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(A PROGRAMED COLLEGE TEXT).

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

AN ANALYSIS OF MUSICAL FORMS

(A Programed College Text)

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

BY

VIRGINIA DENYER REESE

Norman, Oklahoma

1964

AN ANALYSIS OF MUSICAL FORMS

(A Programed College Text)

APPROVED BY

O. J. Rimpel

Henry Angelino

Spencer H. Norton

Mary Clare Petty

DISSERTATION COMMITTEE

PREFACE

This programed book is an effort to help students and teachers of music theory explore the principles of analysis of form in music. To understand music is to learn to appreciate its technical requirements and its artistic intent.

Too often in the study of the analysis of music too much time, by necessity, is spent on the basic concepts, and too little time spent on perfecting the skills of analytical study of music itself. The analysis of music requires certain specific information before a student may try his "own wings" with any degree of competency. The teacher, on the other hand, is hampered because he must present the basic information, no matter how much time it takes, before the student may do any significant analysis, his primary goal.

The purpose of this work is to present these basic concepts of the analysis of form in music in such a way that the student may move quickly but carefully through the necessary information. Once he has grasped the intent of the subject and acquired the necessary tools of musical research, he may then move into the real realm of his musicianship by analysis of more and more complex music in the course of study.

The principles and rules included in this book are based

on the result of a content analysis of major textbooks in the area of the analysis of form in music and on the writer's own experience with this subject in fourteen years of university teaching.

This book is designed to give the student a fundamental grasp of the analysis of form in music and may serve as supplementary units of study to aid the student in his quest for knowledge of the subject. The book may be utilized for individual or classroom instruction, i.e., in regular class periods where group exchanges may occur, or it can be used satisfactorily as "outside" assignments. If the latter were used, it would allow more class time to be utilized in the analysis of music, the chief concern for the course of instruction.

Because of the vastness of the subject, this work has been restricted to the examination of the structure of the smaller forms and the compound forms of music, as revealed through folk and national songs and compositions from the classical and romantic periods in music. Only by an understanding of the fundamental bases upon which these forms attained full stature can the new devices of tonality, rhythmic schemes, and metric systems of the Twentieth Century be assimilated and used by the music student. Therefore, no attempt has been made to include information regarding the analysis of music by contemporary composers other than short folk songs of perhaps doubtful date of origin.

Smaller forms in music include those which use the phrase as the fundamental unit and thus are the result of the combination of two or more phrases, such as the period, double-period, and phrase group. The compound or larger forms are based upon the combination of two or more song-forms. These would include the song-form with trio as the simplest and perhaps the most numerous, through the rondo forms to the most complex, sonata-allegro.

A prerequisite for the useful application of this programed text would be technical training in the field of music. The writer has assumed that, in most cases, the student would have already completed at least two years of college level music theory before approaching this subject.

The nature of this particular type of study presupposes a fundamental and working knowledge of musical terms and notation. Analysis of music involves identification of harmonic, melodic and rhythmic units. In this work, the progression of endeavor moves from the smallest unit of music to the more complex forms.

The principle of presenting the basic tenets of analysis in small, carefully graduated steps is incorporated in this work. Written in programed learning style, the book is designed so that the student may study the material at his own rate of speed.

The material is divided into concise informational frames to help the student grasp the subject and to elicit

from him a correct response by a series of questions. In this way, the student knows immediately whether he is correct or incorrect.

Because this is a "scrambled" program, the text may not be read as an ordinary book. The pages are NOT read consecutively.

Grateful acknowledgement is made to the following publishers for permission to use copyrighted materials: Edwin F. Kalmus, G. Schirmer, Inc., and C. F. Peters Corporation.

I wish to pay special tribute to Dr. Omer John Rupiper, chairman of my committee, for his untiring efforts and personal guidance during my graduate study toward a Doctor of Philosophy degree. He has been of inestimable assistance in every phase of endeavor, and I will always be thankful for his encouragement and wisdom. Too, I acknowledge with gratefulness the assistance and wise counsel of my committee members, Dr. Henry Angelino, Dr. Mary Clare Petty, Mr. E. J. Schultz, who served until his retirement, and to Mr. Spencer H. Norton, who graciously agreed to take his place. They have contributed most generously of their time not only for this project but also in the formulation of my entire graduate program.

I owe a debt of gratitude, too, to Dr. James Ralph Scales, president of Oklahoma Baptist University, Dr. Warren M. Angell, dean of the OBU College of Fine Arts, and members

of the Board of Trustees of the university for granting permission for a leave of absence to complete my doctoral study. I am especially grateful also to Dr. John Wesley Raley, OBU chancellor, and his wife, Helen Thames Raley, both of whom understood the challenge and believed it all possible. To all of these individuals, I will always remain deeply appreciative.

Virginia Denyer Reese

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TO THE STUDENT

This book is an attempt to help you learn the underlying principles governing the analysis of form in music. Since this phase of your learning comes in the last two years of undergraduate matriculation, you are already equipped with certain fundamental concepts about music. The analysis of form in music is simply one more step in your development as a mature and knowledgeable musician.

The principle of presenting the basic tenets of analysis in small, carefully graduated steps is incorporated in this book. Written in programed learning style, the book is designed in such a way that you may go as fast as you desire.

The material is divided into concise, informational frames to help you grasp the subject and to make the correct response to questions which follow the presentation of each new phase of study. In this way you will know at once whether you are correct or incorrect, and you will also be able to guage your own progress. When an incorrect response is chosen, please read the information on the indicated page carefully to discover the reason for your error.

Since only portions of musical compositions are quoted in this program, you will find it valuable to refer to the

complete works at times. A good selection for the beginning study of analysis of form is Beethoven, Sonatas; Mendelssohn, Songs Without Words; Schumann, Album for the Young; Mozart, Haydn, and Schubert, Sonatas; Chopin, Preludes, Mazurkas, Nocturnes, Waltzes, and Etudes.

To aid in your analysis of any given composition individual measures in the music should be numbered. The numbering should begin with the first complete measure of music. In first and second endings after repetitions, you will find it helpful if the designations are written, for example, as 4a, 4b, respectively.

You must remember this: You may not - and I repeat, NOT - read this book as you would an ordinary book. This is a teaching book. At the end of each informational frame or set of frames you will be asked to choose one of several answers. Your choice will determine the page on which you are next to proceed. Turn to the page indicated. If you have chosen wisely, you will be allowed to move to the next informational frame. If your answer is incorrect, follow the instructions given. THE PAGES ARE NOT READ CONSECUTIVELY.

AN ANALYSIS OF MUSICAL FORMS

(A Programed College Text)

PART I

THE SMALL FORMS

CHAPTER I

THE BASIC COMPONENTS OF STRUCTURE

Music is the language of the soul, but it has structure as solid as the foundation of the Empire State Building in New York City. We will direct our attention to musical structure in this programed approach to the analysis of form in music.

If music is to have meaning or is to be intelligible to anyone other than the initiator, if it is to be meaningful on reproduction as more than the mere emotional release of an original passion, it must be conveyed in such a way that it can be understood.

Although the evolution of form and technique in music affects the understanding of the composer's product, a basic knowledge must preclude any investigation into the fundamental

(Turn the page)

structure of music. The purpose of this first section will be to establish a pertinent vocabulary and intelligent grasp of the smallest elements of musical design.

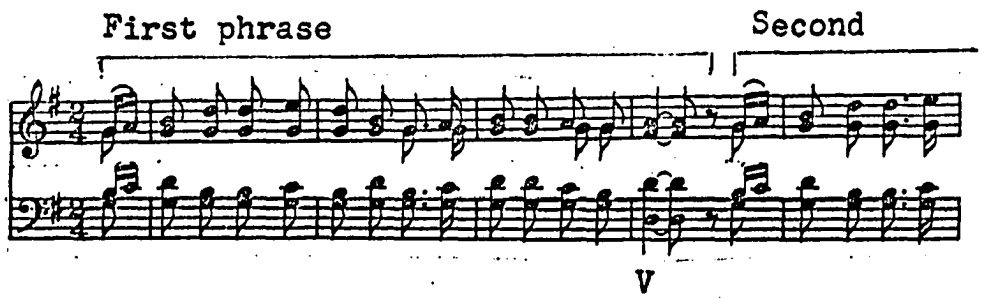
Musical sentences, as their counterparts in language, have inflection. Contrary to language, this inflection occurs at a regular time in most simple songs. A pause or inflection in the musical current is expected to such a degree that when it does not occur some irregularity must be presumed.

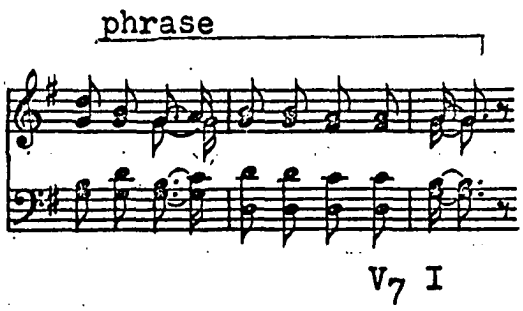
To understand the irregular conditions which arise, to understand the many variations which a composer has at his disposal, it is necessary to comprehend fully what is to be expected in <u>regular</u> instances.

A musical sentence regularly consists of eight measures. The eight measures are then divided into two phrases with a question and answer effect. The fall in inflection which usually occurs at the end of the first phrase is the cadence.

Thus, in Stephen Foster's <u>Oh! Susanna</u>, we find that in the first eight measures there are two phrases. At the end of the fourth measure is a typical half or semicadence on the dominant chord of G major. The cadence of the answering phrase (5-8) occurs on the I chord in G major.

(Turn the page)





Stephen Foster, Oh! Susanna

Now, try the following question so that you can see whether we are in tune together on the method we are going to use in learning to analyze music.

QUESTION: In a simple song, a musical sentence usually consists of

(A) 4 measures — Page 6

(B) 8 measures — Page 13

(C) 16 measures — Page 9

What are you doing on this page? Remember, you always follow directions; the pages are not always read consecutively. If the directions indicate that you turn the page--of course, turn the page. But if it doesn't, follow--you guessed it, the directions. Return to page 3 and inspect the page number opposite the answer which you selected.

YOUR ANSWER: the single note

This is a possible answer--but not the best answer. A musical note must be considered in context with other notes to have meaning. The single musical note might be considered as one of the raw materials out of which music is made. Until the musical note is combined with other notes of different pitches and/or notes of various time durations it remains isolated and without significance.

Although it is recognized that each tone carries significance when considered in relation to other musical elements, the single tone is not sufficiently complete to aid us in our analysis of the form and structure of music.

Consider the other possibilities suggested on page 8 and determine which unit is both the smallest and the most useful in our quest for understanding the structure of music.

YOUR ANSWER: 4 measures

Perhaps you did not notice the word "usually" in the sentence, because you did not choose the correct answer. Although it is possible for a musical sentence to consist of only four measures, it is definitely more improbable in a simple song. We should expect a musical sentence to be longer than this since the typical regular phrase covers four measures. Try again on page 3.

YOUR ANSWER: The dominant chord

You are absolutely right! The first phrase of a musical sentence is more likely to close on the dominant chord than any other chord. In fact, with the exception of the tonic chord, it is probably the most used chord in the entire musical language, ranking along with "the", "a", "an", and "and" in the spoken language.

Now that you have examined, somewhat, a complete idea, we need to look at a few of the more minute details. A composer or performer does not arrive at a full-blown musical composition without some cognizance of the details. A cathedral may be observed as a magnificent, breathtaking structure, first perceived in the mind's eye of the architect; but eventually, the architect has to place every detail in the blueprints for its erection. Every brick has to be set into place individually. There is no magical way that the cathedral can become an actuality except by the brick-on-brick process.

So it is with music: Every note, every rest, every symbol must have its reason for being. We are going to try to find those reasons.

We might consider the single note the smallest unit possible in musical composition, but one note has no meaning unless heard in relation to others. Thus, at least two tones must be considered as the smallest unit of practical

(Turn the page)

value. Complex situations arise from the fact that every tone must be considered in context with other tones. However, some minute analysis is necessary to develop abilities of observation. The smallest unit which will be considered here is called the figure. It is not practicable to define the figure in all instances.

The figures are sometimes entertwined to form a continuous melodic line so that nothing is accomplished by a mechanical attempt to manufacture divisions. Nevertheless, in many instances, a better understanding of the structure of the composition can be obtained in attempting to note the extent of the figure and its subsequent treatment. Before we proceed further, let us pause for another question.

QUESTION: The smallest unit which is practicable to be considered in the analysis of music is

(A) the figure — Page 11

(B) the single note — Page 5

(C) the motive — Page 14

YOUR ANSWER: 16 measures

No, you must remember that we are considering the length of the musical sentence in terms of the simple song. A song of this type is usually quite regular in form and length. Although a 16-measure sentence is quite possible, it is definitely not found as often as the regular length. If you will consider the length of the regular phrase as being four measures and you know how many phrases are contained in a musical sentence or period, you can make the correct choice. Return to page 3 and try another answer.

YOUR ANSWER: The tonic chord

Come now! Were you really considering the first phrase of a musical sentence? The chord at the end of the first phrase should maintain the unfinished quality of a question. Ordinarily, when the tonic chord occurs at the close of a phrase it is used to give a definite feeling of relaxation. When the tonic chord is found in this location, it is often followed by a phrase in which modulation carries the phrase to a tonic chord in a new key at the end of the 8-measure sentence or period.

The tonic chord is also used, occasionally, when the root is avoided in either the soprano or bass voice. When the third of the tonic chord is used in the upper voice of the final chord of the first phrase of the sentence, the feeling of a complete cadence is thereby avoided.

Now, return to page 13 and inspect the question again. Then make a new decision regarding the answer to the problem. Good luck!

YOUR ANSWER: the figure

Very true! Although it would obviously be possible to dissect a phrase into individual tones, the smallest unit of value into which a phrase may be divided is usually termed the "figure."

There are several aids which we can utilize in an attempt to identify the figures in a melodic phrase. Sometimes an arbitrary number of notes is suggested as one of the keys in defining this unit. Since the figure is a relatively small unit in the total structure of a melodic sentence, the figure is commonly considered to consist of approximately two to five notes which follow each other consecutively in the melody. Although exceptions occur in which the musical idea expressed by the figure exceeds this restriction, they are relatively few in number. An analysis of anything as individually creative as a musical composition must remain elastic enough to prove useful to the analyst and student. Too, we must have at least a general idea of the relative length of the figure in relation to other parts of the total structure of a composition. Before we consider the means by which figures can be recognized and inspect examples of the melodic figure, examine this question.

(Turn the page)

QUESTION: Choose the best statement from the three listed below:

(A) A group of notes which convey several musical impressions is called the melodic figure. Page 16

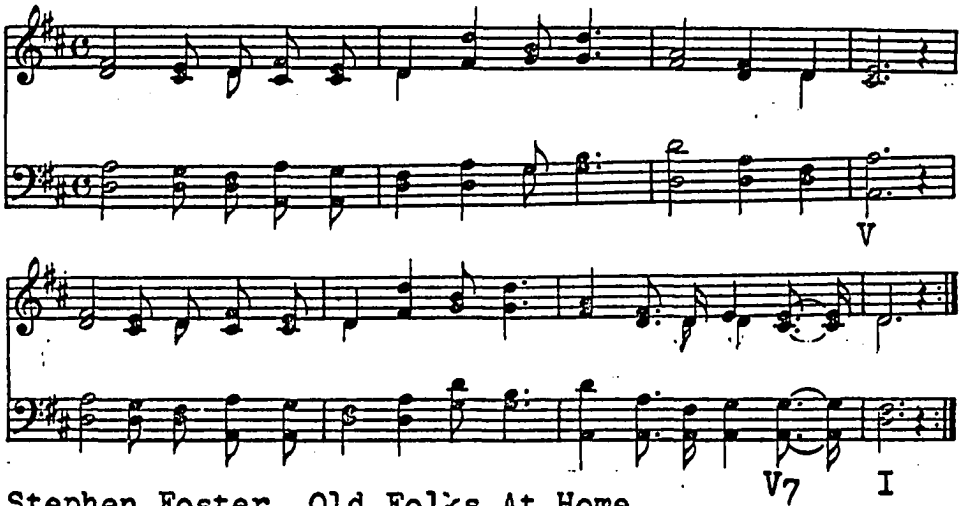
(B) A series of notes which appear alternately in several voice parts is called the melodic figure. Page 18

(C) A small group of consecutive notes which appear in a melody for the purpose of presenting a diminutive musical idea is called a melodic figure. Page 20

YOUR ANSWER: 8 measures

Indeed, you are correct. A musical sentence in a simple song usually consists of eight measures which are called a period. As we shall see later, it is possible under some circumstances to have a 16 measure period or even a four measure period, but a simple song is considered regular when it contains an eight measure musical sentence divided into two parts, i.e., two phrases of four measures each.

The first phrase or the question often closes on some form of the dominant (V) chord while the answering or concluding phrase in a simple sentence would then close on the I (tonic) chord.



Stephen Foster, Old Folks At Home

QUESTION: What chord is most often found at the end of the first phrase of a simple musical sentence?

(A) The tonic chord Page 10

(B) The subdominant chord Page 15

(C) The dominant chord Page 7

YOUR ANSWER: the motive

You might be correct in some cases. However, subdivision of the motive into even smaller parts is generally more helpful. If we turn to the written language for a moment, we might observe the relation of the single word to the phrase. Granted that words must usually be used in relation with other words for full implication, it is often helpful and necessary for the student to study the meanings of the individual words before the meaning of the phrase is clear. It is in this context that our study of the smaller elements of musical structure proves helpful.

Take a look at the other suggested units for the analysis of form in music which are listed on page 8 and choose another point which you think best describes the answer to this question.

YOUR ANSWER: The subdominant chord

Although it is possible, though rarely, to find this chord at the end of the first phrase of a musical sentence, this is not the most commonly occurring chord used in this location. Remember, we are trying to establish the most regular occurrences in these early pages of our study of the structure of music.

Please return to page 13 and consider the other possibilities as an answer to the chord most commonly employed in this particular location of a sentence or period.

YOUR ANSWER: A group of notes which convey several musical impressions is called the melodic figure.

Wait just a minute! Did you read this sentence carefully? A cursory reading might imply that part of the sentence is correct; a figure <u>is</u> a group of notes. But, if more than one musical impression is conveyed by this group of notes it can probably be subdivided into more than one figure. Remember, we are trying to identify the smallest musical structure which conveys a <u>single</u> musical idea. Reread the statements on page 12 and try to determine the very best description of the melodic figure.

YOUR ANSWER: to observe carefully the time signature

This is always a necessity in the study of music. This is not enough, however. We must observe other elements in order to dissect, successfully, the meaningful parts of a melody. This is more apparent in some cases than in others. Occasionally, a division of the melody into figures becomes quite obscure. But, in every case, the identification of a melodic figure requires more knowledge than merely the noting of the time signature of the composition in question. Now, return to page 20 and reread the question.

YOUR ANSWER: A series of notes which appear alternately in several voice parts is called the melodic figure.

This is a perfectly good definition--but <u>not</u> of the melodic figure. You have apparently confused the manner in which figures may be used with the definition of the figure itself. Indeed, the fact that a melodic figure is often used in imitation in various voice parts aids us in our identification of the figure. On the other hand, this is not a necessary condition for the identification of a figure nor a prerequisite for its presence. Please try to choose a better answer on page 12 so that we can push on with our discovery of analytical techniques.

YOUR ANSWER: Exact repetition

No, no! Exact repetition requires the exact restatement of notes on the same pitches previously used. The moment the pitch is changed a new label is applied to the technique used. Although the word, repetition, is often loosely used to describe what might more properly be termed reproduction, the use of the two words, exact repetition, connotes a more definite description of the process. These figures are indeed similar, but they appear here in Beethoven's Scherzo on successively higher scale steps. Retreat to page 23 for a closer inspection of this excerpt, and choose a more accurate description for this illustration of the treatment of a figure.

YOUR ANSWER: A small group of consecutive notes which appear in a melody for the purpose of presenting a diminutive musical idea is called a melodic figure.

Right you are! You are moving right along now. Let us explore several possible aids toward the recognition of the figure. Sometimes the figure can be identified when groups of notes occur which are thematically similar to one another. Of course, the exact repetition of a figure is the simplest type to recognize. However, very often some method of variation of the original figure is adopted. Similarity in rhythmic formation would also assist in the identification of the figure. Another guide which is relatively simple to follow is the occurrence of the rest or the note of longer time value at the close of a group of notes.

QUESTION: Please complete this sentence. One procedure which may be used in the identification of the figure is

(A) to observe carefully the time signature Page 17

(B) to note carefully the style of the composer Page 25

(C) to observe carefully the thematic structure of the melody Page 22

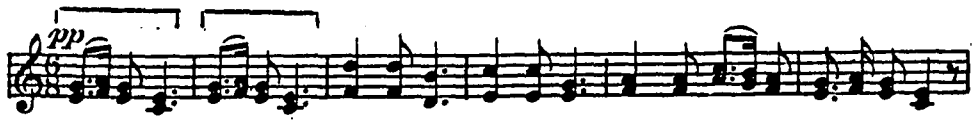
YOUR ANSWER: the repetition of the note

You didn't mean this, did you? Although I suppose conceivably a repeated note in being used for emphasis might serve to divide the various figures, it is not probable that it would be used for the same purpose as a rest. I think you will find a better answer on page 26, so why don't you inspect the other suggestions for a technique which would be more similar to the rest for this use.

