromatic movement in the melody, which leads to a
descending scalar line that concludes on the tonic. The scalar line transpires over measures 56-61 and comprises B♭ C B♭ A G.

The duple hypermeter that has been heard throughout the gigue is upheld in phrase 6, and like the previous five phrases, it is supported by the harmonic rhythm. Once more, the support from the harmonic rhythm is recognized as crusic beats coincide with stable sonorities and anacrusic beats correspond with unstable sonorities. Notice that the second transitional phrase concludes with a hypermetric downbeat, and since phrase 6 commences with a downbeat, the successive downbeat phenomenon is realized. Until measure 52, hypermetric beats 1 and 2 alternate consistently between adjacent measures. The furtherance of the V chord in measure 52 causes hypermetric beat 2 to be sustained from the preceding measure. The protracted hypermetric beat does not last long, as the dominant resolves to the tonic in measure 53, bringing about hypermetric beat 1. The hypermeter progresses uninterrupted until measure 55.

Phrase 6 resumes the large-scale rhythmic activity in that it functions as hypermeasure 2. With its hypermetric role comes the potential for it to be another phrase that is in conflict, as it is tonally stable – providing the resolution to the dominant tonal center of phrase 5 – but includes a anacrusic hypermetric placement. The potential conflict comes about as the stability of the tonic tonal center is slightly impeded by the strong and sustaining presence of scale degrees 4 and 5, which appear in the bass. The activeness of these two scale degrees creates a somewhat unstable quality to phrase 6. As a result, it is possible to hear the penultimate formal unit not as a phrase that is in conflict, but instead as a phrase that is both harmonically and metrically in agreement.

The step-leap/hop step-unit continues to be expressed in phrase 6, and is supported at the measure level by the bass pitch harmonic rhythm. As illustrated earlier, there are moments when the bass pitch harmonic rhythm breaks from the quarter-eighth note pattern, which causes the
step-unit at the foreground to be sustained. The harmonic functions as well as the harmonic rhythm uphold the step-leap/hop movement at the middleground level, while the phrase rhythm fosters a movement at the background level. Note that the background level dance movement is a lift, which is in agreement with both the harmonic and hypermetric activeness of phrase 6.

The following example, Example 108, shows the five measures that follow phrase 6. These measures do not constitute a formal unit; rather, they form an embedded elongated upbeat. As noted by Rothstein, it is possible to embed an elongated upbeat between two phrases in such a way that it relates to both, the preceding phrase as well as the ensuing phrase. Here, the elongated upbeat is joined to phrase 6 by way of the soprano. As stated earlier, the cadence at the conclusion of the sixth phrase creates a sense of incompletion. The G that was needed in the soprano above the tonic sonority to create a perfect authentic cadence and close off the formal unit, is indeed displaced. It is through the structural soprano tones (B♭ C B♮ A) within the elongated upbeat that the needed resolution is gained. Note that the chromatic motion, which spans from the last measure of phrase 6 to measure 57 (B♭ B♭ C), briefly diminishes the lack of resolution by making C a temporary goal. Though a momentary arrival point, the C simultaneously serves as a point of departure for the second melodic curve (C B♭ A) down to the final note G. The goal of the aforementioned line is most certainly G; it provides emphasis to the note, and allows it to be recognized as a displaced resolution.

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The elongated upbeat is related to phrase 7 through the harmonic functions. The harmony, which comprises $V^{4/2}/iv$-$iv^{6/5}$-$ii^{7}$-$V$, is indeed goal-directed. However, the goal of the sonorities is not the end of a phrase; instead, their purpose is to introduce a phrase. The momentum, and, to a certain degree the instability that is produced by the harmonic functions, offers a lifting feature to measures 56-60. Consequently, the upbeat characteristics are strengthened, creating an elongated upbeat to the closing phrase. Remember that a rhythmic phenomenon such as an elongated upbeat impacts the lower level metric and step-unit structure. Specifically, the elongated upbeat suspends lower level meter, and conveys a sustained dance movement.
Phrase 7, illustrated in Example 109, is the closing phrase of Gigue, BWV 995, and it commences in measure 61. To a certain extent, the onset of the seventh phrase lacks punctuation. The sluggish beginning is the result of both an overlap, as well as an afterbeat pattern. The overlap can be heard as the end of the elongated upbeat, which includes a dotted eighth note followed by three sixteenth notes, bleeds into the closing phrase. Notice that the recognition of an overlap is bolstered as the material that triggered the overlap is imitated in the soprano soon after the start of phrase 7. The afterbeat pattern, which, incidentally, comes about when a phrase begins shortly after a metrical or hypermetrical downbeat, can be heard on the Example 109, Measures 61-72: Harmonic and Phrase Rhythm/Dance Step-Units—Gigue, BWV 995.
second half of beat 1 in measure 61. As noted above, both the overlap and afterbeat pattern cause phrase 7 to begin in a somewhat non-definitive manner; however, the exposure that the afterbeat pattern gives to the G4, strengthens the perception of the note, thus allowing it to be heard as a displaced resolution. Moreover, the G4 represents a point of elision in that it offers the needed resolution to phrase 6, while simultaneously serving as the point of departure for phrase 7.

The closing phrase is made up of two six-measure subphrases, which come together to form a twelve measure formal unit. In general, subphrases are recognized through the incompleteness of their tonal content. Such is the case in the first subphrase, as it concludes with a particularly weak imperfect authentic cadence (IAC) in measure 67. The non-final attributes of the IAC offer the incomplete tonal content to the leading subphrase. The second subphrase, however, does not conclude with a non-final cadence; rather, it closes with a perfect authentic cadence to end the formal unit, as well as the composition.

As is often the case, the subphrases occur in conjunction with an afterbeat pattern. The afterbeat pattern does cause the first subphrase to be metrically out of phrase at the measure level; however, the length of the subphrases does not put them out of phase at a lower metrical level. With regards to the middleground and background rhythmic components: both subphrases include harmonic functions that unfold in an organic manner; that is, stable – mediatory – unstable – stable. Note that the quality of the harmonies corresponds with the hypermeter; namely, the stable sonorities coincide with hypermetric beat 1, while mediatory and unstable sonorities match up with hypermetric beat 2. As indicated above, both subphrases come together


189. Ibid., 30.
to form a larger formal design. The tonal motion, along with the tonal stability that is furnished by the home key, permits phrase 7 to function as hypermeasure 1.

Despite the afterbeat pattern, the step-leap/hop step-unit can still be perceived in phrase 7. At the measure level, the step-units are supported by the bass pitch harmonic rhythm, while the harmonic functions, along with the harmonic rhythm, maintain the step-unit at the middleground level. Moreover, the tonal stability of the closing phrase fosters the final step at the background level.

The four formal units that occur in the B section constitute four rhythmic events. Once more, contributing to the perception of the lower rhythmic activity are the relationships that exist between phrases 4-7; namely, the unfolding of the harmonic functions, the tonal regions, and the directed forward momentum that each phrase generates. The tonal content that occurs in phrase 4 brings about the subtonic and minor dominant. Both tonal regions ascertain an unstable quality that furnishes an anacrusic characteristic. Note that phrase 4’s metric position and tonal region are in agreement. The minor dominant continues into phrase 5, and lasts for the duration of the formal unit. As stated earlier, the metric placement and tonal center are in conflict; that is, phrase 5 comprises a crusic metric placement, but the tonal center triggers an unstable/lifting quality. A similar conflict occurs in phrase 6; however, to a certain extent the tonic key, which would normally provide stability, is undermined by the heavy use of scale degrees 4 and 5 in the bass. Together these scale degrees connote the V7 chord; thus undercutting the calm characteristic that is often denoted by the home key. Therefore, an anacrusic quality can still be perceived in phrase 6, despite the employment of the tonic key. The anacrusic attributes continue and are fortified as phrase 6 is followed by an embedded elongated upbeat. This auxiliary member employs harmonic functions, which retain the activity that was set forth by
phrase 6. Moreover, it provides the needed lift to the closing phrase. The balanced manner by which the harmonic functions unfold, as well as the retention of the tonic key, provide phrase 7 with a strong crusic quality. As a result, the articulation of the phrase rhythm in the B section is:

<table>
<thead>
<tr>
<th>Phrase 4</th>
<th>Phrase 5</th>
<th>Phrase 6</th>
<th>Phrase 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anacrusic</td>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
</tbody>
</table>

The structural formal units within the B section bring about a large-scale tonal scheme that embodies an unstable – stable relationship. The instability is perceived from the onset as phrase 4 begins in the subtonic key, which, remember, is equivalent to the dominant. The tonal scheme shifts by phrase 5 to the minor dominant. As illustrated in earlier chapters, the minor dominant, though not as active as the major dominant, still retains a high level of instability. The volatility is primarily due to the 5 – 1 (scale degree) relationship that exists between phrase 5 and the ensuing phrase, which is undoubtedly recognized. Notice that phrase 5 is another example of a phrase that functions in a dualistic manner; that is, it is harmonically unstable, but has a crusic metric placement. The instability of phrase 5 begins to subside as it progresses through two transitory progressions to phrase 6, which is in the tonic key. Phrase 6 is another example of a phrase that includes dualistic properties; however, as stated above, the stability of the tonic tonal center is slightly affected by the highly active scale degrees in the bass. The activity within the tonic key subsides by phrase 7, which retains the home key through a balanced unfolding of the harmonic functions, as well as a crusic metric placement. The accentual pattern and tonal rhythm of the B section is:
<table>
<thead>
<tr>
<th>Phrase 4</th>
<th>Phrase 5</th>
<th>Phrase 6</th>
<th>Phrase 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anacrusic</td>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
<tr>
<td>VII</td>
<td>v</td>
<td>i</td>
<td>-------------------</td>
</tr>
<tr>
<td>Unstable</td>
<td>Unstable</td>
<td>Stable</td>
<td></td>
</tr>
</tbody>
</table>

As illustrated in the above analysis, the forward motion generated by the harmonic and phrase rhythm allows the step-units of the gigue (step-leap/hop) to be interpreted at the foreground, middleground, and background levels. A complete analysis of the B section is shown in Example 110.
Example 110, B Section: Harmonic and Phrase Rhythm/Dance Step-Units—Gigue, BWV 995.
Example 110 (cont’d)
Example 110 (cont’d)
Giga, BWV 996

Although the closing dance in Bach’s lute suite, BWV 996 is titled gigue, it is undoubtedly an Italian giga. As indicated at the beginning of the chapter, the giga comprises a 12/8 meter, fast tempo, harmonic rhythm that progresses at a slower pace, regular juxtaposed phrases, and a homophonic texture. Many of these features, such as the 12/8 meter, fast tempo, and homophonic texture are included in the closing dance of lute suite BWV 996. Furthermore, the “sautillant” figure, which, again, is a distinct rhythmic figure that captures the graceful lilt of a gigue, is entirely absent from the present dance. The giga characteristics listed above also aid in the comprehension of the hop-leap dance step-unit, which is perceived throughout the current composition. Since giga traits pervade the final dance of BWV 996, I will refer to it not by its given title, but as a giga.

The rhythm of the texture in Giga BWV 996 is most certainly unrelenting. Sixteenth notes pervade the texture from measure 1 to measure 20 (closing measure). In fact, within these twenty measures there are only four occurrences of the sixteenth-note pattern being interrupted: measure 1 (beat 2), measure 9 (beat 4), measure 10 (beat 4) and measure 20 (beat 4). The constant use of sixteenth notes generates a motor-rhythm that assists in the forward propulsion of the composition. Similar to Sarabande BWV 997, when the sixteenth-note pattern is interrupted, it is the tonal rhythm that takes over; an example can be heard in measure 9, beat 4. Here, the harmonic progression i-ii⁰-V⁴/3 replaces the fast moving durational rhythm and retains the forward momentum by encompassing the three subdivisions of beat 4.

The forth-spinning rhythm of the texture does not necessarily support the hop-leap step-unit. Rather, it is the bass pitch harmonic rhythm, as well as the harmonic rhythm that support the dance steps. Example 111 illustrates the rhythm of the texture.
Example 111, Rhythm of the Texture—Giga, BWV 996.

