

APPENDIX

Nascent Periodicity and Bach's "Progressive" *Galanterien*¹
(1992 version and format)

At the foot of the first page of your handout you'll find a note indicating that the examples derive from a work in progress on *Handel's* instrumental music—my doctoral dissertation, as it happens.²

This is not quite so peculiar as it might seem: The complexities of Handel's expansive, nearly rhapsodic phrase rhythm and their relation to prolongation become a bit more penetrable after comparison with Bach's tighter and more clearly grouped and subdivided rhythms, which share a greater number of elements with later eighteenth-century practice. A piece about Handelian phrase rhythm may well include at least some

¹This paper is a transcript of a talk I gave at the annual meeting of the American Musicological Society in Pittsburgh, 1992. Although some of the ideas it develops—especially the notion that no hierarchically periodic relations obtain between large phrases and small subphrases—are contradicted by the dissertation's findings, others—namely the suggestion that periodicity depends on durational expectations fostered by stable prolongations—remain worth exploring. This suggestion bears some similarity to the concept of *projection* developed by Christopher Hasty in *Meter as Rhythm* (New York: Oxford University Press, 1997). I should like to thank Floyd K. Grave for reading through an earlier version of this paper and offering many helpful suggestions for its improvement.

² Channan Willner, "Durational Pacing in Handel's Instrumental Works: The Nature of Temporality in the Music of the High Baroque" (Ph.D. dissertation, CUNY Graduate Center, in progress).

Bach examples therefore.³ A durational Bach-Handel confrontation, interesting though it might be, will have to await another occasion though. Today, I should like to confine myself to Bach, and focus on one of the most vexing issues in the relatively undeveloped (if not entirely uncharted) territory of Bach's phrase rhythm, namely that of periodicity and the extent to which its most explicit manifestation, in the shorter dance suite movements, prefigures the proportional hierarchies of later repertoires.

One tends to imagine offhand that instances of periodicity in Bach's bourrées, gavottes and other *Galanterien* reflect the emergence of the early Classical style. In a recent article entitled "Johann Sebastian Bach und der galante Stil," Hans Eppstein,⁴ taking a conceptual cue from Robert Marshall's celebrated essay, "Bach the Progressive,"⁵ but carrying it back a dozen years or so into the Cöthen period, speaks of the "clearly periodic melodic construction" ("*deutlich periodischer Melodik*") of the gavottes, bourrées, menuets and other "intermezzo movements" of the French and

³ These Bach examples were later omitted from the dissertation.

⁴ Eppstein, "Johann Sebastian Bach und der galante Stil," in Wolfgang Birtel and Christoph-Hellmut Mahling, eds., *Aufklärungen: Studien zur deutsch-französischen Musikgeschichte im 18. Jahrhundert*, Vol. 2 (Heidelberg: Carl Winter/Universitätsverlag, 1986), pp. 209-218, esp. 211.

⁵ Marshall, "Bach the Progressive: Observations on His Later Works," *Musical Quarterly*, Vol. 62/3 (July 1976), pp. 313-357, reprinted in Marshall, *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (New York: Schirmer Books, 1989), pp. 23-54, with an extensive *Postscript* (pp. 54-58). Both Marshall and, in a later response, Frederick Neumann, emphasize that periodicity as such can easily be found in dance music of much earlier eras; see Marshall, p. 350 (reprint, p. 49), and Neumann, "Bach: Progressive or Conservative and the Authorship of the Goldberg Aria," *Musical Quarterly* 71/3(1985), p. 282, reprinted in Neumann, *New Essays on Performance Practice* (Ann Arbor: UMI Research Press, 1989), p. 196. The two authors might have added that such periodicity is highly local as well as limited in scope and small in scale.

English Suites.⁶ (Marshall's trenchant observations, incidentally, don't address the lighter dance movements in any detail.)

