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MTO 12.4 Examples: Neumeyer, The Contredanse, Classical Finales, and Caplin's Formal Functions

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.06.12.4/mto.06.12.4.neumeyer.php>

Illustration 1. *Pride & Prejudice* (2005), “Meryton Townhall,” dancing to the “Tythe Pig”



Illustration 2. *Pride & Prejudice* (2005), “Meryton Townhall,” dancing to the “Tythe Pig”



Example 1. “All in a Garden Green,” first strain (renotated)

Musical notation for Example 1, showing the first strain (renotated) of "All in a Garden Green." The notation is in treble clef, key signature of one sharp (F#), and 2/4 time signature. The first strain consists of eight measures, and the second strain consists of four measures, ending with a double bar line and repeat dots.

Example 2. Mozart, Six Contredanses, K. 462, no. 1, first strain only

Musical notation for Example 2, showing the first strain only of Mozart's Six Contredanses, K. 462, no. 1. The notation is in treble clef, key signature of one sharp (F#), and 2/4 time signature. It includes fingerings (1, 2, 3) under the first three notes and trills (*tr*) above the eighth and ninth notes.

Example 3. “Tythe Pig,” first strain and part of the second (renotated)

Musical notation for Example 3, showing the first strain and part of the second (renotated) of "Tythe Pig." The notation is in treble clef, key signature of one flat (Bb), and 6/8 time signature. The first strain consists of eight measures, and the second strain consists of four measures, ending with "etc." and a double bar line.

Table 1. Playford, *English Dancing Master*, all dances in the first edition (1651), all new dances in the eleventh to eighteenth editions (1701–1728): theme type in the first strain

Theme type	1st edition	11-18th editions	Total
Period:	7	40	47
Sentence:	17	9	26
Hybrids (antecedent + continuation)	18	18	36
Hybrids (presentation + consequent)	3	1	4
Compound themes	7	7	14
4-measure themes	50	44	94
Other (12-measure, etc.)	2	4	6
Unknown:	1	4	5
(column totals)	105	127	232

Table 2. Comparison table

Theme-type	Play 1st	Play 11-18th	D-D	Landrin	Cuisse	Mzt/LVB	Arq	B-G	Clar (cont)	Clar (other)	Clar (all)	Cher	Cz
	1651	1702-28	c. 1735	c.1760	1765-70?	c.1770-1800	1780s?	1785	c. 1790-1815			1809-10	1827
Period:	7	40	30	57	87	37	145	22	104	64	168	12	27
Sentence:	17	9	5	4	2	15	4	5	8	23	31	0	25
Hybrids	21	19	6	3	6	11	9	4	25	16	41	0	21
Compound themes	7	7	10	1	1	2	0	--	2	2	4	0	17
Other (4 or 12-measure, etc.)	52	48	8	45	4		4					0	4
Unknown:	1	4	26	0	0	1	0	--	0	1	1	0	6
(column totals)	105	127	85	110	100	66	162	31	139	106	245	12	100

Play = John Playford, *English Dancing Master* (later editions were called *Dancing Master*)

D-D = Jean Francois Dandrieu, *Trois livres de clavecin de jeunesse*; & Louis Claude Daquin, *Pieces de clavecin* [The complete harpsichord suites]

*Landrin = Landrin, *Potpourri françois de contre danse ancienne tel qu'il se danse chez la Reine*

*Cuisse = La Cuisse, *Le repertoire des bals*

*Mzt/LVB = Mozart/Beethoven contredanses

*Arq = "Arquebus" [*Contredanses; description des figures, plan des figures*]

*B-G = Alexis Bacquoy-Guédon. *Méthode pour exercer l'oreille a la mesure, dans l'art de la danse*
Clar (cont) = Louis Julien Clarchies. *15e.[-30e.] recueil des contre-danses et waltzes (contre-danses)*

Clar (other) = Clarchies (other dances)

*Clar (all) = Clarchies (all dances)

Cher = Luigi Cherubini, *Contredanses for orchestra*

Cz = Carl Czerny, *100 Progressive Studies without Octaves*, Op. 139

Table 3. La Cuisse, *Le répertoire des bals* (1762–65): theme types in the first strains of all contredanses

Theme type	#
Period	59
Period with modulating consequent	26
Period with half cadence	2
Sentence	2
Hybrid (antecedent + continuation)	3
Hybrid (presentation + consequent)	3
16-measure period	1
Other	4
(total)	100