Unlike the bass pitch harmonic rhythm that comes about in Gigue BWV 995, which, in effect reveals the harmonic rhythm, the bass pitch harmonic rhythm in Giga BWV 996 provides little insight into the workings of the harmonic rhythm. It is partly because the foregoing
dimension; that is, the rhythm of the texture, significantly impacts the bass. However, there are moments when the bass pitch harmonic rhythm does reveal the harmonic rhythm, such as in measure 9 (beat 4), measure 15 (beat 1), and measure 17 (beats 1 and 2).

Like the previous dimension, the bass pitch harmonic rhythm yields almost no understanding of the dance step-unit. Though there are pockets throughout the piece where the hop-leap dance step can be recognized by way of the bass pitch harmonic rhythm. Note that at the surface level, the dance step is best characterized by a quarter-eight-quarter durational rhythm pattern. Examples may be found in measure 12 (beats 2 and 3), measure 17 (beats 2 and 3), and measure 18 (beats 2 and 3), and measure 19 (beats 2 and 3). Example 112 illustrates the bass pitch harmonic rhythm, as well as the likely dance step-units.
Example 112, Bass Pitch Harmonic Rhythm—Giga, BWV 996.

As indicated above, the formal units that come about in a giga are often balanced and juxtaposed; such is the case in Giga BWV 996. The A section comprises of two phrases that are
indeed balanced; that is, four measures in length, and are placed side by side. Phrase 1, shown in Example 113, commences in measure 1 and concludes in measure 4. The harmonic functions unfold in a standard manner; namely, stable – mediator – unstable – stable; moreover, it is important to note that the slow harmonic rhythm that is associated with a giga seems to be abandoned. The harmony in the first phrase progresses expeditiously as it changes on successive beats, as well as within beats. The aggressive nature of the durational rhythm, coupled with, at times, a rapidly moving harmonic rhythm, produces forward propulsion that drives phrase 1 to its conclusion in measure 4.
The analysis of phrase 1 shows a V-i progression occurring between beats 1 and 2 in measure 2, and measure 3. Depending on the context, a V-i progression in the interior of a phrase may produce a blocking sensation; that is, a suspension of forward momentum, which is generated by the harmony. The V-i progression in measure 2, however, does not block the forward propulsion of phrase 1. Here both sonorities assist in the ascending scalar motion that was initiated on beat 2 in measure 1. The goal of this scalar motion is not the i chord in measure 2; instead, it is the ii°6 on beat 3. Furthermore, the iv chord (measure 1) that precedes the V-i progression is also part of the ascending scalar progression; therefore, the interior mediatory-unstable-stable progression that transpires in the opening measures serves to expand the formal unit, and prolongs the initial i chord.

The same interpretation holds true for the V₆-i progression that comes about in measure 3. Once more there is scalar movement that reduces the strength of the progression, thus aiding in the perception of foregoing harmony. Now, the scalar motion, instead of occurring in the bass, is in the upper voice, and it is the V chord that is prolonged. The V chord is regained on beat 4, and it resolves to i on the downbeat of measure 4 to conclude the formal unit. Since the V-i progressions refrain from blocking the forward motion of phrase 1, and instead serve to prolong harmony, the progression that is perceived over the four measures of phrase 1 is: i-ii°6-V-i.

The four measures of phrase 1 generate a quadruple hypermeter, and it is the harmonic framework, which comes about at the middleground level, that supports the hypermetric activity. Namely, the stability of the i chord in measure 1 supports hypermetric beat 1; the mediatory features of the ii°6 chord in measure 2 support hypermetric beat 2; the instability of the V chord in measure 3 support hypermetric beat 3; and the i chord at the onset of measure 4 supports
hypermetric beat 4. Notice that the hypermetric analysis of Giga, BWV 996 differs slightly from my previous views in that the i chord, which represents stability, is analyzed as hypermetric beat 4. It is because the harmonic functions in phrase 1, as well as the subsequent phrases, manipulate the metric accentuation. As indicated in previous sections, an anacrusis beat, such as beat 4, is typically reserved for unstable, or less often, mediatory sonorities. The anacrusis carries on to the crasis, which would include a stable sonority; thus, resolving the tension produced by the anacrusis. However, despite incorporating a stable i chord, and being the measure of resolution, the quadruple hypermeter triggers hypermetric beat 4 on the final measure of each four-measure phrase.

Note that the conclusion of phrase 1 on hypermetric beat 4 coincides closely with the views of Carl Schachter. As discussed in chapter 6, Schachter feels that the closing tonic of a formal unit does not typically receive a metrical accent, and that the metrical organization of a collection of measures should not differ in principle from that of a single measure. Further, the rhythmic organization within a collection of measures may parallel a single measure; that is, they can contradict the meter by generating a stress on a normally weak place. Regardless of the metric description, the concluding tonic of each phrases will be treated in the same pretext as previous formal units; that is, as a point of resolution. Additionally, the harmonic movement and hypermeter produce a definite hypermeasure; therefore, phrase 1 functions as hypermeasure 1. Aiding in the stability of hypermeasure 1 is the home key, which, again, is established at the onset of the formal unit.

As indicated previously, the information pertaining to the dance movements that make-up the Italian giga is somewhat scarce. What is realized, however, is that the step-unit is not as

involved as some of the French dances. In fact, it is a rather simple dance, comprising only two movements; namely, a hop and a leap. And, it is the meter that determines how many step-units come about in a measure. If it is a duple meter, one step-unit will transpire in a measure, and if it is a quadruple meter, two step-units will emerge.

The quadruple meter in Giga BWV 996 allows the hop-leap step-unit to be interpreted twice in a single measure. The step-unit is supported by the harmonic rhythm, which largely changes on each beat. Since the quadruple meter is recognized at the hypermeter level, the hop-leap movement may be perceived at the middleground level. Once more, two step-units will be perceived over the four measures.

The material that comes about on beats 3 and 4 in the fourth measure serves as a lead-in to phrase 2, which is displayed in Example 114. Phrase 2, therefore, commences on the downbeat of measure 5. The lead-in creates a seamless transition from phrase 1 to phrase 2, and inaugurates the key of G major as it includes the dominant of the mediant key on beat 4 in measure 4. Note that the V chord resolves to I, bringing about the objective key.

The harmonic rhythm in the second phrase is slightly more aggressive than that which is heard in phrase 1. Throughout the second phrase the harmony changes on each beat, and like the close of the first phrase, becomes more assertive as the cadence approaches, resulting in a “drive to the cadence.” Further, the fast rate at which the harmony changes most certainly contributes to the forward trajectory of the second formal unit. In addition to the rate of change, the way in which the harmony functions also impact the forward movement. Similar to the opening phrase, the second phrase utilizes a series of stable – mediator – unstable – stable progressions. Despite the use of strong progressions in the interior, such as V-I, the formal unit continues to be propelled forward. Once more, it is because the bulk of the harmony comes about through
contrapuntal motion, which takes away from its structural integrity, and serves to prolong foregoing harmony. For example, each of the V-I progressions that occur in phrase 2, with the exception of the final V-I cadence, is utilized in such a way so as to keep the formal unit open. Namely, the occurrences of the aforementioned progression are realized through a scalar bass, which begins on the pickup to measure 6, and concludes on beat 3 in measure 7. Consequently, the harmony that transpires from beat 1 in measure 6 to the second half of beat 4 in measure 7 serves to prolong the V chord on beat 4 in measure 5. The middleground progression in phrase 2, therefore, comprises $|I| V|--|I|$.  

The quadruple hypermeter that came about in phrase 1 continues into phrase 2. Like the opening phrase, the four measures of the second phrase (measures 5-8) produce a quadruple
hypermeter that is fostered largely by the harmonic progression that transpires at the middleground level. Once more, the accentuation pattern is manipulated by the harmonic functions; mainly, it is the i chord, which comes about on hypermetric beat 4, that triggers the manipulation. As discussed above, an anacrusic beat, like beat 4 in a quadruple meter, is typically reserved for an unstable sonority; however, since measure 8 includes the chord of resolution, it is forced to take on a crusic quality. Also, like phrase 1, the harmonic functions and hypermetric activity that comes about in phrase 2 generates a hypermeasure. Phrase 2, therefore, operates as hypermeasure 2.

The hop-leap step-unit that was initiated in the opening phrase continues to be perceived in the second phrase. Again, the step-unit, which transpires twice in a single measure, is supported by the harmonic rhythm and harmonic functions; namely, the stable and mediator sonorities coincide with the hop movement, while the unstable sonorities correspond with the leap. Further, the quadruple hypermeter allows two step-units to be conveyed at the middleground level; however, the second step-unit would be perceived in reverse; that is, leap-hop. It is because the V chord is prolonged through measure 7 that the second step-unit is recognized as leap-hop. Once more, the unstable sonority fosters the leap, while the stable sonority cultivates the hop. In contrast to the unfolding of dance steps at the foreground and middleground levels, the background movement is a sustained hop from the previous phrase. The sustained movement is understood as the tonal center in phrase 2 (G major) represents an unfolding of the bottom half of the tonic triad.

Phrase 2 comes to a close on beat 1 in measure 8, and in some respects, so does the A section. The remainder of measure 8, as well as measures 9 and 10, which, incidentally are the final measures of the first half, do not constitute a formal unit. Instead, the aforementioned
measures, which are illustrated in Example 115, serve to setup the return of the A section. The two and a half measures, therefore, function as an elongated upbeat. Strengthening such a

**Example 115**, Elongated Upbeat—Giga, BWV 996.

perception is the overwhelming presence of the V chord. It provides an unstable/lifting characteristic to the concluding measures, which, consequently, is resolved at the return of the A section.

Since the elongated upbeat does not represent a formal unit, the lower level metric activities are temporarily suspended. Even though the elongated upbeat causes a halting of the hypermeter and hypermeasure, the harmonic rhythm, to a certain degree, generates forward motion. The goal of the harmonic movement, however, happens to be measure 1. Note that the return of the A section restores the hypermeter, as well as the hypermeasure.
The suspension of hypermetric activity also causes adjustments to the dance step-unit. The harmonic rhythm allows for the perception of the hop-leap movement at the foreground level; however, the consistency that was established in phrases 1 and 2 is lacking. For example, in measure 9, the V/V merits a leap, while the objective sonority, the V chord, earns a hop. The harmonic functions that appear on beats 3 and 4 cause the pattern to appear in reverse, that is hop-leap. Further, the emphasis that is placed on the V chord in measure 10 expresses two consecutive sustained movements; specifically, two leaps. The first leap transpires across beats 1 and 2, while the second unfolds over beats 3 and 4. The leaps progress to a hop, which is supported by a i chord in measure 1. Even though the hypermetric activity does not come about in the closing measures of the A section, it is possible that a dance movement is still recognized at the background level. The lifting characteristics of the elongated upbeat are such that a leap can be perceived at the background. Once more, the leap resolves to a hop at the repeat of the A section.

As shown above, the two formal units that come about in the A section generate two rhythmic events. The tonal center and metric placement of phrase 1 are in agreement in that the solidity offered by the tonic key in phrase 1 exemplifies crusic attributes. The tonal center shifts to G major at the commencement of phrase 2. A conflict between tonal region and metric location may be perceived as the new key could be recognized as an outgrowth of the home key. Subsequently, the crusic trait of phrase 1 could be observed through the second phrase, which would replace the expected metacrusic quality. That being said, another analysis is plausible. The emphasis on the V chord, which comes about by way of prolongation, may possibly disrupt the stability of the mediant key, causing the second phrase to take on a metacrusic role. Since both analyses are plausible, it will be left to the performer as to how to best treat phrase 2.
As previously indicated, the elongated upbeat does not contribute to the lower level rhythmic components; however, the weight that is placed on the V of the tonic key triggers an anacrusic quality. Furthermore, if the elongated upbeat were indeed a formal unit, its metric placement would be in agreement with its tonal properties. Even though it is not part of the formal design, it does serve an important role, which is to lead to the repeat of the A section. The articulation of the first half of Giga BWV 996 is shown below.