YOUR ANSWER: To observe carefully the thematic structure of the melody

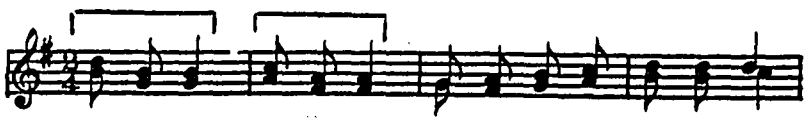
Now you are really thinking! Indeed, we must observe carefully the thematic or melodic structure of the musical sentence. In the fruitful analysis of music, all details are important.

The following example illustrates the most exact type of melodic similarity--that of repetition. The complete unity which is produced here is true in many of the favorite songs of children. Familiar songs which have remained a part of our repetoire for years especially display repetition or sequence of a figure.



Franz Gruber, Silent Night

Sequential duplication of the figure may be adopted without disturbing the basic idea of thematic similarity.

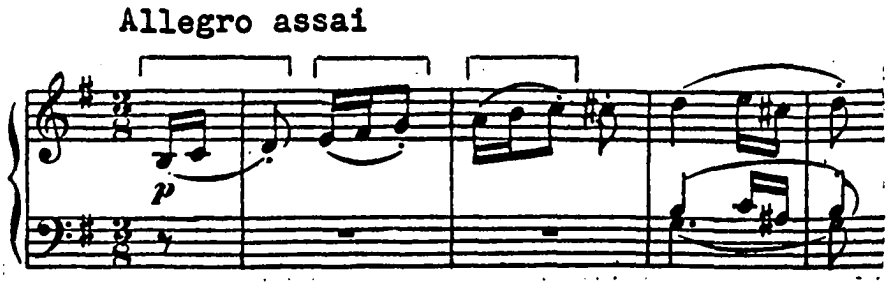


German Folk Song, Lightly Row

The reproduction of the figure on higher or lower scale steps introduces an element of variety though still maintaining a strong feeling of similarity.

(Turn the page)

QUESTION: The following example illustrates one of the methods which may be used in recognizing the figure. Which method would be applicable here?



Beethoven, Sonata, Op. 14, No. 2, Scherzo

(A) Exact repetition Page 19

(B) Changing the size of the interval Page 29

(C) Sequence Page 26

YOUR ANSWER: the change in size of the interval

Are you guessing? The change in size of the interval serves many useful purposes when varying the appearance of a figure for melodic variety, but I don't believe it could possibly serve the same purpose as the rest. If you don't think so now either, return to page 26 and determine whether another answer is present which will send you on your way.

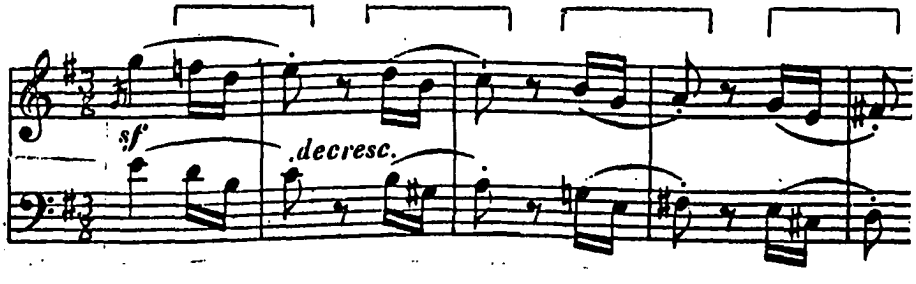
YOUR ANSWER: to note carefully the style of the composer

Although this should be part of the study of every student of music, the composer's style will not be particularly useful in our identification of the various musical figures of a phrase. This is, however, not the answer. There are probably very few isolated statements which can be considered completely incorrect in music; but they may be incorrect in the situation to which they are applied. Such is the case concerning this statement. The first half of the statement which precedes your answer is the key. We are looking for the best procedure to be used to aid us in the identification of a melodic figure. Inspection of the melodic structure would, therefore, be of the utmost necessity. Read the other possibilities which are given on page 20 and choose the best answer to complete the given sentence.

YOUR ANSWER: Sequence

Very good! You not only recognized the technique which Beethoven used in this phrase to emphasize a musical idea, but you also displayed an understanding of the term sequence. In this instance, the figure is reproduced sequentially not once but twice.

Observe that, in many cases, the composer has made divisions between the figures obvious by more than one of our means of identification. In the previous example, we find that the composer has used not only melodic and rhythmic repetition but has also included a note of longer value as the last note of the figure, thus providing another subtle means of separation of the figures. The rest which Beethoven employs between figures at a later time in this same movement, as illustrated below, serves approximately the same purpose in the separation of figures as the longer tone.



Beethoven, Sonata, Op. 14, No. 2, Scherzo

QUESTION: The rest serves the same purpose in the separation of the figures as

(A) the longer note — Page 30

(B) the repetition of the note — Page 21

(C) the change in size of the interval — Page 24

YOUR ANSWER: Exact sequential repetition is used with no change in the basic idea.

You might be partially right in a general way. The basic melodic idea is present throughout, but Bach has inserted some interesting variations. The three-note figure changes direction, is stated again, and is then presented in the opposite direction. It involves the modification of an interval only a half step in one of the progressions.

On closer perusal of this example, I believe you will agree that this is not exact sequence. Because of these changes which have been made in the pattern, you should return to the question and the illustration on page 31 and choose a more accurate description of this excerpt.

YOUR ANSWER: At times, it is possible to identify figures as falling into measure or half-measure groupings.

Surprise! This is a correct statement, but the wrong answer to the question. In attempting to weed out the inaccuracies in thinking with reference to the description and identification of the melodic figure, one statement in the preceding frame is incorrect. Return to page 36 and see if you can locate that statement.

YOUR ANSWER: Changing the size of the interval

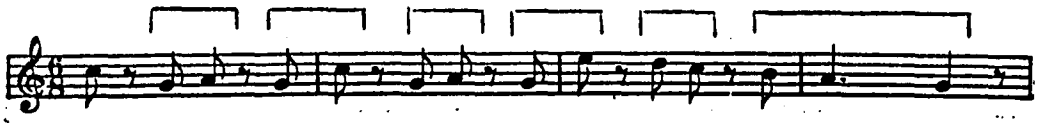
Not in this case. Changing the size of the interval between the notes of the figure is often used in conjunction with other techniques for the treatment of the reproduction of the melodic figure, but Beethoven did not vary the size of the interval throughout the majority of the figures in this phrase. Of course, the cadence would necessarily involve changes in the pattern. Consider the other choices which are given on page 23 and choose a better answer. All right?

YOUR ANSWER: the longer note

How about you! You are swinging right along now. It is true that for all practical purposes the rest between figures has the same effect as the note of longer time value which falls on the last note of the figure.

We have now seen that the melodic similarity of figures is not necessarily exact. Sequential duplication of the figures may be adopted, rhythmic changes may be introduced, the size of the interval may be changed, passing tones added, or indeed, any variation of the initial musical idea may be used by the composer which maintains a sufficient amount of the original concept to be recognizable.

The size of the interval is altered in the succeeding reproductions of the figure which originally appears in the first measure of this nursery rhyme.

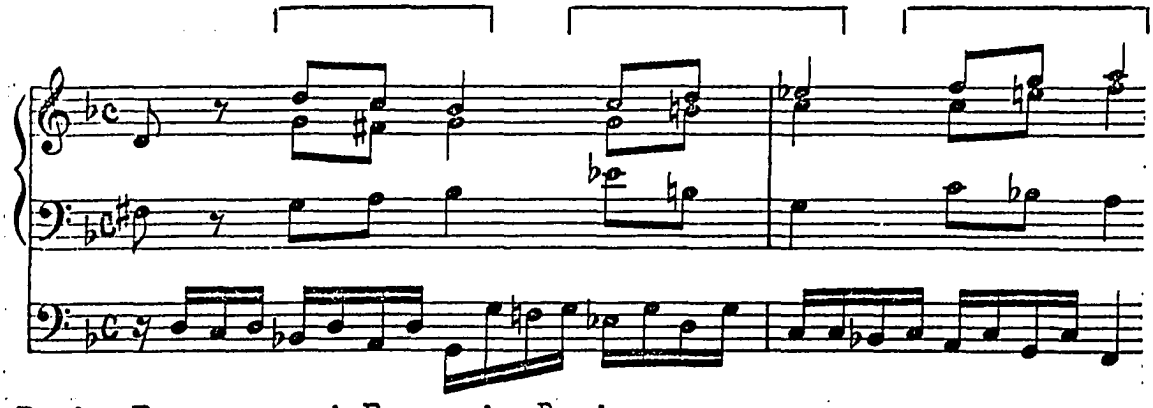


J. W. Elliott, Jack and Jill

On the other hand, passing tones may be inserted without disturbing the fundamental feeling of the melodic line.

(Turn the page)

QUESTION: Choose the description below which best indicates the characteristics of the melody which would aid in the recognition of the figures:



Bach, Toccata and Fugue in D minor

(A) It illustrates inversion of the figure, sequential reproduction, and slight change in size of the interval. Page 35

(B) Exact sequential repetition is used with no change in the basic melodic idea. Page 27

(C) The use of passing notes, illustrated in the above example, is an aid in the recognition of the figures. Page 33

YOUR ANSWER: A melodic figure may be identified by the occurrence of a long note or a rest.

This is indeed a correct statement, but you were to select the <u>false</u> statement--remember? This is rather sneaky in turning the tables after several questions in which you were to choose the <u>correct</u> statement. But I thought this might make you alert and avoid a coffee break. However, since you landed on this page, perhaps you should take five. Then, return to page 36 for another try. Okay?

YOUR ANSWER: The use of passing tones in this example is an aid in the recognition of the figures.

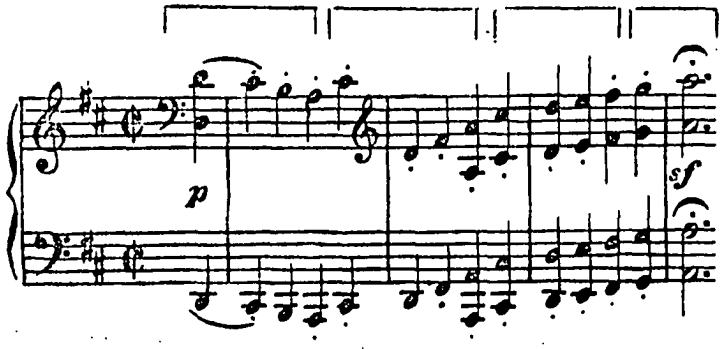
Passing tones? The melodic figure is very clearly defined in this passage from the D minor fugue, but I don't believe you will find passing tones. If you sincerely chose this answer as the best description of the example given in the passage from Bach's well-known fugue from the Toccata and Fugue in D minor for organ, you should reread the information on page 31 carefully and then re-examine the excerpt. If you will do this, you should then be ready to forge ahead.

YOUR ANSWER: Last note of each figure of longer time value, or followed by a rest

I don't believe you were thinking on that one. This should have been an easy one. At no point in the previous excerpt did the notes vary in time value; nor did a rest occur within the given example. Remember, too, we are trying to find the <u>best</u> answer as well as the correct answer to our questions. Look at the musical example on page 40 again and choose another answer which more accurately describes the musical figures which occur there.

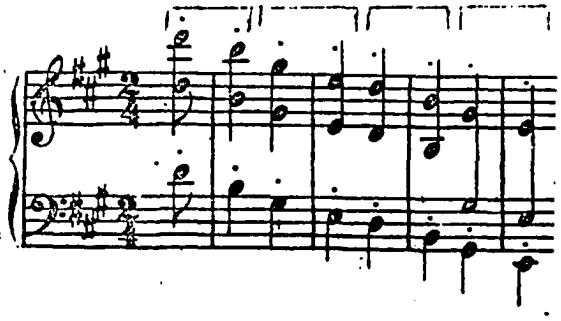
YOUR ANSWER: It illustrates inversion of the figure, sequential reproduction, and slight change in size of the interval.

How right you are! One point remains which occasionally proves helpful in distinguishing the figure when all other signs are missing. In the opening theme of Beethoven's Sonata, Op. 10, No. 3, the melody may be divided according to metrical groupings.



Beethoven, Sonata, Op. 10, No. 3, First movement

In this case, the figures correspond to the length of the entire measure. In other instances, half measure groupings are possible. An example which might be divided in this manner is found in the first movement of Beethoven's Op. 2, No. 2.



Beethoven, Sonata, Op. 2, No. 2, First movement

(Turn the page)

QUESTION: All of the following statements are true with the exception of one. Choose the statement which is <u>false</u>:

(A) Only one distinguishing characteristic of the figure will occur in a given musical phrase. Page 39

(B) A melodic figure may be identified by the occurrence of a long note or a rest. Page 32

(C) At times, it is possible to identify figures as falling into measure or half-measure groupings. Page 28

YOUR ANSWER: The melodic line can best be described as corresponding to measure or half-measure groups.

I might agree partially with you here. It is true that these figures might indeed be separated into half-measure groups, or full-measure groups for that matter. However, analysis of the structure of music should be used to give the greatest amount of service to the student. The realization that this example can best be understood by the observation of the similarity of the thematic structure should lead us back to another look at the illustration on page 40. The metric groupings should only be utilized when other means such as similarity of melodic and rhythmic structure, longer time values, or rests at the close of the group fail. Reread the question on page 40 and make a different choice.

YOUR ANSWER: a phrase

This is a rare possibility but certainly not the most frequent result of the addition of two figures. Occasionally, a phrase may resist division of any kind, but we are considering the more regular, commonly expected structural arrangements at the present time. When two or more figures are combined so that they appear in succession, they are commonly considered to form a structural unit smaller than a phrase. To determine what it is called, return to page 43, inspect the information again, and choose another answer.

YOUR ANSWER: Only one distinguishing characteristic will occur in a given musical phrase.

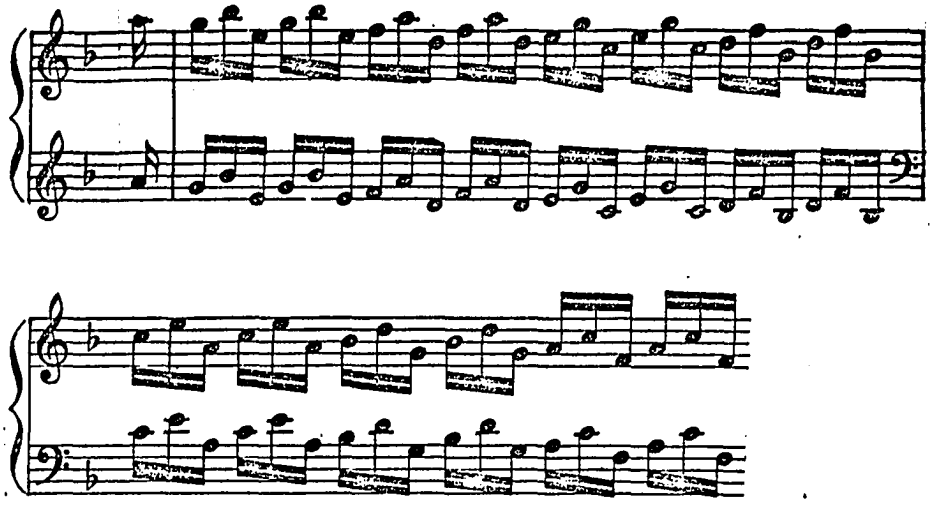
One of the principal purposes in delving into the study of the figure early in the analysis of music is the emphasis upon close observation which is generated. You have shown here that you can discern false ideas among accuracies well here.

In many cases, several identifying characteristics of the phrase are discernible in a single example. This is true so often that we could almost add another classification to the list we have discussed, called the "combination class."

Let's summarize now the different ways in which a figure may be recognized: Similarity of melodic and rhythmic structure; this can include all of the various ways in which a melody can be varied, such as sequence, changing the size of the interval, passing tones, rhythmic variation, etc.; the last note of the figure is a note of longer time value, or the last note of the group followed by a rest; if the note-group does not fall into either of the first two groups, it may correspond to measure or half-measure groupings.

(Turn the page)

QUESTION: How could the following example best be described in terms of the melodic figures?



Bach, Toccata and Fugue in D minor (Toccata)

(A) The melodic line can best be described as corresponding to measure or half measure groups. Page 37

(B) Last note of each figure of longer time value, or followed by a rest Page 34

(C) Similarity of melodic and rhythmic structure Page 42

YOUR ANSWER: This phrase consists of three motives, none of which should be sub-divided.

How could you? Figures are not always so easily discerned as in this example, but there is a definite subdivision possible here. There is another error in this statement which I am sure you have discovered by now. I suspect you are confusing the first two measures of the example. Do these two measures consist of two motives--or two figures? For the correct answer, return to pages 45 and 46 and carefully examine both the information and the musical example in the question. Then, try another analysis.

YOUR ANSWER: Similarity of melodic and rhythmic structure

Good thinking! This excerpt is one of the most striking examples of extended sequence in the literature. In fact, the entire composition--Toccata and Fugue in D minor by J.S. Bach for the organ--abounds in the sequential duplication of the figure and the motive.

The examples which we have examined up to this point have been fairly clear-cut instances of the myriad variations in which a few notes can be maniupulated in a musical sentence. The attention given to the possibilities of variation of these minute parts of the whole of a musical composition are important as a foundation upon which the large scale completion of a musical composition takes place.

The entire process of building a composition consists of a surprising amount of addition. Just as a building might be completed by placing brick upon brick until the wall is completed, so the musical ideas are joined together.

Because the divisions between figures are often not as apparent as the examples we have examined here, we find it generally easier and more useful to consider a slightly larger unit as the basis upon which the total structure of the phrase is built. A motive or phrase member serves this purpose. It is possible to identify the motives more easily because of the greater separation between them. A regular four measure phrase may typically contain two motives, each consisting of two measures. Although the length of the motive may vary from

(Turn the page)

one to four measures, consideration should always be given first to the length most likely to be expected. The motive or phrase member may also be considered to consist of two or more figures. Thus, the motive by virtue of its greater length than the figure contains a more complete melodic idea. Before we proceed to an examination of a musical example, let us try a question about this material.

QUESTION: The structural unit of a phrase created by the combination of two figures is called

(A) a motive — Page 45

(B) a phrase — Page 38

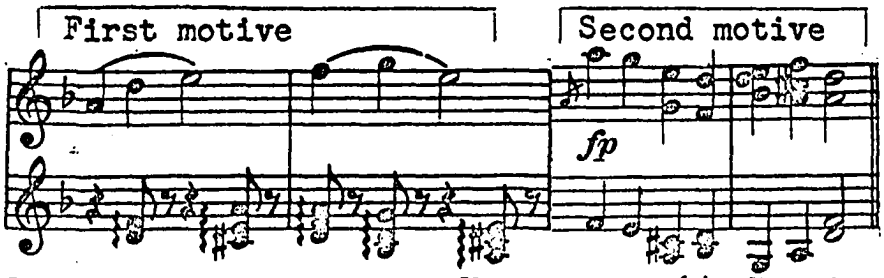
(C) a period — Page 48

YOUR ANSWER: Lengthening of the final tone, observation of time signature, or quality of cadence.

Now, now! Did you read all of the answer? Lengthening of the final tone would indeed be a useful sign, but observation of the time signature or determining the quality of the cadence, though necessary to any study of music at all, do not comprise the specific guides which we are seeking to identify the components of the phrase, namely, the phrase members or motives. Turn to page 50 and examine the other possibilities. I think you can find a better and more helpful combination of characteristics.

YOUR ANSWER: a motive

You got a green light on that one! Very good. You said that the structural unit of a phrase created by the combination of two or more figures is called a motive. Now that you are familiar with one method of identifying a motive, let's look at a motive which cannot be broken down into smaller parts, i.e., into figures. It is possible for the melody to form a continuous line which is difficult to separate into smaller parts. At best, only somewhat vague figures may be separated from the whole. This continuity of melodic line may be observed particularly in the last half of the phrase or in the second phrase of a period.

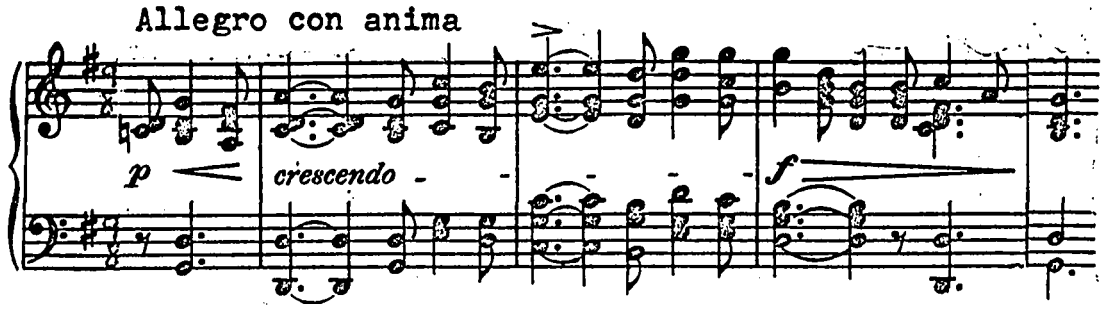


Schumann, Album for the Young, Op. 68, No. 9

Here is an example in which the figure may be observed in measures one or two, and the motive or phrase member may be considered as comprising both measures one and two or including two figures. The second motive in the phrase is the result of the continuous movement of the melodic line in measures three and four.

