Sequential Expansion and Baroque Phrase Rhythm

Example 1: Joseph Riepel, *Anfangsgründe zur musikalischen Setzkunst*, I, pp. 53–54

Common time

a) Reduction

b) Riepel

Allegro

c) Implicit bass, inner voice

Unnotated *alla breve*

a) Reduction

b) Riepel

c) Implicit bass, inner voice

Expanded basic pace:
Example 2: Rameau, *L’égyptienne*, first reprise

(continued)
Example 2 (Rameau, *L’égyptienne*), continued

Phrase 3

23a

28b

33

(essential extension)
Example 3a: Rameau, *L'égyptienne*, first reprise, durational reduction

Bars 1

Phrase 1

Bars 3

Bars 6

Bars 8

Basic pace:

Bars 10

Phrase 2

Bars 11

Bars 13

Bars 15

Bars 17

Bars 19

Bars 21

Bars 23

Phrase 3

Bars 25

Bars 27

Bars 28

Bars 30

Bars 32

Bars 34

Sequential expansion,
nonessential at higher levels

Extension, essential
at all levels
Example 3b: Rameau, *L’égyptienne*, first reprise, durational scheme, after reduction

Bars 1 3 6

Phrase 1

Original sequential progression

Bars 10 11 17

Phrase 2

Sequential expansion

Bars 23 28 32

Phrase 3

Repetition

Essential expansion
Example 4: Corelli, Concerto Grosso in C minor, Op. 6, No. 3, V: Allegro

Phrases 1 and 2

Sequential Expansion and Baroque Phrase Rhythm

(continued)
Example 4 (Corelli, C minor Concerto), continued

Sequential Expansion and Baroque Phrase Rhythm

Page 7

Incipient sequential progression

Phrase 3

a

b

Tutti

(continued)
Example 5: Corelli, Concerto Grosso in C minor, durational scheme, after reduction

Bars 1 3 5 8 11

Phrase 1
\[ \begin{array}{c}
\text{a} \\
\text{b} \\
\text{a} \\
\text{b} \\
\text{c}
\end{array} \]

Incipient sequential progression

Bars 15 17 19 23 25 27 29

Phrase 3
\[ \begin{array}{c}
\text{a} \\
\text{b} \\
\text{a}
\end{array} \]

Phrase 4
\[ \begin{array}{c}
\text{b}
\end{array} \]

Displaced sequential triplet

Sequential expansion
Sequential expansion

Bars 30 34 38 40

Phrase 5
\[ \begin{array}{c}
\text{a} \\
\text{a}'
\end{array} \]

Codetta
\[ \begin{array}{c}
\text{a} \\
\text{a}'
\end{array} \]

Repetition: bars 34–37 = 30–33
(overlap)

Displaced repetition of bars 38–40
Example 6a: Corelli, Concerto Grosso in C minor, V, bars 1–4, durational reductions

Middleground

Bars 1 3

Phrase 1

Foreground

Afterbeat displacement vs. notated meter

Basic pace:
Example 6b: Corelli, Concerto Grosso in C minor, sequential expansions

Deep middleground
Bars 8 10 19 21 23
Unexpanded sequence
First expanded sequence

Middleground
Bars 8 9 10 11 19 20 21 22 23

Foreground
Bars 8 9 10 11 19 20 21 22 23
Unexpanded sequence
Expanded Basic pace:
Example 6c: Corelli, Concerto Grosso in C minor, sequential expansions

Deep middleground
Bars 23 25 27 29
Second expanded sequence
Displaced sequential triplet

Expanded basic pace: ○

Middleground
Bars 23a b 25a b 27a b 29a b

Expanded basic pace: ○

Foreground
Bars 23a b 25a b 27a b 29a b
Expanded basic pace: ○
Example 7 (Bach, G major Partita), continued

Phrase 2
Subph. 1
Basic pace resumes: $\text{♩}$.  
Subph. 2

Phrase 3
Subph. 1
Sequential expansion (expanded basic pace: $\text{♩}$.)
Subph. 2
continued by tonal expansion (contracted basic pace: $\text{♩}$.)

(Cadential acceleration)
Example 8: Bach, Partita in G, Corrente, tonal reductions

a) Bars 1–16

Bars

| 1 | 3 | 5 | 7 | 8 | 10 | 12 | 14 | 16 |

Form

Phrase 1
Subph. 1

Phrase 2
Subph. 2

b) Bars 48–64

Bars

| 48 | 49 | 51 | 53 | 55 | 57 | 59 | 61 | 63 | 64 |

Form

Phrase 3
Subph. 1

to f\(^2\), bar 63

Subph. 2

from g\(^2\), bar 48

VI

P

IV

I\(^6\)

V

I

Sequential Expansion and Baroque
Phrase Rhythm
page 17
Example 9: Bach, Partita in G, Corrente, durational reductions

a) Bars 1–12

Bars | Form
---|---
1 | Phrase 1
3 | Subph. 1
5 | Subph. 2
7 | 
8 | 
10 | 
12 | 

G | F# | E | D#

Basic pace: \( \text{♩} \)

Quasi-sequential chordal extensions, essential at all levels

Elision, -1 bar

Simulated sequential expansion, essential at all levels

b) Bars 47–64

Bars | Form
---|---
47 | Phrase 3
49 | Subph. 1
51 | 
53 | 
55 | 
57 | 
59 | 
61 | 
63 | 

(G) | F# | E | D

Expanded basic pace: \( \text{♩} \)

Contracted basic pace: \( \text{♩} \)

(Cadential acceleration)
Example 10: Handel, Concerto Grosso in F, Op. 6 No. 2, II: Allegro, in D minor

a) Bars 1–9

(Vordersatz)

(Fortspinnung)

(b) Durational reduction

Vordersatz

(Fortspinnung)

(Epilog)

(continued)

Hypermetrical elision

 Extension, essential at lower levels of structure nonessential at higher levels.

NB: Example 10 is reproduced from Schenker Studies 2 (Wittner 1999), pp. 204–6, Example 5, by permission of Cambridge University Press.
c) Combined-species counterpoint reduction

(Vordersatz)

Basic pace, bars 1–2:  

Repetition, essential at all levels

(Fortspinnung) at the deeper level

Basic pace, bars 3–6:  

(Fortspinnung)

Sequential expansion, essential at lower levels of structure, nonessential at higher levels

(Epilog)

Extension, essential at lower levels, nonessential at higher levels

Downbeat overlap

Basic pace, bars 7–8:  

Tutti