<table>
<thead>
<tr>
<th></th>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Elongated Upbeat</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Crusic</td>
<td>Crusic</td>
<td>Anacrusic</td>
</tr>
<tr>
<td>(Metacrusic)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The two phrases that come about in the A section exemplify a stable – stable relationship. Stability emerges from phrase 1 as the harmonic functions unfold in a natural order, confirming the home key. As illustrated above, the tonic key modulates to the mediant key, which is confirmed at the onset of phrase 2. Note that the new key is sustained for the duration of the formal unit. The second phrase undoubtedly brings about hypermeasure 2; however, the mediant tonal center does not necessarily have a mediatory trait. Instead, it serves as an extension of the previous tonal center. Phrase 2, therefore, includes dualistic properties; namely, it has a metacrusic placement, but it is tonally stable, respectively. Further, regardless of its lower level role, the elongated upbeat does impact the accentual landscape. As discussed earlier, the emphasis of the V chord embodies an anacrusic quality, which is fostered through the instability of the dominant chord.

Once more, the formal units aid in the perception of the dance steps at the background level. The stability generated by phrases 1 and 2 allow for a single dance movement to be
observed—a hop. And, it is the elongated upbeat, with its anacrusic and unstable features, which expresses the leap. The accentual pattern and tonal rhythm of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Elongated Upbeat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Crusic</td>
<td>Anacrusic</td>
</tr>
</tbody>
</table>

(Metacrusic)

i III = i V

Stable---------------- Unstable

A complete analysis of the A section is shown in Example 116.
The B section commences on measure 11, and marks the start of the third formal unit, which shown in Example 117. The dominant sensation that was brought forth by the elongated


upbeat, is retained at the foreground level at the onset of phrase 3. Note that the dominant sonority only lasts through beat 1, as it resolves quickly to a i chord on beat 2. The tonic harmony serves as a pivot back to the mediant key, which endures for the remainder of the formal unit. On the whole, the harmony, as well as the harmonic rhythm progresses in a natural manner, and carries on at the same rate as that of the previous two phrases. Notice, however, that beginning on beat 4 in measure 12 the harmony not only changes on the beat, but on the
third eighth note of each beat as well. The increased rate continues through measure 13, building tension and expectation.

Contributing to the tension and expectation of measure 13 is the harmony itself. Starting on the third eighth note of beat 2 is a series of unstable sonorities; specifically, the progression comprises: vii$^{07}$-V/vi-V$^7$/IV-V/V-V$^7$. The tension that is generated by the aforementioned progression is such that one expects the phrase to come to an end in the ensuing measure.

Though a I chord succeeds the V$^7$ chord, the formal unit does not come to a close; instead, phrase 3 remains open until the downbeat of measure 15. Notice that the pace at which the harmony progresses is somewhat slower at the onset of measure 14. By slowing down the rate of the harmony, the tension that was produced in measure 13 has, to a certain degree, receded. The I chord on the downbeat of measure 14 also contributes to the decline in tension; however, the forward momentum is not blocked. The slower harmonic rhythm is temporary in that the rate increases once again on beat 4 in measure 14 (three chords within a single beat), which, incidentally, generates a “drive to the cadence.” The cadential progression concludes on the downbeat of measure 15, bringing phrase 3 to a close.

The quadruple hypermeter returns in phrase 3. Like the previous two phrases, the hypermeter is fostered by the progression that transpires at the middleground level; the progression includes | I | V | V | I V | I |. Observe that the inaugural progression at the foreground level in measure 11 is a V-i in the tonic key; however, as indicated above, the key quickly changes to G major (beat 2, measure 11). That being said, is it possible to recognize the shift to G major on beat 1 instead of beat 2? The adjustment in perception is understood if one is able to recognize the V in e minor as I$^6$ in G major; thus, creating a I chord at the middleground level. Strengthening such an analysis is the progression from B2 to G3 (beat 1), as well as the retention
of B2 until the third eighth note of beat 3 in the bass. Consequently, the material that is framed by the B2 serves to prolong, as well as embellish the I\(^6\) chord, and certain notes, such as the C# and D# (beat 1) serve to smooth over the transition from the foregoing key. Moreover, beginning the second section with a I chord mirrors the opening measure, creating unity between the two sections.

As indicated above, the hypermetric organization within phrase 3 has changed; namely, instead of the phrase ending on hypermetric beat 4, as was the case in phrases 1 and 2, it concludes on hypermetric beat 1, which comes about in measure 15 (the shift in the closing metric organization coincides with previous hypermetric analysis). Furthermore, the forward momentum produced by the harmonic functions and hypermetric activity cause the third phrase to function as a rhythmic unit. As a result, phrase 3 is understood as hypermeasure 3.

Along with the renewal of hypermetric activity is the resumption of dance step-units. Throughout phrase 3, the hop-leap and leap-hop movement can be understood at both the foreground and middleground levels. Once more the step-units are perceived and fostered by the harmonic functions. In addition to the foreground and middleground dance movements, is a larger movement, a hop, which is conveyed at the background level. Like its upper level counterparts, the hop is supported by a tonal function; in this case, it is the stability of the mediant tonal center.

The fourth and final formal unit, illustrated in Example 118, of Giga BWV 996 commences in measure 15. Notice that the start of phrase 4 is another example of elision; that is, the close of phrase 3 simultaneously functions as the beginning of phrase 4. Further, the harmonic activity in phrase 4 is rather aggressive, as the harmony changes on each beat, as well as within beats. The increase in activity pervades the entire formal unit, which aids in forward

propulsion; thus, generating a well-defined phrase.

At the surface, the harmonic movement in phrase 4 appears to be void of the natural movement that has been recognized in previous formal units; however, much of the harmony
serves to emphasize, or expand foregoing sonority. For example, after the initial I chord, the foreground progression that transpires in measure 15 presents a certain amount of instability, as it includes a collection of secondary dominants, along with a V chord (beat 4) that is not resolved. However, one will recognize that the secondary dominants do progress to their objective sonorities, resolving the tension produced by the dominant harmony. The secondary dominants, therefore, highlight the organic movement: I-IV-V (or, stable – mediator – unstable). Moreover, commencing on beat 2, the abovementioned secondary dominants, as well as the IV and V chord, harmonize an ascending chromatic bass (B-C-C#-D), which promotes the prolongation of the initial I chord, while at the same time smoothing over the forthcoming modulation from G major to e minor. Specifically, the movement in the bass from C#-D (beat 4)-D# (beat 1, measure 16) is understood as a chromatic modulation, leading the composition back to the home key.

As indicated above, the tonic key returns in measure 16, and it is confirmed on beat 2 through a deceptive progression. The movement from V\(^{6/5}\)-VI\(^6\) is significant as it sets the precedents for the following three measures. The deceptive nature of the V-VI progression allows the anticipation of the V\(^{6/5}\) chord to carry on. In fact, the anticipatory quality is endured for the entire measure, and it is not until the occurrence of the i chord on beat 2 in measure 17 that a resolution is reached. Yet, even with the arrival of the i chord, V continues to be prolonged. Contributing to the enduring sensation of V is the imperfect characteristic of the cadence, as well as the metric placement of the i chord. Each of these elements comes together to weaken the V-i progression, and permit the prolongation of V. Furthermore, the i chord acts as an escape tone to the descending bass line: D#-C#-B-A-G. It also serves as the first chord in a circle of fifth progression, which, as illustrated in previous chapters, has a transitory function.
The sequential progression comes to an end on the second half of beat 1 in measure 18, only to regain V (through a $\hat{b}^{b}\text{II}^6$) on beat 3. The V continues to be prolonged across measure 19, as it progresses (in the bass, beat 3, measure 18) a fifth from B2 to F#3. From F#3 the bass descends stepwise through another progression of a fifth to regain B2 on the second half of beat 4, which, incidentally, serves as the root of V. Note that the content within measure 19 serves to extend phrase 4 to a six measure phrase; thus, causing the formal unit to be an expanded phrase. Phrase 4 comes to an end in measure 20 as the V chord in the previous measure resolves to I. With the exception of a lower neighbor vii$^{o6}$, the I chord prevails for all of measure 20.

The hypermetric activity that was reinstated in phrase 3 carries on in phrase 4. Like its counterparts, the quadruple hypermeter maintains support by way of the harmonic rhythm. And, similar to the foregoing formal units, the progression that comes about at the middleground level plays an important part in upholding the hypermeter. Additionally, despite their prolonging functions, the sonorities that emerge at the foreground level include features that reflect the metric qualities of the hypermeter. For example, the mediatory sonorities that commence on beat 2 in measure 17 serve to prolong the V$^6/5$; still, the subdominant characteristics of these chords promote a metacrusic trait, which coincides with the hypermetric placement of measure 17.

Since measure 19 serves to expand the prototype, hypermetric beat 4 is sustained through measure 19. Note that the expansion must also be considered when understanding the hypermeasure properties of phrase 4. The removal of the expansion reveals the prototype, which is five measures in length; the same as phrase 3. By having successive phrases of the same length, the hypermeasure activity continues to be recognized. Thus, phrase 4 is understood as hypermeasure 4.
The harmonic rhythm, at all levels, assists in bringing forth the hop-leap, as well as the leap-hop dance movement. The aggressive nature of the harmonic rhythm that pervades the foreground level in measures 15-20 aids in the portrayal of the leap-hop step-unit, while at the middleground level it is the hop-leap movement that is better understood. The stability provided by the home key merits a hop at the background level, completing the energy output that can been recognized throughout Giga, BWV 996.

The two phrases that emerge in the B section produce two rhythmic units. The intermediation provided by the G major tonal center embodies metacrusic qualities; consequently, the tonal region and the hypermetric positioning of phrase 3 coincide. As illustrated above, the onset of the fourth phrase retains the mediant key; however, the tonic key is reinstated by the second measure of phrase 4. Though the dominant tonal center never comes about in the B section, it is the prolongation of the V chord in measures 16-19 that furnishes anacrusic properties. The emphasis on V in these four measures provides a lift to the closing tonic, which, once more, occurs in measure 20, and is endured for the entire measure. To a certain extent, phrase 4 serves a dual role; that is, the weight placed on V is appropriate for the hypermetric placement of phrase 4 giving it an anacrusic quality; yet, the fourth phrase is the closing phrase, which should impart stability by way of the tonic key. Stability is achieved; though, it is not until the concluding measure. Consequently, phrase 4 includes both anacrusic and crusic attributes. The articulation of the second half of Giga, BWV 996 is illustrated below.

<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>Phrase 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metacrusic</td>
<td>Anacrusic/Crusic</td>
</tr>
</tbody>
</table>

The two formal units that transpire in the B section embody a mediatory – unstable – stable affiliation. The mediatory characteristics of phrase 3 come about through the harmonic
functions, which validate the mediant key. Once more, the tonic key in the second measure of
the fourth phrase replaces the mediant tonal center. However, as indicated above, the tonic key
is slightly destabilized by the prolongation of the V chord. The expectation and tension
generated by the prolongation is resolved as the i chord comes about in measure 20, which
stabilizes the final phrase.

Again, the formal units assist in the discernment of the dance movements at the
background level. The mediatory nature of phrase 3 allocates the observance of a single hop,
while the instability/stability of phrase 4 yields a leap-hop movement. The accentual pattern and
tonal rhythm of the B section is:

<table>
<thead>
<tr>
<th></th>
<th>Phrase 3</th>
<th></th>
<th>Phrase 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Metacrusic</td>
<td>Anacrusic/Crusic</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>V</td>
<td>i</td>
<td></td>
</tr>
<tr>
<td>Mediator</td>
<td>Unstable/Stable</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A complete analysis of the B section is shown in Example 119.
Example 119, B Section: Harmonic and Phrase Rhythm/Dance Step-Units—Giga, BWV 996.
Example 119 (cont’d)
Gigue, BWV 997

The final dance in Bach’s lute suite, BWV 997 is in fact a gigue. It includes a number of the characteristics that were recognized in Gigue, BWV 995, such as fast tempo; 3/8 compound meter; the harmonic rhythm progresses at a fast pace with changes in harmony occurring on the first and third pulse of the beat; the phrase construction is irregular, and the texture is contrapuntal and imitative. Further, the “sautillant” figure can be heard throughout the composition.

The rhythm of the texture in Gigue, BWV 997 is made up mostly of eighth notes; still, there are measures that include successive sixteenth notes, as well as thirty-second notes. Take notice that the sixteenth and thirty-second notes do not have a significant impact on the rhythm of the texture, as they are understood as filigree material. The incessant eighth-note patterns, along with the sautillant figure contribute to the impetus of the composition. With the exception of beat 2 in the closing measure of each section, the forth-spinning rhythm is continuous; such consistency prevents a block from transpiring in the durational rhythm.