(Turn the page)

QUESTION: Consider the following example carefully and then determine which of the following statements is complete and correct.



Mendelssohn, Songs Without Words, No. 28

(A) This phrase consists of three motives, none of which should be subdivided Page 41

(B) This phrase consists of three figures, the second of which may be subdivided Page 51

(C) This phrase consists of two motives, the first of which consists of two figures Page 49

YOUR ANSWER: Lengthening of the final tone, insertion of a rest, or sequential reproduction.

You are really moving ahead in a blaze of glory now! Although additional indications are possible which are helpful in the recognition of the phrase member, the three aids which you have selected are most commonly found. Remember that sequential repetition or reproduction would include all of the many ways in which a sequence can be varied.

You have finished your first section of programed work. Now, you are ready for a more comprehensive exploration of musical design. Take just a short breather and plunge into Chapter II, beginning with page 53.

YOUR ANSWER: a period

My goodness! A period consisting of just two figures would presume very lengthy figures. You are probably thinking of two phrases in a period rather than two figures. Remember that a figure is a very small cluster of notes. Too, we are still examining the small parts of the single phrase. So take another look at the other answers on page 43 and see if you can't see a better one.

YOUR ANSWER: This phrase consists of two motives, the first of which consists of two figures.

Begorra and you are right! The figure in measure one is reproduced a fourth higher in measure two with the two figures, i.e., the first two measures comprising the first motive. The second two measures (measures 3 and 4), because of the uninterrupted flow of the melody couples with the rapid tempo, consist of only one motive. Thus, we may conclude that the phrase consists of two motives, the first of which consists of two figures. This example stresses the fact that a motive may assume either of two forms: A motive capable of being subdivided into two or more figures, or a section of a phrase which because of its continuous movement does not lend itself to further subdivision.

When smaller particles of the single phrase become more and more obscure in certain compositions, it becomes less important to definitely identify every tiny fragment. Although an understanding of these basic elements of melodic construction and modification is necessary in order to comprehend the broader implication of form there is danger, also, in too minute an analysis. Perception of the composition as a whole in which all its parts fall logically in place must inevitably wait until all of the various elements have been learned.

Even so, we should remember that most of the guides employed in the recognition of the melodic figure can be

(Turn the page)

utilized with regard to the phrase member or motive. To review, we should be alert to signals such as prolongation of a final tone or inserting a rest at the close of a group of notes, reproduction by various means such as sequence or repetition of a distinctive melodic line, to aid us in our search for these building blocks of music.

QUESTION: Among several methods which might be utilized in the recognition of the phrase member, choose the set listed below which might prove most helpful:

(A) Lengthening of the final tone, insertion of a rest, or sequential repetition Page 47

(B) Number of beats, tempo indicated, or harmonic repetition Page 52

(C) Lengthening of the final tone, observation of time signature, or quality of cadence Page 44

YOUR ANSWER: This phrase consists of three figures, the second of which may be subdivided.

You were almost right on this one. The first two measures do, indeed, contain two figures. However, the last two measures should be considered as a larger unit than the figure. It is possible that some might break these two measures down into more than one figure, but the tempo, "allegro con anima", would imply a more continuous melodic line. Therefore, these two measures should more likely be considered a single motive. Now, with this additional insight, return to the example on page 46 and choose a different explanation.

YOUR ANSWER: Number of beats, tempo indicated, or harmonic repetition

Although it is true that everything we know about a composition helps us to understand its construction, the points you indicated would not be sufficient to identify the phrase member or motive. We will persume for the present that you would take note of the tempo which has been indicated by the composer. We will also persume that you are aware of the indicated time signature. You are correct in indicating that the length or number of beats would aid us somewhat in our decision concerning the phrase member in that we know that, regularly, a phrase member is approximately two measures in length. Cognizance of the number of beats might also make us aware of the irregularities in length which a motive may assume, running from one to four measures at times. However, try to discover in the list under the question on page 50 the <u>most</u> <u>helpful</u> combination of keys to the recognition of the phrase member. I think you will find a better combination.

CHAPTER II

THE PHRASE

Let us take a quick review of our progress to this point. We have seen that the single tone, which might be compared to the single letter of the alphabet in its use in the written language, can be combined with several additional notes to form a brief musical impression with much the same purpose as the word. The figure could be compared in its use to the word. The combination of two or more figures, or two or more words, has formed the motive in music, or the phrase in the printed word.

Now we are ready to go further with our analogy. By combining these various parts we arrive at the term, phrase, as the fundamental or basic unit of all homophonic compositions preceding the Twentieth Century. Just as sentences are the substance out of which our newspapers and books communicate and thence form complete ideas--musical phrases are combined in such a manner to produce the complete composition.

We can say then that the regular phrase consists of four measures which state a musical idea, and closes with a

(Turn the page)

cadence or point of rest. This statement is made as a point of reference from which we may depart to include all of the vast variations and irregularities possible from this simple statement.

QUESTION: What is the structural basis of all homophonic compositions?

(A) The period Page 56

(B) The phrase Page 63

(C) The figure Page 59

YOUR ANSWER: Four phrases, measures 1-2, 3-4, 5-6, and 7-8

Sorry, but there are several reasons why this is not the correct answer. First, and most importantly, the movement of the melody is continuous until the fourth measure. There we find a V chord on the fourth beat of the measure followed by a complete break in all parts in the form of an eighth rest. This would obviously be the first opportunity for the completion of a phrase. The melody is again continuous until the eighth measure. On the eighth measure the complete cadence is found on the fourth beat followed by a rest in all voices. Now, return to page 64, examine the eight measures, and count the phrases again.

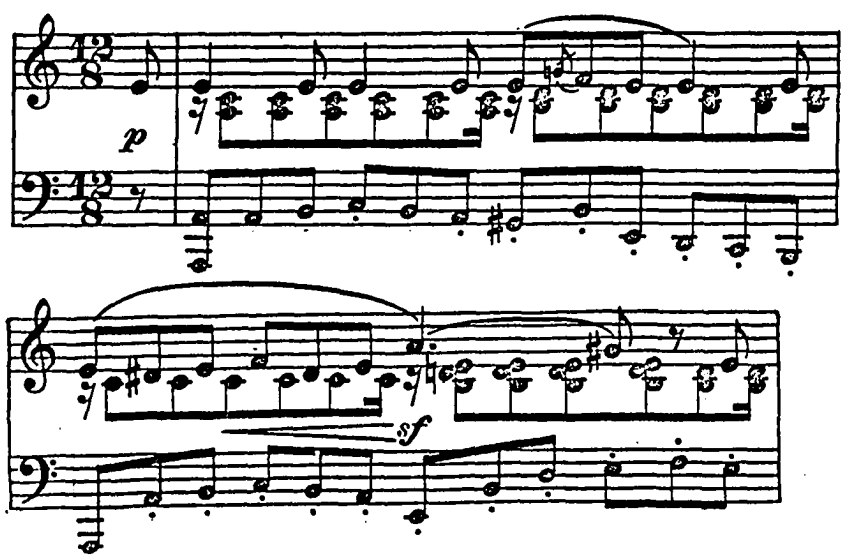
YOUR ANSWER: The period

The period is very important to the structure of music, but you can try a still smaller unit as the basis of all form in music. After all, the period consists of two phrases, each of which is somewhat complete in itself in that it presents a musical idea. Here is a clue if you are having difficulty. Try to find the smallest structural unit which still presents a complete musical idea and which is given further independence by the addition of a cadence at the close. Go to page 54 and try again.

YOUR ANSWER: Two phrases, measures 1-4 and 5-8

You said that this excerpt, commonly known as The Wild Horseman, consisted of two phrases, each of which was four measures in length. That's right. Although the continuity of the melodic line in this particular example avoids the temptation to make other divisions there are other examples in which it becomes more difficult to make a decision. Tempo and meter must be taken into consideration in these examples.

If the tempo of the music is unusually slow or the time signature is of a large denomination the conclusion of the phrase may be expected earlier than in the case of the phrase of moderate tempo or smaller number of basic beats in the measure.

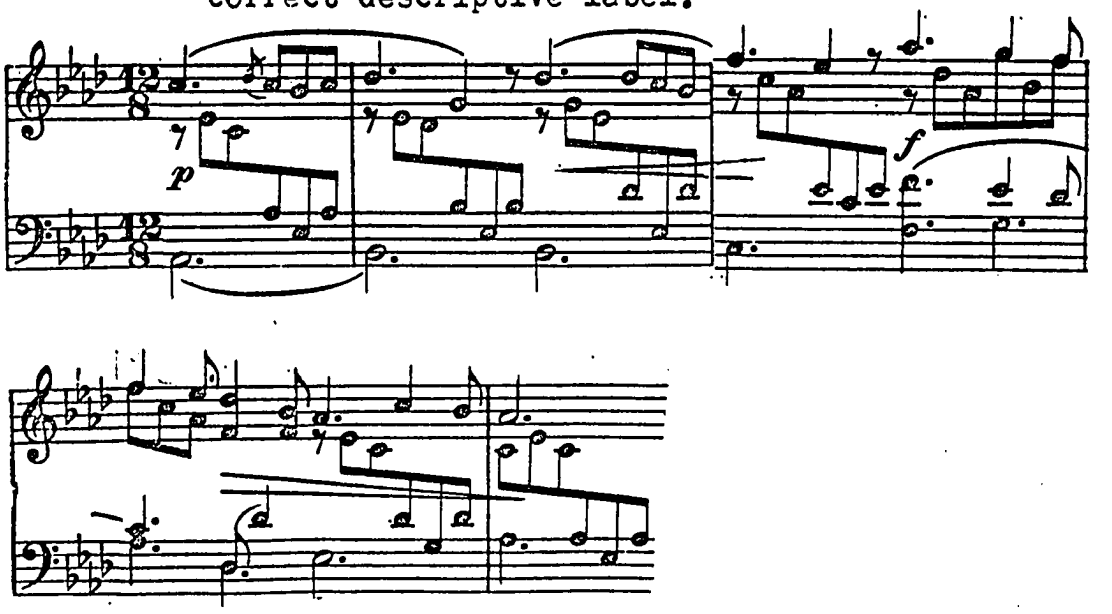


Mendelssohn, Songs Without Words, No. 17

In this example, we find that the time denomination is

12/8 and that two measures actually contain approximately as many notes and melodic substance as the ordinary four measures. Mendelssohn has further subdivided the inner accompaniment into 16th note alternation with the base thus creating further increase in movement in the two measures. When a phrase is constructed in such a manner that it is terminated (though briefly) at the end of the second measure, it is called a "small phrase."

QUESTION: Inspect the following measures and choose the correct descriptive label.



Mendelssohn, Songs Without Words, No. 19

(A) Large phrase . Page 65

(B) Diminutive phrase Page 68

(C) Small phrase Page 60

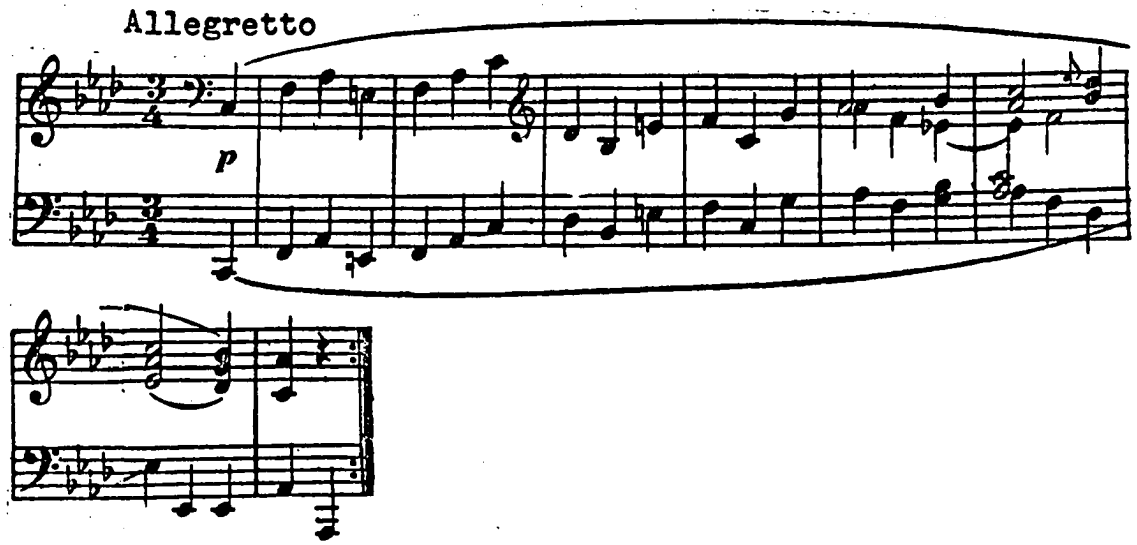
YOUR ANSWER: The figure

You said that the figure is the structural basis of all homophonic compositions. You are not correct in this case. The figure is too small to present sufficient feeling of tonality and is too fleeting in itself to provide the basic foundation to the structure of music. Look at the three suggestions again given on page 54 and find the smallest unit which can present a complete musical idea and closes with a cadence. Better luck next time.

YOUR ANSWER: Small phrase

Right you are! As you have shown by this choice, the equivalent number of beats and melodic substance have been displayed in these two measures of a regular four measure phrase. This further demonstrates the occurrence of sufficient cadential feeling in the second measure to satisfy the need for relaxation of the melodic flow at the completion of the phrase.

Now that we have examined a group of measures in which the cadence appeared earlier than expected, let us look at a phrase which consumes more than the usual number of measures. The large phrase, comprising eight measures for a termination of the phrase, is twice as long as the regular type. When the time signature is of small dimension or the composition is to be performed at a rapid tempo, the fewer notes which are contained in each measure make it necessary to spread the phrase over a greater number of measures. This technique of continuous motion is demonstrated in the following example.



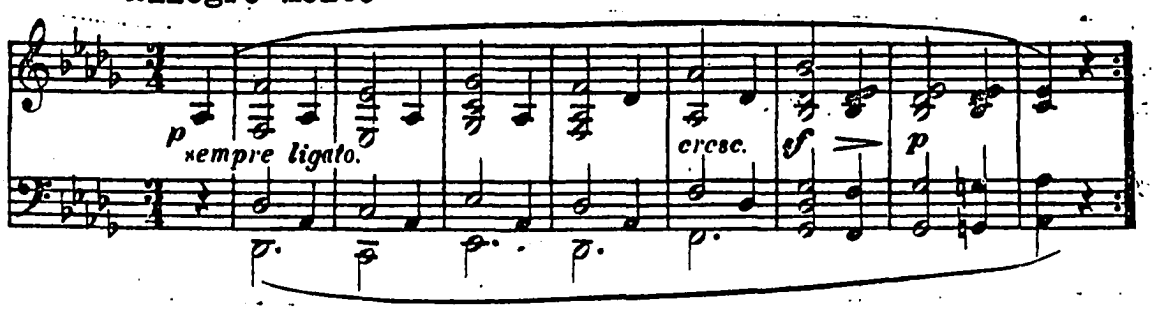
Beethoven, Sonata, Op. 10, No. 2, Second movement

No feeling of rest or repose is evident until the eighth measure. The fairly rapid tempo combined with the paucity of notes in each measure make this a fairly explicit example of a phrase which definitely doubles the length of the ordinary regular phrase.

QUESTION: From the three excerpts which follow, choose the best example of the Large phrase:

(A)

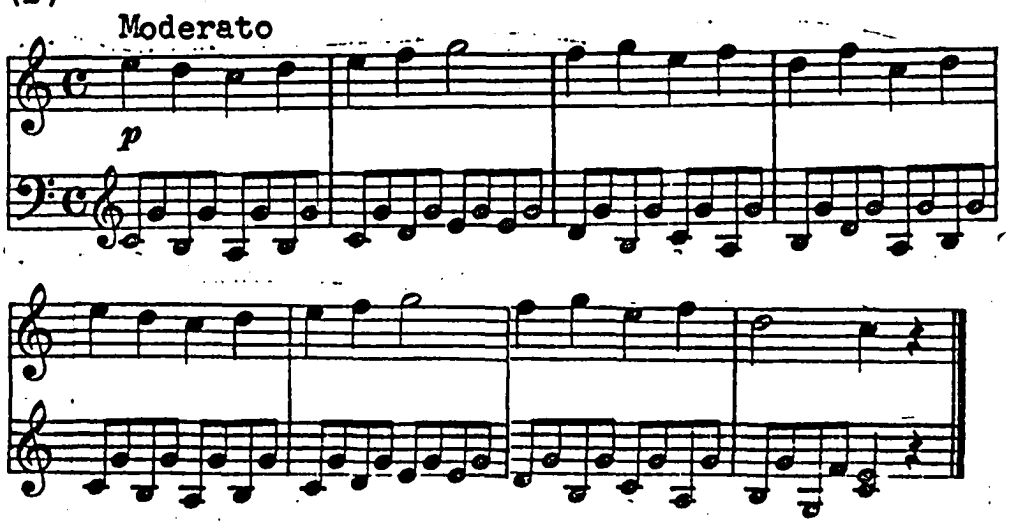
Allegro molto



Beethoven, Sonata, Op. 26, Trio of the Scherzo Page 69

(B)

Moderato

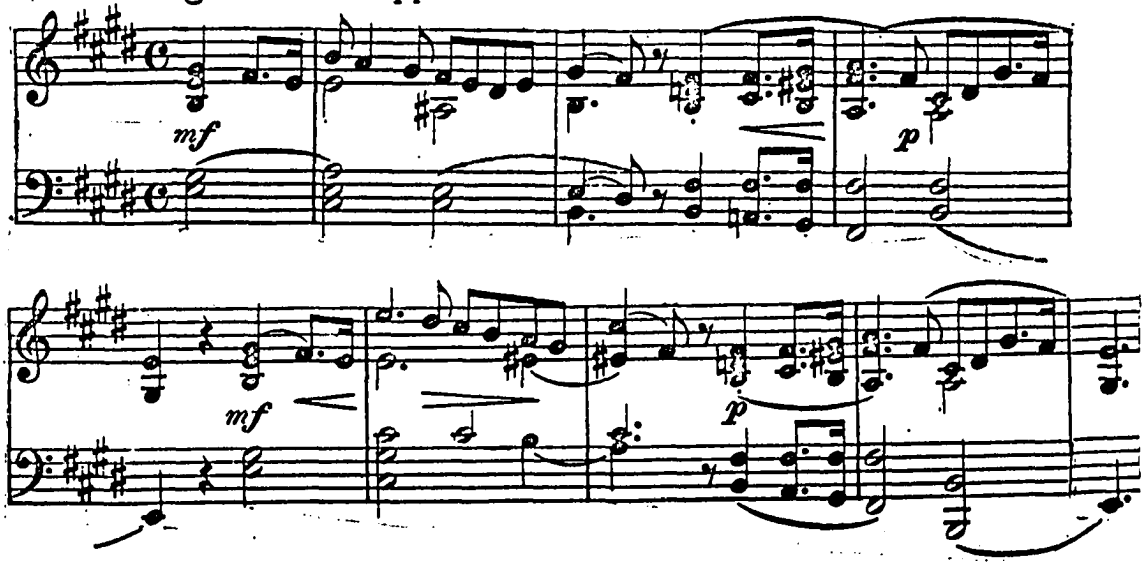


Schumann, Album for the Young, No. 3 Page 72

(Turn the page)

(C)

Adagio non troppo

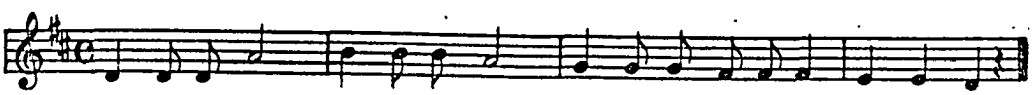


Mendelssohn, Songs Without Words, No. 9 Page 67

YOUR ANSWER: The phrase

You are absolutely correct! We are agreed, then, that the basic unit underlying musical forms, particularly the homophonic forms, is the simple phrase, four measures in length. This does not preclude the fact that 2, 3, 5, 6 or 7 measure phrases are not found in the literature, but it does emphasize the conclusion that the four measure phrase is the most frequently used. Then, too, most irregularities can be traced back to the regular four measure phrase. The popularity of the four measure phrase is particularly apparent in hymns, national songs, and folk songs.

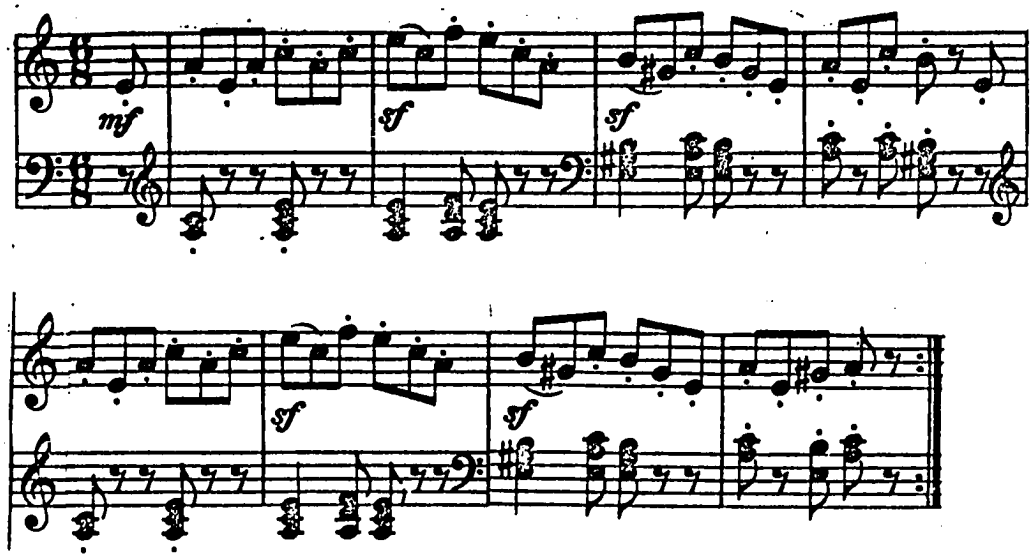
Every school child is familiar with this catchy tune. The regularity of its organization is typical of songs which have remained for a long time in the general repetoire of the people.



