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FIRST YEAR ANALYSIS

— MUSICAL FORM —

THOMAS TAPPER

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FIRST YEAR

ANALYSIS

(MUSICAL FORM)

BY

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PREFACE

THE purpose of this text is to acquaint the student with the structure of music. This requires the explanatory text and questions which are provided in this volume and, as well, material for analysis which is provided in a separate volume, entitled: **MUSICAL FORM AND ANALYSIS.** (Schmidt's Educational Series, No. 122.)

The advantage of having all the required material for analysis in one book, is obvious. The examples must necessarily be selected from a wide variety of sources — from a wider literature, in fact, than most students possess.

While this reading text covers the more common forms, it is most desirable to carry out all the analysis required. It is only by the actual analytical examination of music that the form is grasped as a whole, and its subsidiary elements of structure revealed.

A symphony, or a symphonic poem, like a cathedral, has its ground plan, its details, its elaborated motives, and its interrelation of parts. While one may look upon a cathedral in wonder and admiration, both these emotions are intensified and justified by a knowledge of the creative thought and of the constructive process that lie in the work as a complex of growth; a complex that is always reducible to a simple basis.

Just as the most illuminating knowledge of musical history lies in music itself, representative of the periods of the art of which we have record, so the vital element of musical form *is in music*, and not in the pages of a text-book. When the book serves as guide to a knowledge of the structure of music, and the music itself is carefully studied, then the subject becomes clear and simple.

THOMAS TAPPER.

New York,
November 5, 1913.

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FIRST YEAR ANALYSIS

CHAPTER I

THE CADENCE AND THE PHRASE

1. A single hewn stone can not, in itself, indicate anything definite about the form of the building of which it is to be a part. It must be joined with other stones and combined with material unlike itself before the structure can be made evident.

2. Ordinarily, the subject of Musical Form begins with the study of the Motive as the smallest constructive unit, and proceeds in orderly manner to the largest instrumental forms. We will, however, in this chapter, first familiarize ourselves with the structure of a small, but complete piece of music of the simplest character, and by analysis determine just how the composer has wrought the various elements into a unity.

3. The student will find on page 5 of the companion volume to this text book (**MUSICAL FORM AND ANALYSIS**) the Theme in A major from the Sonata, by Mozart (Litolff edition, No. 302, Sonata XII).

4. Before beginning the analysis of this composition, we must remember that music is motion, that the motion of music requires a definite amount of time for its completion; that the tempo mark is an approximately exact indication of the amount of time necessary to perform the music. The

expression "approximately exact" is used because in all music there is a retardation or acceleration of the tempo for artistic effect.

5. Now the motion of music, that is, its inherent movement including the time duration required for its completion, is, like poetry, punctuated at certain points. These are simply the breathing points in the melody. If the composition before us be played at the piano, we shall be sensible of a pause in the fourth measure; of a still more definite pause in the eighth measure, where the double bar indicates the termination of a distinct portion. Continuing, we feel the sense of rest in the twelfth measure, in the sixteenth, and in the eighteenth or final measure.

6. Such resting points are called Cadences, and as the cadence is always a determinant factor in musical analysis, let us turn for a moment from the composition before us to the subject of cadences.

7. The word cadence in English is a derivation of the Latin word *Cado*, I fall. It refers to the falling of the voice at the close of a statement or sentence. In music, the "closing" effect of the cadence may take on many colors and convey many impressions, all of which are indicative of the feeling and degree of finality which they bring about.

8. Hence, the student should thoroughly master the following cadential-formulas. There are four principal kinds of cadence:

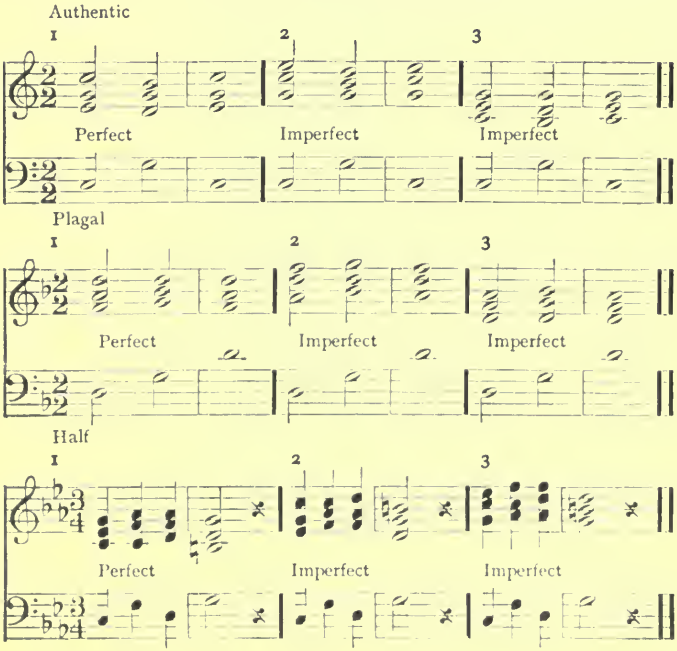
1. The Authentic (or direct) Cadence, which proceeds from the chord of V to the chord of I.
2. The Plagal (or indirect) Cadence, which proceeds from the chord of IV to the chord of I.
3. The Half (or semi) Cadence, which proceeds (usually) from the chord of I to the chord of V.

4. The Deceptive (or unexpected) Cadence, which proceeds from the chord of V to the chord of VI.

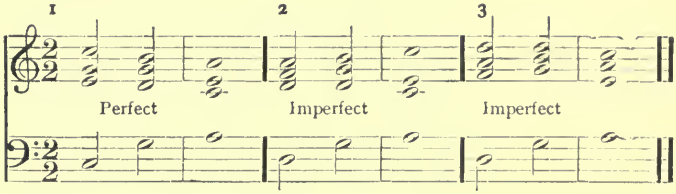
9. Each of these cadences has three forms. If the final chord ends with the octave of the bass in the uppermost voice the cadence is said to be Perfect; if it ends with third or fifth of the bass in the upper voice, the cadence is said to be Imperfect.

10. Here follow all four cadence groups in the Perfect and Imperfect forms (*a*) in Close harmony, (*b*) in Open harmony. The student should thoroughly master these and transpose them to all keys, major and minor.

I. Cadences in Close Position

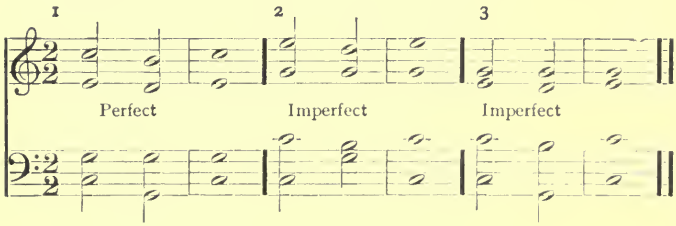


Deceptive

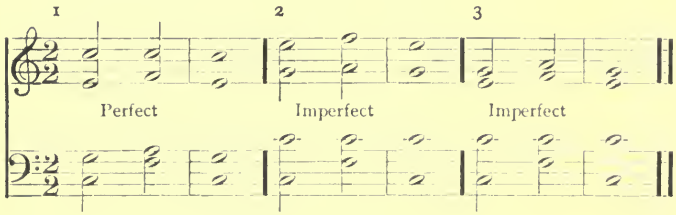


II. Cadences in Open Position

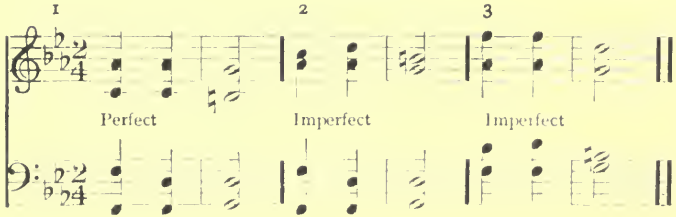
Anthentic

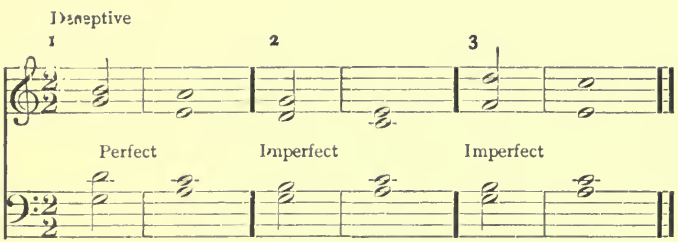


Plagal



Half





11. Returning now to the Mozart Theme in A major, we can determine whether the resting points in measures four, eight, twelve, sixteen, and eighteen are cadences, or not.*

In measure four, the chord succession is I — V (Half Cadence, Imperfect).

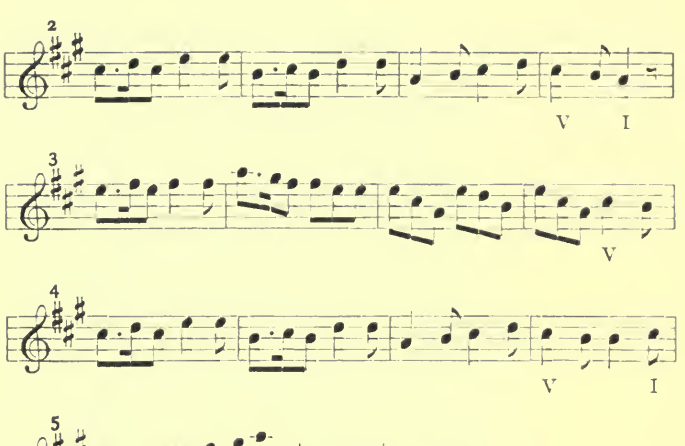
In measure eight, the chord succession is V — I (Authentic Cadence, Perfect).

In measure twelve, the chord succession is I — V (Half Cadence, Imperfect).

In measure sixteen, the chord succession is V — I (Authentic Cadence, Imperfect), leading over without cessation to measure eighteen, where the chord succession is V — I (Authentic Cadence, Perfect).

12. The cadences subdivide their total length of melody in five portions, thus:

* The cadence must complete itself on a metrically strong beat. Thus, in $\frac{6}{8}$, on the first or fourth beats, *unless delayed by Suspensions.*



13. Of these, the second and last end in a manner entirely satisfactory to the ear; while the first, third, and fourth produce the feeling of incompleteness.

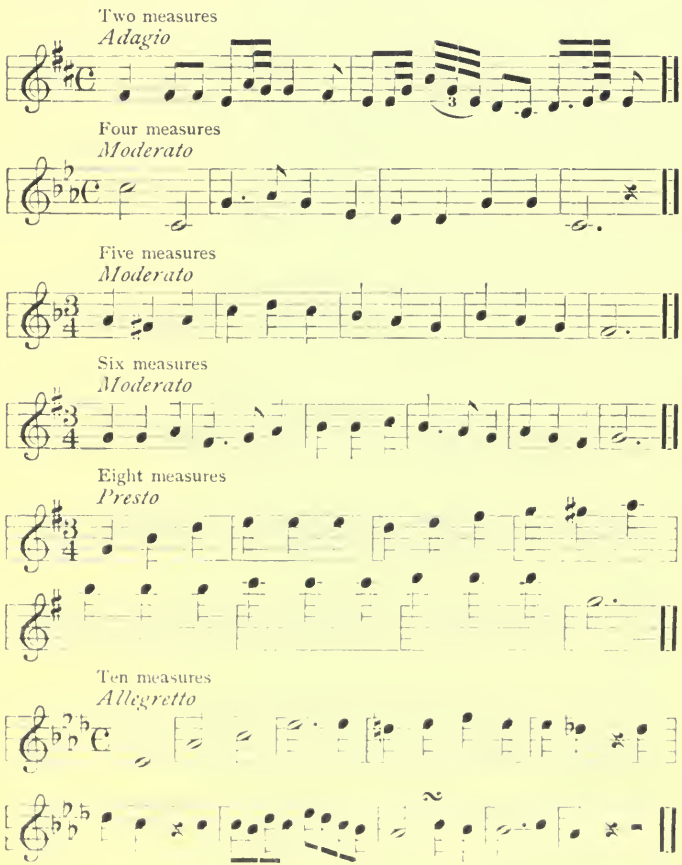
14. *All music is a swaying or swinging from points of rest to points of unrest.*

15. We have now noted that the cadence punctuates the melody, separating its total length into definite portions.

16. *Definition:* A Phrase is a portion of melody ending in a cadence.

17. *Note:* The phrase is never determined by the number of measures, but by the presence of the cadence. Hence there are phrases of various lengths from two measures to many. The following illustrations will make this clear. It is to be noted that *tempo* has a direct bearing on phrase

length. The quicker the tempo, the longer the phrase may be, and conversely, the slower the tempo, the shorter the phrase. In each of the phrases that follow, observe that the trend or impulse of the rhythm is to reach a resting point.



Questions

1. Define the words Theme, Sonata. (See Chapter XVIII.)

2. What are the four forms of Cadence?

3. Give root-meanings of the words Authentic and Plagal.

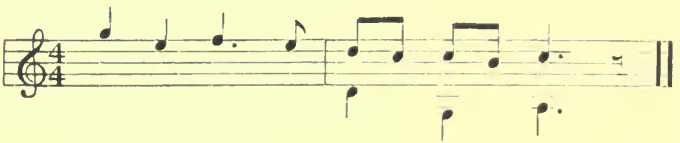
4. Does length determine the phrase?

5. Why is the following a phrase?

6. When are cadences perfect?

7. Compare the perfect with the imperfect form of cadence.

8. What form of cadence is illustrated by this example?



9. What effect has tempo on phrase length?

10. What do you understand by the rhythm of music and of poetry?

Constructive Work

18. Analysis of music reveals the most if its practice be accompanied by synthesis, or "building up." Therefore, the student may profitably undertake to construct the forms

under discussion, particularly when the forms are short. At this point, any of the first chapters in First Year Melody Writing,* may be taken up for study. The work there required should be written out, and retained for elaboration or amplification, later on.

* First Year Melody Writing by Thomas Tapper. Published by Arthur P. Schmidt.

CHAPTER II

THE PHRASE AND ITS CONTENT

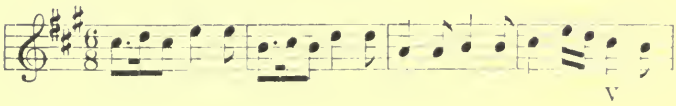
1. The content of the phrase, its meter, melody line, rhythmic structure, and tempo all unite to establish the character or individuality of the music. And in the combination produced by these factors the music attains its relative degree of originality.

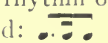
2. The Meter establishes the pulse-succession, marked off by accents.

3. The Melody is the line of beauty, the distinctive tune.

4. The Rhythm is the relative tone lengths that give the melody its characteristic motion; and finally, the Tempo is the degree of speed at which the music moves.

5. Even a portion of melody as short as a phrase must exhibit these factors so completely that the phrase itself makes a definite impression. Let us examine closely a phrase of the Mozart Theme in A:



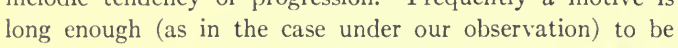
6. We see at once that the rhythm of the first measure is exactly repeated in the second:  The third and fourth measures appear to be different. But we can take the rhythmic figure of the first measure and subdivide it into two portions (1)  and (2)  This second portion is the basis of measures three and four.

7. Such a group as this  is generally referred to as a Motive. (Motive from *movere* [Latin], meaning to move.)

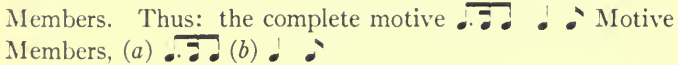
8. A Motive is a short figure so constructed rhythmically that it is capable of various alterations that are practical as melodic tendency or progression. Frequently a motive is long enough (as in the case under our observation) to be divided. The divisions are then referred to as Motive Members. Thus: the complete motive  Motive Members, (*a*) (*b*) 

9. A motive may be varied in many ways in its service as the basis of a phrase or of a longer group.

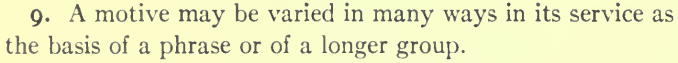
1. It may be repeated at a higher or lower scale degree:



2. It may be exactly repeated.



3. Its intervals may be expanded.

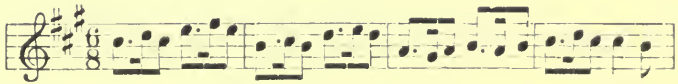


4. or contracted.

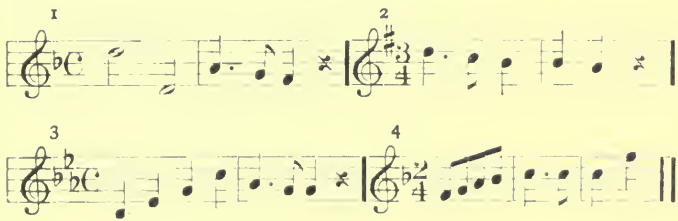
5. The motive may be inverted (as to direction).

6. The note values may be augmented or decreased.

10. The student should take a simple motive and by various applications of it, compose melodies, always aiming to preserve the original figure (wholly or in part) and to produce a pleasing rhythmical result. By way of illustration, the above quoted motive from Mozart may be thus expressed as a phrase:



11. The following motives may be taken for practice, together with others of the student's own invention:



MUSICAL FORM AND ANALYSIS, No. 2, Cornelius Gurlitt — Sailor's Song, Op. 172, No. 14.