Criticism of this "periodicity link" has been relatively mute. Much the most perceptive skepticism is expressed in a pithy but highly implicative footnote in Eugene K. Wolf's study of the Stamitz symphonies: "Contrary to what is often assumed, a significant proportion of Baroque dances are not fully hierarchical in the proportional sense, being highly irregular at levels down to and even including the beat—this despite the fact that articulations may occur regularly every four, eight, sixteen, and thirty-two bars."⁷ Wolf's objections, reflecting his focus on relatively short articulations, are certainly well taken, yet the larger periodic *appearance* and symmetrical *quality* of the *Galanterien* remain important features of their durational articulation. Evidently, we need to take a closer look at this issue and at its ramifications for our understanding of Baroque phrase rhythm.

Let's begin with the first Bourrée from Bach's A-major English Suite, performed here by Gustav Leonhardt; the score and a tonal reduction are given in Example 1 of the handout; Example 2 shows a durational reduction. The value of applying durational

⁶ Eppstein, "Johann Sebastian Bach," p. 211.

⁷ Wolf, *The Symphonies of Johann Stamitz* (Utrecht and Antwerp: Bohn, Scheltema and Holkema, 1981), p. 137, fn. 83. A similar, if more general, view of localized irregularity in Bach's rhythmic treatment is reflected in Edward Lowinsky's explanation of Mozart's failure to write a proper Bach fugue in K. 394, which Marshall quotes at length; see Lowinsky, "On Mozart's Rhythm," *Musical Quarterly* 42/2 (April 1956), pp. 162-163, reprinted in Paul Henry Lang, ed., *The Creative World of Mozart* (New York: Norton, 1963), pp. 31-32; quoted in Marshall, "Bach the Progressive," pp. 352-353 (Schirmer reprint, 51). Viewing Baroque rhythmic treatment as irregular strikes me as a bit suspect, though: irregular by what yardstick—that of the Viennese Classical style? What Wolf probably means is "not forming a regularly recurring pattern" rather than "out of the ordinary."

reduction to Baroque compositions resides in its potential for disclosing the existing symmetries, durational groupings and temporal conflicts of the piece with great clarity, and for laying out the disposition of the metrical design. Most important, it throws light on rhythmic phenomena that become apparent only at the deeper levels.

The opening phrase, up to the double bar, quite obviously divides into antecedent and consequent subphrases of eight bars each (a good example of what Wilhelm Fischer called the *Liedtypus*).⁸ Just as obviously, though, it retains its strong Baroque orientation: incisive motoric bite, pervasive upbeat formations, canonically imitative texture, and rapid harmonic rhythm at the surface. Two phrases follow the double bar, the first phrase leading to the supertonic (bars 17-24) and the second phrase leading to the closing cadential passages (bars 25-40) as well as to the codetta tacked on after the return to A (bars 41-48). The two phrases also subdivide into two subphrases apiece. Of these subphrases, the first three are four bars in length each; the very last, on the other hand—the subphrase preceding the codetta—is dramatically expanded to occupy all of bars 29-40, as indicated by the square brackets in both Examples. The expansion, depicted by the first set of parentheses in Example 2, takes place through an improvisatory and climactic tonal and rhythmic augmentation, realized over repeated pedal tones in the bass, of the rise to the high B in bars 5-8. (Note that I parse the second and third phrases differently from the first, this on account of their diverse harmonic design.)

⁸ Fischer, “Zur Entwicklungsgeschichte des Wiener klassischen Stils,” *Studien zur Musikwissenschaft* 3 (1915), pp. 25ff.

Notwithstanding the expansion, the surface retains the articulation of four-bar groups throughout the second part of the Bourrée, reinforcing the duple quality established more deeply by the characteristic and consistent pairing of the subphrases. Not only is the expansion articulated through a deceptive set of three four-bar groups of measures at the surface; it occurs (typically, as it turns out) at the level of the subphrase, not the phrase, hinging as it does on the prior establishment of explicit and implicit durational norms.⁹ The subphrase—specifically, in this case, the four-bar subphrase—thus appears to cement an almost unshakable periodic underpinning on behalf of the Bourrée’s periodicity just when the foreground seems to relax and open up a bit.