Traditional, Pease Porridge Hot

(Turn the page)

QUESTION: Indicate the phrases in the following extract showing the number of phrases and the length of each phrase.



Schumann, Album for the Young, No. 8

(A) Four phrases, measures 1-2, 3-4, 5-6 and 7-8 Page 55

(B) Two phrases, measures 1-4 and 5-8 Page 57

(C) One phrase, measures 1-8 Page 66

YOUR ANSWER: Large phrase

No, this is not a Large phrase. You may have the labels somewhat confused. The time signatures are often large or the tempo somewhat slow but this does not creat a phrase longer in length than the regular four measure phrase. Either of these two characteristics is more likely to lengthen the content of the measures themselves or at least a feeling of length is obtained when the tempo is slower. One of these two characteristics is present in this phrase. Turn back to page 58, decide which it is, and then choose the correct label.

YOUR ANSWER: One phrase, measures, 1-8

Come now, you didn't really believe that, did you? Are you really looking at this excerpt carefully? If you are, you couldn't miss the complete break in the melodic and rhythmic current which falls on the fifth beat of measure four in the form of an eighth rest in all voices. The strong semicadence followed by this rest leaves little doubt of a division at this point. Then, you were correct; there is no other break or interruption in the flow of the phrase until the perfect cadence in measure eight. Return to page 64 and scrutinize that fourth measure carefully. I think you will decide on a different number.

YOUR ANSWER: Mendelssohn, Songs Without Words, No. 9

You said that this was the best example of the Large phrase. This would not be correct for several reasons. If you look at the music closely, you will find an example almost opposite to that called the Large phrase. Measures 1-4 are usually analyzed as two small phrases making up a musical sentence or period. The relatively slow tempo and the complete separation or break on the second half of the second beat of measure 5 contributes to this conclusion. In any event, measures 5-8 appear as a repetition of measures 1-4. This in itself would prevent the eight measures from assuming the title of Large phrase. Return to page 61 and 62 and look at the examples again.

YOUR ANSWER: Diminutive phrase

You're on the right track but have the wrong label. It <u>is</u> true; this is a short, diminutive phrase, but it is correctly termed Small phrase. This is not a serious error; it is one of terminology, rather than of concept. If you will return to page 58 you will now be able to choose the correct page which will speed you on your way.

YOUR ANSWER: Beethoven, Sonata, Op. 26, Trio of the Scherzo

You chose this excerpt as the best example of the Large phrase. And you are quite right! In fact, it is the only example given which could rightfully assume this title. The melody flows without interruption through eight measures. Only two changes per measure are made in the melody. This fact, coupled with the tempo which is marked Allegro molto, further emphasizes the continuity of this eight measure phrase. In other words, eight measures are required by the composer to present this musical thought without interruption.

Thus far we have been primarily concerned with the melodic aspects of the phrase. We should not proceed further without examining the endings of the phrases. The cadence is the descriptive term which is used to describe the feeling of repose or cessation of movement which is typical of the closing of a simple phrase. We have already observed the minor rise and fall of inflection which occurs between figures or motives, but this type of melodic interruption does not assume the full status of a cadence. This title is reserved for the ending of the phrase, the period, or larger form.

(Turn the page)

QUESTION: The feeling of repose or temporary cessation of movement which recurs at intervals throughout a musical composition is located at the end of

(A) the figure Page 75

(B) the phrase Page 73

(C) the motive Page 79

YOUR ANSWER: Irregular phrase

And most theorists would probably agree with you. Although the idea has been bandied about that measure two might be considered a modified repetition of the previous measure, general agreement seems to have been reached among analysts that this measure is an essential part of the total melody, and as such is not classified as mere repetition. Therefore, this is an inherently irregular phrase consisting of five measures.

In reviewing the categories into which cadences may fall, you will recall that there are four general types: Authentic, plagal, deceptive, and semicadence. The first type, the authentic cadence, may be further subdivided into perfect or imperfect. The authentic cadence consists of the progression of the V-I chords at the close of a phrase. The use of the term V or dominant would include such variations as the dominant-seventh (V_7) and dominant-ninth (V_9). When a cadence of this type closes with the scale step $\hat{8}$ in both outer voices it becomes a perfect authentic cadence.

QUESTION: The harmonic progression occurring at the end of the phrase as V-I with the $\hat{8}$ in the outer voices of the tonic chord is referred to as

(A) a semicadence Page 76

(B) a perfect authentic cadence Page 81

(C) a plagal cadence Page 78

(D) an imperfect authentic cadence Page 83

YOUR ANSWER: Schumann, Album for the Young, No. 3

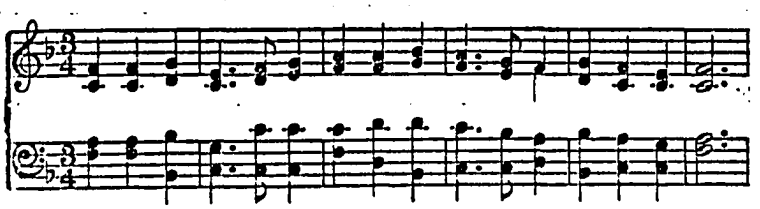
This example might be a little tricky but careful analysis will reveal definite signs to the contrary. First of all, the semicadence which occurs on the last beat of measure four would indicate the probability of an ending to one phrase. This is according to expectation since a regular phrase is expected to close on the fourth measure. The first four measures of this excerpt contain two motives, as does the last four measures. Further examination reveals a recurrence in measures 5, 6 and 7 of the melody derived from measures 1, 2, and 3. In other words, the last four measures are a repetition of the first four with the exception of the cadence measure. Now, return to pages 61 and 62 and find a better example of the Large phrase.

YOUR ANSWER: the phrase

How right you are! That was an easy question but a very important one. In the present discussion, nothing smaller than the phrase will be considered as demanding the cadence as an ending.

There are, in addition, phrases which deviate in length from the normal four measures but cannot be justified by differences in tempo or meter. Nor can extension, i.e., the process of addition, be offered as an explanation for the irregular dimension of the phrase. When the melody of a phrase pauses for a cadence after covering an odd number of measures, it is called an irregular phrase. An irregular phrase is distinguished from other phrases in that the original conception of the phrase line, unaltered and unmodified, happens to be terminated after three, five, six, or seven measures, instead of the commonly accepted four measure norm. Such a phrase is considered inherently irregular.

A six measure phrase of irregular length with which we are all familiar is found in the opening measures of America.



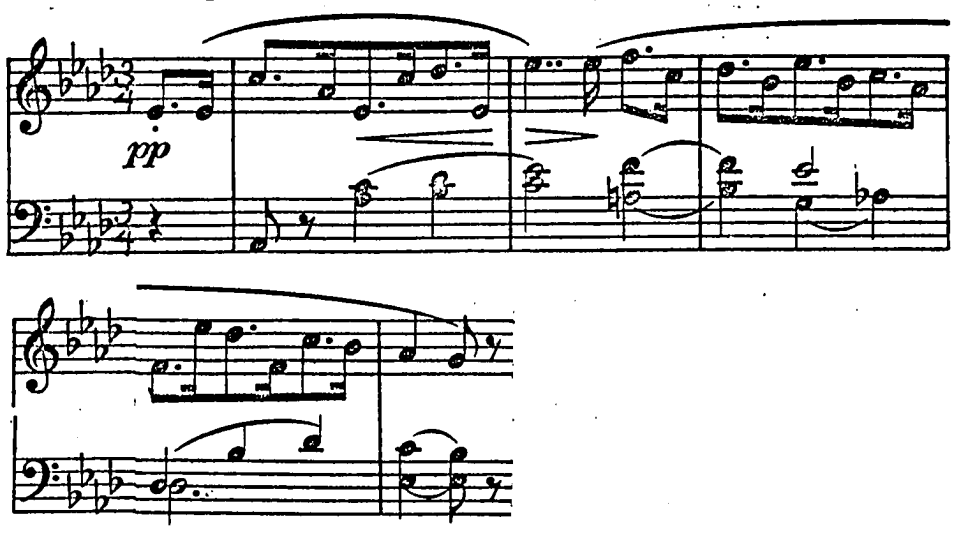
Carey, America

In the Trio of the Menuetto, Sonata Op. 122, Schubert has constructed an irregular phrase consisting of two motives

(Turn the page)

or phrase members of unequal length.

Allegro moderato

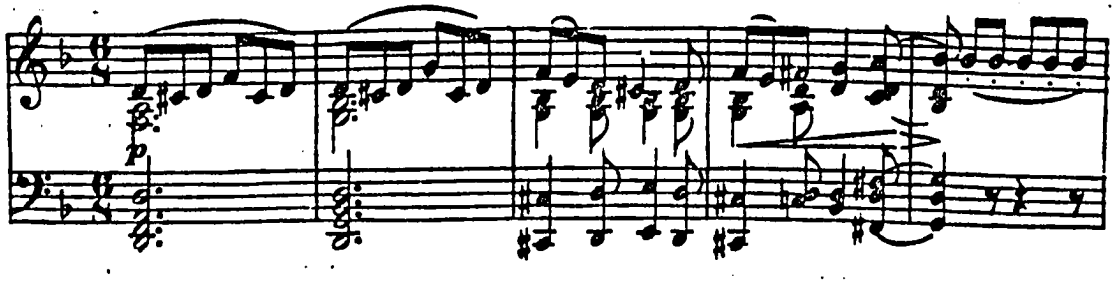


Schubert, Sonata, Op. 122, Trio of the Menuetto

Thus, although the irregular phrase occurs less often than either the regular phrase or the phrase of unusual length because of extension, the occasional use necessitates an examination of its characteristics.

QUESTION: Which of the terms given below could best be applied to the following example?

Largo e mesto



Beethoven, Sonata, Op. 10, No. 3, Largo

(A) Small phrase Page 77

(B) Irregular phrase Page 71

(C) Large phrase Page 80

YOUR ANSWER: the figure

Perhaps this question was too easy, but you took the wrong turn this time. Remember that the minor separations which occur between figures are analogous to the breaks between words in the written language. Therefore, the cadence, by definition a feeling of repose or temporary cessation of movement, would imply a larger section. Consider the other possibilities on page 70 and make a better choice.

YOUR ANSWER: a semicadence

Uh-oh! Not this progression. The semicadence is considered to be the progression of any chord to the V. In addition to this, some half or semicadences are found on the II, III, or IV. But remember, the question asked you to identify the progression V to I with the tonic note in the outer voices of the I. Return to page 71 and reread the information, and I believe you will choose a better answer.

YOUR ANSWER: Small phrase

Were you counting the measures this time? You should find five measures in this example. A Small phrase contains only two, remember? You would have to agree that five measures is a bit unusual, especially since we have recently accepted four measures as the expected number in a regular phrase. Even if you divided the phrase (which you shouldn't) into two phrases, one of the phrases would contain an extra measure, and thus couldn't be classified as a Small phrase. No, I believe you can find a better explanation on page 74.

YOUR ANSWER: a plagal cadence

No. Were you considering both chords? You will notice that the given progression was dominant to tonic, not subdominant to tonic. You can probably choose a better answer now. The question was on page 71.

YOUR ANSWER: the motive

This should have been an easy one, but this is not the right answer. It is true that slight separations between motives help us to distinguish them, but they are not full-fledged cadential progressions. Some authors or analysts have gone so far as to suggest the term "quarter-cadences" for these minor interruptions. However, in the present discussion we shall reserve the term, cadence, for a larger design than the motive. Please choose another answer on page 70.

YOUR ANSWER: Large phrase

You are seeing too many measures. You must have an eight measure phrase in order to choose the term, Large phrase. This five measure phrase could not, of course, be classified in the regular phrase category. The odd number of measures contained in the phrase would suggest that it belongs in one of two possible classifications: Irregular phrase or extended phrase. Which would you choose? Please report to page 74.

YOUR ANSWER: a perfect authentic cadence

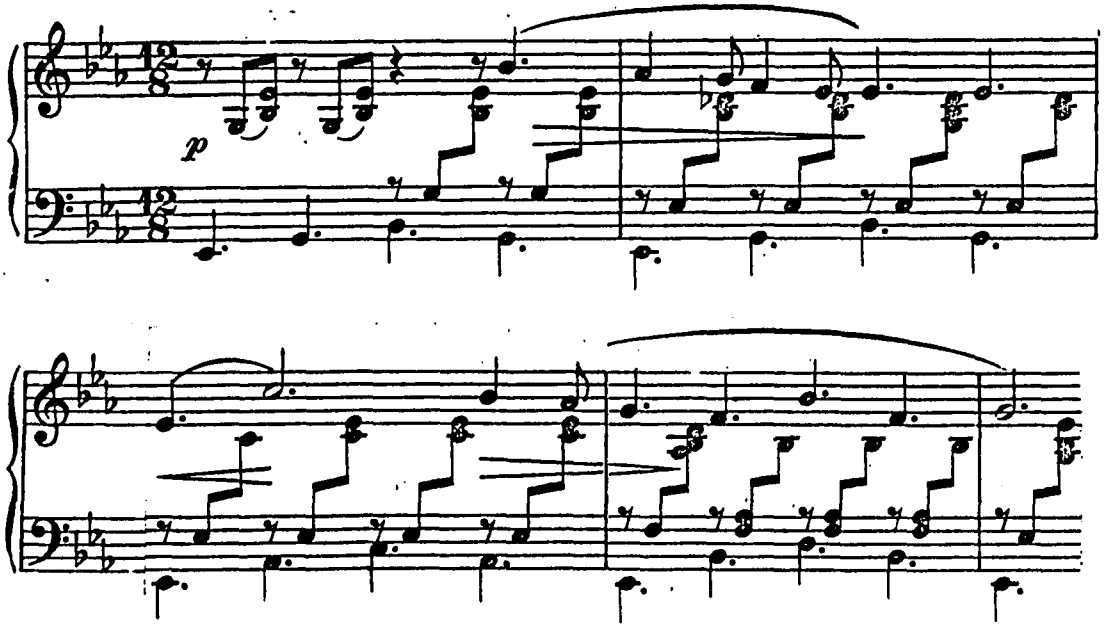
And that is a perfect answer. The authentic cadence implies a dominant to tonic progression at the close of a phrase or period. It is termed "perfect" when the tonic note or the root (8) occurs in both outer voices, i.e., in the soprano and bass.

Proceeding further with the other variety of the authentic cadence, it would follow that an imperfect cadence occurs when the third or fifth of the tonic chord appears in the soprano or upper voice or more rarely the third of the tonic chord falls in the bass or lower voice. The inconclusiveness created by this cadence makes it very useful at the end of the first phrase of a period.

The remaining type of cadence which closes on the I chord is called the plagal cadence. This cadence is produced by the progression of the subdominant chord to the tonic chord (IV-I). You will recall the typical use of this progression for the <u>Amen</u> of church music either at the conclusion of a hymn or as an independent response. This, of course, is not meant to imply that it does not occur in other types of music.

(Turn the page)

QUESTION: Choose the harmonic analysis and its accompanying label which accurately describes the cadence at the end of the following example.



Mendelssohn, Songs Without Words, No. 13

(A) V_7-I, 8 in soprano

Perfect authentic cadence Page 86

(B) IV-I, 3 in soprano

Plagal cadence Page 92

(C) V-I, 3 in soprano

Imperfect authentic cadence Page 89

YOUR ANSWER: an imperfect authentic cadence

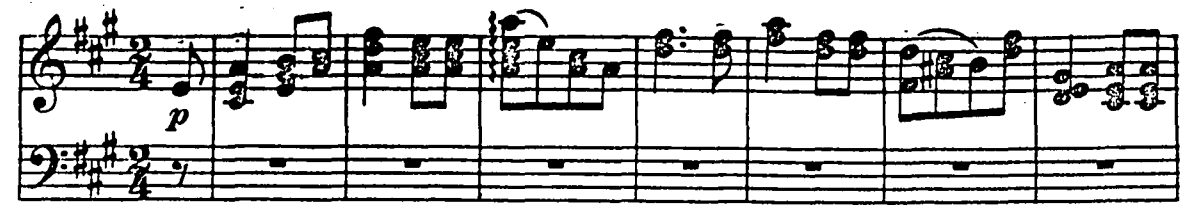
You're on the right track, but you overlooked one point. This <u>is</u> an authentic cadence, but there was one restriction--the eight was present in the outer voices. An imperfect cadence implies the 3 or 5 in the soprano or upper voice or possibly the 3 in the bass voice. You can probably improve your answer now, so turn back to page 71 and try.

YOUR ANSWER: Tonic chord

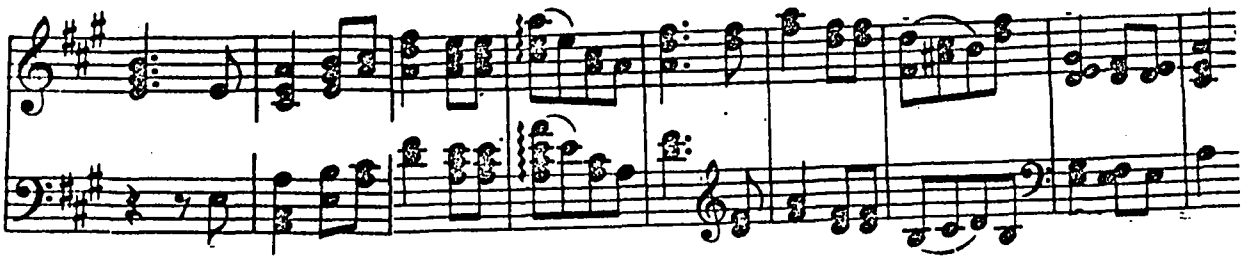
That is correct. You are attempting to replace the tonic chord with an unexpected chord, thus forming the deceptive cadence. The cadence has been interrupted because the expectation of the tonic did not materialize and progressed to the VI chord instead.

The final type of cadence with which we will be concerned is the semicadence. Its purpose is to provide a partial or temporary point of rest. The semicadence is found most often on the dominant or some form of the dominant chord. However, there are a number of other instances which must be considered semicadences. The IV or II chords are occasionally, though rarely, used to produce these temporary cadences. Quite often, however, chords of closely related keys, a product of modulation, are used to form the semicadence. The principal possibilities in the order of use are: The I of the dominant, the I or V of the relative major or minor key, the I of the relative dominant key, and the I of the relative subdominant key. Other chords are used occasionally. The discrimination between the semicadences and perfect cadences must further be determined by their use and location in the composition.

(Turn the page)



IV
Semicadence



V
Semicadence

IV
Semicadence

V7 I
Perfect
Authentic
Cadence

Schumann, Album for the Young, No. 20

QUESTION: The principal purpose of the semicadence is

(A) to provide a partial close at the end of the phrase

Page 91

(B) to provide a complete close at the end of the phrase

Page 88

(C) to provide variety in choice of cadences

Page 95

YOUR ANSWER: V-I, 8 in soprano

Perfect authentic cadence

Not this time. You weren't looking carefully. You identified the chord progression accurately, but you missed the G in the soprano of the tonic chord in the first beat of measure five. Since the G is the third of the tonic chord this cadence could not be called a perfect authentic cadence. Look at the other suggestions on page 82 and choose the correct one.

YOUR ANSWER: Subdominant

No, remember that the deceptive cadence implies an interruption of the expected movement of the phrase. The dominant chord almost invariably progresses to a certain chord in the cadence. What is it? Go back to pages 90 and 91 to find out.

YOUR ANSWER: to provide a complete close at the end of the phrase

Really? If you allowed the semicadence to terminate the phrase completely, for what purpose is the perfect cadence used? You will recall that the most common form of the semicadence is some type of dominant chord. The natural pull of the dominant toward the tonic chord, together with the absence of the tonic, implies incompleteness. When you have reconsidered the purpose of the semicadence, return to page 85.