There are aspects of the rhythm of the texture that help reinforce the perception of the hop-leap movement; such as the sautillant figure. However, like Gigue BWV 995, and Giga BWV 996, it is the bass pitch harmonic rhythm, along with the harmonic rhythm, that fortifies the recognition of the dance step-unit. Example 120 illustrates the rhythm of the texture.
Example 120, Rhythm of the Texture—Gigue, BWV 997.

The bass pitch harmonic rhythm in Gigue BWV 997 is similar to that which is found in Gigue BWV 995; namely, it provides a significant amount of insight into the harmonic rhythm that comes about at the foreground level. In fact, the harmonic rhythm is essentially revealed through the foregoing dimension. Note that there are only six measures (measures 4, 8, 20, 24,
32, and 36) where the bass pitch harmonic rhythm does not represent the harmonic rhythm exactly. Still, in the abovementioned measures the divergence from the harmony is minimum; namely, non-chord tones are included to embellish the sonority.

Like Gigue BWV 995, the step-leap/hop and step-hop/leap dance movement can be interpreted through the bass pitch harmonic rhythm. For example, the bass notes that occur on beats 1 and 2 in measures 2 and 3 reveal the harmonic progression \((\text{vii}^6/2 \text{-i}^6 \text{-iv-V}^7)\), which in turn fosters a leap/hop-step step-unit followed by a step-leap/hop step-unit. Further, such relationships may be recognized throughout Gigue BWV 997. Example 121 illustrates the bass pitch harmonic rhythm, along with the likely dance step-units.
The A section of Gigue BWV 997 is somewhat unique in that it includes six formal units; however, only two are phrases. The other four formal units, which will be discussed below, are
subphrases that serve to expand the A section. That being said, the first formal unit that is heard is phrase 1, which constitutes measures 1-4, and is displayed in Example 122. As to be expected, the harmony in the first phrase progresses at a relatively fast rate; namely, one chord per beat.

**Example 122, Measures 1-4: Harmonic and Phrase Rhythm/Dance Step-Units—Gigue, BWV 997.**

Like Gigue BWV 995, the fast pace assists in propelling the phrase forward. Contributing to the trajectory is the harmonic progression, which includes $| i \, v^6 \, | \, vii^{o4/2} \, i^6 \, | \, iv \, V^7 \, | \, i \, |$. Note that certain sonorities, such as the $v^6$, $i^6$, and iv chords play a subordinate role. The $v^6$ functions as a passing chord, while the $i^6$ and iv represent movement into the inner voice, delaying the resolution of the $vii^{o4/2}$, which, because of its bass position, needs to move to V. Since the $i^6$ and iv are taking on a subsidiary role, there is no blocking sensation resulting from the $vii^{o4/2} - i^6$. 
progression, nor is iv functioning in a mediatory manner. Instead, both chords serve to prolong the resolution of the vii\(^{04/2}\) chord. When the subordinate sonorities are removed, the progression that remains is: i-vii\(^{04/2}\)-V\(^7\)-i. The middleground progression, therefore, embodies a rather active trait, somewhat unusual for an opening phrase.

The duple meter is recognized at both the measure level, as well as the hypermeter level. Once more, it is the progression at the middleground level that influences the hypermeter in phrase 1; consequently, the hypermetric activity is slightly manipulated. Because the vii\(^{04/2}\) is prolonged – its goal being the V\(^7\) chord in measure 3 – hypermeter beat 2 is sustained through measure 3. The resolution of this dominant section occurs in the ensuing measure as the V\(^7\) chord resolves to i, which also brings forth hypermetric beat 1. Moreover, the arrival of i in measure 4 marks the close of phrase 1. Despite the manipulation of the hypermeter, the first phrase still constitutes a rhythmic unit; thus, generating hypermeasure 1.

In addition to propelling the formal unit forward, the harmonic rhythm in the opening phrase also promotes the recognition of the dance step-unit. By changing on each beat, the harmony communicates the step-leap/hop, as well as the leap/hop-step movement. Remember, the harmonic function plays a role in determining whether a step or leap/hop comes about. Stable sonorities often equate to the step, and unstable sonorities often equate to the leap/hop. Note that mediatory sonorities can instill a step or a leap/hop. That being said, the step-leap/hop step-unit can be understood in measure 1, while the leap/hop-step movement is recognized in measure 2. Even though the hypermeter is slightly manipulated, the step-unit can still be perceived at the lower levels. The suspension of hypermetric beat 2 expresses a sustained movement; as a result, a single step-unit (step-leap/hop) is perceived at the middleground level.
Further, the stability that is produced through the establishment of the home key within phrase 1 exemplifies a step at the background level.

The second formal unit that transpires in Gigue BWV 997 is phrase 2, which is illustrated in Example 123. Like phrase 1, it comprises 4 measures (measures 5-8), and includes a


harmonic rhythm that progresses at a relatively fast pace. Phrase 2 also embodies an active trait—once more the activity comes about through the emphasis of the dominant sonority. Specifically, the second phrase is framed by dominant harmony as it begins with V, which is placed on beat 1 in both measures 5 and 6, and closes with V in measure 8 (here is another example where V serves as the goal of a formal unit). Indeed the metric placement of V in the
opening measures gives rise to a dominant character in phrase 2; still, there is another factor that contributes to the dominant sensation; namely, the reiteration of scale degree 5. The dominant scale degree can be heard in the melody on the third and sixth eighth-notes in measures 5 and 6. It is emphasized by a two-note figure, which precedes it; note that the figure appears in sequence in measures 5 and 6. In each instance the sequential figure ends by leaping to scale degree 5, strengthening the dominant trait of phrase 2. Notice that the sequential content also contributes to the activity of phrase 2 in that it brings forth a driving feeling, which propels the formal unit forward.

Phrase 2 preserves the duple hypermeter that was established in the opening phrase. It commences with hypermetric beat 1; subsequently, measure 5 gives way to a successive downbeat. Once more, this phenomenon comes about as the closing measure of phrase 1 and the inaugural measure of phrase 2 both yield a hypermetric downbeat. On the whole, the hypermeter is supported by the harmonic functions; still, there are moments where the harmony and hypermetric beat are not in agreement. For example, measure 5 includes a V-vi progression, which is relatively unstable; however, since it is the inaugural measure to phrase 2, it merits hypermetric beat 1. Further, the trajectory of the harmonic functions establishes a well-defined phrase; consequently, phrase 2 functions as a rhythmic unit, which results in hypermeasure 2.

The step-leap/hop dance movement continues to be perceived at the foreground level for all of phrase 2. Similar to phrases in Gigue BWV 995, the step-unit is not always promoted by the harmonic functions; rather, the dance steps may be supported by the rhythm of the texture and/or the bass pitch harmonic rhythm. Moreover, the step-units that unfold at the middleground parallels the hypermeter in that the lower level steps are not always supported by the harmonic functions. Here again, the unstable traits of measure 5 do not promote a step; yet, the onset of a
new phrase certainly demands such a movement. Note that the middleground step-units that occur in the following measures within phrase 2 are supported by the harmonic functions. Since the second phrase embodies a good amount of instability, one is able to perceive a leap/hop at the background level. Notice that the metric placement of phrase 2 and the lower level step are in agreement.

As illustrated above, the second phrase closes with the V chord; notice that the dominant sonority encompasses the entire measure. The breadth at which V appears is significant in that it foretells the nature of the upcoming content. Even though the harmony comprises definite goals, the following eight measures (measures 9-1), displayed in Example 124, constitute four two-measure subphrases. Moreover, these measures serve to prolong the V chord. The enduring of V can be recognized through a descending progression of a fifth (D-G), which is highlighted by the subphrases. With the exception of the penultimate note, each subphrase begins with a member from the descending progression; it includes: D (beat 1, measure 9), C (beat 1, measure 11), B (beat 1, measure 13), A (third eighth-note of beat 2, measure 15), and G (beat 1, measure 16). Except for the melody, and the truncated length, measure 16 represents the regaining of measure 8; therefore, strengthening the notion that the forgoing measures serve to prolong the closing measure of phrase 2.
Contributing to the prolongation of measure 8 is the sequence that unfolds over measures 9-14. Subphrase 1 presents the original idea, while subphrases 2 and 3 present it in sequence. As indicated previously, a sequence can include a transitional quality, which can fortify the subordination that is perceived at a moment of prolongation. Furthermore, the final eight measures of the A section comprises instability through tonal flux; that is, the rapid change of keys—the tonal scheme is: f-B♭-g-c-g.
The transitory nature of the aforementioned eight measures impacts the lower level rhythmic structure. Indeed, a duple hypermeter continues to be recognized at the middleground level; in fact, the hypermeter progresses seamlessly to measure 16. Remember that measure 16 is the closing measure of the A section, and, as illustrated above, it includes the I chord in g minor, which simultaneously functions as V in the home key. The dominant role of measure 16 certainly promotes hypermetric beat 2 and leads to the return of the A section; however, even though the subphrases retain the duple hypermeter, the role of these formal units is to prolong the V chord (measure 8); as a result, the lower level meter is temporarily pushed further into the background. The modification of the background rhythm gives way to a sustained hypermeasure; that is, hypermeasure 2 is endured through measures 9-16; its resolution comes at the return of the A section.

As shown above, the harmonic functions and harmonic rhythm play a vital role in the perception of dance movements. Since each factors into the realization of dance steps, it is possible, based on the harmony, for a step-unit to be slightly manipulated—such is the case in subphrases 1 and 2. Here the standard gigue step-unit, which, at the foreground transpires at the beat level, and includes one step-unit per measure, occurs at the pulse level. Subsequently, two step-units are perceived in a single measure. The surge in dance steps is the result of a faster harmonic rhythm; instead of changing on the first and fourth eighth-note, the harmony is now changing on the first, third, fourth, and sixth eighth-note. Further, the harmony that comes about in the aforementioned rhythm includes a steady alternation of stable and unstable functions; that is, a stable sonority on the beat, and an unstable sonority on the second half of the beat. Each of these elements comes together to temporarily change the number of step-units per measure. Notice that the harmonic rhythm in subphrases 3 and 4 returns to that which was heard in phrases
1 and 2; accordingly, a single step-unit can be perceived in the closing four measures of the A section.

The duple hypermeter that exists throughout subphrases 1-4 promotes the step-unit at the middleground level. Like the hypermeter, the step-units progress seamlessly, including a steady alternation of step-leap/hop movements. The active nature of measures 9-16 also yields a sustained dance movement at the background level. Here the movement is fostered by the prolongation of the V chord.

The A section in Gigue BWV 997 is similar to previously discussed sections in that it includes a considerable amount of material that serves to expand the piece; subsequently, only two phrases come about in the inaugural section. Both phrases encompass well-defined forward propulsion, allowing each to simultaneously function as a rhythmic event. That being said, phrase 1 includes a crusic quality as it sets forth and confirms the home key; subsequently, the tonal center and metric placement of the opening phrase are in agreement. Though the home key is preserved in phrase 2, the emphasis on the V chord injects a certain amount of instability, affording phrase 2 an anacrusic property. Note that since the V chord is prolonged through the four subphrases, the anacrusic attributes of phrase 2 are retained. The articulation of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Subphrases 1-4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
<td>➔ ➔ ➔ ➔</td>
</tr>
</tbody>
</table>

The two phrases, along with the subphrases exemplify a stable – unstable relationship. The stable traits of phrase 1 transpire through the harmonic functions, which undoubtedly confirm the tonic key. As shown above, the tonic key, despite its retention in phrase 2, is undermined by the overwhelming presence of V. Consequently, the second phrase comprises an
unstable attribute, which passes into and lasts for the duration of the subphrases. Remember, the instability of the subphrases is not only derived through the prolongation of V, but through the rapid change of key; that is, tonal flux.