And yet, the larger articulation of the phrase structure at the various levels speaks against a wholly periodic interpretation. Although each of the Bourrée’s three phrases is marked by a pairing of subphrases, the internal articulation of each phrase remains largely independent of the articulation dividing its companion phrases. The antecedent-consequent construction, eight-bar subgrouping, and large thematic parallelisms of the first phrase find no counterpart in the transitional, sequentially developmental four-bar units of the second phrase,¹⁰ nor in the improvisatory expansion of the third. Each pairing

⁹ See William Rothstein, “Rhythm and the Theory of Structural Levels” (Ph.D. dissertation, Yale University, 1981), Chapter 7 (especially pp. 152-171), and Carl Schachter, “Rhythm and Linear Analysis: Aspects of Meter,” *The Music Forum* 6/1 (New York: Columbia University Press, 1987), pp. 40-45, both with further references.

¹⁰ The metrics of the measures following the central double bar in Baroque dance suite movements, which often incorporate what I call *sequential expansion*, are too complex to go into here; they are treated in detail in my dissertation. See also my “Sequential Expansion and Handelian Phrase Rhythm,” in Carl Schachter and Hedi Siegel, eds., *Schenker Studies 2* (Cambridge and New York: Cambridge University Press, 1999), pp. 192-221.

of subphrases is unique in design, and as such reflects an additive, or perhaps an appositive—rather than a hierarchic—relation between the phrases. Neither the phrase, as Wolf intimates in his aforementioned footnote, nor its underlying *basic phrase* can be reckoned a proportionately hierarchical durational unit. The largest unit that can be hierarchically grouped is the subphrase.

A “progressive” periodic reading, then, in the style of Wilhelm Fischer, would appear to be as unsatisfactory as an insistently aperiodic interpretation, in the manner of Ernst Kurth.¹¹ To explain the phrase rhythm of the *Galanterien*, it’ll be much more fruitful to summon the flexible notion of Bach’s stylistic fusion, which has recently been widely advanced, in various contexts, by Robert Marshall, Laurence Dreyfus, Kenneth Nott and others.¹² Under the auspices of such a view, the consistent emphasis on the subphrase as a basic durational unit, its frequent pairing, and its choice as the level at which expansion occurs could all be regarded as the progressive hierarchical articulation of a fundamentally traditional, additive or—again, better—appositive Baroque phrase structure. Similar rhythmic fusion can of course be found in abundance throughout the

¹¹ See Lee Rothfarb, *Ernst Kurth as Theorist and Analyst* (Philadelphia: University of Pennsylvania Press, 1988), Chapter 2, especially pp. 33 and 42.

¹² Marshall, “On Bach’s Universality,” in *The Universal Bach* (Philadelphia: American Philosophical Society, 1986), pp. 50-81, reprinted in *The Music of Johann Sebastian Bach*, pp. 65-79; Dreyfus, “Concluding Remarks,” in Dreyfus, ed., *J.S. Bach, Drei Sonaten für Viola da Gamba (Violoncello) und Cembalo* (Leipzig: Edition Peters, 1985), pp. 62-66; and Nott, “Tilge, Höchster, meine Sünden: Observations on Bach and the ‘*Stil galant*,’” in *Bach: The Journal of the Riemenschneider Bach Institute* 23/1 (Spring-Summer 1992), esp. pp. 18-30.

high-Baroque repertoire,¹³ but in Bach's hands it receives its most extended and most closely worked elaboration, in keeping with the universally encyclopedic quality of Bach's approach. Nowhere is it expressed more artfully than in the *Galanterien*.¹⁴

(In what follows, by the way, it will sometimes be useful to refer, as I do in the Examples, to the *basic phrase*, a term recently adapted by William Rothstein from the writings of Heinrich Christoph Koch to denote the essential tonal and durational outlines of the phrase, leaving out its expansions and enlargements.¹⁵ Because context usually makes it clear whether a subphrase under discussion is expanded or takes part in an expansion, it's not necessary to refer to a "basic subphrase." And as the foregoing paragraphs will have already suggested, the basic phrase is an essentially *tonal* unit, linking different key areas, whereas the subphrase is a flexible *durational* unit, occupying