Analysis

1. What is the key?
2. The length of the first phrase?
3. How many phrases constitute the entire piece?
4. Which phrases are more or less alike?
5. How long is the first complete motive, of the right hand part?
6. Whence comes the group used in the last four measures?
7. What cadence form is found at the eighth measure? At the sixteenth?
8. Name the key in measure eight.
9. How would you describe the picture that the composer desires us to see in his choice of title?
10. Is the title a definite image, or the suggestion of a mood?

CHAPTER III

THE PERIOD

1. The Phrase has been defined as a portion of melody (or a complete melody) ending in a cadence of some kind. The phrase may be any length from two measures to many, but the one distinctive fact about it is that it makes a conclusion, comes to a point of rest, more or less satisfactory and complete.

2. Examining such phrases as are given in Chapter I, par. 17, we note that the music begins, moves forward, and rests. It has, in short, a momentum that keeps it going for a time; then the momentum relaxes, to be resumed again in its impulse to reach the concluding point. With increased experience in analysis, the student will note that while phrases may be of any number of measures (within certain limits), the majority are either four measures long, in a moderate tempo, or eight measures long in a quick tempo. These are referred to as regular short phrases (four measures), and regular long phrases (eight measures); while all others (two, three, six, ten, etc.) are denominated irregular phrases.

3. It will further be observed that the phrase is rarely a complete form. In nearly all instances the phrase is a part (usually one-half) of a larger form called the Period.

4. The Period is a group of two (rarely three) phrases related as Thesis and Antithesis. Referring again to the Theme in A, by Mozart, the first eight measures are a period. This period is of two phrases, each of more or less the same melody — but of *contrasting cadences.*

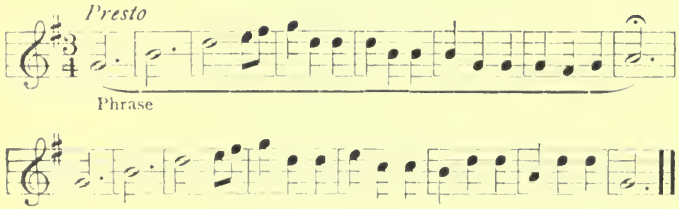
5. When an eight measure structure consists of a first phrase which is exactly repeated in the second, we have a double phrase *and not a period.* Note carefully these facts:

1. The two phrases of a period, if substantially alike in melody, will have unlike cadences.
2. Or the two phrases may have unlike melodies.
3. The cadences of two successive phrases are rarely, if ever, identical.

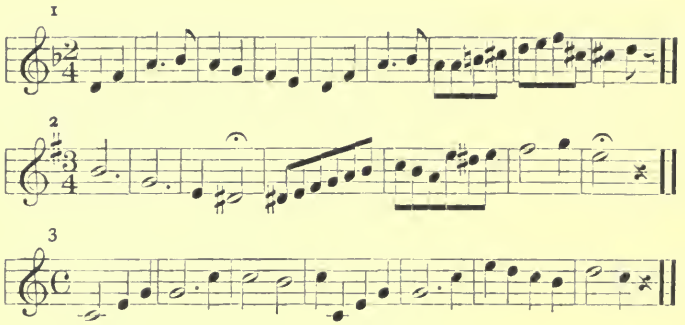
6. We have seen that phrases may be irregular as to length. As the period is constructed of phrases (generally of two) so it may in turn be irregular as to length.

7. The regular small period is of two phrases, each of four measures:

8. The regular large period is of two phrases, each of eight measures:



9. The following are types of irregular periods. The student should examine each example, and state in what the irregularity consists.



10. Turn to selection No. 3 in **MUSICAL FORM AND ANALYSIS**: Theme from the Rondo in D major, Sonata No. IX, Mozart.

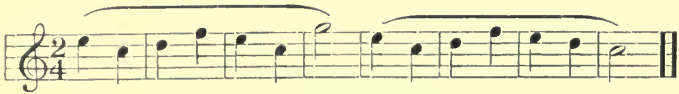
11. The key is A major. The phrases are eight measures each. The first ends in a half cadence (eighth measure), the second in an authentic cadence, perfect (sixteenth measure). The impulse of the music is continuous from measure one to eight inclusive, the apparent cadential point in measure four being passed over without a sensible break or cessation by reason of the continuous motion in the bass. Such a semi-cadential effect is called a Cæsura.

12. The Cæsura is a rhythmical end-point in a melody. It should be clearly distinguished from the cadential end-point.

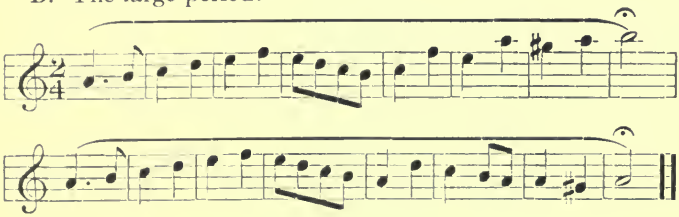
Constructive Work

13. The student should reconstruct the phrases written in the previous lesson, and by coördination and amplification, convert them into periods. Write in both the small and large period forms, and in simple rhythmical forms. Thus:

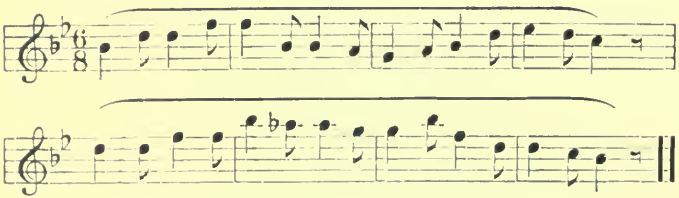
A. The small period:



B. The large period:



C. The small period of unlike phrases:



Analysis

14. MUSICAL FORM AND ANALYSIS, Selection No. 4: Lament, by Cornelius Gurlitt.

1. What is the key?
2. What cadence occurs in measure four? In measure eight? (This is the first complete period.)
3. What is the key in measures nine to twelve?
4. What cadence, in measure fourteen?

5. Measure six: What is the root of the chord on the first beat? On the third?
6. Measure seven: first beat: What is the interval C flat to F?

(Note in measure eight the F flat. This tone serves to join the end of the second phrase with the beginning of the third. Such a connective is called a Melodic Conjunction. Does this occur again, in any part of the music?)

7. Write in close and in open harmony, the V, VI (deceptive) cadence in F minor.
8. Write in the same key, the two forms of imperfect authentic cadence.
9. Why is E natural used in the first period?
10. Why is E flat used in the third phrase?

Selection No. 5. Etude in C major, Concone. (**MUSICAL FORM AND ANALYSIS.**)

1. Measure four: What is the key and the cadence form?
2. Is the second phrase like the first?
3. Compare phrases one and three harmonically.
4. In like manner compare phrases two and four.
5. Part II (after the first double bar). What is the key of the first four measures?
6. Of measures twenty-one to twenty-four?
7. Measures twenty-five to thirty-two: Are they new?
8. From measure thirty-three to thirty-six: What is suggested by the A flat.
9. Determine the total number of phrases in the composition.
10. Which are repeated in identical form?

15. The student should make it a point, in all his study of music, to apply the principles of Form as rapidly as he

learns them. This trains the observation. Up to this point he has been made acquainted with certain elements that he should note immediately when performing music. These elements are:

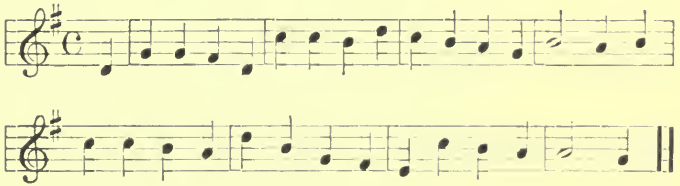
1. The motive and its variations.
2. Cadences of all kinds as phrase endings.
3. The Phrase and Period, in regular and irregular lengths.
4. The Cæsural pause.
5. The identity of phrases and periods in a composition.
6. Modulation as fixed by cadences.
7. Passing modulation (or suggestion of another key, that is not made permanent).

CHAPTER IV

PHRASE AND PERIOD CONTENT

1. Various subdivisions of rhythmic structure may be made that illustrate how the composer applies economically the thematic material he employs. "Economically" describes the careful use of material by the skilled composer, in that he formulates only such as lends itself to infinite adaptability. Out of this practice there comes a unity, in the musical composition, that is of great interest; when this unity is the handmaid of beauty we have the highest form of constructive music.

2. We have seen that the period may be a complete musical thought. For instance, the following folk song is a period only, in length, and yet it is a complete expression in melody.



Again, as we have seen, the period is divisible into two equal parts, each called a phrase. The division of the phrase into two sections may be purely mechanical or it may be natural; mechanical when there is no pause that creates a feeling of subdivision; natural when a cæsural ending creates a breathing point.

3. The following outline will present these parts in their interrelation:

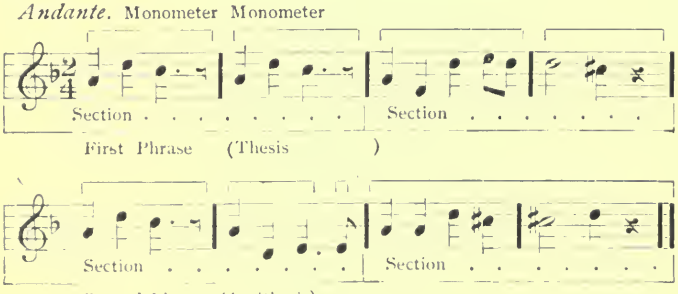
The Period

Phrase Phrase

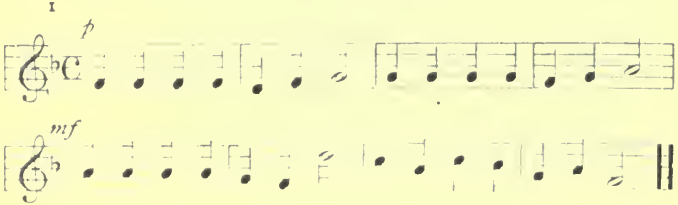
Section Section Section Section

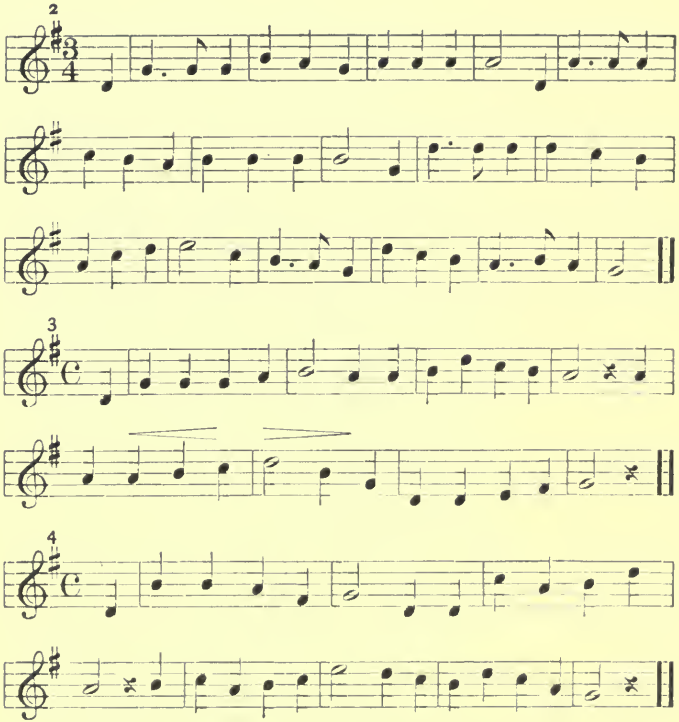
4. Often the section is divisible into equal portions. In the case of an eight measure period the subdivided section becomes two single measures called Monometers, or one-measure rhythms.

5. These various subdivisions are shown in the following period:



6. The student should study these quotations, and mark the monometers, sections, and phrases in each.





7. **MUSICAL FORM AND ANALYSIS:** Selection No. 6. Mignon, by Robert Schumann.

8. Note the prevalence of the opening monometric figure (rhythm). This initial group, or motive, appears with very slight rhythmic change in nearly every measure. The bass departs only in two measures from this figure 𝅗𝅥. 𝅘𝅥

1. Measure three: What key enters here?
2. Measures eight and nine: What key?

3. Part II (measure thirteen): Opens on what chord?
4. What is the influence of the F sharp in the following measures (fourteen to eighteen)?
5. Beginning with measure twenty-two: What key?
6. What grouping of measures (as to phrasal division) is evident?
7. What purpose is served by measures sixteen and seventeen?
8. Indicate the one measure (Monometer), and more than one measure (Sections, etc.) groups throughout.

Constructive Work

9. The student should write simple phrases and periods in which a one measure rhythm is developed; others should contain the one and two measure rhythms.

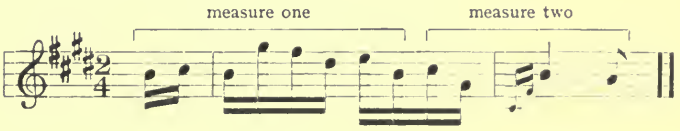
10. Reference has been made to irregular period forms. It often occurs that the composer desires to defer the final cadence. This is done by a momentary turning aside from the naturally anticipated final chord and (generally) by a repetition, arriving at the close after an unexpected delay. This is often attained through the deceptive cadence. This is illustrated in Selection No. 7, of the companion volume — **MUSICAL FORM AND ANALYSIS,** Op. 68, No. 13 (Mai, lieber Mai). The ear anticipates in measure eight a close on the tonic of B major. This expected ending is turned aside through the introduction of a momentary pause through V, VI, following which the two measures are repeated with more forcible climax, concluding on the expected tonic chord of B major.

Analysis

11. The first complete rhythmic group is of two measures. This is followed by another, and similar, two measure group; then two monometers, after which two (cadence) measures occur twice.

12. The student should begin with the second part, after the double bar, and similarly analyze the rest of the composition.

13. Note: In counting measures, proceed from the initial beat to its corresponding part of the first full measure. Thus, in the Schumann melody, the measures are properly indicated by the lines:



CHAPTER V

THE TWO-PART SONG FORM

(The Binary)

1. Neither the phrase nor the period is sufficiently long to convey but a brief expression. Comparing the period, as a complete form, with the first movement of a sonata, we realize that it is only as music is built up into larger and apparently more complex structures that it can convey a well-rounded and sustained meaning.

2. The smaller units that we have been considering, particularly the period, become the basis for form extension. In simple musical forms two periods may be employed to constitute a complete composition. With proper unity and variety such a combination of two periods is called a Two-Part Song Form, or a Binary Form. If the phrases are short (four measures) the entire form is called a Small Binary. If the phrases are long (eight measures) the form is known as a Large Binary.

3. Regularly constructed, therefore, the small binary will consist of sixteen measures, and the large binary of thirty-two. Thus:

Small Binary:

Four m. phrase. Four m. phrase = Period I

Four m. phrase. Four m. phrase = Period II

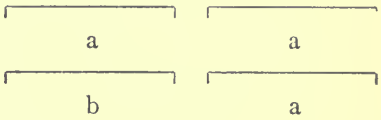
Large Binary:

Eight m. phrase Eight m. phrase = Period I

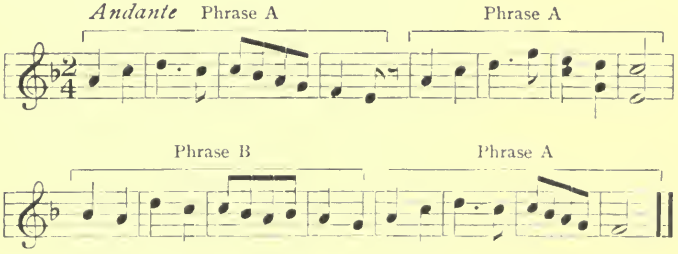
Eight m. phrase Eight m. phrase = Period II

4. In order that two periods may be united into a single and complete form, they must contain something in common. That is to say, the choice and union of any two periods (even in the same key and meter) would not constitute a well-balanced binary.

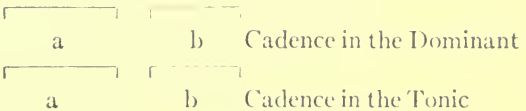
5. The necessary balance must be found *in the phrase succession.* A common form of binary is that in which this identity (or general sequence of phrases) is found:



6. By this diagram is meant, that in melodic content, the first, second, and fourth phrases are more or less the same, while the third phrase (b) is in contrast. The following melody illustrates this:



7. The binary may, again, take this phrase sequence:



8. In this form the two periods are substantially the same in melodic content, but of contrasting cadences.

9. The student should not fail to note that a period *repeated*, even with rhythmical variations (harmonic content and cadences remaining the same), does not constitute a binary.

10. While there are other varieties of binary form, the two mentioned are by far the more common. The binary is by no means as frequent as the ternary, in the music of the best composers. Yet the student will have little difficulty in recognizing it. The principal factors to keep in mind are (1) the presence of four phrases, (2) some degree of unity and variety between the phrases.

11. Occasionally the binary is extended. The first selection of the companion volume (Mozart: Theme in A) illustrates this. The phrase *balance* is properly:

(a) four m	(a) four m.
(b) four m.	(a) six m.

12. Abbreviations of this form (through the shortening of a phrase) are probably non-existent, because the form is so short that any elimination can only result in destroying the total unity.