Like previously discussed suite movements, the formal design and tonal scheme in the first half of Gigue BWV 997 aid in interpreting the step-units at the background level. The A section is essentially divided into two halves, which supports the step-leap/hop movement form. The stability offered by the home key in phrase 1 promotes a single step, as the instability of phrase 2 and subphrases, which, remember, are both dominant ridden, express a leap/hop movement. The accentual pattern, as well as the tonal rhythm of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Subphrases 1-4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
<td>→ → → →</td>
</tr>
<tr>
<td>i</td>
<td>V</td>
<td>→ → → →</td>
</tr>
<tr>
<td>Stable</td>
<td>Unstable</td>
<td></td>
</tr>
</tbody>
</table>

A complete analysis of the A section is shown in Example 125.
Example 125, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Gigue, BWV 997.
Example 125 (cont’d)
The B section commences in measure 17, and is also the onset of phrase 3. Note that the third phrase, which is illustrated in Example 126, endures the dominant tonal center that closed Example 126, Measures 17-20: Harmonic and Phrase Rhythm/Dance Step-Units—Gigue, BWV 997.

the A section; however, it is quickly abandoned as phrase 3 modulates to the subdominant at the onset of measure 18. Despite the sudden change in tonality, the trajectory of the harmonic functions gives rise to a well-defined phrase. The harmonic rhythm is rather slow in measures 17 and 18 in that there is only one chord per measure, although, by measure 19, the rate of the harmonic rhythm increases significantly. Here the harmony changes four times (beat 1, third eighth note of beat 1, beat 2, and third eighth note of beat 2). Since phrase 3 comes to a close in
the following measure, such acceleration is recognized as a “drive to the cadence.” The i chord in measure 20 fortifies the subdominant key, and brings the third phrase to an end.

The duple hypermeter that had been established at the start of the composition is retained in phrase 3. And, like its counterparts, the forward propulsion of the harmonic functions promotes the lower level rhythmic activity. Notice, however, that the closing tonic in phrase 3 takes place on hypermetric beat 2; a beat that is typically reserved for an active sonority. As discussed in previous sections, a formal structure culminating with a tonic sonority on an anacrusic beat matches the viewpoints of Carl Schachter. Namely, the closing tonic, regardless of its metric placement, will be treated as a point of resolution. Such interpretation coincides with previously discussed formal units. Hypermetric beat 2, therefore, functions as a point of resolution rather than a point of departure.

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>G Maj:</td>
<td>I</td>
<td>IV7</td>
<td>i</td>
<td>VI</td>
</tr>
<tr>
<td>f min:</td>
<td>V7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The harmony that exists within phrase 3 generates a definite trajectory, causing it to operate as a rhythmic unit. Specifically, the third phrase marks the return of the background rhythm as it functions as hypermeasure 1. Notice, however, that hypermeasure 1, a rhythmic unit that typically embodies stability, carries on the dominant tonality from the foregoing section. Furthermore, it includes the subdominant tonal center, which, in this case, acts in an unstable manner; that is, passing. Together the G and F tonal regions function as a quasi V7 chord, which resolve to E♭ in the ensuing formal unit.

Though not a common occurrence, disagreement between tonal region(s) and metric placement do take place—such is the case in phrase 3. The disagreement causes somewhat of an
irregularity; namely, the stability that is associated with a crusic beat is impeded by unstable
tonal centers. Still, forward motion is preserved; the tension generated by the tonal centers needs
resolution, which, again, is achieved in the following phrase.

The step-leap/hop dance movement can be recognized throughout phrase 3. At the
foreground level the step-unit can be perceived through two different dimensions. That is, in
measures 17, 18, and 20 it is the bass pitch harmonic rhythm that fosters the step-unit, while in
measure 19 it is the harmonic rhythm. Measure 19 is another example where two step-units
come about in direct succession. As shown above, the rate of the harmonic rhythm in measure
19 increases twofold, resulting in the realization of two step-units. Additionally, the step-units at
the middleground and background level are, to a certain extent, straightforward. The duple
hypermeter supports the alternation of the step-leap/hop movement, while the return of the lower
level rhythm bolsters the perception of a single step at the background level.

The third phrase, displayed in Example 127, progresses seamlessly into phrase 4, which
commences on the downbeat of measure 21. Unlike its counterparts, the fourth phrase is a five-
measure phrase, which comes to a close on the downbeat of measure 25. Phrase 4 is truly an
asymmetrical formal unit, as there is no expansive material modifying an otherwise duple
construction. As noted by Rothstein, “some non-duple phrases may be produced by modifying
regular (that is, duple) phrases in various ways; others, however, cannot be so produced and must
be considered as irregular phrases independent of duple models.”

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Despite the irregularity, phrase 4 delivers an important tonal contribution, influences the overall formal design, and aids in the forward propulsion of the composition. As noted above, phrase 4 modulates to E♭ major (measure 22), bringing resolution to the foregoing G and F tonal regions. Notice, however, that the mediant tonal center does not transpire until the second measure of phrase 4. Initially, one may perceive the continuation of the subdominant key as a suffix, especially since the progression (iv7-V7/III-III), which is the inaugural progression of phrase 4, is somewhat weak. Though not a particularly strong opening, the V-I relationship that comes about through the tonicization of III generates forward momentum. Moreover, the III
serves as a pivot chord, leading the phrase into the mediant key. From the onset of $E^b$, which is established on beat 2 in measure 23, the harmony progresses in an organic manner.

Note that when an asymmetrical phrase length transpires, it often does so in isolation; that is, it is not approached nor trailed by phrases of equal length. \footnote{192. Ibid., 37.} When such an event transpires, one must consider the impact on the lower level rhythmic activity. If the formal unit does occur in isolation, the lower level rhythm could be temporarily displaced; that is, pushed further into the background. However, as noted in previous chapters, if more than one non-duple phrase of the same length occurs in direct succession, a sense of regularly recurring accents is likely produced, along with a feeling of hypermeter. \footnote{193. Ibid.} Subsequently, the rhythmic activity remains intact at all levels.

The asymmetrical length of phrase 4 does not occur in isolation, as will be shown by the analysis of the ensuing phrase. Therefore, the non-duple construction does not have a negative impact on the hypermetric structure; in fact, the hypermeter alternates effortlessly between hypermetric beats 1 and 2, which are supported by the harmonic functions. The irregular length, incidentally, allows phrase 4 to close on a crucial beat (hypermetric beat 1). Furthermore, the goal-directed motion of phrase 4 generates a rhythmic unit, permitting the fourth phrase to function as hypermeasure 2.

Similar to phrase 3, the step-leap/hop dance movement can be perceived at the foreground level by way of the bass pitch harmonic rhythm, as well as the harmonic rhythm. Examples of the bass pitch harmonic rhythm influencing the step-unit may be heard in measures 21 and 24, while in measures 22, 23 and 25 it is the harmonic rhythm that influences the step-
unit. Remember that the step-unit can occur in retrograde (leap/hop-step); such is the case between measures 22 and 23. In both of these measures it is the harmonic rhythm, along with the harmonic functions that support such movement. In measure 22, for example, it is the $V^7/III$-III that merits such movement, while in measure 23 it is the vii$^6$-I. Observe that a leap/hop movement follows the step on beat 2 in measure 23. It comes about on the third eighth-note on beat 2, and is supported by a vii$^6$/V. The leap/hop reverses the retrograde step-unit that had begun in measure 22.

Additionally, the regularity at which the hypermeter occurs supports the recognition of the step-leap/hop movement at the middleground level. Since the harmonic motion cause phrase 4 to function as a rhythmic unit, it also promotes a dance movement at the background level, specifically, leap/hop. Notice that the lower level dance movement and tonal center are at a slight disagreement. The E$^b$ tonality exemplifies stability, whereas the leap/hop movement embodies instability/activity. However, as noted above, phrase 4 begins in the subdominant, which, once more, represents a certain amount of instability. As phrase 4 establishes the mediant tonal center, the harmony that arises is primarily dominant, or dominant-class. These sonorities cause the fourth phrase to acquire an unstable characteristic, which, subsequently, support the leap/hop movement at the background level.

Phrase 5, illustrated in Example 128, simultaneously begins at the close of phrase 4, resulting in a point of elision. The fifth phrase comprises measures 25-32; however, there are sections of phrase 5 that serve as expansion material. Note that the expansion, which will be illustrated below, comes by way of harmonic movement.

The opening sonorities in phrase 5 progress in a natural order, alternating between I and V in measures 25-26, while reaching IV on beat 2 in measure 27. The harmonic functions, as well as the harmonic rhythm, which progresses at a steady rate of two chords per measure, move the phrase forward. The trajectory of the opening progression, however, is temporarily abandoned, as vii\(^9\)/vi-V/V comprises measures 28-29. The inclusion of these sonorities interrupts the natural mediatory movement of the IV chord. Further exploiting the deceptive movement of IV is the ascending bass line that begins on beat 2 in measure 25 and concludes on beat 2 in measure 27. Here, the bass ascends
D-E\textsuperscript{b}-F-G-A\textsuperscript{b}; such movement implies that the B\textsuperscript{b} would follow, and serve as the root of the V chord. Instead, the bass descends a diminished 7\textsuperscript{th} to B, interrupting the projected resolution, and starting the aforementioned progression. The anticipated B\textsuperscript{b} is finally reached in measure 30, and, as expected, serves as the root of the V chord. Though V progresses to I in measure 31, the movement is not cadential. Rather, I serves to prolong V, as the dominant is regained on beat 2 in measure 31. The ensuing I chord on the downbeat of measure 32 is part of the cadential progression, and brings phrase 5 to a close.

The harmonic progression that arises in measures 28-29, and the prolongation of the V chord in measure 31 serve to expand phrase 5. Once the expansive material is removed, the lower level formal design (prototype) is revealed. Observe that the prototype is five measures in length. Here is a rare case where a non-duple phrase structure is employed under the cover of a duple structure. Nevertheless, the irregular length of the prototype generates a sense of regularity, as phrase 4 also encompassed an asymmetrical length (five measures). Further, the juxtaposition of two irregular length phrases forms a metrical pattern; thus, enabling the retention of a lower level rhythmic activity. Although suspended in measures 28, 29, and 31, the duple hypermeter is maintained, while directed motion, along with the mediant tonal center forms hypermeasure 1.

Despite the expansive material, the step-unit can still be perceived at the foreground level throughout phrase 5. With the exception of measure 28, which supports a leap/hop-step pattern, the movement in each measure may be recognized step-leap/hop. The middleground dance steps are impacted by the suspension of the hypermeter; namely, measures 28, 29, and 31 represent sustained movements. Measures 28-29 include a sustained step, while measure 31 makes use of
a sustained leap/hop. The retention of the lower level rhythmic structure, as well as the mediant
tonal center, convey a single step at the background level.

As illustrated above, phrase 5 comes to a close on beat 1 in measure 32; therefore, the
material that comprises beat 2 functions as a lead-in to phrase 6. The sixth phrase, which is
shown in Example 129, begins in measure 33, and with it comes the return of the home key (c
minor). With the exception of measures 33 and 35, the harmonic rhythm progresses at a
moderate rate, while the harmonic functions work towards establishing c minor. The tonic key is
introduced again by way of a pivot chord at the end of measure 32. Though the sonorities that
follow undoubtedly function within c minor, the home key is not confirmed until beat 2 in
measure 35. The confirmation comes about through a V-i progression; however, the i chord
quickly progresses to VI, which proceeds to V in measure 36. The late achievement of the home
key, along with the highlighting of dominant and dominant-class chords, triggers a certain
amount of instability in a tonal center that would otherwise be stable. As a result, phrase 6
embodies activity, which, as will be shown, aids the lower level rhythmic structure.

Like phrases 4 and 5, phrase 6, shown in Example 129, comprises a five-measure
construction. Once more, the retention of the non-duple construction establishes regularity,
enabling the preservation of hypermetric activity. Notice that the close of phrase 5 and the
opening of phrase 6 juxtapose two hypermetric downbeats; thus, producing a successive
downbeat. The hypermetric activity, which is supported by the harmonic functions and
harmonic rhythm, progresses uninterrupted throughout phrase 6. Further, despite reinstating the
home key, the harmonic framework causes the sixth phrase to take on a rather active role. Such
activity allows phrase 6 to be in agreement regarding lower level metric location; that is, it
functions as hypermeasure 2.