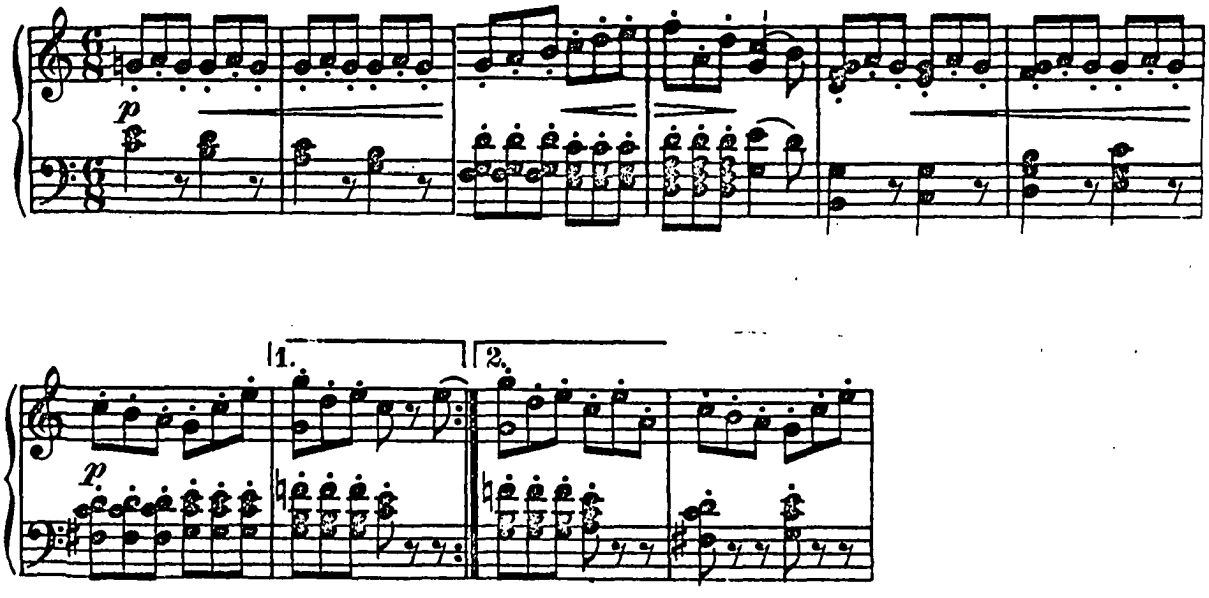
YOUR ANSWER: V_7-I, 3 in soprano

Imperfect authentic cadence

Right on every count! Although this excerpt is in typical piano style this does not change our basic procedure of analysis. This example further demonstrates the unfinished quality of the imperfect cadence in its demand for continuation.

There is one further type of cadence which expects the tonic chord as its termination but which is deflected to a different chord. In fact, the name of this cadence indicates something of its nature. It is called the deceptive cadence. The deceptive cadence is produced by the insertion of a chord after the dominant other than the expected tonic chord. The deceptive cadence is also described and used by some writers as an "evasion of the cadence" or an evaded cadence. There are several formulas which are used to produce this effect but the most common is the progression V-VI. However, it is possible to achieve this same element of surprise by the substitution of any other chord which contains the tonic note with sufficient strength to retain the cadential effect. Further examples of the various forms which this cadence may assume will be considered in connection with the enlargement and extension of the phrase. For the present, the example shown is the most common form of the deceptive cadence.

(Turn the page)



V I V VI
Expected Deceptive
progression Cadence

Mendelssohn, Songs Without Words, No. 45

QUESTION: In a deceptive cadence, what chord is expected after the dominant, but is replaced by another chord?

(A) Tonic chord Page 84

(B) Subdominant Page 87

(C) Dominant Page 93

YOUR ANSWER: to provide a partial close at the end of the phrase.

That's right. The inconclusiveness of the semicadence is one of its principal characteristics. We will consider the semicadence in more detail in connection with the analysis of the period.

The unique processes which are utilized in the consummation of a musical composition are the result of the blending of creation or imagination with elaboration. It is not enough for the composer to conceive the initial germ of a motive or theme. He must have at his fingertips a multiplicity of techniques for the growth and development of that musical idea. It is interesting to observe that a composition is rarely, if at all, a mere accumulation of incomplete musical particles. A large part of the final outcome is the result of ability on the part of the composer to use artistically the processes of addition and manipulation of an initial idea.

QUESTION: The most important prerequisite to the composition of music is

(A) the facility of creating unlimited musical ideas

Page 94

(B) the ability to blend creation and imagination with the processes of elaboration and manipulation

Page 96

(C) to know the techniques of thematic manipulation and elaboration

Page 99

YOUR ANSWER: IV-I, 3 in soprano

Plagal cadence

Perhaps we should review our procedure in identifying cadence for a moment. In the key of E-flat major, the B-flat chord falling on the fourth compound beat of measure four is the dominant or V chord. This would, of course, change the identification of the cadence. Since the plagal cadence demands a IV-I progression, the existence of the V preceding the I chord prevents this label as a description of the cadence. Find the harmonic analysis and the correct label which would better describe this information on page 82.

YOUR ANSWER: Dominant

You are saying that the dominant chord is expected after the dominant? I don't believe you were reading carefully. You are supposed to identify the chord which normally follows the dominant in a cadence and which has been replaced by some other chord. Another clue which might prove helpful is the popularity of one form of the deceptive cadence. Do you remember now? Then return to page 90 and make your choice.

YOUR ANSWER: the facility of creating unlimited musical ideas

This is, surely, partially correct, although only partially. The process of composition does demand great resources of originality and creativity on the part of the composer; but this is not enough. Without the cultivation of the many processes by which an original theme or motive can be transformed, manipulated, and elaborated upon, the composer has limited his powers. Reread the statements on page 91 very carefully. Try to choose the clause governing the composition of music which you consider the most complete.

YOUR ANSWER: to provide variety in choice of cadences

I wouldn't say that this is the primary purpose of the semicadence. The dominant chord, on which the semicadence is commonly constructed, is the chord next in importance to the tonic. Containing the leading tone, the dominant exerts great magnetic attraction toward the tonic. When the phrase closes upon this chord without proceeding to the tonic, the listener expects something to follow. The inconclusiveness of the semicadence should be given full consideration. Consider the other purposes provided on page 85 and draw another conclusion.

YOUR ANSWER: the ability to blend creation and imagination with the process of elaboration and manipulation

The primary purpose of this question was to emphasize the fundamental philosophy with which the study of the form of music as well as the composition of music must be approached. You have apparently agreed with this permise as represented by your answer to this question.

Beginning with a basic phrase, four measures in length, let us examine four plans whereby composers have enlarged its size. The first, and perhaps the most obvious, method we will consider is the repetition of the entire phrase. This technique may vary in complexity from the virtually literal restatement of the original theme to its all but unrecognizable reproduction.

There are a few stipulations which must be considered in the true repetition and not reproduction of the phrase. First in importance is the comparison of the cadences. The quality of the cadences must be identical. The cadence chords may appear in different positions, the chords may be embellished, or the cadence measures may be filled with additional notes, but the basic or underlying chord structure must be unchanged. The procedure used in obscuring the cadence in various ways is called concealing the cadence.

(Turn the page)

It is most necessary to the composition in direct proportion to the degree of similarity of the phrase and its repetition. The true identity of the cadence chord cannot be changed but various means are often utilized to curtail extreme separation of the phrases.

QUESTION: When attempting to conceal or disguise the cadence of a phrase preceding its repetition, the cadence chord

(A) may be embellished Page 101

(B) may appear with the third or fifth of the chord Page 107

(C) either of these Page 103

YOUR ANSWER: Third of the I chord in the soprano, rhythmic pulse is continued in the accompaniment

What? Did you check carefully? The G in the soprano on the first beat of measure four is the fifth of the tonic chord of C minor. You are correct when you say that the rhythmic pulse is continued in the accompaniment, but you could have added one point. I believe you missed the preliminary pickup on G on the second half of the second beat of the same cadence measure. This note subtracts weight from the cadence tone, too. Look over the statements on page 105 and select a more complete and accurate description of the content of the fourth measure.

YOUR ANSWER: to know the techniques of thematic manipulation and elaboration

This question is perhaps somewhat subjective. However, this clause excludes a process which must necessarily precede thematic manipulation and elaboration: Imagination and creativity. The conception of the original idea must be present before it can be developed. Determine whether one of the answers on page 91 would include both processes.

YOUR ANSWER: Imperfect cadence on the first beat of measure four, movement is continued in the measure by embellishment of the melodic line

If this measure were taken out of context, you would be correct about the imperfect cadence. However, when the first and second phrases are compared, it appears more likely that this is a concealed, rather than imperfect cadence. Although this is only of theoretical importance, the concept is slightly different between the imperfect cadence which often serves the same purpose as the semicadence and the perfect cadence which has been concealed by the substitution of 3 or 5 in the soprano for the normally expected 8.

One other point was omitted in this description of the fourth measure. The addition of the preliminary or pickup note on the second half of the second beat of the fourth measure somewhat lessens the strength of the cadence tone and should be mentioned. Now, return to page 105 and choose a better answer.

YOUR ANSWER: may be embellished

This was a good answer, but you didn't read far enough. Embellishment of the cadence chord or filling in the measure with appropriate notes is quite useful to avoid an unwanted pause prior to the repetition of a phrase. The answer to this question is a little tricky so I would suggest that you read carefully the other two answers on page 97.

YOUR ANSWER: added

No, if you are reading this page you have missed the whole essence of the principle of elision. Its purpose is to stifle or conceal the cadence measure. If a measure serves two purposes, i.e., as the closing measure of one phrase and the first measure of the second phrase, a certain amount of overlapping would be present. What effect would this have then on the <u>number</u> of measures in the total of the two phrases? Now, return to page 109 for another choice.

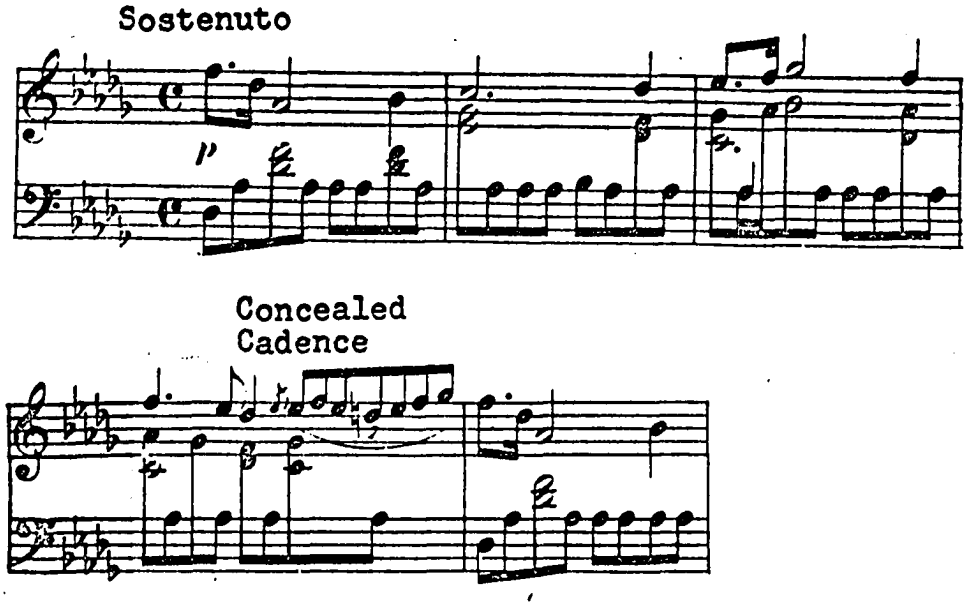
YOUR ANSWER: may be either of these

You are right! I didn't catch you that time--or did I? Additional notes may be added to the cadence measure either in the form of embellishment or added movement of the accompaniment. The normal relaxation of the cadence measure is then exactly reversed toward more intensity rather than less.

One additional word should be added concerning the concealment of the cadence. Since the cadence chord normally controls the entire measure, any encroachment on that space tends to weaken it. Such is the case when the cadence chord falls on a beat of the measure other than the first. A similar effect of weakening the cadence is obtained by the addition of "pickup" notes (or preliminary notes) which precede the first full measure of the following phrase.

The extent to which the cadence measure may be disguised is apparent in the degree to which Chopin has successfully obliterated any point of repose which might be expected in measure four of the following prelude. Chopin has actually accelerated the movement in the last half of the measure rather than adhered to the traditional deceleration of movement.

(Turn the page)

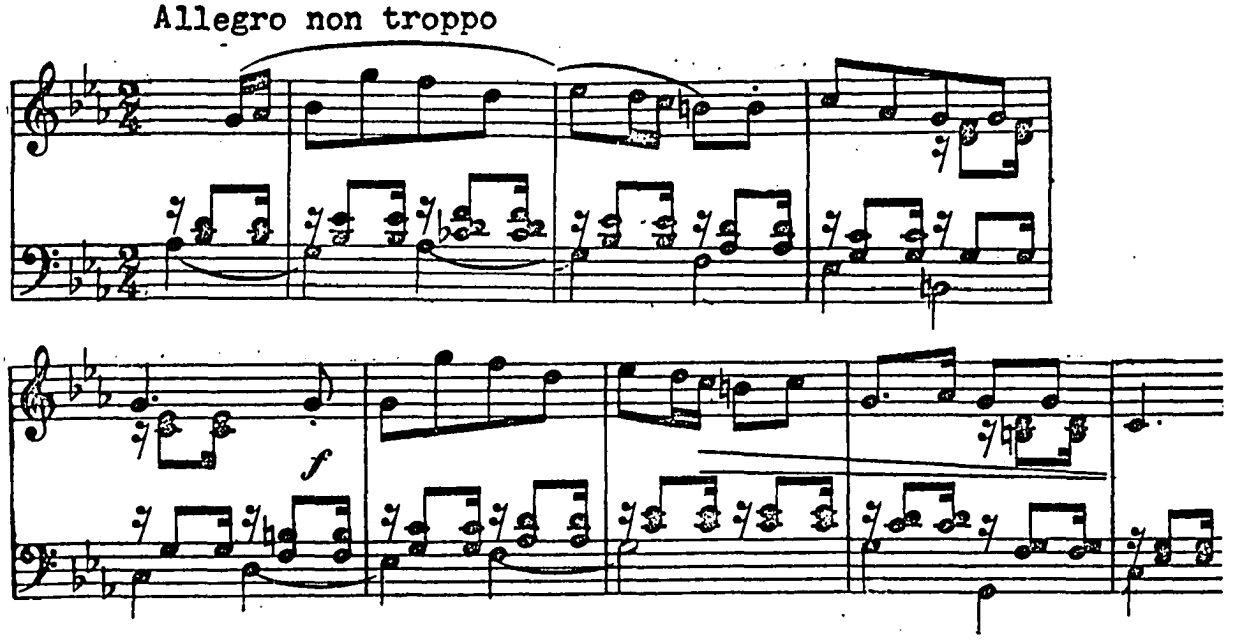


Chopin, Prelude, Op. 28, No. 15

A cadence may also be disguised by the appearance of the third or fifth of the chord in the soprano in lieu of the expected tonic. This should be carefully distinguished from the true imperfect cadence by a comparison of the two phrases to determine whether the repetition of the phrase has indeed occurred.

(Turn the page)

QUESTION: Several techniques have been utilized by the composer to weaken or conceal the cadence of the first phrase in the following illustration. Choose the list which you feel best describes the conditions which are present in the fourth measure.



Mendelssohn, Songs Without Words, No. 14

(A) Third of the I chord in the soprano, rhythmic pulse is continued in the accompaniment Page 98

(B) Imperfect cadence on the first beat of measure four, movement is continued in the measure by embellishment of the melodic line Page 100

(C) Fifth of the I chord in the soprano, movement of the accompaniment continues, and one preliminary tone or pickup appears on the last half of the second beat of measure four Page 108

YOUR ANSWER: modified

No, it would be possible to have an ellided cadence without modification of either the end of one phrase or the beginning of the other. Remember that elision implies the stifling of the cadence measure. If one measure serves as both the ending or cadence measure of the first phrase and the first full measure of the second, a certain a mount of overlapping has taken place, but not necessarily modification of either. Try to find a more probable answer on page 109.

YOUR ANSWER: may appear with the third or fifth of the chord in the soprano

This is one occasion where you can be right and wrong at the same time. The third or fifth of the cadence chord often appears in the upper voice, only rarely in the bass voide, in an effort to disguise the strength of a cadence chord. A cadence chord may also be embellished to weaken its strength. Since this question was intended to determine whether you were staying alert, I think you can now return to page 97 and select the right answer.

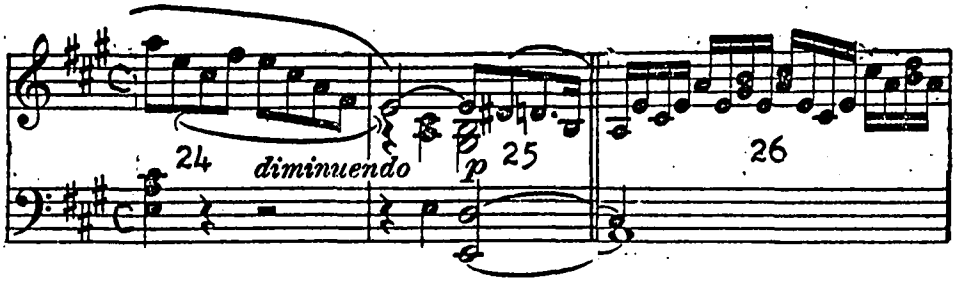
YOUR ANSWER: Fifth of the I chord in the soprano, movement of the accompaniment continues, and one preliminary tone or pickup occurs on the last half of second beat of measure four.

Excellent! You are moving through more and more minute analyses with fine spirit. All of the above circumstances tend to conceal or disguise the cadence. An extreme case of concealment which is used occasionally is that of elision. When the last beat of the first phrase occurs on the same beat as the first beat of the second phrase, it can be called an ellided cadence. In this procedure it is necessary for the cadence measure to serve also as the first measure of the new phrase. You will notice that this would eliminate one complete measure.

Thus: Measures 1 2 3 (4)
(4) 5 6 7
elision

Although this is a more unusual circumstance, we should be aware of this process in order to solve some of the problems which arise in the analysis of music. Mendelssohn has used this technique on the first beat of measure 26 of the fourth of the Songs Without Words.

(Turn the page)



Elision

Mendelssohn, Songs Without Words, No. 4

The upper voice contains the closing note of the previous phrase while at the same time on the same beat the bass begins the closing section which is a repetition of the opening phrase of the composition.

QUESTION: In the process of elision, at least one measure is

(A) added — Page 102

(B) eliminated — Page 112

(C) modified — Page 106

YOUR ANSWER: it becomes a two phrase period

A repeated phrase does not give rise to a two phrase period if it is a genuine repetition. If the cadence is perserved in the phrase repetition, then the structural form would remain the same. In other words, it remains a phrase, though repeated. Return to page 113 and try again.

YOUR ANSWER: Embellishment is the principal method of phrase modification

You overlooked one important word--principal. Embellishment is one method, a very important method, of varying the repetition of a phrase. This was amply illustrated in the example from the Beethoven sonata. But it is not necessarily the principal method. Each of the techniques which are used to modify a phrase are important at different times and under different circumstances. One of the statements on page 117 more adequately establishes this fact.

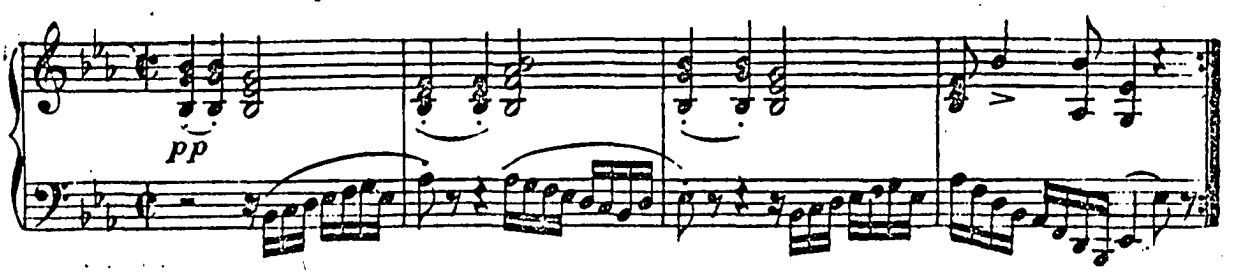
YOUR ANSWER: eliminated

You are quite correct. Elision of the cadence implies the stifling of the cadence measure. When the cadence measure of the first phrase is at one and the same time the first full measure of the second phrase, the overlapping which takes place would necessarily eliminate one of the measures. One measure is then serving both purposes, cadence and beginning.

In returning, now, to our consideration of the repetition of the single phrase, you will recall that the requirement of primary consideration is that the fundamental or basic chords of the cadence should remain unchanged, although minor modifications may be made in their appearance.

At times, the phrase may be repeated, usually for emphasis, without any change whatsoever in its recurrence. In most cases of this type, repetition marks are used and no problem arises concerning their analysis.

Exact repetition:



Beethoven, Sonata, Op. 27, No. 1, First movement

(Turn the page)

However, a phrase can be considerably modified by various means and still remain classified as a repeated phrase, i. e., a single unit, and not as a larger form. The modifications, changes, or additions must remain as unessential variations of the original phrase. The repetition of a phrase may contain embellishment, changes in the harmonic structure preceding the cadence, change in the style of the accompaniment, change in register on the part of the melody or accompaniment, and of course, various combinations of these.

QUESTION: When a phrase is repeated,

(A) it remains a single unit Page 116

(B) it becomes a two phrase period Page 110

(C) it is sometimes classified as a larger form Page 119

YOUR ANSWER: Embellishment of a phrase includes the modification of the fundamental cadence structure.

No, no, no! The most important law to remember concerning the repetition of the phrase is that no modification or change of the underlying cadence structure of the two phrases is possible. The cadence may be concealed by any of the various means we have examined but the modification must not interfere with this premise concerning the cadence quality. The same E-flat major chord closes both phrases in the example given on page 116. Return to page 117 and select one of the other statements concerning this excerpt.