Analysis

13. **MUSICAL FORM AND ANALYSIS:** Selection No. 8. From the second Sonata (Beethoven) *Largo* (first nineteen measures only).

14. The first phrase is of four measures, and ends in a half-cadence on the dominant. The second phrase of four measures ends on a perfect authentic cadence in the key of

the tonic. These two phrases are of similar melodic and rhythmic structure.

15. The third phrase of entirely new material is of four measures. The final measure merges into the return of the first phrase in measure thirteen. This (fourth) phrase is extended to seven measures and concludes on the tonic of D major. This extended binary may be expressed thus:

Phrase A	Phrase A
four m.	four m.
Phrase B	Phrase A
four m.	seven m.

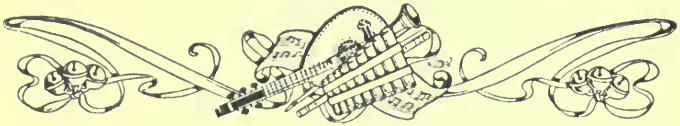
MUSICAL FORM AND ANALYSIS: Selection No. 9. Mozart: Theme in D Major.

1. Compare phrases one and two (measures one to four with five to eight).
2. To what extent are they identical? Is similarity more prevalent than identity?
3. Compare in like manner, phrase four with phrase one, and with phrase two.
4. Note the structure of phrase three. Is it of entirely new matter?
5. Name the four cadences.
6. What modulations occur?
7. Note the motive inversion in measure five from measure one (the descending eighths as against the ascending).
8. And in measure ten the presence of this same rhythm  descending.
9. Note the rests before the entrance of the fourth phrase. How many are the total number of measures?

CHAPTER VI

THE TERNARY FORM

1. Not alone in music, but in all the arts, the Ternary, or three part, structure is of far more frequent occurrence than is the binary, or two part. The reason for this is, possibly, that it permits a better balance of parts; a relation of motives of which the first and third are alike, and the second in contrast. The following figure will illustrate this:



Part I Part II Part III
Like I

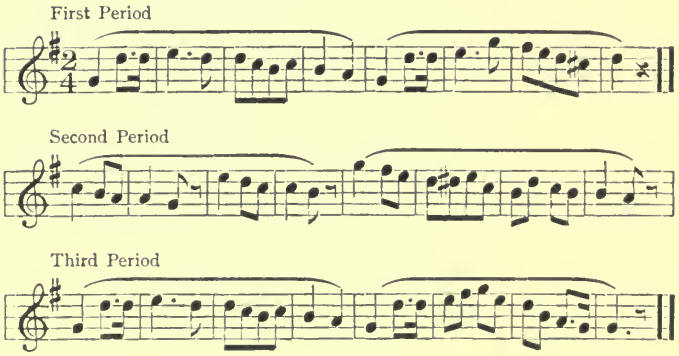
2. In all decorative arts there must be *absolute* balance and identity between the first and third portions of the figure, for the reason that the eye demands perfect *quantitative* relation. In music, however, this absolute identity (between first and third parts) is not essential, for the ear is satisfied with a *qualitative* relation.

3. In ternary musical forms, then, we have a first period that is repeated more or less literally as third period, and these two are separated by a middle portion of different motive and design.

4. A ternary form based on the eight measure period as unit, would consist, then, of these three parts:

1. First period (of two four measure phrases).
2. Second period (of two four measure phrases).
3. Third period (like the first period).

5. In major keys, the first period may end in the dominant key; but the third period will return to the tonic in its final phrase. The following melody is the simplest illustration of this structure *in regular form.*



6. In minor keys, the first period may end either in the relative major or in the minor key of the dominant.

7. Absolutely regular ternary forms are not as common as the irregular. The irregularity may be brought about in several ways, but usually two predominate:

1. The middle (second) period is abbreviated.
2. The final (third) period is lengthened.

8. Examine Selection No. 10 in **MUSICAL FORM AND ANALYSIS**: Theme in G major — Beethoven.

9. The first period is regularly constructed of two four measure phrases, and remains in the key of the tonic.

10. The third period is again the first period transposed an octave higher and slightly varied rhythmically in the last measure but one.

11. Now this identity of key in these two portions of the form, naturally suggests and demands opposing key-color in the middle portion. Examining this, we find that it is not, as it should be regularly, a period but a four measure phrase; and that the key-color is that of E minor (measure nine) moving to the dominant of G major in measure twelve. The form as a whole may be pictured thus:

Eight m. period in G	Four m. phrase	Eight m. period in G

12. As no adequate idea of this very prevalent form can be obtained without extensive analysis, the student should study Selections Nos. 11, 12, 13, in **MUSICAL FORM AND ANALYSIS,** observing the exact length of each of the three portions, the modulations, rhythmic variations, and melodic changes in the third period to bring it to a close in the key of the tonic.

13. Ternary forms constructed on the eight measure period as a basic unit, are called Small forms as against those constructed upon the sixteen measure period which are the Large ternary. Regularly constructed, the large ternary consists of three periods each of sixteen measures, or a total of forty-eight measures. In taking up a new composition for analysis the student should first note its length in measures; next, whether the *entire* first period is introduced as third part. Forms of apparently twenty-four

measures (with first period repeated in third part) are generally small ternary; while those of forty-eight, or thereabouts, are apt to be large ternaries. But in determining the ternary, the principal factor is the reappearance of the first period as third, with possible difference of key, and also with possible lengthening through the addition of two or four measures, which added measures are sometimes called Coda. When abbreviation occurs in a ternary form, it is almost entirely confined to the *second* part of the form.

Constructive Work

14. The student should write as melodies only, at first, regular small and large ternaries:

I. In major:
   1. Small ternary regular, first period ending in the dominant.
   2. Small ternary with abbreviated middle part.
   3. Small ternary with extended third period.
   4. Small ternary with abbreviated second part, and extended third part.

II. In minor:
   1. The first period ending in the relative major.
   2. The first period ending in the minor key of the dominant.

Apply the same variants to the large ternaries in major and in minor.

Questions

1. Define the word Ternary.
2. What is the æsthetic purpose of extending the final period?

3. Why may the middle portion be abbreviated without detriment to the form-balance of the whole?

4. Why is quantitative balance necessary in decorative designs?

5. What is the minor key of the dominant of a composition in A minor — in B minor — in C♯ minor?

6. Why is an actual, or suggested, change of key necessary in some portion of the ternary form?

Analysis

15. While the examples of the ternary given in **MUSICAL FORM AND ANALYSIS** are sufficient to illustrate the usual types, the student would benefit by examining carefully the following from the Beethoven Sonatas:

Op. 2, No. 1 — Minuetto.
Op. 2, No. 2 — Scherzo.
Op. 10, No. 2 — Allegretto (following the first movement).
Op. 10, No. 3 — Minuetto.
Op. 14, No. 1 — Allegretto in E minor.

CHAPTER VII

THE TERNARY FORM. — (Continued)

1. The small ternary is usually definite in its adherence to a distinct form structure. In large ternaries, however, it frequently occurs that only the first part is regularly constructed; the second part is free in outline, and the third part may be only briefly reminiscent of the first part.

2. An example of this freedom of construction is found in the Beethoven Scherzo from the Sonata Op. 2, No. 3. (See **MUSICAL FORM AND ANALYSIS,** No. 14.)

The key is C major.

The balance of parts as to number of measures is as follows:

Part I. Sixteen measures — ending in G major.

Part II. Twenty-two measures.

Part III. Twenty-five measures.

3. So far as strict mathematical balance in number of measures is concerned, this form is very irregular in Parts II and III. The first period is of sixteen measures, and of two eight measure phrases. The phrases are not melodically identical. They are, however, theoretically (rhythmically) so much alike that perfect unity is secured — and besides this, there is a feeling of progressiveness from the first to the sixteenth measure that brings in the Close in G major with a pronounced effect of climax.

4. Part II, which should, again, be a sixteen measure period of two eight measure phrases, presents no such structure. Confining itself to the motive of the first period, it proceeds without any suggestion of pause to measure twenty-

eight; from which point it continues with a *forte* alternation of two groups, each one measure long, to measure thirty-six; from which point, by a skillful use of the motive of the first measure, it merges with Part III.

5. Part III opens with a regularly constructed phrase of eight measures, which ends this time on the tonic of C major (compare this ending with that of the original first phrase). Then a second phrase of eight measures follows (again totally unlike the corresponding phrase of the first period), and concludes on the C major tonic. From this point to the end, an extension (Coda group) brings the work to a convincing conclusion in C major.

6. Despite its apparent irregularity as to quantitative structure, this Scherzo is one of the best illustrations of a beautifully balanced ternary. There is an astonishingly continuous unity in the motive structure. The lengthening of the second and third parts is immediately perceived to be necessary to the satisfactory reaching of the climax points; and the return of the first period as third period is sufficiently exact to carry the mind back to the beginning, which is one of the characteristic purposes of this form.

7. Careful study of this Scherzo will convince the student that the literalness of measure balance is of the least importance in form building, but that motive unity and thematic balance are of prime importance.

8. Occasionally we find types of the Ternary that are miniatures. Two compositions in this form will be found in MUSICAL FORM AND ANALYSIS (Nos. 15 and 16). The first entitled *Melody* has this mensural proportion:

Part I. Four measures.
Part II. Two measures.
Part III. (I) Four measures.

This form balance is just as perfect as if it involved twice or four times as many measures; for the first period (2+2) returns to complete the ternary balance after measures five and six have been heard.

9. The student must be careful to detect certain *apparent* forms of period balance that appeal only to the eye. Sometimes the engraver will, to fill a page, engrave a period, or portion of a form twice. The rule to keep before us is: Literal repeats, without intervening new matter, are equivalent to the sign :‖

10. The second example, Schumann Op. 68, No. 19, should be carefully analyzed and compared with **MUSICAL FORM AND ANALYSIS,** No. 16.

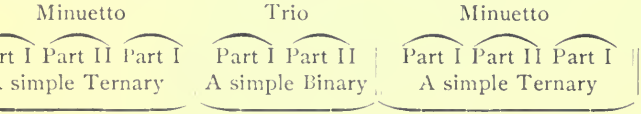
11. When we compare a miniature ternary of four plus two plus four with the Beethoven example of sixteen plus twenty-two plus twenty-five, we can appreciate how various may be the arrangement of parts as to number of measures. But we also see the identity that is at the basis of even so widely diversified types: namely, the return of the *entire* first part as third part. A very small design may present this feature quite as well as a very large one. The essential factor is that the mind of the listener shall be taken back to the impression of the opening period. In decorative designs (wall papers, etc.) the repeat is always literal because the eye demands it; in music, it is either literal or suggestive, because the ear is satisfied with either.

CHAPTER VIII

THE COMPOUND FORMS

1. The simple song forms (Binary and Ternary) are frequently compounded. A familiar use of this is found in the Minuetto and Trio, the Scherzo and Trio, and like movements of the Sonata, as well as in independent forms.

2. These compound forms are ternary, *taken* as a whole. This fact is illustrated in the sketch that follows:



3. In this instance, two independent forms are present, but when played as directed by the D.C. mark, the first form is repeated and the effect becomes that of three forms. The fact that Nos. One and Three are alike, and that they are separated by the presence of the second, or middle form, produces the Ternary, or three-part structure.

4. The student should examine all the Minuetto and Trio movements (or their equivalents) in the Sonatas of Beethoven, to gain a clear idea of the total effect of the compound form. Frequently, after the repeat of the first form, for example the Minuetto, a free Coda is added to round out the conclusion and to prevent the identical effect in conclusion that has already been used. In this case, the sequence of the parts becomes, for example:

Minuetto Trio Minuetto (repeated) Coda

5. The presence of the Coda does not add a fourth independent part, but merely prolongs, or amplifies, the movement of which it forms an integral portion.

6. At this point, the natural growth of the forms may be reviewed. Beginning with the Phrase, we have, so far as practical music is concerned, an incomplete structure.

7. By the unison of two, sometimes of three, phrases, the Period is produced. This constitutes in many folk songs, the complete form.

8. The Period (like the Phrase) constitutes the next higher form by groupings of twos or of threes.

a. The two period group results in the Binary form.

b. The three period group, in the Ternary.

9. The binary and ternary forms are called the simple song forms. They, in turn, may be combined again to produce the compound form, and these combinations are possible:

I	II	III (I)
1. Ternary	Ternary	Ternary
2. Ternary	Binary	Ternary
3. Binary	Binary	Binary
4. Binary	Ternary	Binary

10. Four of these forms, the Period (or Unitary Form), the Binary, the Ternary, and the Compound Ternary are found as complete and independent pieces. But some of these have other uses, as we shall see, later. Thus, in the Rondo, any form, except a compound ternary, may appear as an independent subject. In the Sonata, the large phrase and period forms are used as subjects and are joined with episodical matter. In certain other forms, for example, a set of waltzes, each independent number is a song form, and

the group may take on the unity of a higher (compound) form, or the separate numbers may follow without further inherent relationship.

11. An illustration of the Compound Ternary will be found in the **MUSICAL FORM AND ANALYSIS,** No. 17. This is taken from the Mozart Sonata in E flat, and consists of a Minuetto I and Minuetto II with the repeat of Minuetto I as third part.

12. Analyze the first form independently, then the second. Note the irregularity in structure as to the number of measures in each part, but also note the perfect ternary balance when the entire work is performed.

Questions

1. In the Minuetto I, how many measures in the first period?

2. Is this literally repeated, as second period?

3. What is the length of the second part?

4. Is the motive structure of the second part of new or of old material?

5. Minuetto II, first period: Is this a small or a large period? Regular or irregular?

6. Compare it with the third period, stating all points of similarity and of dissimilarity.

7. Middle part (or period): Is it a period? What is the length?

Process of Analysis

13. Properly to carry out to the full the analysis of a musical composition the student should be able to determine the form by discovering the relationship of periods and of

their component phrases. But beyond this there should be included in all adequate musical analysis a careful study of the way in which the composer carries forward the significant motives introduced into the initial period; how these motives are varied; how they are given emphasis as the movement proceeds by union with other, primarily entirely new, motives.

14. All cæsural resting points and all cadences should be marked. And beyond this, the modulatory or non-modulatory effect of every foreign tone should be fully determined. In the works already referred to, as well as those presented in MUSICAL FORM AND ANALYSIS, it will be found that the modulatory plan is invariably natural and simple. For this reason the works of the great masters of the Classic and Romantic schools are ideal material for the beginning of the study of music form.

15. The teacher should make it a part of every instrumental or vocal lesson given to indicate clearly to a pupil the exact form outline of every piece of music studied. It is even advisable to draw in simple lines a sketch of it. This impresses the relation and sequence of the parts upon the mind, and is the basis of a cultivated musical memory. It serves to impress the pupil with the fact that music is an orderly presentation of ideas, definitely expressed, and definitely interrelated.

16. Many a struggle with music, in the first year or two of piano study particularly, can be lightened or avoided by the help that the knowledge of Form on the teacher's part will afford. The careful teacher will never attempt to teach a composition, however simple, without having first subjected it to a thorough analysis on the basis of its formal, harmonic and rhythmic structure. So much is revealed by

this comparatively simple method that it saves to the learner a great amount of struggle, confusion and misunderstanding that are easily cleared up, to the immense simplification of the whole matter.

CHAPTER IX

REVIEW OF THE PRIMARY OR SONG FORMS

1. The following list of questions may serve as a general review of the forms thus far studied. Most of the questions have been given in substance, hitherto; but their purpose here is to serve as a test without reference to the preceding text.

2. While such questions may be answered orally, much more satisfactory results will be obtained if they are carefully written out.

1. What is a unitary form? Mention one example.

2. What is the purpose of the Coda, in the compound ternary?

3. What is the æsthetic value of the extension or the abbreviation of a part of a primary form?

4. Why are these devices rarely employed in decorative designs?

5. Distinguish between an eight measure period and an eight measure phrase.

6. What phrases may be substantially the same in a binary?

What is the difference between a repeated period and a binary?

8. Define the terms cæsura and cadence. How do they differ?

9. State the various devices of motive variation.

10. What relation is there between phrase length and tempo?

11. Why is the ternary structure more common than the binary? **MUSICAL FORM AND ANALYSIS** No. 18. Andante in B minor, by Ludwig Schytté.

12. What is the form of this composition?

13. Compare measures one to eight with measures seventeen to twenty-four.

14. Why do the Cadence chords fall upon the third beat of the measure?

15. What is the name of the chord in measure fifteen?

16. On what beat is the cadence in measure sixteen?

17. Why were measures one and two not made identical?

18. Is any portion of the left hand part strictly melodic?

19. Does a modulation occur in this composition?

20. What keys are most naturally entered from B minor?

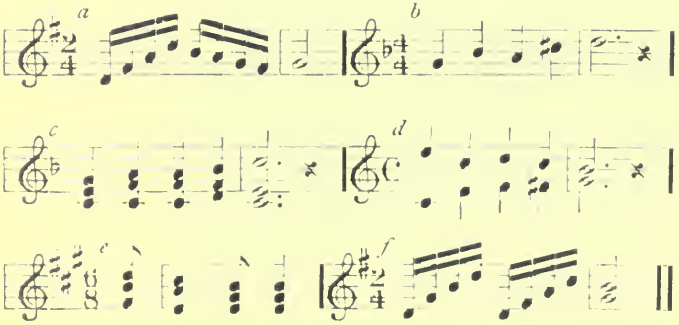
21. Write the Half cadence in this key.