The interpretation of the dance step-unit continues at various levels throughout phrase 6. Regardless of the harmonic rhythm that emerges in measures 33 and 35, it is the harmonic functions that convey the step-unit in each measure. That being said, observe that three of the five measures (measures 33, 35, and 36) begin with unstable sonorities; causing the step-unit to be perceived in retrograde. The middleground level step-units continue to materialize by way of the hypermeter. Observe that the step-units are conveyed in a forward order—that is, step-leap/hop. The restlessness that pervades most of phrase 6 promotes the leap/hop movement at the background level.
The close of phrase 6 and the beginning of phrase 7 coincide, yielding another example of elision. In addition, the onset of phrase 7, shown in Example 130, marks the return of the A section. The reappearance of the first half produces an A B A formal design, and since dance movements overwhelmingly appear in a binary structure, the use of a ternary form is truly unique. With the exception of filigree material at the end of measure 40 (the close of phrase 7), the inaugural phrase returns in full; thus, restating the opening melodic, harmonic, and rhythmic constructs. Further, the content that forms measures 41-48 is also recycled. Though starting on a different pitch class, the material in the aforementioned measures initially appeared in measures 9-16. Like the foregoing measures, the melodic and harmonic content in measures 41-48 comprises sequence along with tonal flux. Once more, these compositional techniques impede the facilitation of phrases; therefore, generating four two-measure subphrases.

Remember that the initial set of subphrase highlighted the V chord through a progression of a fifth in the melody, as well as by ending in the dominant key. The second group of subphrases also employs a progression of a fifth in the melody; however, here the progression accentuates the i chord. Despite a slight deviation from the tonic key in subphrase 1a and 2a, the second collection of subphrases end decisively in the home key. Even though measures 37-48 function as a recapitulation, which brings back all of the previously discussed musical constructs, the goal of these twelve measures is to provide tonal stability and resolution to Gigue, BWV 997.
Once the expansive material is removed (both inside and outside the phrases), the B section consists of five distinct phrases that function as rhythmic units. However, as illustrated in previous sections, certain phrases are in disagreement; that is, the tonal center and metric placement do not coincide. An example can be seen and heard in phrase 3. As the inaugural phrase of the B section, phrase 3 clearly exemplifies a crusic placement; however, the dominant and subdominant tonal center foster instability. Despite including the mediant tonal center (a representation of stability) phrase 4 employs harmonic functions that cause it to take on an active role; consequently, the fourth phrase embodies anacrusic properties. The lift that is generated in phrase 4 is resolved in phrase 5 as it fortifies the mediant tonal center, which produces stability, as well as a crusic quality. Phrase 6 is similar to phrase 4 in that it includes a stable tonal center;
yet, the lack of tonal confirmation causes it to serve an anacrusic role. The validation of the
home key in phrase 7 offers a real sense of stability, providing a crusic resolution to the
foregoing phrase. Note that since the i chord is highlighted by the four subphrases, the crusic
attributes of phrase 7 are maintained. The articulation of the B section is:

<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>Phrase 4</th>
<th>Phrase 5</th>
<th>Phrase 6</th>
<th>Phrase 7</th>
<th>Subphrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
<td>→</td>
</tr>
</tbody>
</table>

With the exception of phrases 3 and 4, there is a balanced alternation of stability and
instability amongst the phrases in the B section. The unstable characteristics that come about in
the opening phrases are a result of the dominant and subdominant tonal centers (phrase 3) and
harmonic functions (phrase 4). It is through the mediant tonal center that stability is reached in
phrase 5, while; again, it is the harmonic functions in phrase 6 that generate instability. The
confirmation of the home key in phrase 7 undoubtedly produces stability, while it is the
highlighting of the i chord in the subphrases that retains the foregoing stability.

The formal makeup and tonal scheme that transpires in the B section assists in the
awareness of the step-units at the background level. The first four phrases support the unfolding
of two step-units, while the final phrase, along with the subphrases, promotes the closing step.
The accentual pattern, as well as the tonal rhythm of the B section is:
<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>Phrase 4</th>
<th>Phrase 5</th>
<th>Phrase 6</th>
<th>Phrase 7</th>
<th>Subphrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
<td>➔</td>
</tr>
<tr>
<td>V</td>
<td>iv</td>
<td>iv</td>
<td>III</td>
<td>III</td>
<td>i</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(active harm. func.)</td>
</tr>
<tr>
<td>Unstable</td>
<td>➔</td>
<td>➔</td>
<td>Stable</td>
<td>Unstable</td>
<td>Stable</td>
</tr>
</tbody>
</table>

A complete analysis of the B section is shown in Example 131.
Example 131, B Section: Harmonic and Phrase Rhythm/Dance Step-Units—Giga, BWV 997.
Example 131 (cont’d)
Example 131 (cont’d)
Giga, BWV 1006a

The final dance in Bach’s lute suite BWV 1006a is another example of an Italian giga. Like Giga, BWV 996, it includes a fast tempo, and harmonic rhythm that, for significant periods, progresses at a slower pace. Also, it omits the “sautillant” figure, which, again, is a characteristic figure in a gigue. As shown earlier in chapter 7, the aforementioned characteristics impact the dance movements; consequently, it is the hop-leap step-unit that comes about. Once more, since giga qualities infuse the closing dance of BWV 1006a, I will refer to the current dance as a giga.

Similar to Giga, BWV 996, the rhythm of the texture in Giga, BWV 1006a is virtually uncompromising. It is made up almost entirely of sixteenth notes, which produces a forth-spinning affect that propels the piece forward. The aggressive nature of the durational rhythm does not support the hop-leap step-unit. Again, it is the bass pitch harmonic rhythm, as well as the harmonic rhythm that aid in the perception of the dance steps. Example 132 reveals the rhythm of the texture.
Example 132, Rhythm of the Texture—Giga, BWV 1006a.

The bass pitch harmonic rhythm plays an important role in Giga, BWV 1006a as it essentially reveals the dimension of the harmonic rhythm. Such activity is a noted digression from Giga, BWV 996, which included a bass pitch harmonic rhythm that offered little insight into the workings of the harmonic rhythm. In certain sections, such as measures 5-9, the bass
pitch harmonic rhythm and harmonic rhythm coincide. Moreover, unlike the previously discussed dimension, the bass pitch harmonic rhythm contributes significantly to the recognition of the hop-leap step-unit at the foreground level. Example 133 shows the bass pitch harmonic rhythm, along with the likely dance step-units.

**Example 133**, Bass Pitch Harmonic Rhythm—Giga, BWV 1006a.
Phrase 1, shown in Example 134, commences at the onset of Giga, BWV 1006a, and comprises measures 1-4. The construction of the opening phrase is standard in that the harmonic functions progress in a relatively slow pace (one chord per measure), and unfold in a natural manner: | I | vii\(^{06} | V^7 | I |. The aforementioned characteristics establish forward propulsion, as well as a definite four-measure phrase.

The formal constructs that give rise to phrase 1 also produce a duple hypermeter that progresses across the inaugural measures. It would appear that the duple construction would yield a 1-2-1-2 hypermeter; however, the use of two dominant chords in direct succession causes
a suspension of the hypermetric activity. Since the vii\textsuperscript{0} chord is a dominant-class chord, and is absorbed by the ensuing V\textsuperscript{7} chord, hypermetric beat 2 is suspended. Despite the metric suspension, a hypermeter is perceived, and it is fostered by the harmonic functions. Phrase 1, therefore, comes to a close on hypermetric beat 1 in measure 4. In addition, the first phrase operates as a rhythmic unit, giving way to the development of hypermeasure 1.

The hop-leap step-unit can be recognized at each level in phrase 1. At the foreground level, it is the bass pitch harmonic rhythm that produces the perception of the dance steps, while it is the hypermeter that conveys the step-unit at the middleground. Note that the suspension of hypermetric beat 2 in measures 2-3 also expresses a sustained dance movement. The development of hypermeasure 1 as well as the stability produced by the home key fosters the perception of a single hop at the background level.

The three measures that follow phrase 1, illustrated in Example 135, do not constitute a phrase; instead, they function as a suffix to the opening phrase. As indicated in previous chapters, a suffix functions as an external expansion; that is, it expands a phrase that has already reached a conclusion. Also, suffixes typically extend the closing harmony of a phrase. Such is the case here; phrase 1 comes to close in measure 4, and is followed by a V\textsuperscript{6-5}/IV-IV | V\textsuperscript{6-5}/IV-IV | V\textsuperscript{7} I | progression. Once the repetition in measure 6 is removed, the suffix includes, to a certain extent, forward motion. Regardless, the foregoing progression largely serves to prolong the cadential I chord, which is regained on beat 2 in measure 7. Note that the hypermetric activity, and the lower level dance movements, is temporarily suspended during such expansive material.
Example 135, Measures 5-7: Suffix—Giga, BWV 1006a.

The subordinate nature of the A section continues in the following five measures. Namely, measures 8-12, shown below in Example 136, do not represent a phrase; rather, these five measures operate as a transition to phrase 2. Once more, it is by way of a sequence that the aforementioned measures assume a transitional role. Further, the transitory nature of measures 8-11 is highlighted by a descending progression of a fifth. The progression, which descends from B-E, can be heard in the upper voice, and the first four members of this progression occur on the downbeat of measures 8-11, while the concluding member takes place on beat 2 in measure 11.

Since measures 8-12 function as a transition between phrases 1 and 2, the hypermetric activity and the perceived lower level step-units remain suspended; consequently, the lower level
rhythm is pushed further into the background. Observe that the suffix, coupled with the transition, impacts the awareness/retention of both the hypermeter and hypermeasure; that is, the suspension of both makes it somewhat difficult for the listener to preserve. The transition does, however, bring forth the dominant key, which is upheld in the following phrase.


Phrase 2, displayed in Example 137, begins in measure 13, and, as expressed above, maintains the dominant key that was established by the transition. The increase in harmonic rhythm that began in the later half of phrase 1 subsides at the onset of phrase 2. With the exception of measure 15, the harmonic rhythm progresses at a relatively slow rate, specifically,

one chord per measure. Furthermore, the harmonic functions progress in a natural order: | ii | V | I | V | I |, which, despite including a dominant-tonic relationship in the interior, has a clear trajectory. The I\(^6\) that appears on the downbeat of measure 15 does not block the forward propulsion. Instead, it helps to lessen the weight of the V-I progression.

The hypermetric activity, which was suspended in measures 5-12, resumes at the onset of phrase 2, and is clearly supported by the harmonic functions. The duple hypermeter progresses uninterrupted, and ends on hypermetric beat 2 in measure 16. Though the second phrase closes
on a I chord, it is important to observe that it is the I chord in the dominant key; as a result, it sets up the return of the A section.

To a certain degree, the duple construction of phrase 2 causes further difficulties regarding the recognition of a lower level rhythmic structure. Namely, the non-dupe make up of phrase 1 and the duple make up of phrase 2 create irregularity, making it difficult to recognize a clear metric pattern. Another contributing factor is the suffix and the transition that separate phrases 1 and 2. Even though there is a significant gap between phrases 1 and 2, the harmonic movement within measures 13-16 produces a definite phrase; subsequently, the movement within the second phrase causes it to function as a rhythmic unit. Phrase 2, therefore, functions as hypermeasure 2.

The foreground level step-unit is slightly harder to perceive in phrase 2. In contrast to phrase 1, the bass pitch harmonic rhythm is far more active, and with the exception of measure 15, there is only one chord per measure. The make up of measures 13-14, which comprises a call and response construction, does aid in the recognition of the hop-leap dance movement. The step-unit at the middleground, however, can be perceived. It is through the hypermeter, which, again is supported by the harmonic functions, that the middleground step-unit is conveyed. Furthermore, hypermeasure 2 supports the dance movement at the background level. The instability produced by the dominant tonal center expresses a leap.