Table 4. Mozart, Beethoven, Contredanses by theme-type

Theme-type	#	Mozart	Beethoven
Period:	37	32	5
Sentence:	15	9	6
Hybrid (antecedent + continuation):	9	9	0
Hybrid (compound basic idea + continuation):	2	1	1
16-measure period	1	1	0
16-measure sentence	1	1	0
Unknown:	1	1	0
(column totals)	66	54	12

Table 5. Mozart, Piano sonatas, finales

K	key	finale form	Theme	Theme is contredanse?
279	C	sonata	Period (second phrase extended by 2 bars)	Yes
280	F	Sonata	16-measure period	? 3/8 jig "presto"
281	Bb	Rondo	Period	? (doubtful)
282	Eb	Sonata	Period	Yes
283	G		16-measure period with very elongated second half	? 3/8 jig "presto"
284	D	Variations	Period with modulating consequent	Yes (but written in 4/4)
309	C	Rondo	16-measure period	Yes
310	Am	Rondo	16-measure period	Yes (although tempo is "presto")
311	D	Rondo	16-measure period	Yes (jig-type)
330	C	Sonata	16-measure period	Yes
331	A	Dance + trio – alternatvo	Sentence	Yes
332	F	Sonata	Period (6+8)	No, though some jig-like internal passages
333	Bb	Sonata	Period	? (doubtful)
457	Cm	Rondo	16-measure period	No
533/494	F	Rondo	12-measure period (6+6)	? (doubtful)
545	C	Rondo	Period	Yes
547a	F	Rondo	Period	Yes
570	Bb	Rondo	Period	? (doubtful)
576	D	Rondo	16-measure period	Yes

Example 4. Mozart, Piano Sonata, K. 547a, second movement, as a contredanse for two violins

The image displays a musical score for two violins, arranged from the second movement of Mozart's Piano Sonata K. 547a. The score is written in 3/4 time and consists of four systems of two staves each. The key signature is one flat (B-flat). The notation includes various rhythmic values, accidentals, and repeat signs. The first system begins with a section symbol (§). The second system features a repeat sign with first and second endings. The third system also includes a section symbol (§). The fourth system concludes with a final double bar line and a section symbol (§).

Example 5. Example 4 with commentary on Mozart's expansion of the three-strain contredanse design

1 2 3 4 5 6

7 8 9 (s) 10 (s) 11 (s)

12 (s) 8b 9 (s) 10 (s) 14b 15 16a 30b

Instead of this consequent opening, Mozart writes a "reprise": 2 bars of the basic idea in C major

Here Mozart inserts 4 bars of standing on the dominant (16b-20a)

The dal segno is written out as bars 20b-28a

29 30 31 32a () 45 46

Mozart writes the trio as a 16-bar period, not the 8-bar period that is common in Clarchies' collection. Here he inserts 4 bars reaching a HC (32b-36a), followed by 4 bars of standing on the dominant (36b-40a). 40b-44a = 28b-32a, to start the consequent

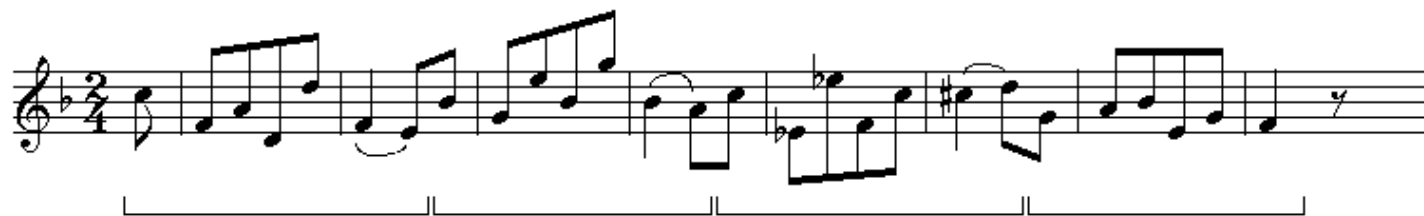
47 48a

The dal segno is written out as bars 52b-60a.

48b-51a extend the cadence; 51b abruptly introduces F: V7; 52a is a pause

60b-75 are a coda, consisting of a 4-bar cadential phrase (60b-64a), repeated (64b-68a), and a codetta (a 2-bar idea, repeated, followed by 3 bars of the tonic to close.

Example 6. Haydn, Sonata in F major, Hob. XVI:23, third movement, main theme



Example 7. Haydn, Sonata in F major, Hob. XVI:23, third movement, exposition, subordinate theme 2



Example 8. Haydn, Sonata in F major, Hob. XVI:23, third movement, exposition, subordinate theme 1, normalized to eight measures