¹³ The fusion of diverse aspects of Baroque and early Classical phrase rhythm manifests itself in countless ways throughout both repertoires, but it has been insufficiently studied in the past. It would be worthwhile, for example, to undertake a detailed durational study of Giovanni Bononcini's phenomenally successful and highly influential *Il trionfo di Camilla* (see, among others, Lowell Lindgren, "Camilla and *The Beggar's Opera*," in *Philological Quarterly* 59/1 (Winter 1980), pp. 44-61) and other works from the central Italian and Italian-influenced high-Baroque opera repertory. Similarly, additional studies of later composers' more radical shifts from one style to the other (along the lines of Howard Brofsky's "The Keyboard Sonatas of Padre Martini," *Quadrivium* 8 (1967), pp. 63-73) would be most welcome.

¹⁴ It is well known (but perhaps not superfluous to mention at this point) that Bach's keyboard suites in general and the A-major English Suite in particular show the marked influence of the French keyboard repertoire at the turn of the eighteenth century. See, among others, Robert Hill, "Der Himmel weiss, wo diese Sachen hingekommen sind": Reconstructing the Lost Keyboard Notebooks of the Young Bach and Handel," in Peter Williams, ed., *Bach, Handel, Scarlatti: Tercentenary Essays* (Cambridge: Cambridge University Press, 1985), pp. 161-172; and Christiane Jaccottet, "L'influence de la musique française pour clavecin dans les *Suites Anglaises* de Johann Sebastian Bach et, plus spécialement, la première en La Majeur BWV 806," in *Aufklärungen* 2 (cited in fn. 2, above), pp. 195-99.

¹⁵ Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989), p. 64.

spans of time at or near the surface. More on this important difference between the two later.)

Let us turn now to the remaining examples, which I shall discuss briefly, and to a further theoretical consideration of the basic phrase and its component subphrases vis-à-vis their capacity to tonicize and to prolong key areas. Here is the first Gavotte from Bach's G-minor English Suite, played again by Gustav Leonhardt and outlined in Examples 3 and 4 of the handout.¹⁶

Though somewhat shorter than our earlier Bourrée, this Gavotte shows more widely ranging expansion and spreads it out more evenly among the various subphrases of the second part. As the square and slightly curved brackets of Examples 3 and 4 suggest, the improvisatory augmentation and elaboration of the octave descents and descending-step formations, which is introduced in the first part, spurs virtually everything that transpires in the second. Yet again there is no correspondence between the marked periodicity before the double bar and the pairing of the enlarged subphrases that follows in each of the succeeding two phrases. The *sequential*, *anticipating* and *extending* expansions, depicted by parentheses in Example 4, foster a deceptively straightforward sense of four-bar grouping while articulating each phrase uniquely. (The

¹⁶ My reading of bars 1-8 is in some respects similar to the sketches of those measures given in the *Instructor's Manual for Introduction to Schenkerian Analysis* by Allen Forte and Steven Gilbert (New York: Norton, 1982), pp. 65-67, Exercise 2 (I reviewed the book in *MLA Notes* 41/2 (December 1984), pp. 168-170). Wilhelm Fischer quotes bars 1-8 in "Entwicklungsgeschichte," p. 26, as an instance of the *Liedtypus*. I have made no attempt here to deal with the issue of metrical displacement in gavottes; a study of this complex phenomenon would need to address questions of dance and performance that are beyond the scope of the present essay. The basic treatment of metrical displacement during the high Baroque is Floyd K. Grave, "Metrical Displacement in Eighteenth-Century Theory and Practice," *Theoria* 1 (1985), pp. 25-60.

motivic enlargements, though an integral part of the voice-leading framework, are related by virtue of the parallelisms they establish, rather than through any direct one-to-one structural correspondence to a tonal model.)¹⁷ Note that with the expansions left out, the basic phrases are nearly equal in length here; very often, though by no means always, the unexpanded basic phrases in this repertoire show a striking equivalence or near-equivalence (as William Rothstein has noted).¹⁸ This is a result, it seems to me, of their frequent tendency to describe essentially similar large-scale modulatory progression, but it probably also signifies, however distantly, the impending emergence of periodicity.