22. Write the Dominant Seventh Chord of this key.

23. What other key has the same dominant seventh?

24. What name is applied to the form of grace note employed here?

25. Name the following cadences, stating whether the form be perfect or imperfect.



CHAPTER X

THE SONATINE — FIRST MOVEMENT

1. The word Sonatine is the diminutive of Sonata, a *sounding* piece, as opposed to Cantata, or a *singing* piece. This form, perfected by the masters of the Classical School, and brought to its highest development by Beethoven, consists of two subjects so combined with episodical matter as to afford a definite and systematic succession of parts that afford thematic as well as rhythmic contrast.

2. But beyond this systematic structure by smaller parts, the Sonata, and Sonatine first movement is always a Ternary. On examining the shorter type of Sonatine in **MUSICAL FORM AND ANALYSIS** No. 19 (Sonatine in D major, by Ludwig Schytté), it will be noted that a double bar is used requiring a repeat of the first portion of the form. Following this double bar we find new material, which leads generally to the repeat of the original theme in D major and of all that followed it (to the first double bar).

We can then roughly subdivide the whole movement into three parts:

I. Twenty-eight measures to the double bar.

II. Twenty-four measures.

III. Thirty-one measures (or Part I of twenty-eight plus three measures).

3. Of these three subdivisions, Parts I and III have the same relation, one to the other, that we find between the first and third periods of the Ternary form. Hence, the first fact to be grasped about the Sonatine (and Sonata) first

movement, is that its structure is three-part, or Ternary.

4. It now becomes necessary to indicate the subdivisions of these three parts. As a rule, they follow this order, in the major keys:

Part I.
- a. First subject (a phrase or period) Tonic key.
- b. Intermediate group (or episode) establishing the key of the dominant.
- c. Second subject (a phrase or period) Dominant key.
- d. Closing group (or episode) concluding at the first double bar in the Dominant.

Part II.
- *Development.* Here any thematic material from Part I may be used and combined, if desirable, with new material.

This part is not regularly subdivided, for which reason it is called the "working-out" part, sometimes the free fantasia part. At its conclusion it merges naturally into the return of Part I.

Part III.
- a. First subject — as it originally appeared.
- b. Intermediate group (or episode). This time, however, in the Tonic key.
- c. Second subject — as before; but in the Tonic.
- d. Closing group, in the Tonic, often prolonged by a few (or by many) measures of Coda.

5. This sequence of parts and their subdivisions applied to Selection No. 10 in **MUSICAL FORM AND ANALYSIS,** will acquaint the student with the nature of the Sonatine form.

Part I.

a. First subject in D major, an eight measure period ending in the key of the Tonic.

b. Intermediate group, eight measures not so strictly melodically as rhythmically unified, passing from D major into A major.

c. Second subject, in A major, an eight measure period, concluding in measure twenty-four (in A major).

d. Closing group, four measures (to the double bar) affirming the conclusion or cadence in the dominant key.

Part II. Development:

This opens with the same rhythm (measures one to four), as we find in the second subject. It is freely modulatory, a distinctive trait always of the Development portion of a Sonata or Sonatine.

Measures five to eight: Based on the rhythm of the first measure of the first subject.

Measures nine to twelve } Based on the rhythm of
Measures thirteen to sixteen. } the closing group.

Measures seventeen to twenty-four: The first subject motive, serving to recall that subject and to stimulate interest and expectation, for its return.

Part III. (The student should compare this, measure for measure, with Part I).

a. First subject, as before, in D major.

b. Intermediate group, eight measures, as before, but with the difference in the *harmonic treatment*, in order to retain the atmosphere of the Tonic key, D major.

c. Second subject, as before, eight measures; but in D major.

d. Closing group, as before (but in the Tonic), and ex-

tended by three measures to produce a more convincing or satisfactory conclusion at the final double bar.

6. In the analysis of such movements as this, the student should take note not alone of the form, but of the harmonic progressions as well. Hence, in the following questions, the latter requisite is included.

Questions

1. What is the key of the entire movement?

2. What is the form of the first subject? Is it regular as to phrases?

3. Analyze similarly the second subject. What cadence is found at the end of its first phrase?

4. What is the motive content of the closing group? (Note how motive-repetition, etc., is employed.)

5. (Development, Part II.) Determine the harmonic content of each measure.

6. What keys are nearly related to D major and to A major? (Note how many of them are employed in the development portion.)

7. How is the Second subject given variety in Part III, as compared with Part I?

8. Define the words Sonata, Sonatine, Cantata, Episode.

7. While the regularly constructed Sonatine follows the above outline as to structure, it is essential to a full comprehension of the form that the student analyze as many types as he can. The following are to be recommended (first movement only).

Clementi: Sonatine, D major.
Beethoven: Op. 49, G major.
Kuhlau: Op. 20, No. 1, C major.
Gurlitt: Op. 188, No. 1, C major.

CHAPTER XI

THE SONATINE FIRST MOVEMENT, IN MINOR

1. In number and sequence of parts the Sonata form in minor is like that in major. The key relation, however, is different. In the *regularly* constructed form in the minor mode this order is observed:

Part I	a. First subject, in the Tonic. b. Intermediate group establishing the *relative major* key. c. Second subject, in the relative major. d. Closing group, in the relative major.
Part II	Development portion.
Part III	a. First subject, in the Tonic. b. Intermediate group, permitting the entrance of the Second Subject. c. Second subject, in the Tonic. d. Closing group, in the Tonic.

2. The student must remember that the composer is at liberty to change, and often does change, any set outline of this kind. Hence, both in the major and minor mode we sometimes find the form we are studying departing (and most artistically and with satisfaction to the listener) from the recognized order. Thus, in the C major Sonata of Mozart, the first subject returns not in C major as we should expect, but in F major. Again, in Part III of another Sonata, Mozart introduces first the *second* subject, then the first. Sometimes in the minor mode the second subject will enter in the major or minor key of the dominant, instead of in the relative major.

3. Many so-called Sonatines are not, so far as the first movement is concerned, Sonatines in any sense, but are a union of two or three short movements (Primary forms).

Analysis

See **MUSICAL FORM AND ANALYSIS,** Selection No. 20 (Sonata, really a Sonatine, in G minor, Op. 49, No. 1, Beethoven).

The first subject is a quiet contemplative melody in the key of the tonic (G minor), and is an eight measure phrase, ending on the chord of the dominant, D major.

The Intermediate group opens with a repeat of the initial measures of the first subject, but is deflected into B flat major (the relative major of the tonic), and rests (left hand) upon the dominant, in the fifteenth measure.

Then the second subject enters in B flat, and continues as an extended phrase for fourteen measures.

The closing group — on the initial motive of the second subject — is four measures long and concludes, at the double bar, in B flat major.

The Development portion is thirty measures long, and is made up largely of thematic material from the second subject. The predominant keys are E flat and G minor.

The first subject then returns again as an eight measure phrase.

Note in the Intermediate group the use of the first subject theme in the left hand.

The second subject is considerably lengthened — in G minor — extending to eighteen measures.

The closing group is thirteen measures as against four in Part I, thus serving as closing group and Coda (G major) combined.

The specified tempo of this movement (♪= 104) suggests its interpretation as a $\frac{4}{8}$ meter, rather than a $\frac{2}{4}$.

Questions

1. Why is the first subject in phrase form?

2. At what measure in the (first) Intermediate group is the key of B flat major established?

3. What form of Cadence precedes the entrance of the second subject in B flat?

4. The second subject is divisible into two groups, nine plus five: In what relation do the five measures stand to the nine?

5. In what form are the first four measures of the Development?

6. In what relation does this key stand to G minor, and to B flat major?

7. Through what key is the second subject theme in octaves (right hand) reached?

8. Compare the two Intermediate groups; measure for measure: In what particulars are they alike? Wherein do they differ?

9. Likewise compare the two second subjects, measure for measure, and determine the purpose of the extension in the second instance.

10. What purpose is achieved by the conclusion in G major?

4. Should the amount of work involved in answering questions and making measure for measure comparisons impress the student as considerable, let him remember the old precept about there being no royal road to learning. Or,

rather, let him believe that the only royal road is that of exact and faithful work. All that is included in music appreciation, musical understanding, and music memory is so much augmented by the knowledge of musical form that it is worth infinitely more than it costs in labor required or applied. Further, the student should be willing of his own accord to analyze as much music as he can find, and constantly to apply the art of analysis to the music he is studying. It is only from the experience so gained that a knowledge of the various types can be secured and an appreciation gained of the æsthetic laws that permit a skilled composer to depart from any set rules of procedure.

5. While we have selected the G minor Sonata of Beethoven as a Sonatine type it should be said that, as a rule, the Sonatine is not only a short movement (shorter than the corresponding movement of a Sonata), but it is one that in content is exceedingly simple and easy to grasp. The Sonatines of Clementi, Kuhlau and others, are of this simple style. This Beethoven movement is on a plane above them, for its inner content is one of contrast between a reflective mood (first subject) and a more joyous one (second subject). It requires more than a merely technical proficiency of the hand to give it the proper interpretation.

6. The slow movement of the Sonata in G, by Mozart, (Litolff), Sonata No. IV, is in Sonata form and is shorter than many Sonatine movements. But its dignified, elevated and sustained character stamps it as a Sonata.

7. The student will have learned from the preceding analyses that in every regular form of the Sonata or Sonatine type, there are nine (sometimes ten) divisions. To memorize this list of parts is an aid to the memorizing of this form. They are:

1.	First subject.	Part I
2.	Intermediate Group	
3.	Second subject	
4.	Closing Group	
5.	Development	Part II
6.	First subject	Part III
7.	Intermediate Group	
8.	Second subject	
9.	Closing Group	
10.	Coda (occassionally)	

8. With this outline in mind, the memory has to deal not with one long and involved composition, but with ten distinct and closely related portions of one concrete form.

CHAPTER XII

THE SONATA

1. The difference between the Sonata and the Sonatine has already been referred to: it is not alone one of length, but of content. The Sonata is of deeper emotional nature, of more sustained and impressive character.

2. As the proportions of each part of this form increases the movement becomes longer and the various parts become more highly organized. They may be as comparatively simple as the F minor Sonata, Op. 2, No. 1, by Beethoven, or as complex, apparently, as the same composer's later Sonatas. But beneath them all, simple or apparently complex, the same order of parts will be found, furnishing not a definite pattern to be followed slavishly, but providing an *actual law of growth.*

3. As a type of the Sonata form, at once short and yet sustained in style and expression, we select the tenth Mozart Sonata, First movement, adagio, in E flat (**MUSICAL FORM AND ANALYSIS,** No. 21).

Part I, to the double bar is fifteen measures only.

Parts II and III combined, consist of twenty-one measures, including the Coda.

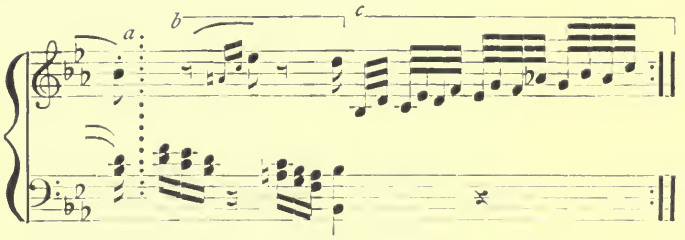
4. This form, then, is shorter than any of the Sonatines we have examined. Close analysis of it will reveal some of the many kinds of liberties that the great composers take with a definite form to give it added charm and beauty.

5. Measures one to eight, inclusive, are divisible into two groups of four measures each, and constitute the First subject

and the Intermediate group; ending, in the eighth measure, upon the chord of F major, dominant of the Dominant key, B flat.

6. The Second subject, in B flat major, is a melody (right hand) accompanied by simple chord groups in uniform design, more or less, in the left hand. This melody terminates in its fifth measure, but through a deceptive cadence which requires the continuance to a total length of seven measures.

7. The final measure (first double bar) serves these purposes: 1. It makes the ending of the second subject (a). 2. It contains the closing group (b), and 3, it provides a melodic conjunctive group leading into the Development (c).



8. The opening measure of the Development recalls the first subject, but is in no sense identical with it. After six measures we find that the passage beginning with the (original) fifth measure enters, and, proceeding through five measures, concludes upon the chord of B flat, preparatory to the entrance of the *second* subject.

9. We have, then, a type of Sonata movement, in which the *first subject is omitted* in Part III.

10. The second subject is again seven measures long, ending exactly as before (save as to key).

11. The Coda, opens with a measure that suggests the composer's desire to make amends for omitting the first subject.

12. We have, in this movement, an irregular form, and yet one that is so beautifully balanced, one that so admirably obeys the law of growth inherent in itself that it is entirely artistic and satisfying to the most æsthetic sense.

13. In the matter of this movement, and as an aid to the memory, the student should arrange the parts in this order:

1. First subject and Intermediate group combined.
2. Second subject.
3. One measure, as closing group, leading to the
4. Development.
5. Then the Intermediate group.
6. Second subject in E flat, concluding as before, and finally,
7. The Coda (reminiscent of the First subject).

14. Even the portions, or subdivisions, of the movement as listed here, are so independent and artistic, yet so unified and closely related that one can enjoy them as separate figures in a group-picture — but taken together, they constitute a perfectly unified assemblage of parts.

15. The student is urged to examine each measure of this movement for its artistic structure, and particularly to fix in the memory all Cadences, as being the natural points of punctuation of the composition.

CHAPTER XIII

THE SONATA AS A WHOLE

1. We have seen that the Sonata form applies to the first movement. But its use is not wholly confined, even in the Sonata, to this movement.

2. The composers of the Classical school constructed the Sonata, either as a three-movement or a four-movement group. In the former case, the order is an Allegro, in Sonata form; an Andante, or its equivalent, and a Finale, often a Rondo. In the four-movement Sonata there are found before the Finale, a Minuetto and Trio, or Scherzo and Trio; or their equivalents.

3. In the Mozart Sonatas the three movement group is common; in the Beethoven Sonatas, the four movement group is frequent. Occasionally the Sonata is found to be a collection of pieces quite as diversified as the Suite. In the Mozart A major Sonata, a Theme and Variations take the place of the regular Allegro. This is the case also in the Beethoven Sonata, Op. 26. In the D major Sonata Mozart introduces a Theme and Variations as final movement. Sometimes the first movement is preceded by a slow introduction (Beethoven Op. 13).

4. The four movement Sonata, often, in fact, generally, presents these distinct types of form:

1. The Sonata Allegro as first movement.
2. A Rondo as second movement.
3. A compound Ternary as third movement.
4. A Lower or Higher Rondo as fourth movement.

5. While a Sonata is usually distinguished, as a whole, by key, as, for example, the F minor Op. 2, No. 1, by Beethoven, the movements do not, as is the case in the Suite, keep to the one key throughout. For instance, in the example just referred to, the key sequence is thus (i.e., Beethoven, Op. 2, No. 1):

First movement, F minor.
Second movement, F major.
Third movement, F minor and major.
Fourth movement, F minor.

6. In the same composer's Op. 2, No. 2, the key is A major, with this variation:

First movement, A major.
Second movement, D major.
Third movement, A major and A minor.
Fourth movement, A major.

7. In succeeding chapters the Lower Rondo form will be discussed; reference has already been made to the Higher Rondo form. In the latter we have present all the features of the Sonata, with one essential addition. The finale of Op. 2, No. 2 (Beethoven) is an excellent illustration. The essential addition consists of a third subject *as Development*, or as included in the Development. This feature is never found in the Sonata movement proper the development there being a free working out section entirely without definite formal outline.

8. Occasionally we find a form that is better, or more justly designated a miniature Sonata rather than a Sonatine. Such forms are Sonatines in length and proportion, but Sonatas in the sense of depth of meaning and character of content.

9. An excellent illustration of this is the Andante of the Sonata in G major (Mozart), **MUSICAL FORM AND ANALYSIS,** No. 22.

In this the subdivisions are short:

Part I.	First subject, C major — four measures. Intermediate group (passing into G major) — four measures. Second subject, in G major — six measures. Closing group, in G major, less than one measure.
Part II.	Development: nine measures.
Part III.	Is constructed parallel with Part I, with a Coda for more reposeful and satisfactory ending.

10. While this movement is written in $\frac{4}{4}$, it should be played at a tempo that permits this metronomic division: ♪ = 104. This has the effect of doubling the number of measures (to the ear) in each of the subdivisions. In the following questions, keep this meter $\frac{8}{8}$ in mind.

Questions

1. What is the form of the first subject?
2. Of the second subject?
3. What is the harmonic basis of the first (full) measure of the Development?
4. What is the principal source of the thematic material of the Development?
5. Indicate the difference in the second appearance of the first subject as compared with its original appearance.
6. Upon what thematic material is the Coda constructed?

7. Differentiate between a Sonata, a Sonatine, and a Miniature Sonata.

8. What is a Higher Rondo form?

11. Two special terms are applied to the Sonata form. Part I consisting as we have seen of four subdivisions, is usually referred to as the Exposition. This means that the composer generally "exposes" or sets forth the principal thematic material to be used throughout the movement. The term for Part II we have already used: Development. This indicates that a free, non-subjective use is to be made of themes and motives. Part III (the repeat of Part I) is called Recapitulation, or a setting forth "from the beginning" again. The term Coda, a "tail or appendage," is that matter by which the Recapitulation is lengthened beyond the repeat of the Exposition.

12. As greater uniformity is now prevalent in musical terminology, the student will find these terms in general use, and he can, therefore, adopt them as current expressions.