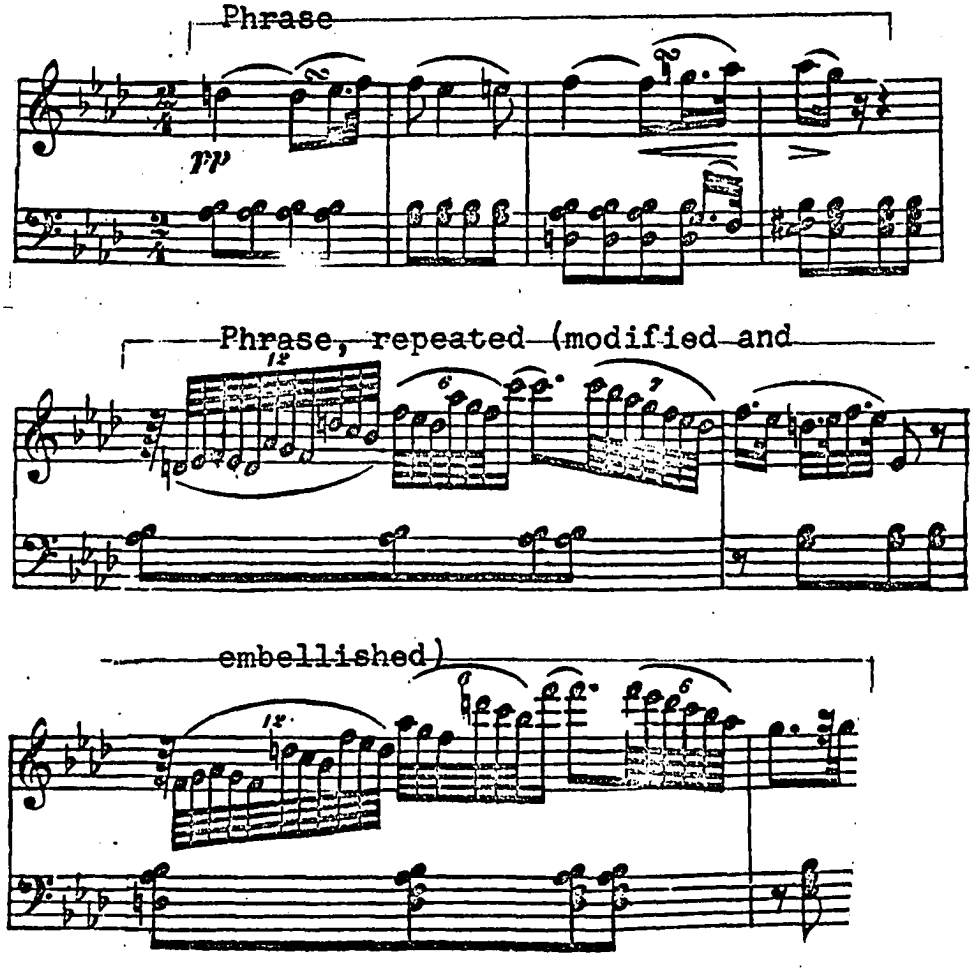
YOUR ANSWER: No

At least you have an opinion, even if I can't a gree with you. The first full measure of the second phrase (measure 5) probably threw you off the track. You will observe that the first two beats of the second phrase (measure 4) and the last half of the phrase (measures 7-8) are similar to the first phrase. The cadences are also virtually idential. Review the requirements for modification of the phrase during its repetition, and return to page 120 for another examination of the musical extract. Your opinion should then be correctly noted in answer to the question on page 121.

YOUR ANSWER: it remains a single unit.

It certainly does. This is a very significant concept. Genuine repetition must remain a simple recurrence in spite of various modificatcns which are possible. It does not result in a larger form, i.e., a two phrase period. Other cadence conditions must be present to create the period form.

The first type of modification possible during the repetition of a phrase is that of embellishment. An elaborate example, as provided by Beethoven in the second movement of Sonata, Op. 10, No. 1, is:



Beethoven, Sonata, Op. 10, No. 1, Adagio molto

(Turn the page)

Not all instances of embellishment of a phrase are as extensive as this, but it demonstrates the extreme possibilities which can be found though retaining the fundamental phrase structure.

QUESTION: The example given on the preceding page demonstrates one of the following statements. Choose one.

(A) Embellishment is the principal method of phrase modification. Page 111

(B) Embellishment of a phrase includes the modification of the fundamental cadence structure. Page 114

(C) One type of modification possible during the repetition of the phrase is embellishment. Page 120

YOUR ANSWER: I don't know

At least you are honest. Let us review slightly the conditions present when modification is made of the repetition of a phrase. The original melody may be embellished as well as any distinctive supporting musical line. This would imply some change in note pitches. Further, note pitches are occasionally changed without embellishment if the original melodic line is not severely disturbed or changed beyond recognition. The greater the change the more important it is for the phrase to return to the original melodic line at the earliest opportunity. When you return to page 121 note the similarities to the first phrase of the last two beats of measure four, last two beats of measure six, measures seven and eight. Actually, this example would probably be considered only slightly modified. With these additional clues, return to page 121 and arrive at your decision.

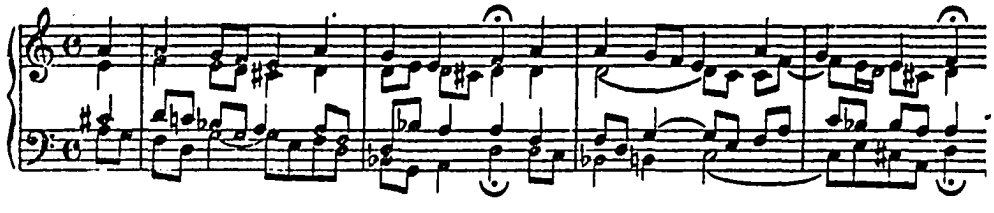
YOUR ANSWER: it is sometimes classified as a larger form

Never! If the cadence of the repeated phrase remains unchanged, the repetition of the phrase does not create a larger structure or form. A genuine phrase repetition which has preserved the cadence of the first phrase retains its original form--that of the phrase, though repeated and modified. Turn to page 113; then find a more appropriate answer.

YOUR ANSWER: One type of modification possible during the repetition of the phrase is embellishment.

Yes, this is a particularly vivid example of the result of embellishing a phrase during its repetition. Although embellishment is not necessarily used to this extent at all times, it may be freely employed as long as the essential structure of the phrase and the cadence is preserved.

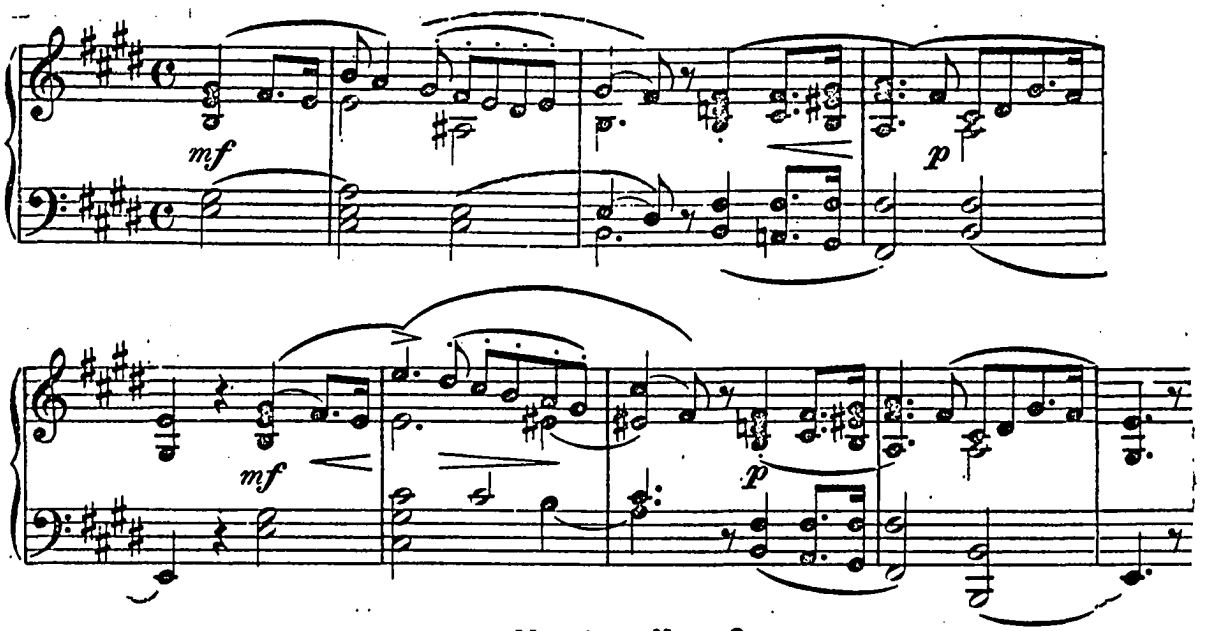
The second type of modification which is utilized during the repetition of the phrase could be no more clearly demonstrated than by the harmonization of the chorale, Das Alte Jahr vergangen ist (The Old Year Now Hath Passed Away). You will note in the excerpt given below the changes in harmony which have been made in the repetition of the first two measure phrase, as well as transient modulations. In this case, although not necessarily present in other examples, a change of mode is inserted briefly returning to the original mode at the cadence. Alterations or substitutions are often made in the harmonic arrangement in conjunction with one of the other techniques of modification, such as embellishment, style, and register.



J. S. Bach, 371 Chorales, No. 162

(Turn the page)

QUESTION: Examine the following score carefully. In a comparison of the first four measure phrase with the second, would you consider the second phrase a modified repetition of the first?



Mendelssohn, Songs Without Words, No. 9

(A) Yes Page 124

(B) No Page 115

(C) I don't know Page 118

YOUR ANSWER: Embellishment of the melody is the principal means in which the repetition of the phrase has been modified.

Don't let all the running notes fool you. Are you sure you have found the melody? Accustomed as we are to the appearance of the melody in the upper voice, it seems more obscure to find it in the inner voice. In the first phrase the melody is in the upper voice of the bass clef. Now take another look at these two phrases on page 127 and try to come up with a better answer.

YOUR ANSWER: Use of embellishment

You missed this one. Did you notice the key word "not" in the question? Embellishment of the phrase melody during a repetition is a very popular method of providing variety. Turn to page 134 and consider each suggestion carefully. The correct answer really <u>is</u> there.

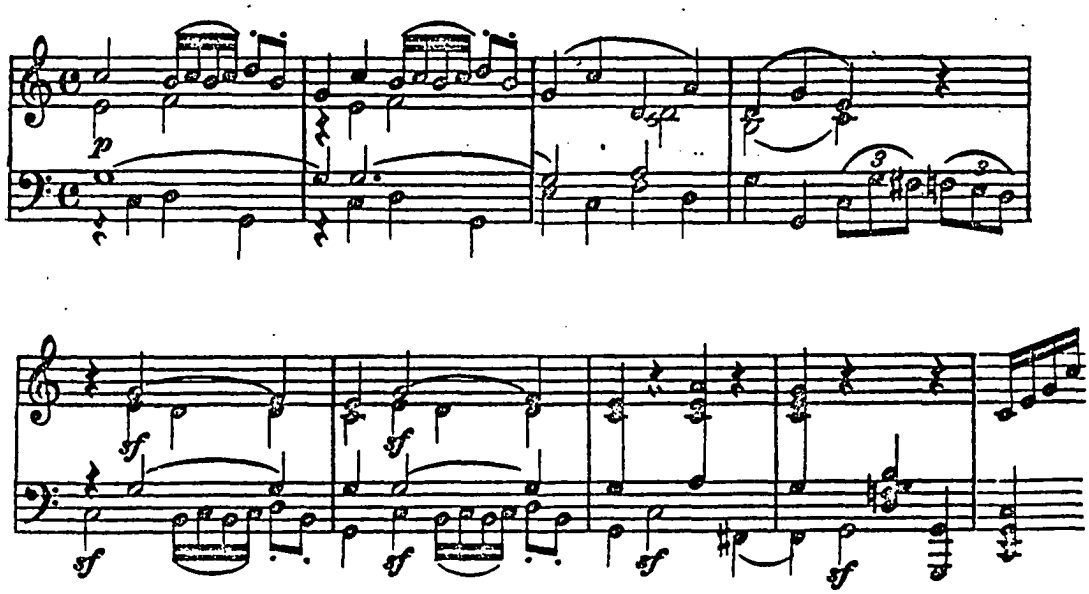
YOUR ANSWER: Yes

Step right up and receive a pat on the back for that one. You are exactly right. Your answer shows that you are gaining insight into the many ways in which the materials of music can be manipulated to obtain a desired result.

A third technique which could be suggested to create variety while repeating a phrase involves the transfer of the predominant melodic line of the phrase to a different part or register. Sometimes only a portion or section of the melody is thus involved but frequently the entire melodic line is stated either higher or lower.

In the example below, the melodic line has been transferred from the upper or soprano voice in the first four measures to the lower or bass voice in the modified repetition.

Allegro con brio



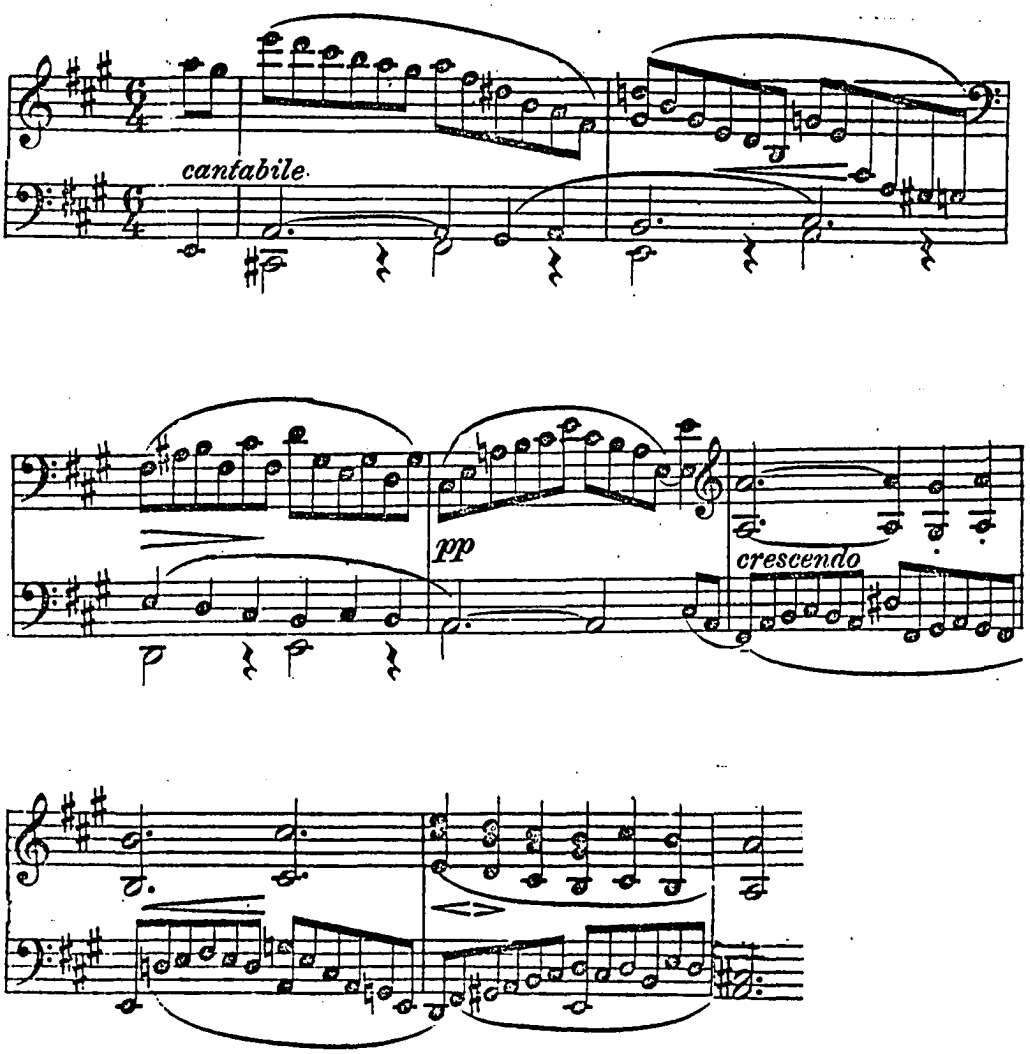
Beethoven, Sonata, Op. 2, No. 3, First movement

(Turn the page)

Incidentally, measure four is an exceptionally clear example of a cadence which has been concealed in anticipation of the expected ensuing repetition. We could list at least three ways in which the cadence is disguised. The final cadence chord has been delayed until the third beat of the measure. The third of the tonic appears in the upper voice. The rhythmic movement has actually been accelerated to avoid a complete interruption between the phrases. The two groups of triplets on the third and fourth beats of measure four lead smoothly into the appearance of the principal melodic line in the bass voice.

(Turn the page)

QUESTION: The following measures are drawn from the subordinate theme of No. 5 of Songs Without Words. If a piano is available, play these measures several times. If not, find and mark the melody of each of the two phrases. Then, choose the statement which would best explain the manner in which Mendelssohn has treated the melody in the two phrases.



Mendelssohn, Songs Without Words, No. 5

(Turn the page)

(A) Embellishment of the melody is the principal means in which the repetition of the phrase has been modified. Page 122

(B) Modification of the harmonic structure is the most striking change made in the repetition of the original phrase. Page 135

(C) The entire melodic line of the first phrase has been shifted from the inner voice in the bass clef to the upper voices in the form of octaves. Page 132

YOUR ANSWER: Change of cadence chord

You are most discerning. That was a rather lengthy list which you were to consider, but you evidently arrived here without delay. With the exception of the one foreign element which you were able to eliminate, the rest of the list should be retained and understood as an important aid in our further analysis. As has already been apparent in our examples concerning phrase repetition, more than one technique of modification may be used simultaneously. They are isolated here first for ease in understanding.

You will recall that it was suggested that the process of addition is a more important aspect in the building of the total musical composition than a random aggregate of different musical particles. Let us now add the concepts of ingenuity and synthesis to our necessary attributes for the completed musical entity. Retaining the phrase as our unit for discussion, we can enlarge or extend this unit in three locations. Additions can be made at the beginning or the end of the phrase without disturbing it as a whole. The phrase can even be pushed apart in the middle (center) to provide for the insertion of additional elements. This process is called extension. Because of the wide variety of possibilities of manipulating these elements the process goes beyond simple addition. To name only a few, a single figure may be repeated, it may recur in sequence, or it may be expanded.

(Turn the page)

QUESTION: The process in which a phrase is enlarged at the beginning, middle, or end, without increasing the number of phrases is called

(A) sequence Page 131

(B) extension Page 137

(C) repetition Page 140

YOUR ANSWER: Changing the style of the accompaniment

I can't believe that you mean this. This probably was a tricky way to ask the question, but it seemed to be a good method of review. By the way, if you want to return to page 132, you would reread the material about modification by means of a change in the style of the accompaniment. Otherwise, return to page 134 and examine the question again.

YOUR ANSWER: sequence

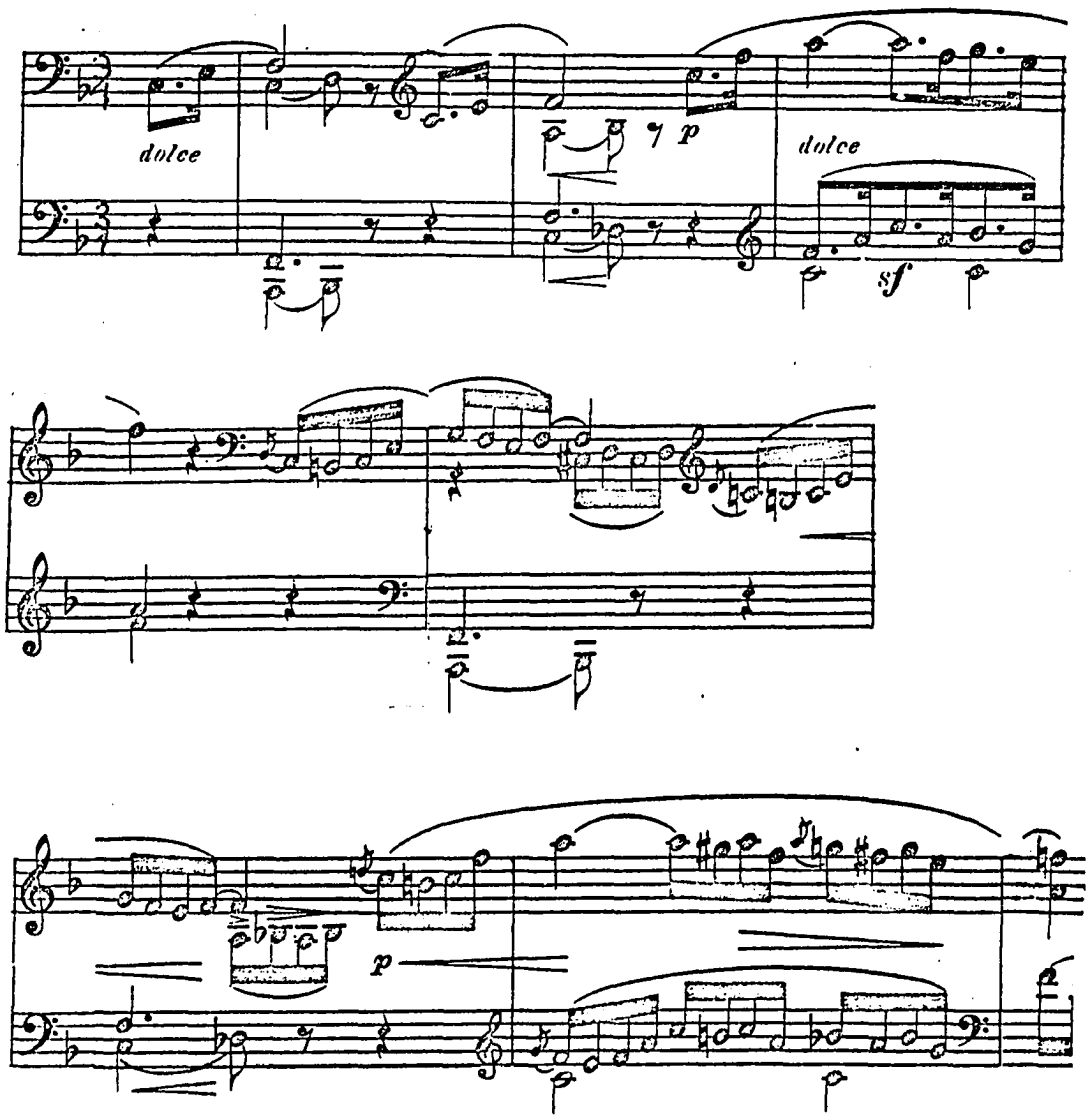
Though what you say is true, it is only partially true. This is only one of the important means which may be used to enlarge the phrase in these three locations, the beginning, during the course of the phrase, and the end of the phrase. The broader term which would include all of the various techniques of phrase enlargement short of repeating the entire phrase is found on page 129. What is it?