The first Bourrée from Bach's C-major Suite for Solo 'Cello, given in Examples 5 and 6, demonstrates just such equivalence, along with crystal-clear subdivision into four-bar subphrases, of which only the last is expanded.¹⁹ Here it is, played by Frans Helmerson.

¹⁷ A particularly interesting problem, outlined in a recent article by Richard L. Cohn and Douglas Dempster, "Hierarchical Unity, Plural Unities: Toward a Reconciliation" (in Katherine Bergeron and Philip V. Bohlman, eds., *Disciplining Music: Musicology and Its Canons* (Chicago: Chicago University Press, 1992), 156-181), is the relation of motivic enlargements to its tonal structure and its hierarchic apparatus. Though the authors exaggerate, perhaps, what they perceive as the absence of such a relation—after all, the enlargements are brought about by tonal and rhythmic expansions that are decidedly hierarchic in nature—the precise tonal underpinnings of motivic enlargements (as opposed to their rhythmic counterparts) vis-à-vis their models and the outer-voices structure await a rigorous theoretical workout. The most thorough introduction to this subject remains Charles Burkhart, "Schenker's 'Motivic Parallelisms,'" *Journal of Music Theory*, 22/2 (Fall 1978), pp. 145-176.

¹⁸ Rothstein notes the frequent occurrence of such equivalence, which I have encountered repeatedly in my work on Bach and Handel, in *Phrase Rhythm*, p. 110. I discuss it in detail in my dissertation.

¹⁹ A different reading of the Bourrée is found in Karl-Otto Plum, *Untersuchungen zu Heinrich Schenkers Stimmführungsanalyse* (Regensburg: Gustav Bosse Verlag, 1979), pp. 135-136. Lee Rothfarb suggests that the first part of the Bourrée embodies Fischer's *Fortspinnungstypus* (*Ernst Kurth*, 52, fn. 9), but it would probably be more accurate to

Again, the Bourrée's climactic passage, marked by the last square brackets and the parentheses in Examples 5 and 6, fosters the rhythmic expansion and supporting bass pedal of the last subphrase. Extending through an added interpolation all the way to the closing cadential flourish (bar 27), it outlines a multi-register, transposed enlargement of the opening upbeat figure, E-F-G. Rather than dwell on the relatively straightforward and homogeneous groupings of this Bourrée, though, I should like to point to the possibility of a close kinship between the nearly foursquare articulation of its subphrase structure and the corresponding articulation one often finds in seamlessly flowing passagework throughout Bach's more extended instrumental works. Example 7 depicts an excerpt from the Prélude to the D-minor English Suite.

Looking closely at this passage, we realize that its basic phrases comprise the same type of paired four-bar subphrases we've encountered earlier, even though small extensions and subsequent overlaps cover up their frequent intersection. Indeed, it often seems that such subphrases, similarly connected, serve as a sort of durational common denominator that in one way or another supports a good deal of rhythmic articulation throughout Bach's *oeuvre*.²⁰ I'll examine the tonal properties of this durational norm presently.

describe its form as a fusion of *Liedtypus* and *Fortspinnungstypus*, along the lines suggested by Fischer in "Entwicklungsgeschichte," pp. 27 and 31. The first part in some of Bach's more complex *Galanterien*, such as the first Bourrée from the A-minor English Suite and the Tempo di Bourrée from the B-minor Partita for Solo Violin, often shows close affinity to the *Fortspinnungstypus*, yet in principle the analysis of such pieces would proceed along lines similar to those suggested here.