Similar to Gigue, BWV 997, the A section in Giga, BWV 1006a comprises a great deal of expansive material; subsequently, only two phrases emerge. Once more, both phrases exemplify forward motion, causing each to act as a rhythmic unit at the background level. The first phrase, consequently, denotes a crusic character as it establishes and validates the home key. Both the tonal center and metric placement of phrase 1 are in agreement. The instability of the
dominant key in phrase 2 imparts anacrusic properties to the second phrase. Like the opening phrase, the tonality and metric placement of the second phrase coincide. The articulation of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
</tr>
</tbody>
</table>

Once the expansive material is removed, the juxtaposition of the two phrases within the A section embody a stable – unstable relationship. The stability of phrase 1 comes about by way of the harmonic functions, which leave no room for ambiguity, and clearly ascertains the tonic key. The same characteristics hold true for the second phrase; instead, here, it is the dominant key, rather than the tonic. The harmonic functions undoubtedly establish the dominant tonal center, creating a sense of instability. In addition, the reductive formal design, as well as the tonal scheme, assists in the interpretation of the dance steps at the background level. The stability afforded by the first phrase supports a single hop, while the instability of the second phrase promotes a single leap. The accentuation pattern, along with the tonal rhythm of the A section is:

<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
</tr>
<tr>
<td>I</td>
<td>V</td>
</tr>
<tr>
<td>Stable</td>
<td>Unstable</td>
</tr>
</tbody>
</table>

A complete analysis of the A section is shown in Example 138.
Example 138 (cont’d)
The B section commences in measure 17, and marks the start of phrase 3, which is shown in Example 139. In regards to formal construction, the third phrase shares a number of similarities with phrase 1. Like the inaugural phrase, phrase 3 is made up of four measures; yet, the harmonic functions unfold in such a way that it causes the phrase to be expanded from three measures to four (another example of a non-duple construction being housed in a duple framework). The phrase appears to endure the dominant tonal center established by the previous phrase; however, by measure 18 it is clear that a modulation to the supertonic has occurred.

Subsequently, the harmonic functions that make up phrase 3 include: \( \text{IV} \mid \text{VII}^7 \mid \text{vii}^{07} \mid \text{i} \). Like
the vii\textsuperscript{6} in phrase 1 (measure 2) that was absorbed by the ensuing V\textsuperscript{7} chord (measure 3), the VII\textsuperscript{7} in measure 18 is absorbed by the vii\textsuperscript{9\textsuperscript{7}} in measure 19. Note that the absorption of the VII\textsuperscript{7} in phrase 3 is similar to previous analyses, where the VII served as a substitute for the V\textsuperscript{7} chord. Like the VII-V\textsuperscript{7} relationship, the VII\textsuperscript{7} and vii\textsuperscript{9\textsuperscript{7}} share common tones, and the root of the VII need only a chromatic variation to become the root of the vii\textsuperscript{9\textsuperscript{7}}. It is the abovementioned progression that causes the expansion of phrase 3.

Although at times it is difficult to retain, the duple hypermeter that was set forth in the A section is preserved in phrase 3. Like the first half of the composition, phrase 3 continues to manipulate the hypermetric activity. In fact, the hypermetric structure in phrase 3 is identical to that which is found in phrase 1. Since the VII\textsuperscript{7} is absorbed by the vii\textsuperscript{6}, hypermetric beat 2, which comes about in measure 18, is suspended until measure 20. Even though the lower level rhythm is altered, the hypermeter can still be recognized, and like phrase 1, it is supported by the harmonic functions. Moreover, the constructs that give way to phrase 3 also cause it to function as a rhythmic unit; therefore, phrase 3 functions as hypermeasure 3.

The punctuated bass pitch harmonic rhythm that transpired in phrase 1 returns in phrase 3. As a result, the hop-leap step-unit can be interpreted at the foreground level. The harmonic functions, along with the hypermeter, foster the step-unit at the middleground level, and, like phrase 1, the suspension in the hypermeter, expresses a sustained dance movement; specifically, a leap. In addition, the development of hypermeasure 3, coupled with the mediatory quality of f\textsuperscript{#} minor, yield a hop at the background level.

Note that the dominant sonority that emerges on beat 2 in measure 20 could be misinterpreted as being the penultimate chord in phrase 3, while the following i chord serves as closing harmony. Such an interpretation would result in the elision of phrases 3 and 4. Despite
the V-i relationship, the V chord does not function in such a manner; rather, it serves as a lead-in
to phrase 4, which commences on the downbeat of measure 21. Based on the aforementioned
progression, it appears as if the supertonic tonality is going to be maintained; however, by beat 2
in measure 21 it is clear that a modulation to A major has occurred. Therefore, what was heard
as a i chord in f♯ minor, will be heard retroactively as vi in A major.

Indicated by the previous discussion, the fourth phrase, illustrated in Example 140,
commences on the downbeat of measure 21, and through a pivot chord modulates to the
subdominant. The harmonic functions within the new tonal center progress in an organic
manner, and establish the new key through a V-I progression in measure 22. With the exception
of the closing measure (measure 24), the harmonic rhythm begins to progresses at a faster rate,
specifically, one chord per beat. Together the harmonic functions and harmonic rhythm produce
a clear trajectory, which results in a well-defined phrase. Still, there are certain constructs, such
as a sequence (measures 21-22), and a V-I-IV-V progression in the interior of the phrase, that
requires further reasoning and consideration.

As illustrated in previous analyses, sequential sections often functions as transitional or
expansive content. The sequence that comes about in measure 22 does not operate in either
capacity. It is partly due to brevity; that is, after measure 22 the sequential technique is
abandoned. In this case, the digression does not permit the transition to take shape. Further, the
sequence does not serve to expand the phrase, as it includes a V-I progression, which, as shown
above, serves to establish the new key. That being said, there is expansive material within
phrase 4; it includes the I chord on beat 2 (measure 22), and the IV chord on beat 1 (measure 23).
These two sonorities serve to prolong the V chord that emerged on beat 1 in measure 22. Indeed,
the V-I progression in measure 22 is essential for establishing the new key; however, the

movement to I, followed by IV, exemplifies movement into the inner voice. The V chord on beat 1 measure 22, therefore, is regained on beat 2 in measure 23; it resolves to I on the downbeat of measure 24, bringing phrase 4 to a close.

The prolongation of the V chord triggers the expansion of phrase 4; subsequently, a four-measure phrase is generated. However, through reductive analysis the prototype is revealed, which shows another non-duple phrase under the cover of a duple framework. Note that the irregular prototypes impact the lower level rhythmic structure in a positive manner. What was a seemingly complicated hypermetric structure becomes, to a certain degree, comprehensible. Namely, the irregular length of the fourth phrase creates regularity (phrases 1, 3, and 4 have
identical prototypes), allowing a recognizable hypermeter to come about. Phrase 4, despite a temporary suspension of the hypermeter, retains the duple hypermetric structure, which is supported by the harmonic functions. Additionally, the forward momentum produced by the harmonic functions causes phrase 4 to operate as a rhythmic unit; thus, creating hypermeasure 2.

The hop-leap step-unit can be perceived at each level. At the foreground level it is the bass pitch harmonic rhythm and harmonic rhythm working together to foster the step-units. Note that in measure 22 the step-unit comes about in retrograde; that is, leap-hop—it is the harmonic movement that fosters the reverse in the step-unit. The hypermeter aids in bolstering the perception of the hop-leap at the middleground, and like phrases 1 and 3, the temporary suspension of the hypermeter, gives way to a sustained dance movement. Further, the well-defined hypermeasure expresses a single dance movement at the background level. Though not as strong as the dominant, the subdominant tonal center is able to produce a lift, which conveys a leap at the background level.

As shown above, phrase 4 comes to a close in measure 24. Though the ensuing four measures, which are shown in Example 141, include functional harmonic movement, and carry on the subdominant tonal center (for two of the four measures), a phrase does not transpire. Rather, measures 25–28 act as a transition between phrases 4 and 5. Like previously discussed transitions, measures 25–28 include the sequential technique, which can be heard in both the melodic and harmonic content. The melodic sequence lasts until beat 1 in measure 27, while the harmonic sequence is endured for the entire four measures. In regards to the harmony, it is a clear circle of fifth progression that begins in A major, and ultimately modulates to E major. The progression, which functions as a transition, also serves to lead the composition back to the home
key. The modulation takes place via a pivot chord on beat 2 in measure 26. Notice that the transition ends on the V chord, which sets up the closing phrase.

Since transitional material only functions at the foreground level, and will be removed at a lower level, the hypermetric activity is temporarily suspended. The foreground level step-units can be perceived; however, like the lower level rhythm, the middleground and background level dance steps are also sustained or suspended.

The fifth and final phrase in Giga, BWV 1006a, illustrated below in Example 142, commences on the downbeat in measure 29. It includes four measures, and brings the composition to a close in measure 32. The use of phrase 5 is somewhat unique in that it is a
restatement of phrase 2. Remember that recapitulative material does not come about often in the core dance movements. Though the current composition comprises a two-part form, the return of phrase 2 creates a quasi-rounded-binary form.\(^{194}\) Moreover, phrase 5 is a true restatement as it includes the same formal constructs that were employed in phrase 2, and is restated in the tonic key.

Since the closing phrase is an exact restatement of phrase 2, it includes the same rhythmic constructs at the foreground, middleground, and background level. The only difference is the perception of the final measure. Despite including a I chord, the final measure in phrase 2 is recognized as hypermetric beat 2. The lower level dominant characteristics support such an analysis, as it leads the composition back to the A section. Conversely, the concluding measure in phrase 5 does not lead back to the A section; instead, it is the final measure of the composition. As previously discussed, such an interpretation coincides with the views of Schachter.\(^{195}\)

\(^{194}\) Though it included phrase 1, and it was the subphrases that returned in the home key, the same formal technique was employed in Gigue, BWV 997.

\(^{195}\) Schachter, “Duration Reductions,” 59.

In addition to the restatement of the rhythmic elements, the dance steps-units in phrase 5 can be perceived exactly like those in phrase 2. The three phrases that emerge in the B section denote forward propulsion, which generates three rhythmic units at the background level. Though it is not a tonic tonal center, the mediatory quality of $f^\#$ minor, along with inaugural metric placement, permits phrase 3 to convey crusic attributes. Once more, both the tonal center and metric placement of the phrase are in agreement, respectfully. The following phrase also includes a mediatory tonal center (subdominant), which is not necessarily in agreement with the metric placement, as it is the penultimate phrase. However, there is another way to interpret the
subdominant tonal center; that is, as the chordal seventh of the V7 chord. Such interpretation, though somewhat difficult to perceive, would justify the supertonic-subdominant movement. Furthermore, the chordal seventh interpretation would coincide with the anacrusic metric placement. The closing phrase conveys stability by way of the tonic key, establishing anacrusic characteristics. The tonality and metric placement of the fifth phrase coincide. The articulation of the B section is:

<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>Phrase 4</th>
<th>Phrase 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
</tbody>
</table>

Depending how the tonal center in phrase 4 is interpreted, the three phrases in the B section exemplify a mediatory – mediatory – stable relationship, or a mediatory – unstable – stable relationship. The mediatory nature of the supertonic tonal center in phrase 3 is established and confirmed by the harmonic functions. The mediatory characteristics of the B section continue in phrase 4. Here the harmonic functions undoubtedly institute the subdominant tonal region; thus, enduring the mediatory attributes established in phrase 3. Once more, it may be possible to interpret the A major tonal center as part of the V7 chord, which would allow it to function in an unstable manner. Despite the interpretation of phrase 4, stability is regained in phrase 5 as the home key is reinstated, bringing Giga, BWV 1006a to a close.

Additionally, the tonal scheme aids in the interpretation of the dance step-unit at the background level. The mediatory nature of phrase 3 expresses a single hop, while a single leap is conveyed through phrase 4, regardless of ones understanding of the tonal center. The stability that is returned to the composition in phrase 5 fosters a single hop at the background level. The accentuation pattern, along with the tonal rhythm of the B section is:
<table>
<thead>
<tr>
<th>Phrase 3</th>
<th>Phrase 4</th>
<th>Phrase 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusic</td>
<td>Anacrusic</td>
<td>Crusic</td>
</tr>
<tr>
<td>ii</td>
<td>IV</td>
<td>I</td>
</tr>
<tr>
<td>Mediatory</td>
<td>Mediatory/Unstable</td>
<td>Stable</td>
</tr>
</tbody>
</table>

A complete analysis of the B section is shown in Example 143.
Example 143, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Gigue, BWV 1006a.
Example 143, A Section: Harmonic and Phrase Rhythm/Dance Step-Units—Gigue, BWV 1006a.
The findings in the above analyses, illustrate the importance of harmonic rhythm, and the part it plays in the promotion of hypermetric activity within the Gigues and Gigas from Bach’s lute suites BWV, 995, 996, 997, and 1006a. The harmonic rhythm, as well as the phrase rhythm, also assist in the interpretation of the dance step-units. Each of the aforementioned elements has a profound impact on the unfolding of the composition. Indeed, there are moments when the lower level rhythm and step-units are forced further into the background, posing challenges to the analysis; yet, the pulse, as well as the trajectory of the composition remains. Further, the analyses allow the performer to recognize how the various rhythmic entities; that is, durational and tonal, as well as the construction of those entities shape the composition. Also, the analyses illustrate how the perception of the step-units shapes the composition. Once more, the performer must consider the findings, and decide how to highlight the metric and tonal schemes, as well as the dance steps. As stated in previous sections, the performer must be able to resolve the conflicts that occasionally take place between a phrase’s metric location and tonal emphasis. Likewise, the performer must consider and properly interpret subsidiary content. He or she will make sure that it plays a supporting role, and that the formal design is emphasized as a result.