CHAPTER XIV

THE SMALLER TEACHING PIECES AND ETUDES

1. Reference has already been made to the value of a knowledge of musical form as a basis of musical comprehension and as an aid to musical memory. As these benefits should be enjoyed from the beginning of the study, it is essential to apply the means to that particular music with which the student begins and continues his early training.

2. Teaching pieces are generally of the forms we have already discussed, or some application of them. The teacher usually does little more than to indicate the mood or the picture in the music which the composer wishes the young people to "see." Pieces without titles are either Sonatas, Sonatines, Rondos, or dance forms (Minuetto, Waltz, March, Gavotte, etc.). The latter (dance forms) may be said to be sufficiently described in the word (Gavotte, or March, or whatever the form may be), for the reason that they are *rhythmic* and not especially imaginative.

3. Etudes are often less definitely formal, because they are intended primarily to develop a certain hand position or rhythmical movement. Hence, they frequently appear to disregard a formal plan of structure. At the same time, if we will closely scrutinize them it will be found that a more or less definite plan of structure is present. And to recognize this plan is essential to the ready mastery of the music before we can concentrate upon the especial étude feature that is the purpose of the work.

4. In MUSICAL FORM AND ANALYSIS, six selections will be found (Nos. 23 to 28). Upon these the following ques-

tions and suggestions are based. If the student will work them out carefully he will find little trouble, hereafter, in analyzing any teaching material that may come before him.

No. 23.

Ländler, Op. 172, No. 4 — Cornelius Gurlitt.

A type of teaching piece of the best order. The melody playing is confined to the right hand; at the same time, the harmonic progression in the left hand has, now and again, a melodic tendency.

1. The Pause in the eighth measure, equivalent to a Cadence, is original and unusual in pieces of this type.

2. Note the interesting way in which the Cadence is expressed in measure sixteen.

3. The fourth phrase is based on the first. It is extended four measures, and is followed by a Coda passage of four measures.

4. What is the form?

5. Is the form large or small? Why?

6. What purpose is served by the Coda?

7. Define the word Ländler.

No. 24.

Etude in A minor — J. Concone. (Arranged by Thomas Tapper.)

1. How many periods to the first double bar?

2. How do they differ?

3. Subdivide measures seventeen to thirty-two.

4. What theme returns in measure thirty-three?

5. What purpose is fulfilled by the final fourteen measures?

6. Of what form are the first forty-eight measures?

7. What modulations occur?

8. What keys are most closely related to A minor?
9. Is a definite motive-structure maintained?
10. What chord is formed of the tones F–A–C–D♯ in this key?
11. What is the natural progression of this chord?

No. 25.

Etude rhythmique, Op. 56, No. 14 — Ferdinand Hiller.

Note the interesting metrical structure of $\frac{4}{4}$ and $\frac{5}{4}$.

1. The subdivisions are three. Of how many measures each?
2. How does the first period differ from the third? Why this difference?
3. Does a modulation occur in the second period?
4. What is the effect of the last five measures?
5. Are the $\frac{5}{4}$ measures accented thus >– – > – or > – > – –, or both ways?

No. 26.

Etude Op. 80, No. 14 — A. Marmontel.

1. Do the chromatics in the first measure affect the key?
2. How many Cadence points occur throughout?
3. What is the purpose of the extension at the end?
4. Of how many measures is this extension?
5. What keys are closely related to the Tonic of this composition?
6. Are any *modulatory* chromatics used?

No. 27.

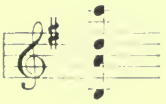
Wrist Study, Op. 170, No. 20 — Georg Eggeling.

1. Why is the rhythmic figure so insistently maintained?
2. What is the form as a whole?
3. What modulations are brought about?
4. Compare the first eight measures with the concluding eight measures.

No. 28.

Etude Op. 90, No. 6 — Stephen Heller.

1. What is the key?
2. What are its dominant and subdominant chords?
3. Into how many subdivisions does this work fall?
4. What is the length of each?
5. What is their inter-relation?
6. Is the bass (left hand) melodic at any point?
7. How many principal motives are used?
8. What chord results from this combination of tones:



CHAPTER XV

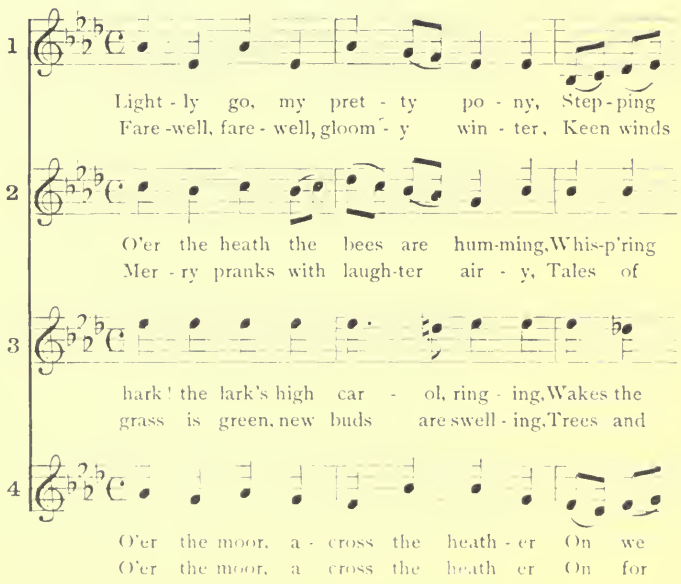
THE RONDO OF ONE SUBJECT

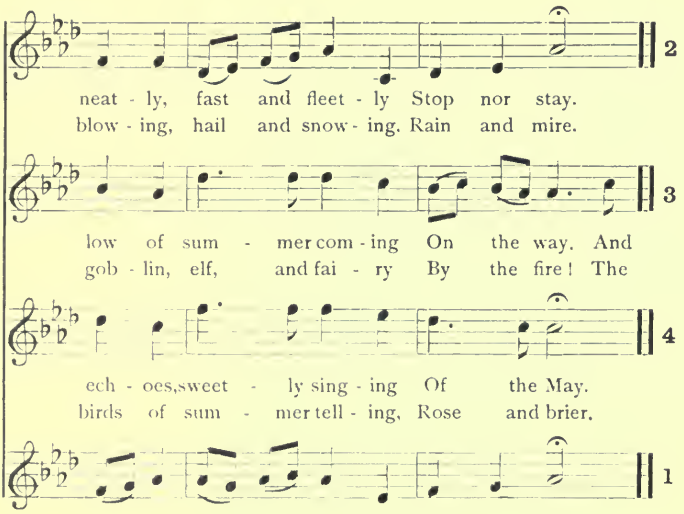
1. The instrumental Rondo is evolved from the vocal Round, a short composition so constructed that as a melody it may be sung contrapuntally against itself by a second (and third and fourth, or more) part entering at regular intervals after the principal voice has begun.

2. Following is a Round for four voices:

THE RIDE

PURCELL





3. The instrumental round or rondo has not this canonic structure, but for its distinguishing feature, it returns to its principal theme, after the entrance of episodical matter. Thus, a Rondo may proceed in this manner:

1. Theme or Subject.
2. First Episode.
3. Return of the Theme.
4. Second Episode.
5. Return of the Theme.
6. Final Episode or Closing Group.

4. The basic idea, then, of the Rondo is (1) to establish a Theme; (2) to depart from the theme in episodical matter and so to construct this that the ear is led to expect a return

of the principal subject. The number of times that the composer may return to his theme through the stimulation of interest, depends upon his skill in balancing subject against episode, and in the highly attractive character of the subject itself.

5. The Rondo of one subject (known as the first Rondo form) is progressive from beginning to end. That is, it has not the subdivision marked by the double bar as we find it in the Sonata. The subject may be a large phrase, a period, or a primary form. In its recurrence the subject may be literally repeated, or it may be varied in details, or it may be abbreviated. Abbreviation is most commonly availed of, as a variant, in the *last* appearance of the subject (before the closing group).

6. The distinguishing feature of the episode is that it is not formal; it does not take on any definite form structure. The purpose is merely to separate the subject from its next appearance, and to stimulate a desire for its return. It is frequently composed of thematic matter from the subject itself; or, again, it may be made up of relatively new material.

7. As a model in this form the student should examine the Largo in D major from the Sonata, Op. 2, No. 2, Beethoven, MUSICAL FORM AND ANALYSIS, Selection No. 8.

8. Glancing through the composition as a whole, we should look for (1) an opening theme or subject in a definite form; (2) for the repetition one or more times of this theme, and (3) for the presence of matter that is relatively unlike the subject itself, or even thoroughly opposed to it in melodic or rhythmic building.

9. Even a cursory examination shows us that the opening measures announce a subject that returns again. The first four measures are a phrase ending on the dominant, followed

by a phrase of like character ending in the tonic. Hence, measures one to eight constitute a Period.

10. Following the Period we find a new thematic phrase of four measures, leading into the return of the original phrase. This (fourth) phrase is extended to seven measures, and closes the formal structure up to this point. Combining these four phrases, we find they follow in this order:

Phrase A	Phrase A
Phrase B	Phrase A

11. The form, then, is a Binary (small) with extended final phrase.

12. Following this binary, we should expect to find an episodical passage, not in strict form, leading into the return of the opening subject. Measure 19–20 opens in B minor, continues for four measures, and concludes upon the chord of F♯ minor. The three following measures (twenty-three, twenty-four, and twenty-five) are new and present a short (monometric) motive in the left hand. Measures twenty-six to thirty-one bring the passage (nineteen to thirty-one) to a close on the dominant of D major. These measures of four plus two plus six do not cumulate into any definite form, and for that reason they constitute a passage the whole purpose of which is to separate the first appearance of the subject from the one that is about to follow.

13. The second appearance of the subject is in length exactly as at first. A measure for measure analysis will show the student what slight variations the composer has made.

14. Thus far the form is:

First Subject (a small Binary);
First Episode;
First Subject repeated.

15. The seven measures that follow from measure fifty, are antiphonal in the first five; then a turn is taken that continues the episode on the thematic matter of the first subject up to the entrance of the subject itself again in measure sixty-eight.

16. The form up to this point is:

First Subject (a small Binary);
First Episode;
First Subject repeated;
Second Episode.

17. In its third appearance the first subject is varied (by the admission of the sixteenth note) *and is abbreviated to a single period of eight measures*, following which is the closing group of five measures. We can now sketch the complete form:

First Subject (a small Binary of nineteen measures);
First Episode (four plus two plus six);
First Subject (as before);
Second Episode (eight plus ten);
First Subject (abbreviated to eight measures);
Closing group (five measures).

18. Between the two Episodes there is no literal likeness of material. The closing group is merely the repetition of the V–I Cadence.

CHAPTER XVI

RONDOS OF TWO AND OF THREE SUBJECTS

1. In the Rondo with two Subjects (Second Rondo Form) the feature of repeat, characteristic of the Rondo, lies with the first theme. Even if the second theme occurs more than once, the entire purpose of the composition is so to shape and direct its progress that favorable entrance for the opening subject is afforded.

2. The second subject, in this form, does not follow the Sonata plan (which in major is to present its second subject in the key of the dominant), but takes another key relationship, by preference. The subdominant key is frequently chosen. Thus, in the model of this form, Rondo in D, by Ludwig Schytté, the second theme is in G major; and not in the dominant A major.

3. Aside from this difference in key-sequence, there is no necessary confusion of the Sonata first-movement with the Second Rondo Form, because in the latter the double bar and repeat of a considerable portion from the beginning never occurs. See **MUSICAL FORM AND ANALYSIS,** Selection No. 29.

4. The Theme (first subject) is an eight measure period exactly divided as to content, into Thesis and Antithesis (four plus four).

5. Of the sixteen measures that follow eight are in definite form, but they do not combine with the eight that follow to constitute a formal group.

6. The remainder of the movement works out as follows:

Measures twenty-five to thirty-two are a repeat (and the first return) of the principal theme.

The second subject in G major (and G minor) is thirty-two measures long. The first portion in G major being eight measures; the middle portion begins in G minor and ends on its dominant, to be followed by the first eight measures in G major.

After an Episode of eight measures, the first theme enters again as before.

The closing group is reminiscent of the melodic passages previously used, and extends to twenty-four measures.

While this Rondo is of clear outline, it may be regarded, particularly as to its Episodes, in another manner. Thus:

Measures one to twenty-four: A Ternary of eight plus sixteen plus eight.

Measures twenty-five to fifty-six: A Ternary of eight plus sixteen plus eight.

Measures fifty-seven to sixty-four. Episode. Eight measures.

Measures sixty-five to ninety-six. The original Ternary — eight plus sixteen plus eight.

Measures ninety-seven to one hundred and twenty. Closing group, twenty-four measures.

7. Following this broader outline the sequence of parts becomes:

1. First Subject.
2. Second Subject.
3. Episode.
4. First Subject.
5. Closing Group.

8. Other examples of this form are the Adagio of the Beethoven C major Sonata, Op. 2, No. 3, and the Finale of

the E major Sonata, Op. 14. Both of these should be carefully analyzed.

9. The Third Rondo Form, in which three distinct subjects appear, is merely an elaboration of the form already discussed. To add a third theme to a Rondo results in enlarging its proportions and increasing the frequency of the return of the principal subject. For it is primarily the reiteration of the *first* subject that gives the form its Round or Rondo character. An ideal arrangement of this form would consist of this order:

First Subject.
Episode.
Second Subject.
Episode.
First Subject.
Episode.
Third Subject.
Episode.
Second Subject.
Episode.
First Subject.
Closing Group.

10. The Rondo in F major, by Mozart, (Litolff), Sonata No. XVII, is an especially fine example of this form. The first subject is in F major. The second is in D minor, and the third is in F minor. As to form, the first subject is a *twelve* measure period. The second subject is a sixteen measure period (employing a motive from the first subject). The third subject is a small Ternary form of eight plus six plus eight. All intervening matter is episodical and will be found especially skillfully constructed from the thematic groups of the first subject, in combination with new material.

11. The student could do no better to test his knowledge of Form up to this point than to play and analyze with minute care the Mozart Sonatas contained in the Edition Litolff No. 302. Every movement is full of interest, and is exceptionally clear as to construction.

12. In this connection it may be said that the student who is acquainted with Form as applied in the Sonatas of Haydn, Mozart and Beethoven, has a splendid working knowledge. Besides the small forms given in **MUSICAL FORM AND ANALYSIS,** Op. 16 and 68 of Robert Schumann, and Op. 172 of Cornelius Gurlitt, are an indispensable collection of pieces showing how the primary forms may be varied and yet held to an artistic and beautiful outline.

CHAPTER XVII

SUBJECT AND EPISODE

1. The fact that music is *created* implies that the composer of genius who is master of his means and material will give it expression in the manner that best permits him to make his meaning clear and convincing.

2. The student must not, in consequence, expect to find in the works of a gifted composer a mechanical adherence to formal structure. The latter is means and, as means, it must adapt itself to the artistic purposes for which it is to be employed.

3. It has already been pointed out that in decorative art a definite mechanical balance of parts is essential simply because the eye takes in not only quality of design, but *quantity* also. In the familiar art of the household as applied to rugs, wall-papers, embroideries, and the like, there is invariably a definite and equal balance of one design against another; definite not only in complementary outline but in spatial relation.

4. Music, being intangible in this (spatial) sense requires no such balance or boundary. The appeal to the ear is for identity or diversity of subject matter. Not even a corresponding number of measures in one part is required to offset those of another. The single test of the listening faculty is sequence of parts irrespective of the number of beats (or measures), and equally irrespective of the time duration involved in producing them.

5. Hence, the subject and the episode are to be found in wide variation. At times there is found definite separation

at the point where the subject ends and the episode begins; again, the two are as closely joined as in the intermingling of foreground and background of a painting.

6. From these variations of form as applied in actual composition, we meet with types that appear equally analyzable in one and another classification. The Theme in A (Mozart Sonata, No. 12) and the Theme of the Beethoven Largo, Op. 2, No. 2, while classed in Binary forms are sometimes regarded as Ternaries with abbreviated second and third parts. The Binary character is based on phrase balance and order; while the Ternary character is also recognizable in the return of the first part as third part to a degree beyond the length and content *of the first phrase.*

Thus — the Mozart Theme:

I	a a	8 m. Period.
II	b	4 m. Phrase.
III	a	6 m. Phrase.

And the Beethoven Largo.

I	a a	8 m. Period.
II	b	4 m. Phrase.
III	a	7 m. Phrase.

7. Such apparently uncertain types of form are not inartistic, nor should they be regarded as any more irregular than the four-leaved clover, a product provided by nature, though less frequently than the usual type of three leaves.

8. The characteristic to be looked for in the Episode, whether of Sonata or of Rondo is this: that it does not cumu-

late into a fixed design. The Episode is not balanced as to subject matter. Its order of procedure is through fragmentary matter that appeals to the ear as a means for return to a subject. Its one purpose is, so to speak, to let the mind rest for a moment, until there is again introduced a subject that shall engage the full attention.

9. It may frequently happen in an episode, that distinct phrase or period formations are present, but they never relate themselves (as phrases and periods), for the purpose of establishing a higher form than themselves.

10. Hence, nearly all music is motion from subject-matter of first importance, though more or less formless matter, the purpose of which is to reach the same subject again, or another subject.

11. Of the forms we have analyzed, let it be remembered that the Unitary, Binary and Ternary types are *all* subject matter; that is, that no episodical matter occurs in them.