²⁰ The prevalence of such foursquare grouping in Bach has been observed in passing by many scholars. See, for instance, Peter Benary, "Zum periodischen Prinzip bei J.S. Bach," *Bach-Jahrbuch* 45 (1958), pp. 84-93, and p. 46 (1959), pp. 111-123, with further references to similar articles (which generally tend to drift into idle numerological speculation). Many Bach studies also note their existence as a matter of course; see, for

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I should like now to address several large-scale rhythmic issues exemplified by the *Galanterien* we've looked at. Both the addition of phrases in the typically Baroque, nonhierarchical manner and their local, flexible subdivision into various *different types* of paired subphrases (as in the A-major Bourrée) is made possible by our fundamentally duple (and thus, in the deepest sense, hierarchical) perception of meter. As Carl Schachter succinctly put it,

“... meter will never result from a single string of equal time spans.

At least two series must be present, coordinated so that all points that demarcate the longer spans at higher levels simultaneously mark off shorter spans at all lower levels.”²¹

The requirement for a minimum of two metrical levels provides an essentially duple conceptual framework for the basic phrase that facilitates both its addition to the existing rhythmic structure in the large, and its subsequent subdivision in the small—even though the basic phrase does not participate *actively* as a duple component at the surface.²²

(Symptomatically, the basic phrase rarely appears alone.)

example, George Stauffer, “Fugue Types in Bach’s Free Organ Works,” in Stauffer and Ernest May, eds., *J.S. Bach as Organist* (Bloomington: Indiana University Press, 1986), p. 141. It may well be that cementing four-bar grouping within the framework of Baroque style was one of Bach’s more ‘progressive’ accomplishments (cf. Donald J. Grout, “Historical Approach: No. 13, ‘Ich folge dir gleichfalls’ from Bach Passion [sic] according to St. John,” *College Music Symposium* 5 (1965), p. 74) but it is doubtful that it had much immediate influence on other composers (outside, perhaps, the Bach household).

²¹ Schachter, “Rhythm and Linear Analysis: Aspects of Meter,” p. 5.

²² As Schachter intimates, “Metrical organization by numbers larger than two rapidly produces a far greater disproportion between successive levels”; grouping by three quickly leads to grouping by 81, for example, and is therefore impractical as an

This so-to-speak ‘quasi-conceptual duple framework’—which differs from later periodicities in that it affects the surface only from a distance and *directly* governs only tonal forces—is perhaps most tangibly reflected in the familiar overt symmetries and appositions—and in the slightly less familiar covert grouping parallelisms one frequently finds throughout Bach’s suites (especially in the allemandes, courantes and sarabandes). It is also manifest in the regularly recurring articulations to which Wolf refers in his footnote, and—under the surface—in the frequent equality or near-equality of the basic phrases. All of these are decidedly nonperiodic and not *functionally* hierarchic features that nevertheless convey some sort of higher but essentially embryonic duple ordering. (Along the same lines, phrases after the double bar in movements such as our *Galanterien* often group in appositive pairs, although I’d hesitate to regard them as establishing a ‘basic period’; and longer movements frequently incorporate appositive pairs of three phrases or three subphrases.²³)

If there appears to be a hint of vagueness or even circularity in these formulations of larger duple ordering, there’s a good reason for it. Earlier I noted that the basic phrase is essentially a tonal entity, while the subphrase is a durational group. Even though the phrase divides into subphrases, a fundamental lack of congruence remains between the tonal grouping at the phrase level and the durational grouping at the subphrase level. The

organizing element of large-scale metrics (*Ibid.*, pp. 16-17). For an illuminating account of large-scale triple organization see Richard L. Cohn, “The Dramatization of Hypermetric Conflicts in the Scherzo of Beethoven’s Ninth Symphony,” *19th-Century Music* 15/3 (Spring 1992), pp. 188-206. One does, in fact, find groups of three phrases and subphrases in the longer suite movements of Bach and Handel, but their theoretical consideration must await another occasion.