As indicated in the analyses of the allemandes, courantes, and sarabandes, if choreographed the abovementioned gigues and gigas could indeed be performed as a duet with a lutenist (or a guitarist) and a dancer. Once more, even when prepared and performed solo, a lutenist or guitarist can advance his or her performance by expressing the dance elements that are appear to be embedded within these pieces. The study and utilization of the above analyses, will allow the performer to reach a more accurate interpretation of Bach’s Gigues from lute suites BWV 995 and 997, and Gigas from lute saturdays BWV 996 and 1006a.
CONCLUSION

The foregoing analyses afford researchers and performers deeper insight and understanding into the harmonic rhythm and phrase rhythm, as well as the perception of the dance step-units in the core dance movements from J.S. Bach’s four lute suites. In regards to the rhythmic activity, the analyses reveal how the harmonic rhythm aids in the development of the hypermeter and hypermeasure, which gives way to the recognition of phrase rhythm. Once more, it is the analytical techniques advanced by Heinrich Christoph Koch, Heinrich Schenker, Emile Jaques-Dalcroze, Grosvenor Cooper and Leonard Meyer, Fred Lerdhal and Ray Jackendoff, Carl Schachter, William Rothstein, and Joseph Swain that allow one to recognize and comprehend the abovementioned rhythmic activity. In addition, this dissertation has expanded upon the current scholarship on harmonic rhythm and phrase rhythm by successfully applying analytical rhythmic techniques to repertoire hitherto virtually excluded from discussion; thus, filling a gap in the study of Baroque music. Moreover, this study synthesizes various analytical techniques, which establishes a clear-cut method for understanding rhythmic components as they unfold at the foreground, middleground, and background levels.

The current research also influences the performance of the selected dances as it demonstrates how the harmonic and rhythmic elements within these movements can be perceived at various levels, offering insight into the understanding and performance of the music. The analyses make it possible for the performer (lutenist or guitarist) to understand how the harmonic rhythm, hypermeasure, hypermeter, and phrase rhythm progress throughout the composition, as well as the role each of these elements has on the composition. After considering one of the foregoing analyses, the performer should be able recognize how much emphasis to give to the tonal and metrical schemes. For example, and, as stated in previous
chapters, the performer will be able to identify what metric element should be emphasized (beat, measure, or group of measures) so as to properly communicate the tonal and metric scheme; thus, giving the piece a clear trajectory.

In addition to the analysis of the harmonic rhythm and phrase rhythm, this study effectively reveals the importance of the dance step-units, and how, despite the stylized nature of the allemande, courante, sarabande, and gigue, the dance steps could be perceived. The scholarly contributions made by Wendy Hilton, Lynda Fitzgerald, Meredith Little and Natalie Jenne, Betty Mather, and Rudolf von Laban permit one to understand the components of the various step-units, and how they can be interpreted in the selected dances. As illustrated in the analyses, the step-units can be recognized at various levels through the harmonic and phrase rhythm. Moreover, if choreographed, the core dance movements from these four lute suites could indeed be performed with a lutenist, or guitarist, and dancer.

By considering and employing the analyses in this dissertation, the researcher and performer may be able to reconsider, or possibly dismiss, traditional paradigms; thus allowing for a more informed interpretation of the core dance movements from J.S. Bach’s four lute suites. Finally, it is the hope of this author that the analytical techniques and findings of this study will further assist researchers and performers in future analyses and interpretations of Baroque music.
Harmonic & Phrase Rhythm/Dance Step-Units: Allemande, Lute Suite - BWV 996, J.S. Bach

Hypermeasure: 1

<table>
<thead>
<tr>
<th>1 Successive Downbeat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
</tbody>
</table>

Hypermeter:

<table>
<thead>
<tr>
<th>Lute</th>
</tr>
</thead>
</table>

\[ \downarrow = \text{Bend} \]
\[ \circ = \text{Step} \]
\[ \triangle = \text{Lift} \]

Harm. Rhythm Level 1

<table>
<thead>
<tr>
<th>Harm. Rhythm Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
</tr>
<tr>
<td>e: i</td>
</tr>
<tr>
<td>V 6 i V7 i</td>
</tr>
<tr>
<td>i iv VII</td>
</tr>
</tbody>
</table>

Harm. Rhythm Level 2

<table>
<thead>
<tr>
<th>Harm. Rhythm Level 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
</tr>
<tr>
<td>e: i</td>
</tr>
<tr>
<td>V i</td>
</tr>
</tbody>
</table>

Harm. Rhythm Level 3

<table>
<thead>
<tr>
<th>Harm. Rhythm Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
</tr>
<tr>
<td>e: i</td>
</tr>
<tr>
<td>V i</td>
</tr>
</tbody>
</table>

Dance Step-Units Level 1

<table>
<thead>
<tr>
<th>Dance Step-Units Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
</tr>
<tr>
<td>i</td>
</tr>
<tr>
<td>(Energy Output)</td>
</tr>
</tbody>
</table>

Dance Step-Units Level 2

<table>
<thead>
<tr>
<th>Dance Step-Units Level 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
</tr>
<tr>
<td>i</td>
</tr>
<tr>
<td>(Energy Output)</td>
</tr>
</tbody>
</table>

Dance Step-Units Level 3

<table>
<thead>
<tr>
<th>Dance Step-Units Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
</tr>
<tr>
<td>i</td>
</tr>
</tbody>
</table>

370
Harmonic & Phrase Rhythm/Dance Step-Units: Courante, Lute Suite - BWV 996, J.S. Bach

Hypermeasure: 1

Hypermeter: 1 - 2

\[ \text{Phrase Expansion} \]

\[ \text{Lead-in} \]

\[ \text{Successive Downbeat} \]

\[ \text{Phrase 2} \]

\( \nabla \) = Bend

\( \otimes \) = Step

\( \vartriangle \) = Lift

Harm. Rhythm Level 1

Harm. Rhythm Level 2

Harm. Rhythm Level 3

Dance Step-Units Level 1

Dance Step-Units Level 2

Dance Step-Units Level 3

Step & Slide

(Energy Output)
Harmonic & Phrase Rhythm/Dance Step-Units: Sarabande, Lute Suite - BWV, 995

Hypermeasure: 1
Phrase 1

Hypermeter: 1

- Step & Slide
- Lift
- Step
- Step on Heel

Harm. Rhythm Level 1
\[ \frac{3}{4} \]
Harm. Rhythm Level 2
\[ \frac{3}{4} \]
Harm. Rhythm Level 3
\[ \frac{3}{4} \]
Dance Step-Units Level 1
\[ \frac{3}{4} \] (temps de courante)
Dance Step-Units Level 2
\[ \frac{3}{4} \]
Dance Step-Units Level 3
\[ \frac{3}{4} \] (Energy Output)
**Harmonic & Phrase Rhythm/Dance Step-Units:** Sarabande, Lute Suite - BWV 996, J.S. Bach

Hypermeasure: 1

Hypermeter: 1

Lute

\[\text{Lute Symbol} \]

Harmonic Rhythm Level 1

\[\text{Harmonic Rhythm Level 1 Symbol} \]

Harmonic Rhythm Level 2

\[\text{Harmonic Rhythm Level 2 Symbol} \]

Harmonic Rhythm Level 3

\[\text{Harmonic Rhythm Level 3 Symbol} \]

Dance Step-Units Level 1

\[\text{Dance Step-Units Level 1 Symbol} \]

Dance Step-Units Level 2

\[\text{Dance Step-Units Level 2 Symbol} \]

Dance Step-Units Level 3

\[\text{Dance Step-Units Level 3 Symbol} \]

Step 1

\[\text{Step 1 Symbol} \]

(Energy Output)

\[\text{(Energy Output Symbol)} \]

393
Harm. Rhythm Level 1

\( \text{iv}^6 \quad \text{bII}^6 \quad \text{V}\text{I}\text{I}^6 \quad \text{VI}^6 \quad \text{VII}^6 \quad \text{III} \quad \text{V}^2 \quad \text{I}\)

Harm. Rhythm Level 2

\( \text{bII}^6 \)

Harm. Rhythm Level 3

Dance Step-Units Level 1

\( \text{(pas coupé) (temps de courante)} \)

Dance Step-Units Level 2

\( \text{Sustained Movement} \)

Dance Step-Units Level 3

395
Harmonic & Phrase Rhythm/Dance Step-Units: Sarabande, Lute Suite - BWV 997, J.S. Bach

Hypermeasure: 1

Hypermeter: 1

= Step & Slide
△ = Lift
= Step
= Step on Heel

Lute

Harm. Rhythm Level 1

Harm. Rhythm Level 2

Harm. Rhythm Level 3

Dance Step-Units Level 1

Dance Step-Units Level 2

Dance Step-Units Level 3

(Step 1)

(Energy Output)

(pas de bourée) (temps de courante)

V/iv

V/iv

V/iv

V/iv

V/iv
Harm. Rhythm Level 1

Harm. Rhythm Level 2

Harm. Rhythm Level 3

Dance Step-Units Level 1

Dance Step-Units Level 2

Dance Step-Units Level 3

Sustained Movement
Harmonic & Phrase Rhythm/Dance Step-Units: Giga, Lute Suite - BWV, 996

Hypermeasure: 1

Phrase 1

Hypermeter: 1

Lute

\[ \begin{align*}
\text{Harm. Rhythm Level 1} & \quad \underline{12/8} \\
\text{Harm. Rhythm Level 2} & \quad \underline{12/8} \\
\text{Harm. Rhythm Level 3} & \quad \underline{12/8} \\
\text{Dance Step-Units Level 1} & \quad \underline{12/8} \\
\text{Dance Step-Units Level 2} & \quad \underline{12/8} \\
\text{Dance Step-Units Level 3} & \quad \underline{12/8} \\
\end{align*} \]

\( \text{Hop 1} \)

(Energy Output)
Elongated Upbeat

Harm. Rhythm Level 1

V/V → V
i
iii
V

Harm. Rhythm Level 2

V
i
V

Harm. Rhythm Level 3

e: V

Dance Step-Units Level 1

Δ
Δ
Δ

Dance Step-Units Level 2

Δ
Δ
Δ

Dance Step-Units Level 3

Leap

(Energy Output)
Harmonic & Phrase Rhythm/Dance Step-Units: Gigue, Lute Suite - BWV, 997

Hypermeasure: 1

Phrase 1

Hypermeter: 1

Lute

= Step

= Leap/Hop

Harm. Rhythm Level 1

Harm. Rhythm Level 2

Harm. Rhythm Level 3

Dance Step-Units Level 1

Dance Step-Units Level 2

Dance Step-Units Level 3

Step 1

Sustained Movement

Leap

(Energy Output)

(Energy Output)
Harmonic & Phrase Rhythm/Dance Step-Units: Giga, Lute Suite - BWV, 1006a

Hypermeasure:

Hypermeter:

Lute

Harm. Rhythm Level 1

Harm. Rhythm Level 2

Harm. Rhythm Level 3

Dance Step-Units Level 1

Dance Step-Units Level 2

Dance Step-Units Level 3

Hop 1

Sustained Movement

(Energy Output)
Harm. Rhythm Level 1
Harm. Rhythm Level 2
Harm. Rhythm Level 3
Dance Step-Units Level 1
Dance Step-Units Level 2
Dance Step-Units Level 3

Leap
(Energy Output)
BIBLIOGRAPHY


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