

March from the Notebook for Anna Magdalena Bach (1725)

arpeggio motive ("y-motive")

Handwritten musical analysis of the first five measures of the March. The analysis shows the harmonic progression and the occurrence of arpeggio motives.

Measures 1-5:

- Measure 1:** D major. Harmonic progression: $\text{I} \text{IV}_3^4 \text{ I} \text{IV}_3^4 \text{ I}^6 - \frac{9}{3} \text{ II}^6 \text{ V}^7 \text{ I}$.
- Measure 2:** A minor. Harmonic progression: $\text{A} \text{--- B--- C--- D}$.
- Measure 3:** D major. Harmonic progression: $\text{I} \text{ VI}^6 \text{ V}^4 \text{ II}^6 \text{ IV}^6 \text{ ii}^6 \text{ II}$.
- Measure 4:** A minor. Harmonic progression: A: ii^6 .
- Measure 5:** D major. Harmonic progression: $\text{I}^6 \text{ IV}^6 \text{ ii}^6 \text{ II} \text{ I}^6 (= \text{V/D})$.

Arpeggio Motives:

- X-motive (stepwise 4th):** Indicated by a bracket over the first measure.
- In A:** An arpeggio motive consisting of notes 5, 4, 3, 2, 1.
- y-motive:** Indicated by a bracket over the fifth measure.

Handwritten musical analysis of measures 10-18 of the march.

Measures 10-18:

- Measure 10:** A minor. Harmonic progression: $\text{A: I} \text{ IV}_3^4 \text{ I} \text{ IV}_3^4 \text{ I}$.
- Measure 11:** D major. Harmonic progression: $\text{D: II} \text{ II}^7 (= \text{V/IV})$.
- Measure 12:** I minor. Harmonic progression: $\text{I} \text{ IV}_3^7 \text{ III}$.
- Measure 13:** II minor. Harmonic progression: $\text{II} \text{ VI}^6 \text{ IV}^{(7)}$.
- Measure 14:** I minor. Harmonic progression: $\text{VI} \text{ VII}^6 \text{ IV}^{(7)} \text{ II} - \frac{5}{3} \text{ I}^6 - \frac{5}{3} \text{ II}^6$.
- Measure 15:** A minor. Harmonic progression: $\text{A: I} \text{ VI}^6$.
- Measure 16:** D major. Harmonic progression: $\text{D: II} \text{ II}^7 (= \text{V/IV})$.
- Measure 17:** I minor. Harmonic progression: $\text{I} \text{ IV}_3^7 \text{ III}$.
- Measure 18:** II minor. Harmonic progression: $\text{II} \text{ VI}^6 \text{ IV}^{(7)}$.

Arpeggio Motives:

- x-motive:** Indicated by a bracket over measures 10-12.
- y-motive:** Indicated by a bracket over measures 17-18.

Some points of interest regarding "March" from the *Notebook for Anna Magdalena Bach*
Dr. Feezell

1. Arpeggio motive ("y motive"): A-D-F#-A occurs in augmentation in m. 1-8; also in m. 8 (transposed E-A-C#-E) and m. 21 (again in the R.H.)
2. Stepwise 4th ("x motive"): A-B-C#-D occurs first in mm. 1-2 (also inverted in L.H.), then via augmentation in mm. 13-16.
3. Key change: The key change to the dominant is only temporary and does not change the fact that the pitch "A" is functioning as the dominant of D throughout the piece.
4. The V² in m. 6 foreshadows the V² in m. 19, where the upper line moves down to the fourth scale degree in the L.H. part.
5. Rhythm: Notice how the quarter-eighth "halting" rhythm is smoothed out in mm. 14-21 through the use of eighth notes and melodic contour.
6. Motive: This music has lasted for hundreds of years in part due to the integration of surface motive into the deeper structure of the piece.