²³ This brings up the difficult issue of the Baroque musician’s perception of durational groupings, especially of their outer limits; it would make for a fascinating research project.

compositions we've looked at, in other words, describe an irreconcilable conflict between the two types of grouping that is acted out—but left unresolved—in the absence of an embracing periodicity. That the larger entities nonetheless hang together—our 'quasi-conceptual duple framework'—has to do with the role of apposition at various levels: through the process of addition, larger groups complement each other without entering into strict hierarchic relations as such.

As for our subphrases, perhaps their most important tonal feature is their modulatory—as opposed to prolongational—design: they articulate and carry out the tonicizations organized by their embracing phrases. These tonicizations are summarized in the diagram on page 10 of the handout. Now prolongation, in setting up a panoply of tonal expectations, can harness the design to a specific key area, and in so doing it can establish the thematic, harmonic and rhythmic expectations associated with periodic phrase structure and with the dividing caesura on the dominant.²⁴ It can also establish the expectations that define the boundaries of the periodic grid. Ongoing tonicization, by contrast, can do so only tentatively. From this perspective, the subphrases we've encountered, at least those beyond the double bar, have little in common with their early Classical counterparts. To find genuine and substantial *tonal* premonitions of nascent periodicity in Bach, we'll have to look for *prolonging* subphrases—and these, if

²⁴ Prolongation may from this vantage point be regarded as the most important subsystem of the hierarchic system described by Wolf in *The Symphonies of Johann Stamitz*, p. 99 (with further references). Paradoxically, prolongation is a highly active if kinetic participant in the establishment and maintenance of phrase rhythm. Its frequent *absence*, until the 1740s, in Handel's instrumental music is an important governing force in his treatment of rhythmic grouping and design. And it is prolongation as such, more than just a simpler harmonic background (as several writers have claimed—see Wolf, p. 134, fn. 33), that plays a major role in the emergence of the Classical style.

anywhere, we'll find in the more extended suite movements. We'll look for them some other time, to be sure; for now, a quick preview, from the Allemande of the D-minor French Suite. Please turn back to Examples 8 and 9 of the handout; here's a snippet, played by Christopher Hogwood.²⁵

Note how strongly key-defining the first two subphrases are. Each is essentially four bars in length (leaving out expansion and contraction), and each outlines the tonic triad through an octave descent from D to D in the bass, accompanied in parallel tenths by the upper voice with substantial emphasis on the tone successions Bb-A and G-F. As William Renwick has recently demonstrated, such descents are quite common in Bach.²⁶ Furthermore, closely related triadic outlines in the upper voice, depicted through so-called 'octave couplings,' often guide Bach's thematic design (we encountered several, if without much by way of congruent bass support, in the G-minor Gavotte).²⁷ It is in such prolongational implications, rather than in the apparent but, in the final analysis, limited periodicity of the *Galenterien*, that we might most profitably seek the tonal and ultimately also the rhythmic underpinnings essential to the emergence of the early

²⁵ These closing remarks address principally underlying aspects of structure; the emergence of periodicity at the surface is intimately linked to the growth of the phrase and as such has been treated admirably by Wolf in *The Symphonies of Johann Stamitz*, ch. 8; see also Rothstein, *Phrase Rhythm*, pp. 125-130.

²⁶ Striking examples from Bach fugues (if with greater emphasis on tonal than on rhythmic procedures) are given in Renwick's important study, "Structural Patterns in Fugue Subjects and Fugal Expositions," *Music Theory Spectrum* 13/2 (Fall 1991), pp. 197-218, and in his dissertation, "Voice-Leading Patterns in the Fugal Expositions of J.S. Bach's *Well-Tempered Clavier*" (Ph.D. dissertation, CUNY, 1987).

²⁷ Cf. also the prolongations described by the unusual, if familiar, four-measure codetta-like cadential tags that *follow* the arrival of the dominant in the allemandes from the G-major and E-major French Suites.

Classical style. And who knows, perhaps what we'll find might even help draw the picture of a Bach still *more* progressive than we had imagined! Thank you.

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