12. In the compound Ternary free matter *may* be introduced as Coda. This, however, is prolongation or expansion, and not properly Episode.

13. In the Sonatine or Sonata the subjects are always separated by episodical material; likewise in the Rondo, for the most part, although two subjects may appear in a Rondo conjunctively without intervening Episode.

14. The purpose of the list of pieces for analysis given at the end of this volume, is to suggest to the student the advisability of becoming acquainted with as wide a range of music as possible, in order to realize to what extent the composer is able to adapt means to purpose. This power of adaptation is the art of greatest merit; it is not found in the slavish and mathematical adherence to mensural balance.

CHAPTER XVIII

TERMINOLOGY

1. Comparatively few terms are necessary to specify the factors and elements in musical form. The following are the most important.

ABBREVIATION: The shortening of a motive or of a Primary Form. When applied to the latter it generally occurs in the middle period of the Ternary.

ANTITHESIS: The second phrase of a period.

AUTHENTIC CADENCE: The closing (harmonic) formula V–I.

BINARY: The term applied to the two period form. (See page 25.)

CADENCE: (See the terms Authentic, Plagal, Deceptive, Half).

CAESURA: A momentary resting-point, or punctuating pause in the music, that is not strictly coincident with a Cadence.

CLOSING GROUP: The episodical passage that follows the last appearance of a subject, particularly in the Sonata and Rondo forms.

CODA: A passage added to the Closing Group, generally in extension of it, or an independent group intended to provide a more graceful form of close.

COMPOUND FORMS: A group of Primary forms, usually two, of which the first reappears as third part, with or without a Coda.

DECEPTIVE CADENCE: The harmonic formula V–VI, a cadential progression that is usually availed of to defer the final Authentic Cadence.

DEVELOPMENT: That portion of the Sonata that lies between the Exposition and the Recapitulation.

ELABORATION: Variation, or, more particularly, development of a theme or motive.

EPISODE: A passage not in definite form that lies between two subjects, or between a subject and its repetition.

EXPOSITION: That portion of the Sonata up to the first double bar, consisting of First Subject, Intermediate Group, Second Subject and Closing Group.

EXTENSION: The lengthening of a motive or of a portion of a primary form.

HALF CADENCE: The closing formula I–V, not conclusive as the end of a form but of a portion only.

INTERMEDIATE GROUP: The episodical passage that leads from the first subject of a Sonata to the second; it establishes the new key.

LÄNDLER: A country dance in $\frac{3}{8}$ or $\frac{3}{4}$, like the Tyrolienne.

LENGTHENING: See Extension.

MELODIC CONJUNCTION: A short passage, of a few notes only, joining two portions of a melody.

MODULATION: Passing from one key to another; literally, passing from one *mode* to another, as from major to minor.

MONOMETER: The single measure, not counted necessarily from bar to bar, but from beat to beat.

MOTIVE: A brief rhythmical group, so constructed as to permit various forms of alteration and development.

PERIOD: The union of two (sometimes of three) Phrases, with proper unity and contrast.

PHRASE: A melody, or portion of melody, concluding in some recognizable cadence formula.

PLAGAL CADENCE: The closing formula IV–I; infrequently used in instrumental music.

PRIMARY FORMS: A term applied to the Unitary, Binary and Ternary form.

RECAPITULATION: The repeat of the Exposition of a Sonata, following the Development.

RONDO: The Round; an instrumental form typified by the frequent repetition of a subject.

SECTION: The group that results from dividing the phrase into two equal parts.

SONATA: } A form embracing two subjects with appropri-
SONATINE: } ate episodical matter.

SONG FORM: See Primary Form.

SUBJECT: A formal group used either independently, or as part of a larger structure.

TERNARY: Of threefold structure, usually applied to the Primary Form.

THEME: See Subject.

THESIS: The initial phrase of a period.

UNITARY: A single small or large period, either independent (as in the folk song) or used as subject matter in a larger form.

VARIATION: The rhythmic (and often harmonic) elaboration of a given subject; also applied to the motive.

CHAPTER XIX

TEST PAPERS

I. American College of Musicians

1. Define:
   - a. Measure.
   - b. Motive.
   - c. Phrase.
   - d. Section.
   - e. Double Section.
   - f. Thesis.
   - g. Antithesis.
   - h. Rhythm.

   Give illustrations, original or quoted.
2. Describe, more or less fully, the following forms:
   - a. Song.
   - b. Menuetto.
   - c. Scherzo.
   - d. Simple Rondo (first form).
   - e. Sonata.
3. Analyze the accompanying composition, indicating by means of terms, brackets, figures ("metrical cipher"), etc.
   - a. Principal and subordinate themes, both in exposition and development.
   - b. Connective or transitional passages.
   - c. Organ point.
   - d. Keys passed through in the development.
   - e. Subdivisions of themes, motivæ structure, and such other minor points as would indicate a thorough understanding of the example submitted.

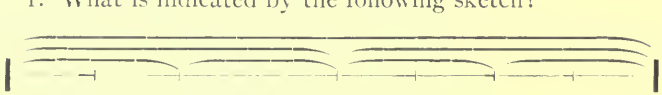
   (For this Analysis, a sonata first movement was required.)

II.

1. Give a sample of a complete simple period, indicating different portions by name.
2. Give samples of
   a. Large two-part period.
   b. Large three-part period.
3. Define a motive.
4. Bracket and number each motive in the accompanying excerpt, numbering duplicate motives the same as those from which they are derived.
5. Briefly describe the Overture, Concerto, and Symphony.
6. Outline the usual form, key-relationship, and general character of
   a. The Sonata.
   b. The Scherzo, and
   c. The Rondo form.

III.

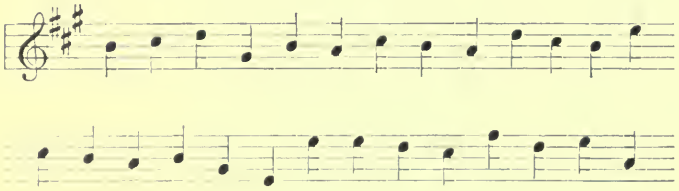
1. What is indicated by the following sketch?



2. And by the following?

3. Carry out the following, either rhythmically or as a melody, so that it shall form a period. Mark subdivisions with brackets and designations.

4. Reconstruct the following, begin when you please, and change the value of notes, so as to bring the whole within the limits of a complete period.



5. Briefly describe the Rondo form.
6. Briefly describe the Sonata form.

IV.

1. Construct a short motive and out of it develop a melody for one stanza of any familiar hymn. Indicate the metre.
2. What is the æsthetic value of a stretto? Of tonic Organ-point? Of dominant Organ-point? Of tonic and dominant combined in Organ-point?
3. Write of the value of modulation in instrumental and vocal music respectively.
4. Write of the relation of intellect and emotion to the composition of a work of art.
5. Write of the conditions which effect the listener's appreciation of a musical composition.
6. Write of the relation of intellect, emotion and technique in the interpretation of an art work.
7. (a) Name a work in First Rondo form. (b) The same in composite form.

8. (a) Describe the usual Scherzo form; give time-signature, usual tempo and character. (b) Write an original theme for Scherzo.
9. Sketch a large three-part period; bracket and name subdivisions.
10. What is the difference between a Fantasia and the First Movement of a Sonata

V. Based on the Primary Forms:

1. What use is made of the Unitary form?
2. What Cadences may be used at the termination of the first phrase of a Unitary form?
3. Of what two kinds of period (structure) may the Binary be constructed?
4. What Cadence may terminate the first period of the Binary form?
5. How would you distinguish between a period of four plus four plus two and a ten measure phrase?
6. To what part of the Ternary is extension most frequently applied? Abbreviation?
7. What is the usual purpose of the deceptive cadence in a Primary form?
8. Of how many independent forms is the compound Ternary constructed?
9. What is the purpose of the Coda when it appears after a compound Ternary?
10. Distinguish between a Coda and an Episode.
11. Cite several methods of motive development.
12. Write a brief motive and show its possible variations in accordance with your answer to Question 11.

13. What part of the Ternary is frequently abbreviated? Why is it artistic to make the abbreviation?

VI. Based on the Sonatine and Sonata.

1. How does the Sonata differ from the Sonatine?
2. Explain the terms Exposition, Development, Recapitulation.
3. Sketch the Exposition of a Sonata in D minor, and of one in B major; indicate keys and the purpose of Episodical matter.
4. What thematic matter is usually presented in the Development?
5. Where may free modulatory passages be introduced, in the Sonata (first movement)?
6. Why may the Closing group be extended by the addition of a Coda?
7. Why are some forms, shorter than the Sonatine, called Sonatas?
8. State what movements constitute the Sonata, as a whole, and indicate the key-relationship of the movements.
9. How, in your observation, do composers differentiate, in character, the two subjects of a Sonata (first movement)?
10. Which movements, of a Sonata, may be in Sonata form?
11. Cite an instance of a Sonata opening with an Introduction.
12. Cite an instance of a Sonata containing a Theme and Variations.
13. Define the words Sonata, Cantata, Scherzo, Menuetto.

14. Does the Sonata ever appear with shortened Recapitulation?

VII. Based on the Rondo Forms:

1. How are the Rondo forms distinguished, one from another?
2. In what key may the second subject (of a second Rondo form) be written?
3. The third subject of a third Rondo form?
4. Show how a Rondo of two subjects differs from a Sonata movement.
5. What is the purpose of the Episodes of a Rondo?
6. What is the final Episode called?
7. Are the repeats of a Rondo subject always literal?
8. What differences would you naturally expect to find between a Ternary form and a Rondo (first subject) followed by an Episode leading to the return of the first subject?

MUSIC FORM: (Set by the Regents of the state of New York for candidates for the academic Diplomas).

Not more than 2 hours are to be allowed for this paper.

Write at top of first page of answer paper (*a*) name of school where you have studied, (*b*) number of weeks and periods a week in musical form and analysis.

The minimum time requirement is four periods a week for a school year.

Answer question 9 and six of the others.

1. Name and describe briefly, or diagram, the classical forms with which you are familiar, beginning with the period. [10]

2. State the tempo, key and probable or possible form of each movement of a typical four movement sonata. [10]

3. Define or explain the following terms: recitative, aria, ballad, *Lied*, folk song, art song. [10]

4. Write the following as melodies: (*a*) an *eight* measure period, (*b*) a *six* measure phrase, (*c*) an extended period, (*d*) a *two* measure phrase. [10]

5. Answer both *a* and *b:*

a. Describe the minuet and trio, as to key-relationship and form. Why is the minuet played *da capo* after the trio? [6]

b. What composer substituted the scherzo for the minuet in his sonatas and symphonies? What esthetic reasons justify this change? In what ways do the two forms resemble each other and in what ways do they differ from each other? [4]

6. What movements constitute the suite, as written by J. S. Bach? [10]

7. Describe the opera overture. What is its esthetic purpose? What thematic material should appear in it? [10]

8. Name and describe fully the different "song forms." [10]

9. Analyze the music on the accompanying sheet. Name the form in which it is cast. Indicate on the sheet the limits and keys of the various subjects. Indicate a connecting episodic passage. [40]. (A Rondo movement was set for analysis.)

CHAPTER XX

THE APPLICATION OF MUSICAL FORM

1. The subject of Musical Form is not one that should be deferred until the student is ready to take up Composition. Its immediate practicability lies in the fact that it is useful, indeed, indispensable, from the beginning of all music study — vocal, instrumental or theoretical.

2. At least the contents of this text book should be thoroughly familiarized by the time the pupil is able to play the easier Sonatas of Mozart and Beethoven. It has already been pointed out that both interpretation and memory are aided by this knowledge. There is, indeed, no way of supplementing its lack, on the part of the student.

3. Hence, no music lesson should ever be given at which the form of the Composition that is being studied, is not clearly analyzed and marked for the student's guidance and appreciation. Everything that enters into such analysis is so simple, so easily perceived that it requires but a small degree of attainment for one to become capable of the necessary fundamental knowledge.

4. Nearly all short teaching pieces are in one or another of the Primary Forms (Simple or Compound). Rondos, especially when simply written, are so entitled. Not all Sonatines, however, are in Sonatine form. Composers frequently use this term carelessly; or, at least, not in its strict application. But the directions given in this text, on the Sonatine and Sonata, will enable the student to know when the form has been strictly observed, and when not.

5. In its application in teaching, the *first* essential is to outline the form of the entire work to the student. Even if this be done in the simplest series of lines, it will enable the student to know, over what kind of a line of progress the mind must move to follow the composer's thought. Thus, in the effort to picture the Mozart Theme in A (**MUSICAL FORM AND ANALYSIS,** No. 1), even these lines will impress the form balance upon the mind forever:

a. Opening Phrase.
b. Second Phrase like the first.
c. Third Phrase new matter.
d. Fourth Phrase (melody of the first or second).
e. Two measures of extension.

6. With this, let the Cadences be memorized; then to play the whole Theme and its following variations will be found a much more simple matter than if no outline had been followed.

7. This simple device may be applied to any piece of music, however long or apparently complex. In fact, a form-outline undeceives us as to the apparent complexity of long compositions, showing that there is a definite growth and interrelationship of parts throughout.

8. Profitably to make use of Musical Form, the young student needs to know only the major and minor keys; the cadences (see Chapter I); to be able to detect a real from an apparent modulation; and likewise to realize harmonic identity of structure under a variation in rhythmic expression. As none of these factors is puzzling in the teaching pieces and etudes that come before the student, he will gradually master the problems of their development in advanced works, as he himself develops the capacity to perform them.

9. Even in the course of a single year the average student meets with enough *new* music to give him ample opportunity to practice elementary analysis, to his great enlightenment.

10. When the form is clearly perceived by the analytical process, through the eye, the perception of form through the ear alone should be practiced. The two processes of analysis (eye and ear) afford one a technic that is in its way equally valuable with the technic of fingers, for it supplies that with which the latter is involved.

11. While there are abundant illustrations in **MUSICAL FORM AND ANALYSIS,** of the Forms treated in this text book, the student who is desirous of seeing various examples of each distinct type, will do well to study, as occasion affords the opportunity, all the movements in this list:

Gurlitt — Op. 172.
Schumann — Op. 15 and Op. 68.
Kuhlau — Sonatines (all movements).
Clementi — Sonatines and Sonatas.
Mozart — Sonatas.
Beethoven — The easier Sonatas.
Tomaschek — Eclogues.
Mendelssohn — Songs without Words.
Schubert — Impromptus.

12. In another volume (Second Year Musical Form) there will be taken up such forms as the Higher Rondos, the Idealized Song Forms, The Prelude, Fugue, Invention, Sinfonia, and the various movements of the Suite; and types of all forms that, in the hands of more recent composers than those of classical times, are constructed with less evident lines of demarcation between the parts.

CHAPTER XXI

THE SIMPLE SONG

1. A song, whether simple or complex, requires a text. The text of a song is that stanza, or set of stanzas, to which the music is set. Not only must the music be so wedded to the words that the exact prosodical relation (of the verses) is maintained in the music, but it must be of such a character as to reflect the varying moods expressed by the poem.

2. Whatever is required in the perfect reading of a poem, is required of its music setting, the single difference being that the musician employs a wider tone range than the reader does. But the music setting must permit a perfect reading so far as it is required by enunciation, prosody, accents, relative length of syllables — logical and rhetorical accents, and the like.

3. When the composer has selected a poem for music setting he must decide in which of two forms it may be written. Either it may be strophically composed or composed "throughout." By the former method, each stanza of the poem is sung to the same music; and conversely by the "throughout" composed plan, an independent setting is given to every line of the poem.

4. Practically all folk songs, hymn tunes, patriotic songs, and the like, are strophically composed. Hence, in the case of a poem of four stanzas, all the changing sentiment of the individual stanzas is sung to the same music. The only possible variation that permits an adaptation of changing meaning as the poem progresses is found in modifying the

tempo and the dynamics. A "Song of Summer Days," for example, consists of two stanzas. In the first, a bright, balmy, brilliant summer day is described; in the second, a rainy, dreary, soul-saddening scene is described. Manifestly, to set both stanzas to the same music (that is, to compose the song strophically) would result in a ridiculous composition, unless the auditors were considerate enough to forget the first stanza while listening to the second. Even then the music fittingly pertaining to a bright day would necessarily not pertain to the other kind of a day.

5. If the student will examine strophically composed songs he will find many that are as ridiculous as the suppositious song of the preceding paragraph. In fact, many hymns — so composed — require the utmost nicety of handling in performance not to betray the fearfully inappropriate attempt to sing of God's goodness in the same melody and tempo that are employed to depict his anger.

6. The "throughout" composed song permits an appropriate music setting to every line of the poem, and consequently a more logically artistic unity is possible between the music itself and the verses. (As a type, see *Der Asra*, by Anton Rubinstein, or almost any one of the songs by Franz Schubert.)

7. Properly to appreciate such a song the student should first acquaint himself with the poem, noting: its richness of imagery; its progressiveness; its climax point; and its purpose (in the expression of some distinct human sentiment). While the great composer's treatment of these factors may to some extent be instinctive, he is never guilty of disregarding the necessity to emphasize them in order that he may secure from them the greatest extent of suggestion, so that there shall be established between the work of the poet and

his own an intimacy of relationship that produces a unity of expression.