YOUR ANSWER: The entire melodic line of the first phrase has been shifted from the inner voice in the bass clef to the upper voices in the form of octaves.

A good analysis. The shift of the melodic line to a higher voice necessitated in turn the change of the accompaniment to a different register. Other minor modifications are made in the phrase repetition. The direction of the line of the accompaniment frequently appears opposite to that of the original though conforming in general to the basic chord structure. The melody of the second phrase was reinforced further by the use of octaves with the addition of successive thirds in one spot.

The final separate type of modification possible during the repetition of a phrase which we will examine at this time is that identified by a change in the style of the accompaniment. Changes of this type are more likely to be found between periods or song forms than the single phrase. However, they are generally appropriate if the change is not too radical. Instrumental or vocal accompaniments often make particular use of this device.

(Turn the page)



Beethoven, Sonata, Op. 54, First movement

The two phrases covering measures 106-113 indicate a definite change of style of the accompaniment in the second phrase. The accompaniment in the second phrase increases in movement and density. The additional notes heard on each beat boost the intensity of the phrase from the more lyrical original phrase.

(Turn the page)

QUESTION: Which of the following techniques could not be considered as a possible technique of modification in the repetition of the phrase?

(A) Use of embellishment Page 123

(B) Change of cadence chord Page 128

(C) Changing the style of the accompaniment Page 130

(D) Change of register or position Page 136

(E) Change of harmony Page 138

YOUR ANSWER: Modification of the harmonic structure is the most striking change made in the repetition of the original phrase.

I must differ with you on this. It is true that Mendelssohn has varied the notes of the accompaniment considerably as it moves from one register to another in the two phrases. But the underlying harmonic structure does not change appreciably. Compare the location of the melodic line in the first phrase with the melodic line of the second. If we are to choose the most obvious change made in the melodic line during its repetition it is necessary to make this comparison. Now, do you have a clue? Try page 127 again.

YOUR ANSWER: Change of register or position

You know, you really should reread the information on pages 132 and 133 concerning the process of shifting the phrase melody to a different part or register when it is repeated. However, if you were merely tricked, return to the question on page 134 and proceed on your way.

YOUR ANSWER: extension

It certainly is. The other suggestions, sequence and repetition, which were given under this question, are important aspects of the process of enlarging a phrase at either extreme or in the course of the phrase.

Let us consider, first, extension which may occur at the beginning of the phrase. It is usually introductory in style and leads toward or prepares for the true beginning of the phrase. The length of the introduction varies but since it is considered an attachment or addition to the succeeding phrase it is seldom as long as the phrase with which it is associated. The most common length of the introduction is one or two measures. The harmonic and melodic significance as well as the length of the measures must be considered before determining the status of the measures as either an introduction or a complete phrase or more or one or more phrases.

QUESTION: An extension found at the beginning of a phrase is called

(A) an introduction Page 143

(B) an introductory phrase Page 141

(C) an introductory extension Page 146

YOUR ANSWER: Change of harmony

Three lashes with a wet noodle for you. Indeed this is employed for variety when repeating a phrase. If you did not notice that the question asked you to choose the technique which does not belong on this list of ways to vary and modify a repeated phrase, hurry right back to page 134 and all is forgiven.

YOUR ANSWER: more than the phrase

Improbable. It would be a case of the tail wagging the dog. Although content of the introduction would be of more importance than length, length is of considerable importance in maintaining the introductory character of the measures preceding the phrase. The introduction to the phrase is much more likely to be one or two measures. Think about this when you make another choice on page 144.

YOUR ANSWER: repetition

Incorrect. It is true that this is one aspect of the possible techniques used in enlarging the phrase, and a very important one. But there is a term which is used which includes possibilities of repetition, as well as sequence or expansion of a thematic idea. There should be such a term on page 129. Can you find it now?

YOUR ANSWER: an introductory phrase

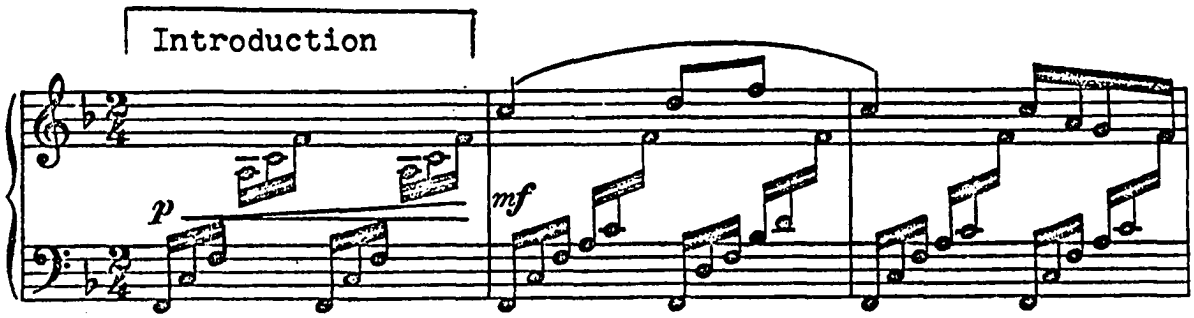
You are a little ahead of us. An introductory phrase is generally considered significant enough to be attached to a larger form than a phrase, such as a period or even a song form. The length and content of the introductory measures must be significant enough to stand as a complete phrase if they are to be given the title, introductory phrase. The supplementary measures which are added to the beginning of a phrase in the form of extension are used to prepare for the ensuing measures and do not usually assume the status of a full-fledged phrase. The ordinary one or two measures used to extend the phrase before its true beginning are covered by a term which implies lesser importance than the phrase itself. Try to distinguish such a term among those listed on page 137.

YOUR ANSWER: one or more repetitions of the tonic or alternation of the tonic and dominant tones or harmony

You are very close, but not entirely correct on this one. The inspection of a large number of musical examples, I believe, will reveal a preponderance of preference for the use of the pattern of the accompaniment. As a possible aspect of this fact, the repeated tonic or dominant tones or harmony may be used first in the introduction and then as a basis for the continuing design of the accompaniment. On the other hand, they may have no rhythmic relation to the accompaniment which follows, perhaps being stated only once. If you don't have time right now to inspect a stack or so of music, return to page 147 and reread this information before returning to page 148 and continuing on your way.

YOUR ANSWER: an introduction

Right! An introduction is the name applied to the few measures used to lengthen or extend the beginning of a phrase. A search through the literature will reveal that the introduction usually assumes one of four forms. By far the most popular is establishment of style and character by means of the pattern of the accompaniment. The extent to which Mendelssohn made use of this type of introduction is amply demonstrated on inspection of the Songs Without Words. Twenty-two of the 49 "Songs" contain an introduction to the first phrase. All 22 establish the pattern of the accompaniment. Three of the compositions contain introductory material which are borderline cases, i.e., they are similar in style to an introduction but are more lengthy and contain more significant content. In these cases, they might be considered introductory phrases. Here is a typical example of one of these 22 Songs Without Words which illustrates the nature of the introduction used as an extension at the beginning of a phrase.



Mendelssohn, Songs Without Words, No. 37

(Turn the page)

QUESTION: The length of an introduction to the phrase is usually

(A) more than the phrase Page 139

(B) same as the phrase Page 149

(C) less than the phrase Page 147

YOUR ANSWER: two voice parts

Are you guessing? If you will observe the previous illustration you will find that this is a typical example of this type of phrase extension. The answer to this question can be deduced from an examination of it. Return to page 150 and do this.

YOUR ANSWER: an introductory extension

You have the right idea. But this is not the name usually given to describe the measure or measures which serve to increase or lengthen the phrase before its true beginning. The answer you selected does describe the process. Now, return to page 137 for the descriptive term we shall use in the following discusions.

YOUR ANSWER: less than the phrase

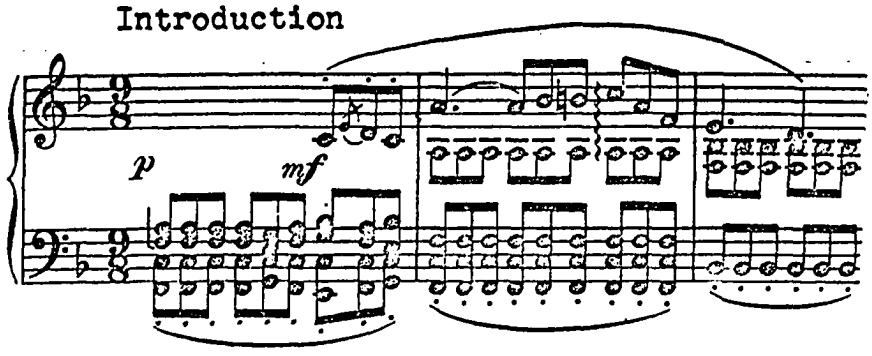
That is correct. A good rule of thumb is that the introduction to a phrase is seldom longer than half the length of the ensuing phrase (the phrase to which it is attached). Of course, as you know, rules in music are subject to many exceptions; but the exceptions can be attended to as they arise. It is useful in analysis, however, to be familiar with repeated or common circumstances in order to understand the unusual.

Closely allied to the introduction which is composed of figures or patterns from the accompaniment is the type of introduction which consists of one or more repetitions of the tonic note or chord or the repetition of the alternation of both tonic and dominant harmonies. Frequently, this repetition is an anticipation of the accompaniment itself, but occasionally it is used merely as an establishment of the key feeling.

The following illustration uses the reiteration of the tonic chord with a single alternation with the dominant to establish the key. In addition, this rhythmic pattern is heard predominantly throughout the composition.

(Turn the page)

Introduction



Mendelssohn, Songs Without Words, No. 22

QUESTION: The musical content found most often in the introduction which is used at the beginning of the phrase is

(A) pattern of notes anticipating the accompaniment of the composition Page 150

(B) one or more repetitions of the tonic or alternation of the tonic and dominant tones or harmony Page 142

(C) one or more anticipations of the first melodic figure Page 153

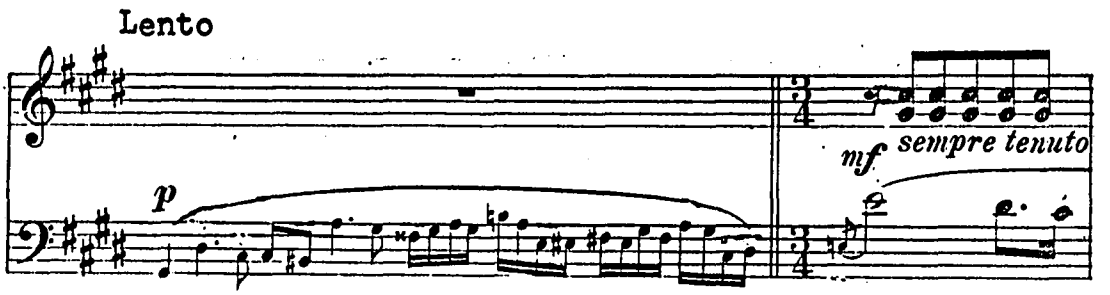
YOUR ANSWER: same as the phrase

Possible but improbable. If the length of the introduction covers the same length as the phrase, it is beginning to assume more importance. Although it is distinctly possible for the introduction to be of this length greater care must be taken on the part of the composer to insure that it is not confused with the true beginning of the phrase. As a matter of fact, however, the question you were asked stressed the length which is <u>usually</u> found in the introduction. Return to page 144 for the correct answer.

YOUR ANSWER: pattern of notes anticipating the accompaniment of the composition

This is a correct answer. Of the several forms which the introduction of a phrase could assume, the most popular seems to be the use of the figure of the accompaniment to establish the mood and style of the opening of the composition.

A third method, which is used occasionally to extend a phrase at the beginning, makes use of a cadenza-like passage which prepares for the entrance of the melody. Chopin used this technique most effectively on several occasions. For example, Chopin clearly establishes the mood of this etude as well as prepares for the opening melody with this cadenza.



Chopin, Etude, Op. 25, No. 7

QUESTION: An interesting characteristic of the cadenza as it is used to introduce the phrase is that it consists of

(A) two voice parts Page 145

(B) one melodic line Page 154

(C) several voice lines Page 152

YOUR ANSWER: Prolongation of the first note of the opening melody.

Not this time! One note <u>is</u> prolonged in this example, but it doesn't happen to be the melodic tone. I think you just got carried away as a result of the last illustration. This is similar but different. In spite of the key signature, a modulation has occurred placing this phrase in C minor. Does this help you in your decision? Then, return to page 156 and on with the show!

YOUR ANSWER: several voice lines

No, you are wide of the mark this time. You should examine the example which was given with the previous information from the Chopin Etude in order to determine the answer to this question. You will find that this illustration is typical of the manner in which this type of extension is treated. Although this is not the most common type of extension found at the beginning of the phrase, it is used sufficiently to demand an understanding of the technique. Please return to page 150 for a closer look at the example.

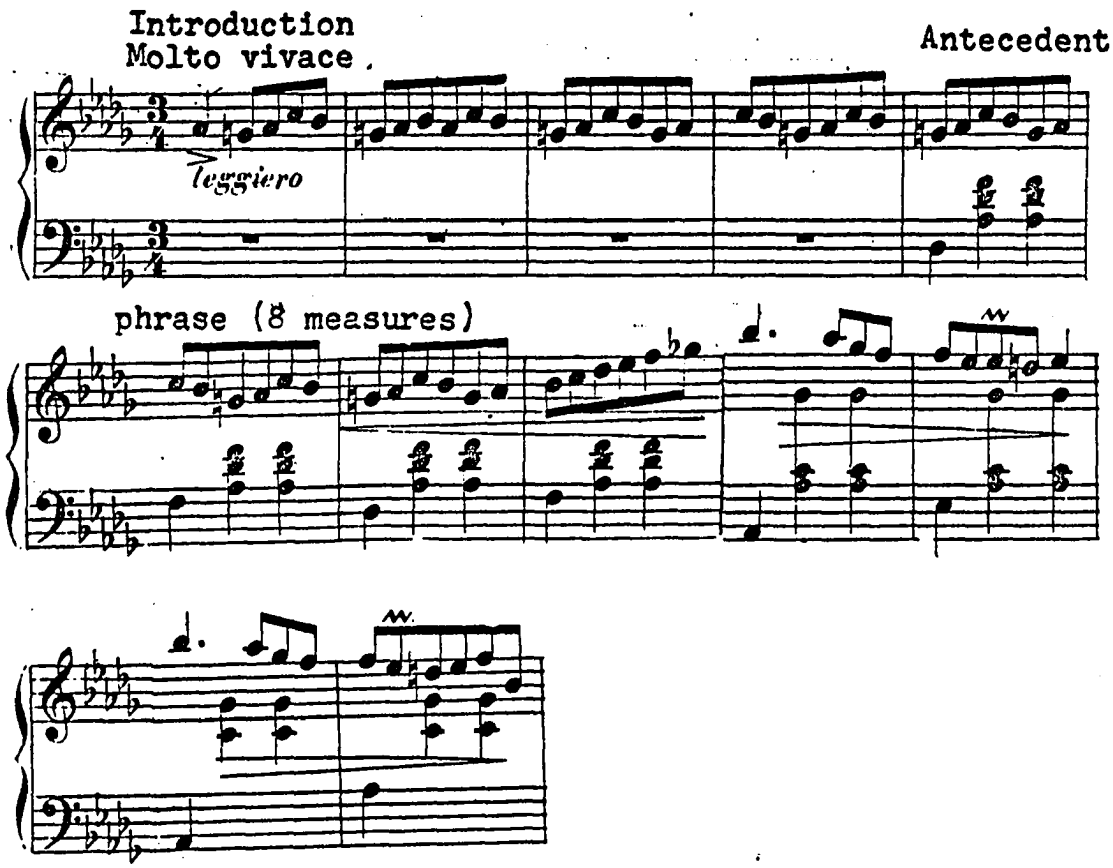
YOUR ANSWER: one or more anticipations of the first melodic figure

This is certainly a valid use of the introduction to a phrase. It is also a very effective preparation for the entrance of the melody of the phrase. However, I don't believe you will find that it is used most often. Make your second choice on page 148. You will probably be right this time.

YOUR ANSWER: one melodic line

This is true. The cadenza which leads into the opening of the phrase is used as a single melodic line and should blend smoothly into the first note without interruption.

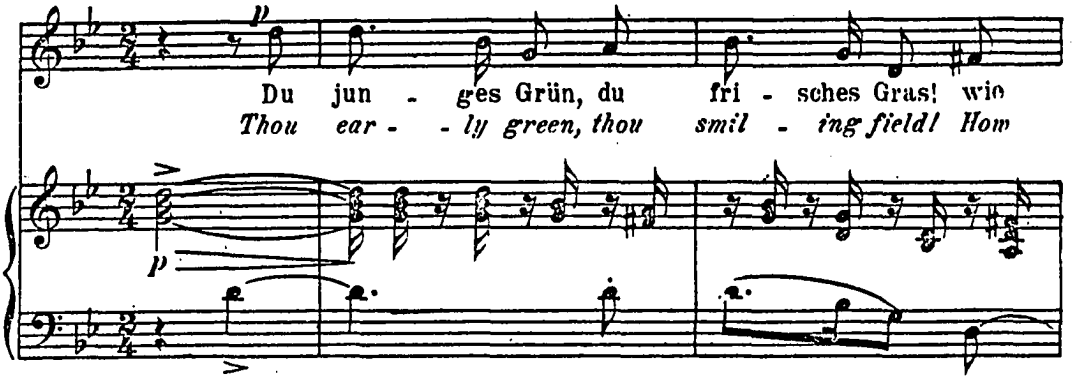
There is one further category which can be used to effect the extension of a phrase at the beginning. The first few notes or the opening figure of the phrase can be used in anticipation. It usually appears unaccompanied as in the case of Chopin's Valse, Op. 64, No. 1. In this instance, the figure is repeated four times in anticipation of the entrance of the eight measure phrase melody.



Chopin, Valse, Op. 64, No. 1

(Turn the page)

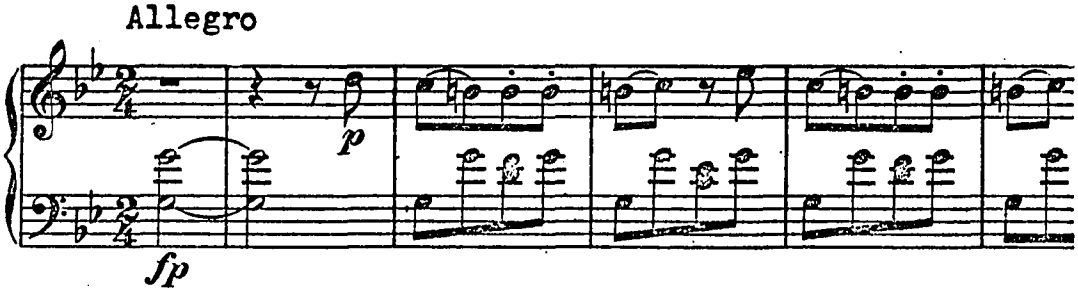
The prolongation of the first note of the opening melody of the phrase is another effective device which might be considered as part of this general category. Schumann illustrates this type of extension in one of his songs. The accompaniment sustains the chord containing the first melodic note almost a full measure before the beginning melody is sounded. He continues a variation of its use throughout the song to increase the continuity of its movement. A chord tone, such as the dominant or tonic note, could also be prolonged, rather than repeated, in anticipation of the entrance of the phrase melody.



Schumann, Erstes Grün, Op. 35, No. 4

(Turn the page)

QUESTION: To which type of introduction would the following illustration properly belong? (Note the modulation which has obviously been made in this example.)



Schubert, Sonata in B-flat Major, Allegro

(A) Prolongation of the dominant tone Page 160

(B) Prolongation of the first note of the opening melody Page 151

(C) Anticipation of the first melodic figure Page 158

YOUR ANSWER: sequential extension

This is indeed one of the major techniques used in the process of extension. However, that was not the question. You were asked to give the category in which the repetition of a figure, exact or modified, creates an extension in the length of the phrase. The clues, of course, consist of two points: The repetition of the figure, and the fact that this repetition precedes the cadence. You surely have guessed the answer by this time. Now find it on page 162.