8. Goethe's poem, *Der Erlkönig*, as set by Franz Schubert, should be carefully examined by the student. This song is composed throughout for the manifest reason that it would be illogical to assume that the music could be repeated and yet carry forward appropriately the *progressiveness* of the dramatic action. All the varying incidents of the action present an emotional on-going that find their climax in the concluding Recitative passage:

in seinen Armen das Kind war todt.

On the other hand, the same composer's setting of *Hark! Hark! the Lark!* is appropriately enough strophically written. If the stanzas be read carefully it will be seen that the underlying sentiment is more or less unified; that there is little or no progressive dramatic action; rather are the lines descriptive of a sentiment that is fully presented in the opening stanza.

9. *Der Doppelgänger*, by Schubert, though short (sixty-three measures), consists of a melody that does not return upon itself. That is, its phrases are new and properly adapted to the text as the scene unfolds before us. The student should note this influence of words upon music. They do not, in the hands of a distinguished and capable composer permit of that phrase identity (in melody and harmony) that is so distinguishing a feature of instrumental themes. In the latter, the ear must, unaided by extraneous help, carry the phrase and period relationship. In all great songs the piano accompaniment is orchestral in its nature; it is an independent part that gives color and dramatic intensity to the reading of the poem by the singer.

10. The common types of accompaniment that provide merely a harmonic support are reminiscent in form, and identical in purpose with the sounding of harp or lyre strings by the ancient singers. This form of instrumental accompaniment is generally found in songs of a light, simple, narrative character. Songs of dramatic character are usually provided with an instrumental accompaniment that in itself portrays the undercurrent of the emotional content of the poem.

11. Many pianoforte compositions are literally what Mendelssohn described some of his to be; namely, Songs without Words. In these a distinct Song melody is so harmonized that, when skillfully performed, it gives one the impression of a Solo melody with accompaniment. But invariably in such instrumental "songs" there is a definite form balance established by the literal repeat of all, or of some portion, of the opening period — a factor that is rarely present in the best vocal compositions. The reason for this difference lies in the mental state of the listener; in the song he follows (or should follow) the text of the poem. What *it* says and how *its* meaning develops is the principal factor. In the instrumental form there is an absence of text, and often even of a suggestive title. Hence, the listener builds up the unity from an artistic correlation of parts, in which variety and identity are the two principal factors of the inner constructive meaning.

12. Song analysis, then, is strictly poem analysis. The poet's meaning, his imagery, the rhythm of his lines, the alternation of syllables, the progressive approach to the climax — all these must be fully appreciated from the poem itself before we turn to the music. In its turn, the music

must be the handmaid to these factors of poetic construction. All the processes of the composer must follow those of the poet, to the extent that when the song is sung as beautifully as possible, the result is that the poem has been *read* as beautifully as possible.

CHAPTER XXII

FORM AND THE SCHOOLS OF COMPOSITION

1. While Contrapuntal Forms will be taken up for study in the succeeding volume, reference to them may be included here in their relation to the Schools of Composition that followed upon the passing over of the strict writing of Johann Sebastian Bach to the freer style of his son Phillipp Emanuel Bach, and of Joseph Haydn.

2. Examination of the works of Johann Sebastian Bach (now played on the piano) reveals a comparatively long list of Forms written by that eminent writer. Besides the Prelude and Fugue, the Fantasie, the Invention and Symphonia there were the regular movements of the Suite (that is, regular as to order and common to every Suite that Bach wrote): The Allemande, the Courante, the Sarabande, and the Gigue.

It was always Bach's practice to introduce between the Sarabande and the Gigue one or more of the many Dance forms in vogue in his time. These we find in the *English Suites:* The Bourrée, Gavotte (with Musette), Menuet, and Passepied. In the *French Suites* (which lack the Prelude found in the *English Suites*) there are the Air, Menuet with Trio, Gavotte, Bourrée, and Polonaise. In the *Partitas* we find as opening number the Praeludium, Sinfonia, Fantasia, Overture, and Toccata; and as additional Dance movements to the Suite proper, the forms already mentioned under the two preceding Suites and, in addition, the Rondeau, Capriccio, Burlesca and Scherzo.

3. Many of these Dance forms have survived and have been given broader and more amplified treatment by writers subsequent to Bach's time. This is particularly true of the Menuet, which was given a place in the Sonata by the writers of the Classical School. The later composers who have employed these Forms for composition have invariably expanded them to the Compound Ternary while with Bach and his contemporaries the Form is invariably of *two* equal parts separated by the double bar. In comparatively few instances do we find the Ternary Form (with first part more or less literally repeated as third part) present in Bach's compositions.

4. But the composers of the Classical School (particularly Haydn, Mozart, and Beethoven) developed the Ternary to extensive dimensions and perfected it. As we have seen in preceding chapters, the First movement of the Sonata is an elaborate Ternary. In such Sonatas as contain a Menuet or its equivalent, the form is invariably a Compound Ternary. Frequently the Sonata Form (First movement Form) is present in the slow movement and in the Finale.

5. The simplicity of the Rondeau as we find it in Bach gives place to an elaborate Form of one, two, or three subjects of genial, merry character, and this placed in direct contrast with the graver, more serious emotional content of the First movement and of the slow movement. The four movement Sonata, brought to its perfection by Beethoven, was preceded, in the works of Haydn and Mozart especially, by the three movement Sonatas, often of curious movement sequence. Thus Haydn in one Sonata, in E flat, concludes with a Menuet, which, however, by extension and by the

introduction of a Theme in E flat minor, takes on distinctly the character of the Rondo. It has already been pointed out that all of the three great Sonata writers of the Classical School introduced movements that were not properly of this Form: like the Theme and Variations, the March, and the Fugue.

6. The principles of Form construction that were so highly evolved in the Sonata, by the classical composers, were not abandoned in their smaller pieces. Hence, in such forms as the Bagatelle, the March, the Theme (with Variations), the Waltz and the like, the Primary Song Form (simple or compound) is invariably clearly expressed. For this reason the works of the Classical School constitute ideal material for the study of Form. When they were taken up by the Romantic Composers they underwent certain changes that literally enhanced their beauty by devices of composition that removed their literalness and exactness of structural lines. The student has only to compare any of the shorter movements of Haydn with those of Mendelssohn to note the advent of this principle. In Haydn's shorter compositions, the Cadences are literal stopping places, the Periods are frequently marked by the double bar, and the continuity of the whole is frequently broken by the obviousness of the cadential formulae. In the shorter works of Mendelssohn, the Cadence points are often only suggestive of a cessation; there is an onward moving impulse, a progression from beginning to end that results in a merging of all the parts (Periods) into a unified whole. And yet with this almost unbroken unity, the divisions of the structure are just as clearly perceptible as they are in the more obvious cadences of the earlier writers.

7. For these reasons the shorter movements by composers of the Classical School are admirable for the first study of the simpler forms, but those of the Romantic School are subsequently essential, for they stimulate to a higher degree the process of analysis. As we have pointed out in regard to decorative Forms, the quantitative element is always present. This may be said in a measure of the earlier types of the Song Forms — while in those of the Romantic School, greater use is made of the qualitative principle.

8. With the advent of compositions bearing distinct titles, the creators of Form began more or less to yield something to the underlying programme suggested by the title. Two very simple illustrations of this may be found in the two short pieces by Robert Schumann, entitled *Scheherazade* and *Mignon*, both of which are Ternary Forms in content; but in neither is there any recapitulation of the opening period as third part. The reason for this is seen, particularly in the *Scheherazade* which portrays the story of the Sultaness who to save herself from decapitation, agrees to tell the Sultan a new story — without repetition — for a Thousand and One Nights. The virtue in this instance of not repeating the first period of the Form as third period, needs no defence.

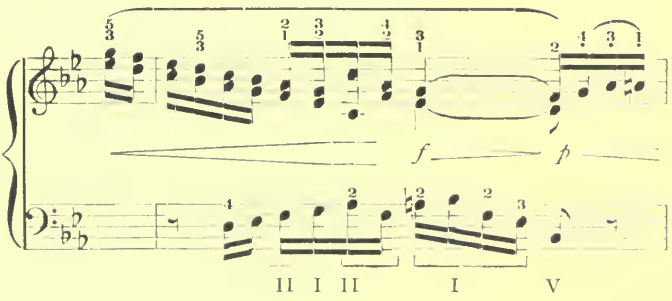
CHAPTER XXIII

TYPES OF CADENCES FOR ANALYSIS

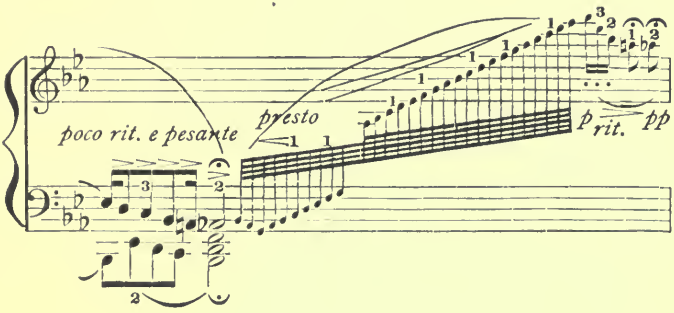
1. The Cadence in four-part harmony (See Chapter I) is a process of chord movement that rarely occurs in pianoforte music without free rhythmic progression. Hence, in the beginning of such analytical work as this book treats of, it is often a puzzling matter to the student to determine the exact tones (in the rhythmic figure) that combine into the cadence formula.

2. Each of the following examples should be studied and resolved into its simple chord relationship. Suspensions, passing and changing tones in the cadence group should be marked. (See No. 1.)

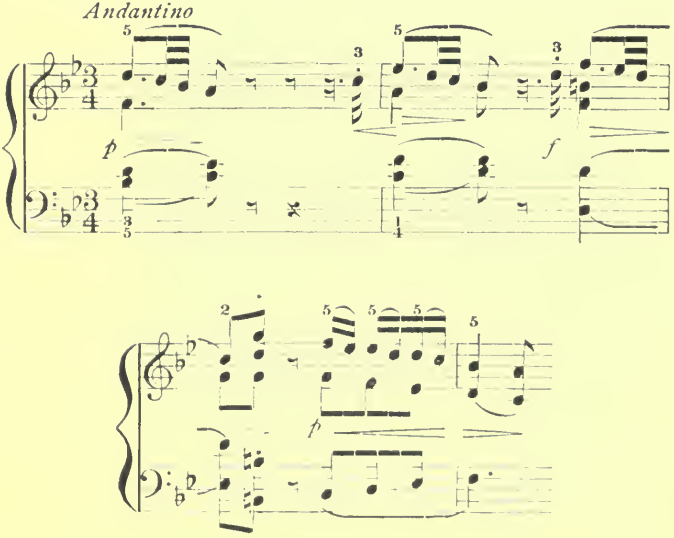
No. 1. Key E♭. Tempo *Adagio*



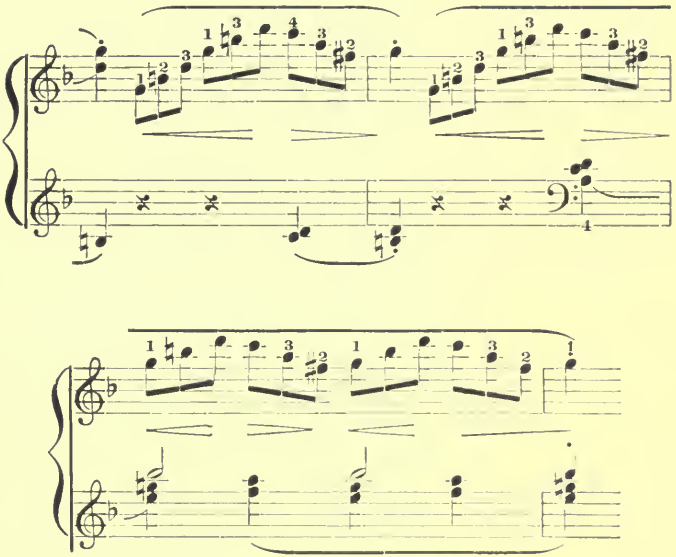
No. 2. Key E♭. Tempo *Adagio*



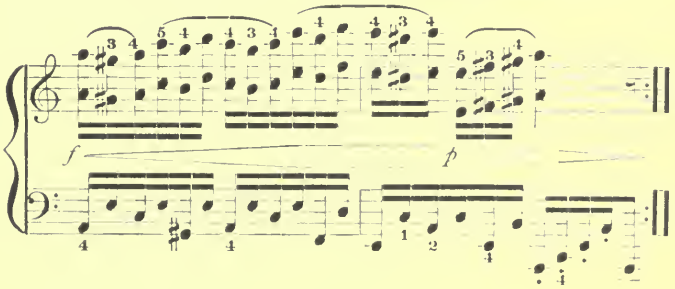
No. 3.



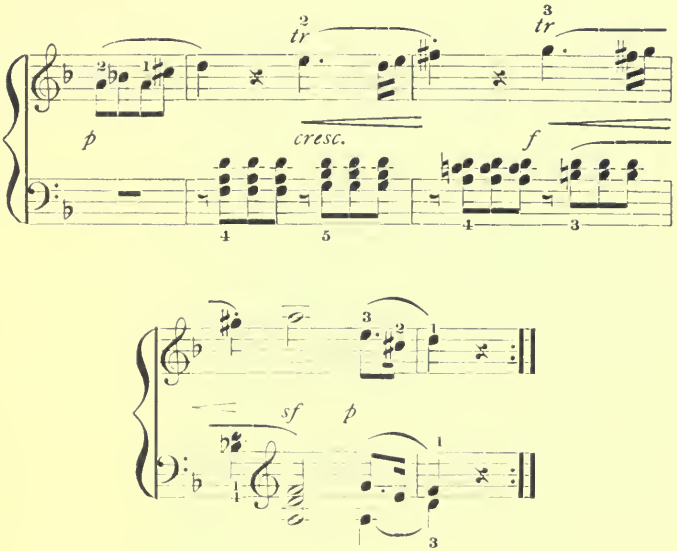
No. 4. Key F major. Tempo *Allegro*



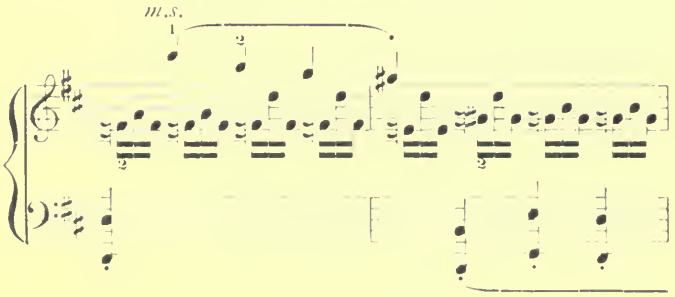
No. 5. Key A minor. Tempo *Andante grazioso*

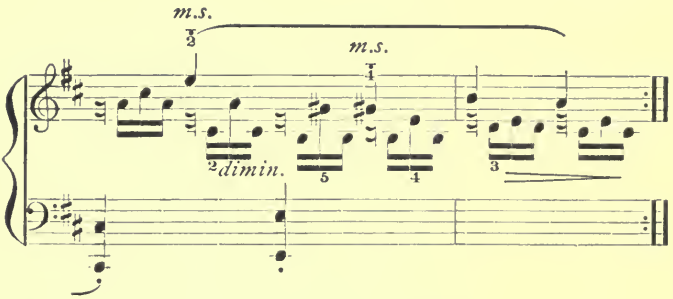


No. 6. Key D minor. Tempo *Allegretto*

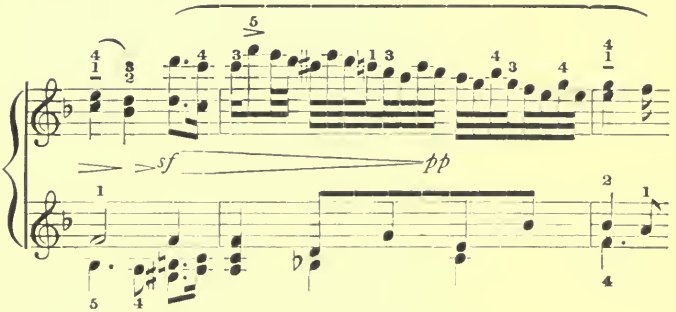


No. 7. Key D major. Tempo *Allegretto*

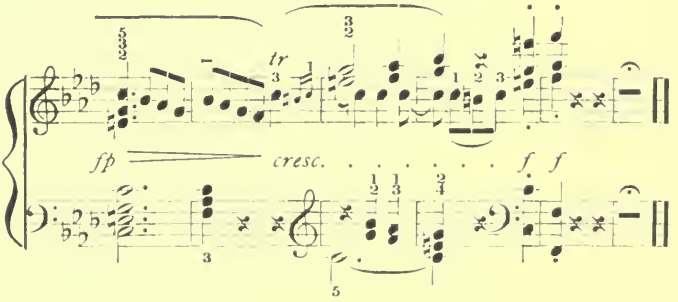




No. 8. Key F major. Tempo *Adagio*

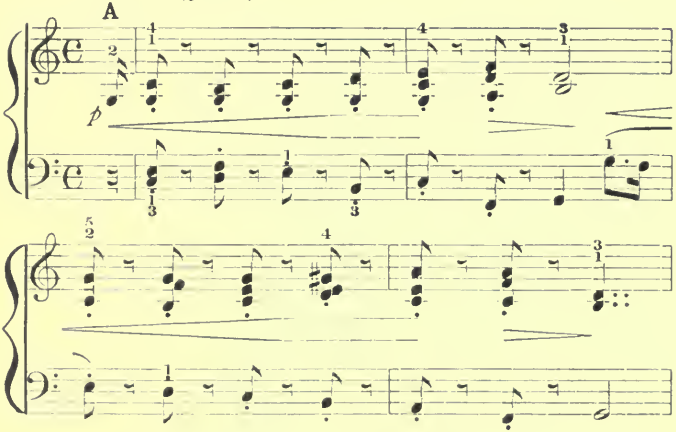


No. 9. Key F minor. Tempo *Allegretto*

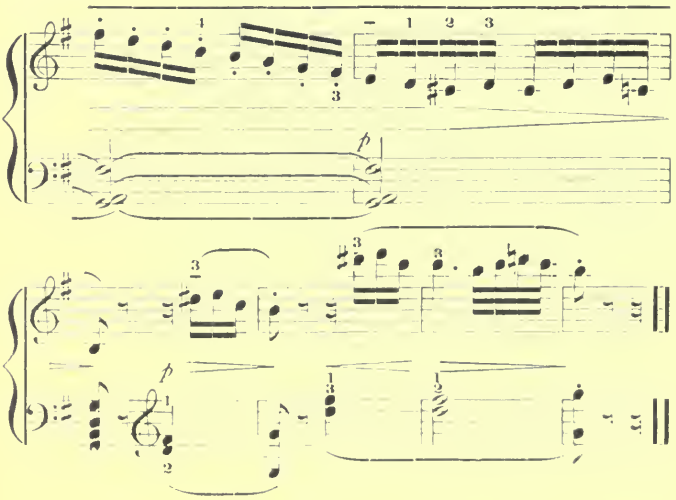


No. 10.

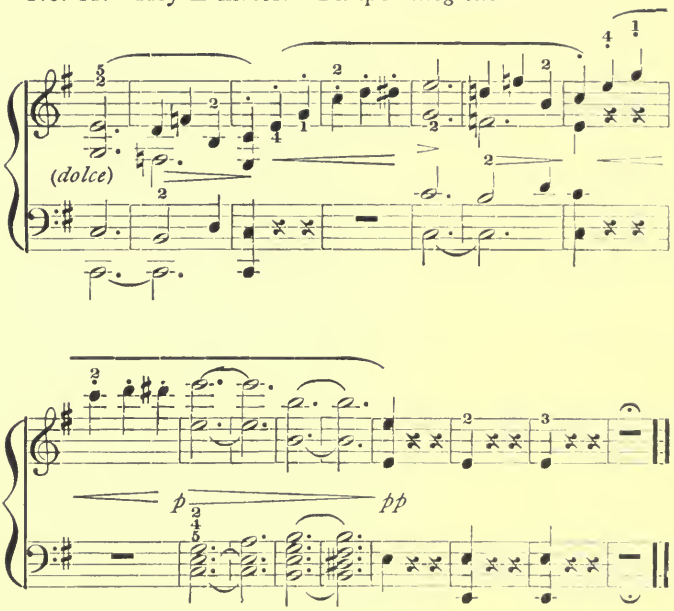
Andante (♩ = 72)



No. 11. Key G major. Tempo *Allegro*



No. 12. Key E minor. Tempo *Allegretto*



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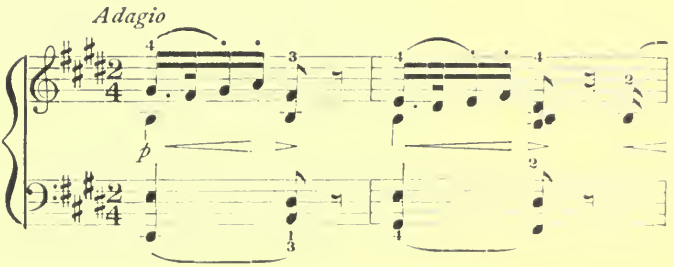
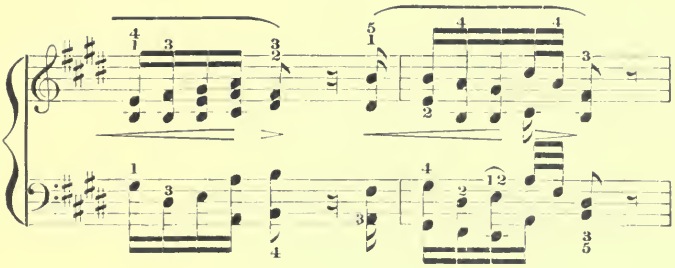
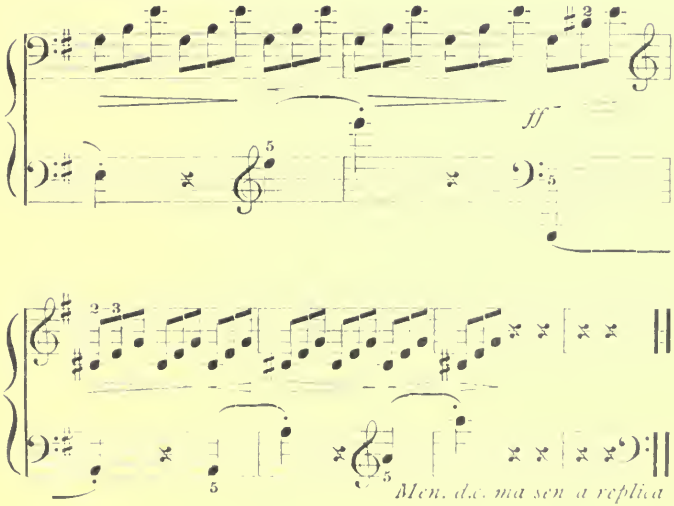




No. 14. Tempo *Allegro*

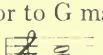


CHAPTER XXIV

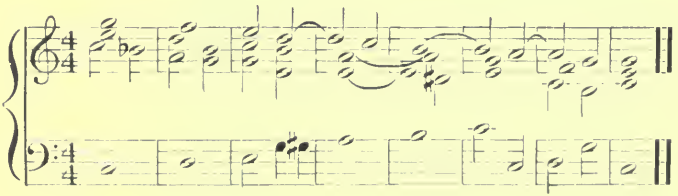
MODULATION

1. It has been pointed out in a preceding chapter that harmonic progression is an essential factor in all phases of music analysis, underlying Form. While it is assumed that the student using this textbook has either acquired, or is acquiring the fundamental principles of Harmony, it is essential to emphasize somewhat the subject of Modulation.

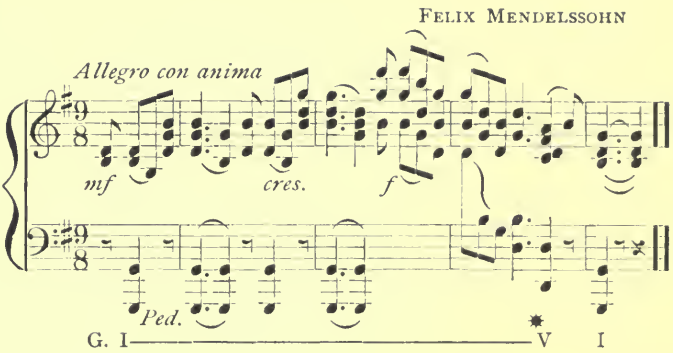
2. While modulation is, strictly speaking, a change of *mode,* the word is now universally employed to indicate any change of *key.* The process of modulation may be brief or extended. It is brief when the key-change is more or less abruptly established. It is extended when the harmonic process of key-change involves several measures instead of a few chords.

3. In practically all the analysis that will come before the student, he will find the new key established *through the introduction of its own dominant.* Therefore, in passing from C major to G major, the "open door" to the latter key is the chord  This chord may be presented in one of almost countless ways. (A chord of all four tones sounding simultaneously, or of three tones, as a broken chord in one voice part, as a broken chord distributed through two or more voice parts, etc.) All dominant seventh chords should, then, be thoroughly mastered, so that their appearance even in unusual keys is immediately recognized. While remote keys (*D*♯, *A*♯, *E*♯ major, for example) are rarely used, they do occur, and should offer no difficulty.

4. It is recommended that the dominant seventh chords be written out and resolved, in all major (and minor) keys; that a certain portion of time devoted to elementary study of Form be limited entirely to harmonic analysis. While the student becomes acquainted with all possible chords in his study of Harmony, he cannot fail to observe that the composers, particularly those of the Classical School, are sparing in their use of chords but of exhaustless resources in the Forms in which they present them. If the student will compare the following with any page, or dozen pages, of Haydn, Mozart, or Beethoven, he will be convinced that no such compact, constantly changing harmonic progression is current in their works. This music consists of fifteen chords, no two of which successively present the same harmony.



We have only to turn to almost any passage in a classical composition to note that the composer's method (with chords) is to prolong them, to present them in infinite rhythmic variety and seldom (save in brief sequential passages) to employ frequent chord changes. The following from the *Song without Words*, No. 28, by Mendelssohn, will illustrate what use of a single chord is possible when skillfully employed.

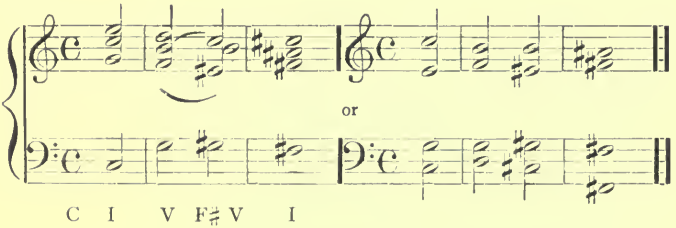


Here are twenty-two tone-groups, of which all but one are the tonic triad of G major. Only one single tone foreign to the chord-harmony is employed.

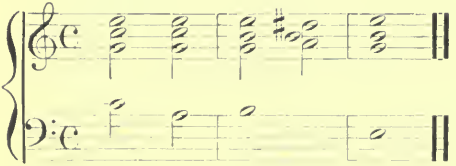
5. Just as the general chord-body is thus spun out, prolonged by the rhythmic impulse, so in modulatory groups the same principle is followed, always excepting certain forms of sequential passages which generally are but progressions from a chord to another position of itself or to a nearly related chord. The cadence group which always ends in some form of the Dominant-Tonic harmony may be prepared, or led up to, by a chord or chords that involve both keys in the modulation: (1) that *from* which the harmony is proceeding, and (2) that *to* which it is progressing. Hence, the V–I progression is often expanded to II–V–I or IV–V–I or IV–II–V–I.

6. In all modulations some common factor between the keys involved must smooth the way. Hence the apparently unrelated keys of C major and F♯ major are unified when

between these two chords (one of which is V_7 in F♯ major) are introduced which possess a common tonal quantity. Thus:



In this illustration the relationship is so close that the chords merge each into the next with perfect smoothness. The modulation from C major to E minor presents another feature of relation.



In this, the first three chords are common to *both* keys, and the change of tonic results as naturally as possible.

7. In modulation analysis (as a component of Form structure) the essential facts to determine are:

1. What chords are employed?
2. How much of the metrical total is given to each chord?

Simple modulations like those given in this chapter should be worked out by the student.*

* See Second Year Harmony by Thomas Tapper, Chapter XXI, Page 115.

CHAPTER XXV

RECAPITULATION

1. The mastery of a foreign language results only in part from the grammatical text-books one may use. Along with them as "guide and counsellor" there must go two other operations — that of listening and that of speaking. In these the language is vital and full of meaning; in the grammar we find it a skeleton unclothed of flesh, and spiritless. There is this same vital possibility in all study, that of which this book treats being no exception; and while a text-book may point the way in the study of Music Form, only the actual music itself contains the secret of this phase of the art in its fullness. Hence, while a certain amount of analysis is provided for in the accompanying volume (Musical Form and Analysis), every piece of music is, more or less, an individual type, and should be known intimately on the basis of its individuality.

2. All music, then, taken up for study, should first be carefully analyzed for its formal structure, and this structure indicated by lines, of which process frequent illustrations have been given in this text. It has already been pointed out how this serves the memory; it does, in fact, give the music under consideration such distinctiveness that it is not only more readily remembered but it can scarcely be *un*remembered. We rarely forget what we take in constructively, and back of most cases of poor memory is a lack of the synthetic process resulting from the analytical process.

3. In the earlier chapters of this book certain exercises entitled Constructive Work are given. They should be carried on as far as the student can possibly take them. Even if his efforts at constructing music be uninspired by genius, some of the secrets of the synthetic process must necessarily become familiar to him, and thus he is more intimately acquainted with the same process as the cause back of the effect on the printed page.

4. The fact that Form in music is not a visible element as it is in such designs as the one on page 29, makes constructive work all the more necessary. It also suggests that the student of Music Form may profitably carry on his study into the domain of the other arts and attempt to determine by what process of "lay-out" the painter subdivides his canvas into its major and minor portions. Invariably the twofold or threefold (Binary or Ternary) arrangement is discoverable in a painting as it is in music. There may not be — there seldom is, in fact — absolute spatial balance. The painter works, much as the composer does, with the factor of qualitative (not quantitative) relations. But the architect must at all times establish an exact quantitative (and not qualitative) balance, or his work fails to satisfy the demand of the eye for perfect symmetry.

5. The factor of qualitative relation being not only permissible in music but entirely preferable to exact mensural repetition and indentity, brings before us types in which the composer seems to take liberties with the Form. He does this for the very natural reason that for him there is no such thing as an absolutely fixed outline. He shapes *his* material to express *his* meaning, and if he be a genius both his material and his message will spring not from the rubrics

of a text-book but from the mind and heart. While there are comparatively few types of Form in music, there are countless variations of each of them in the compositions of greater writers, and the interesting phase of a composer's treatment of Form is never his strict adherence to its demands alone, but this plus the modifications which his message makes necessary. It is for this reason that while we have but one specific outline for the building of a Sonata-form movement, there are countless variations of it in the music of the master composers.

6. The subject matter of Chapter XIV was introduced to show that however simple a well-written composition may be, it is always admirably constructed, formally, to carry its meaning; or, in other words, to present itself and its message. Popular music, of the poorer (and poorest) kind, not only fails in structure but in meaning also. Its plane of elevation is so low that it does not call forth any significance of structural lines. Hence, the essential basis for the selection of good teaching material is found in the words: Beauty, Meaning, and Expression. Beauty is the inherent quality of attractiveness. Meaning implies the message. And by Expression we refer to the upbuilding of the thought into a concrete composition.

7. While the general characteristics of the Schools of Composition have been sufficiently referred to here, for the purposes of this text, it is well worth the student's time and effort to acquaint himself by readings in Music History with the cause that led to the development of each School and its gradual evolution into a freer and fuller form of expression. Taken in order, the historic account of the following will acquaint one with the rise and development of this phase of music:

1. The School of Lassus and Palestrina.

2. The Contrapuntal School of Bach and Handel.

3. The Classical School as consummated in the works of Haydn, Mozart, and Beethoven.

4. The Romantic School of early Nineteenth Century.

5. The Works of Brahms, characteristic in having their roots in the Classic and Romantic Schools, and yet their floresence in the Modern School.

6. The Present day School of Debussy, Strauss, and others.

The corresponding literary development will throw much light on the movement of one School into the next succeeding — for the thought-message of any period is expressed in prose and verse before it is fully characterized in music or painting.

8. The Test-Papers given in Chapter XIX are intended to serve as models for similar tests to be made from the Lessons of this book, and also to illustrate how examinations in Music Form are prepared for test by various academic bodies. If the student will study these papers faithfully, he will establish for himself a standard of attainment that is based upon the actual proceeding of institutions. Similar papers in music will be found in the other volumes of the First Year series.

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Test papers set by schools and colleges are given in the Appendix, together with other pedagogic matter that is suggested by the Lessons of the book.

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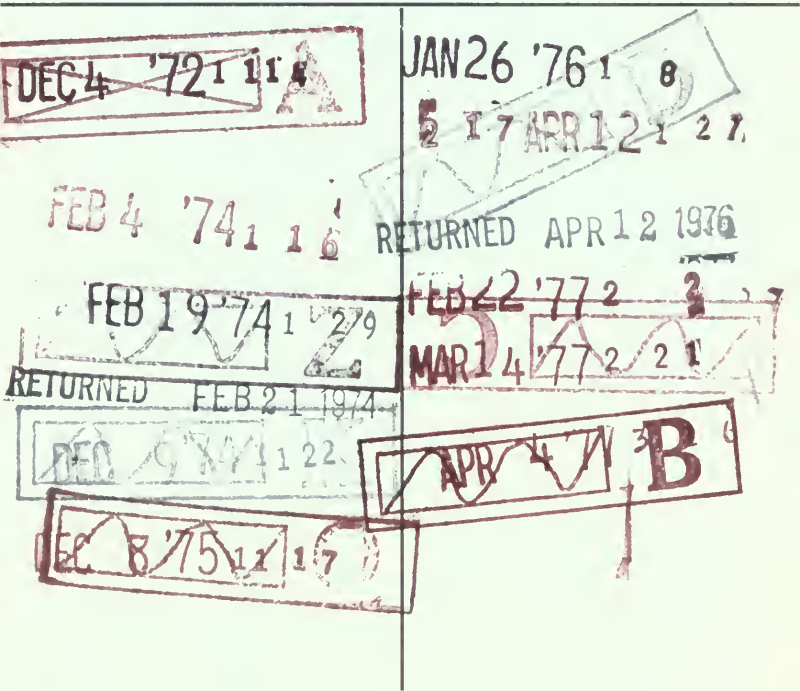

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