YOUR ANSWER: Anticipation of the first melodic figure

No, no. The first note of the melody is D. The note which is first sustained is G. You must have been guessing! Are you confused because of the key? If so, you will notice that a modulation has occurred to C minor. Although the key signature is two flats, this example was taken from <u>within</u> the last movement, not the beginning; thus the irregularity. Now that you are sure of the key, this will probably help you with the correct answer. Please return to page 156 and choose it.

YOUR ANSWER: usually restricted to two because of the monotony which would result

You are incorrect on two counts. Because of the rise or fall of pitch during sequential reproductions monotony is largely resisted. Also, more than two sequences would be necessary in most cases before a hint of wearisome sameness would occur. Examine the other possible completions to the statement given on page 165 and choose another.

YOUR ANSWER: Prolongation of the dominant tone

You are just as right as you can be. The simplicity with which a single note (though doubled in the octave) can lend a sense of suspense and expectation to the first melodic note of the phrase lends credence to the premise that an introduction can play an exceedingly important role.

We have now inspected most of the possibilities which composers have used to extend a phrase at the beginning. They have been: The use of the first melodic figure to predict the following phrase melody, the repetition of statement of the dominant and/or tonic tones, the tonic tone alone or chords built on the respective notes, the protracting of the first note of the melody, or a brief cadenza-like passage which leads into the opening melody of the phrase.

However, it should be emphasized that of all the techniques which can be used as an introduction the figure of the accompaniment is by far the most numerous. Any distinctive pattern used to establish the character and style of the ensuing composition as well as serving to preview the key is found in far greater numbers than any other type.

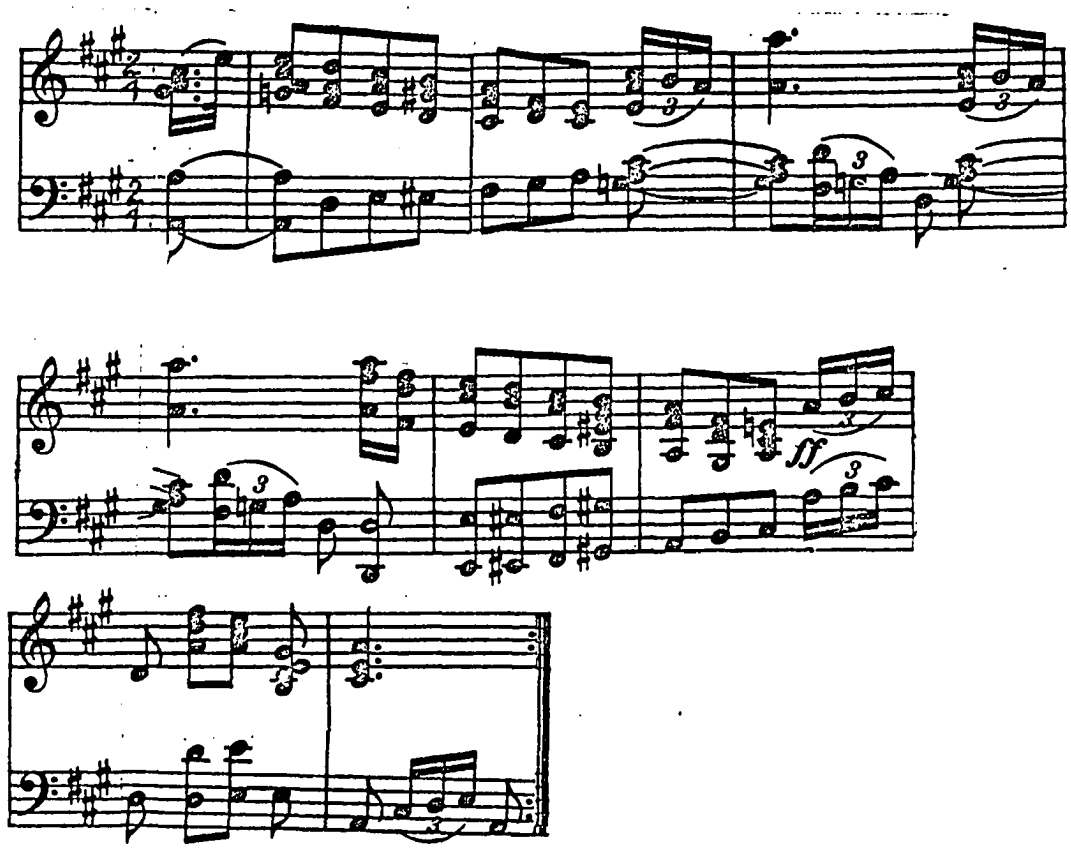
A second convenient location for the extension or enlargement of the phrase is that which takes place within the confines of the phrase. It is best thought of as an internal enlargement or extension within the phrase. The

(Turn the page)

phrase measures are, therefore, pushed apart so that some striking or distinctive member or figure of the phrase can be repeated or enlarged by various means. It should be emphasized that this type of extension should precede the cadence although the cadence might necessarily be affected by the foregoing extension. The most obvious method is the exact or modified repetition of a distinctive figure or motive.

Schumann uses the imitation of a distinctive figure during the return to the opening melody of the following composition. The figure is repeated exactly in the treble clef and then imitated each time in the bass. The extended phrase then draws a portion of its closing from the beginning of the original consequent phrase with the addition of a new cadence in A major.

(Turn the page)



Schumann, Album for the Young, No. 17

QUESTION: When a phrase is modified so that the repetition of a figure or motive preceding the cadence increases its normal length it is called

(A) extension within the phrase Page 164

(B) sequential extension Page 157

(C) extension at the beginning of the phrase Page 168

YOUR ANSWER: Repetition or sequence of a distinctive figure of the phrase, reiteration of the tonic or dominant chords preceding the phrase

Incorrect. You apparently read only part of the answer. Repetition or sequence of a distinctive figure of the phrase has been illustrated and discussed as a useful means of extending the phrase preceding the cadence, that is, within or during the course of the phrase. The second part of the answer, however, applies only to extensions which are used before the true or actual beginning of the phrase. As you will recall, extension at the beginning of the phrase is called the introduction. When you return to page 173 be very sure that you have read the complete answer. Then you can choose the correct one.

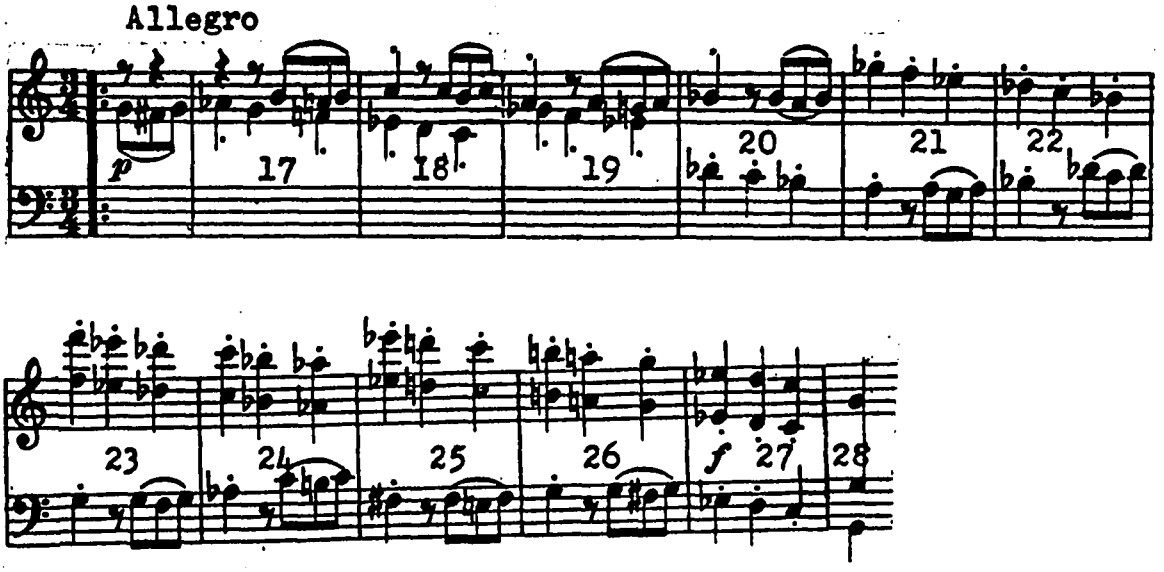
YOUR ANSWER: extension within the phrase

Yes, you are quite correct. The occurrence of one or more exact or modified repetitions of a figure would regularly serve to increase the original length of the phrase. A figure is often repeated as a regular part of the melodic outline of the phrase, but if the length of the phrase is not increased accordingly it cannot be classified as extension.

Although the repetition of a figure is a useful technique of extension, the sequential duplication of a figure or motive serves an even greater purpose. Emphasis is placed upon a striking melodic idea in sequence by retaining the same melodic outline, but variety is increased through variation in pitches.

Extensive use of the process of sequential reproduction is displayed in the following excerpt. The number of sequences which may be used in the process of phrase enlargement is thus a matter of discretion on the part of the composer. Although more than three successive sequences are considered the limit by many composers, numerous examples of four or more refute this as a specific statement. Sequence lends itself to a greater multiplicity of use than repetition because of its inherent variety.

(Turn the page)



Beethoven, Sonata, Op. 2, No. 3, Scherzo

Two views may be taken of this example: The smaller figure of four notes which is restated throughout (measures 22-28) in the lower voice, and the larger two measure motive which occurs first in the lower voice at the beginning of the phrase and is transfered to the upper voice in measure 21 where it is reproduced three more times.

QUESTION: The number of sequences which may occur successively during the course of the phrase is

(A) usually restricted to two because of the monotony which would result Page 159

(B) usually restricted to three, although more are possible on occasion Page 172

(C) usually restricted to five unless modifications are present Page 167

YOUR ANSWER: Sequence of a melodic figure, statement of the pattern of accompaniment, or the repetition of the final tonic chord

You have some mixed answers here, one correct, two incorrect. Sequence of a melodic figure could be applied to the case at hand. The other two possibilities are wrong. The establishment of the pattern or figure of accompaniment more often used in the capacity of extension at the <u>beginning</u> of the phrase, not within the phrase. The last part of the answer, repetition of the final tonic chord, is an excellent and much-used method of extension but it is used at the <u>end</u> of the phrase. Find a new answer on page 173 which best describes extension which occurs during the phrase.

YOUR ANSWER: usually restricted to five unless modifications are present

You are certainly being wary of any restrictions at all. Although the chain figure makes use of extremely lengthy "spinning out" of figures, the number of sequences is likely to be fewer in number than you have indicated in the typical extension within the phrase. Consider the answer which you would consider most typical of those given on page 165.

YOUR ANSWER: extension at the beginning of the phrase

Are you still thinking of the preceding information? We were discussing the methods of extension at the beginning of the phrase, but now we are discussing an additional location for extension. Examine the illustration again which was given above the question and then reread the question on page 162. Remember, we are speaking of prying the phrase apart in order to insert one or more repetitions of a figure.

YOUR ANSWER: The sequence used in the phrase contributes to the need for a new cadence member in measures 5 and 6.

Yes, indeed! Two sequential reproductions of the opening melodic figure occur. Even the remaining notes of the melody of the phrase appear in similar pitch as would be expected in another sequence although they differ in rhythmic arrangement. The final cadence member follows the sequences and occupies measures five and six.

Shall we now move to the end of the phrase and explore various ways in which extension may be applied there. We have saved the best until last, as you will see. The easiest and most natural location for phrase enlargement is actually during or after its conclusion.

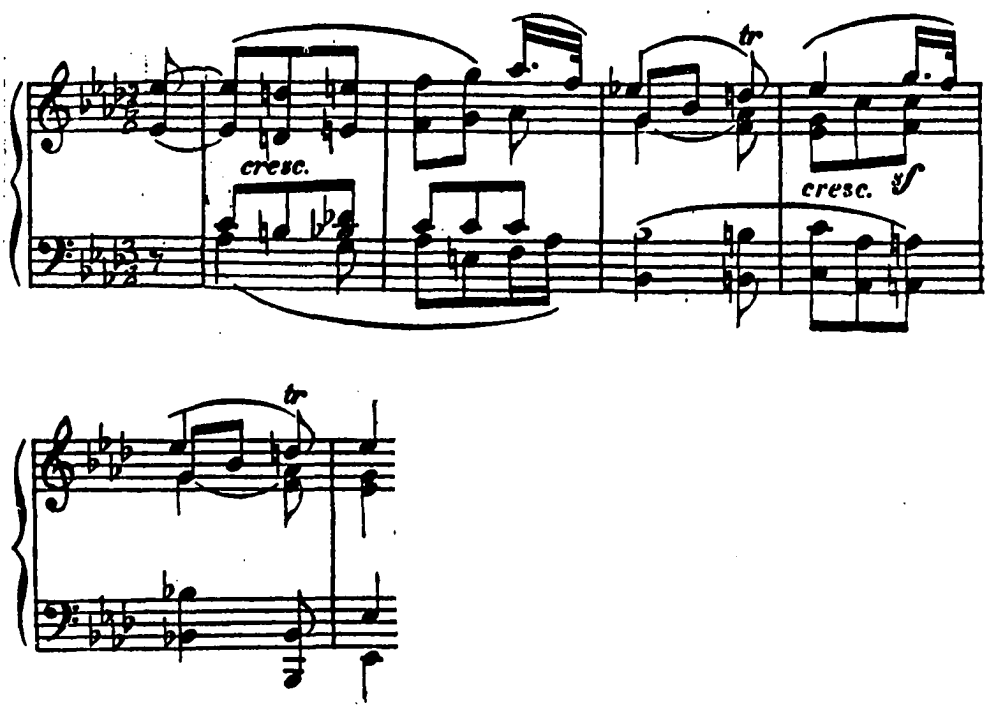
Again, repetition assumes a major role in effecting the extension. The first type we shall explore illustrates the repetition of the last half of the phrase. As we have noted in the past, it is possible for repetition to be somewhat modified if it is unessential. In order to repeat effectively the last two measures of the phrase it is usually necessary to provide some means of avoiding a complete cadence. The method of evading the cadence with which you are already familiar is that of the deceptive cadence, V-VI. But there are other possibilities also. An inversion of the tonic chord may serve this purpose as well as the substitution of

(Turn the page)

other chords which retain enough of the tonic feeling, even just the presence of the tonic note, to express the cadential feeling.

Let us now observe an extended phrase in action in which the cadence has been evaded in order to produce repetition of the last half of the phrase.

Andante



Beethoven, Sonata, Op. 26, Andante

The unexpected cadence appearing on the last chord of the third measure and first beat of the fourth effectively prevents the complete close of the phrase which then leads without interruption into a very slightly modified repetition of the last half of the phrase. The entire phrase plus extension thus covers a total of six measures.

(Turn the page)

QUESTION: The cadence is effectively evaded in the fourth measure of the phrase in the example given. Choose the chord which Beethoven employed to accomplish this evasion of the cadence.

(A) I_6 Page 174

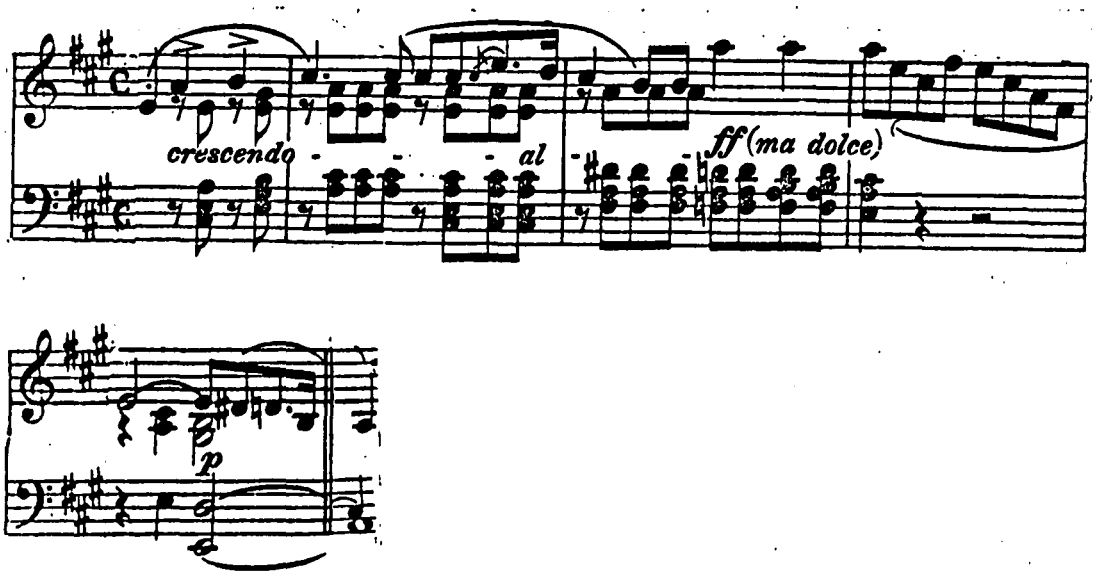
(B) VI Page 177

(C) III Page 181

YOUR ANSWER: usually restricted to three, although more are permissible on occasion.

You are correct. As the possibilities for variety widen, it become more and more difficult to establish rules. However, it is useful to us in the analysis of music to establish certain generalities. In spite of occasional exceptions, it is true that sequences are more often found from one to three in number. Small figures are more likely to be reproduced in greater numbers than a larger phrase member as we might deduce from the last musical example.

Another interesting type of phrase extension is the principle of expansion. It can be used in various ways. Any prominent chord may be enlarged by this means or prolonged or the cadence chords may be expanded. Occasionally the process of expansion may be applied to a melodic figure of two or three notes.



Mendelssohn, Songs Without Words, No. 4

(Turn the page)

In this example, the tonic chord has been melodically expanded over the $I_{\frac{6}{4}}$ which appears in block form in the bass. Consequently the phrase has been enlarged to one of five measures.

QUESTION: Select the best combination of possibilities which are available for extension or enlargement within the phrase.

(A) Repetition or sequence of a distinctive figure or member of the phrase, expansion of an important chord, cadence chords or small melodic figure Page 175

(B) Repetition or sequence of a distinctive figure of the phrase, reiteration of the tonic or dominant chords preceding the phrase Page 163

(C) Sequence of a melodic figure, statement of the pattern of accompaniment, or the repetition of the final tonic chord Page 166

YOUR ANSWER: I_6

You scored a miss this time. You must have been guessing. An inversion of the tonic chord is one of the possibilities which may be used to avoid a complete cadence but this did not happen to be one of those occasions. Beethoven used something else. In order to find what it is, please return to page 170 and examine measure four. Next, choose the correct chord among those listed on page 171.

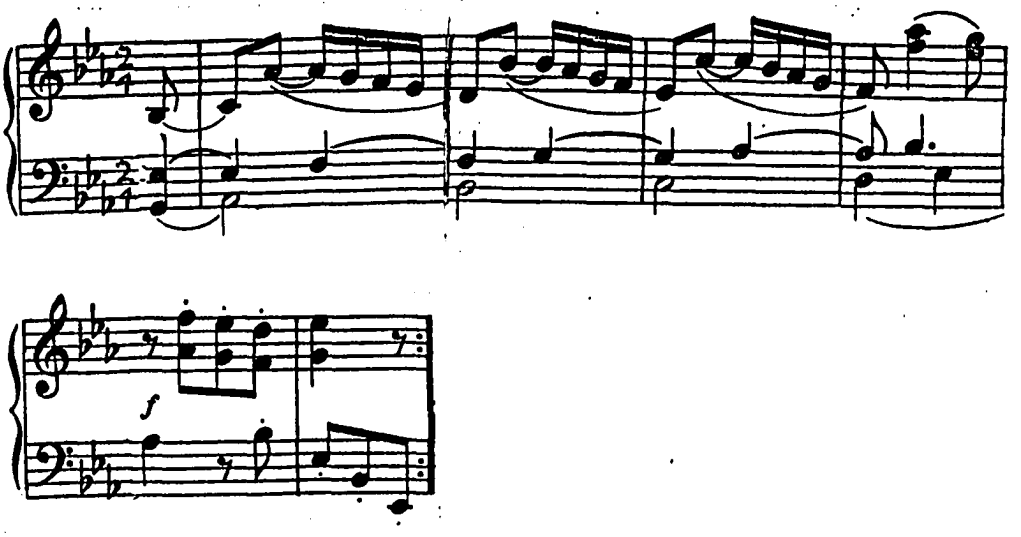
YOUR ANSWER: Repetition or sequence of a distinctive figure of the phrase, expansion or prolongation of an important chord, cadence chords, or small melodic figure.

You've done it again! You are absolutely right. Any of these techniques of pushing back the ends of the phrase and inserting additional elements serves to extend and lengthen the breadth of the phrase.

One further type of extension might be classified in this category because it is usually preceded by the above-mentioned possibilities of extension. The use of sequence or repetition within the phrase often necessitates a change from the original or expected cadence member. This change may take the form of a <u>different</u> cadence member or another cadence member may be used as an <u>addition</u> to the phrase. When an additional cadence member is used an evasion of the cadence can often be expected before its occurrence.

(Turn the page)

QUESTION: Examine the following example carefully. Then choose the statement below which you consider most accurate as a description of the extension involved.



Haydn, Sonata in E-flat Major, Finale

(A) The extension is accomplished by means of expression of the tonic chord Page 178

(B) The extension is effected by the use of the repetition of a melodic figure. Page 180

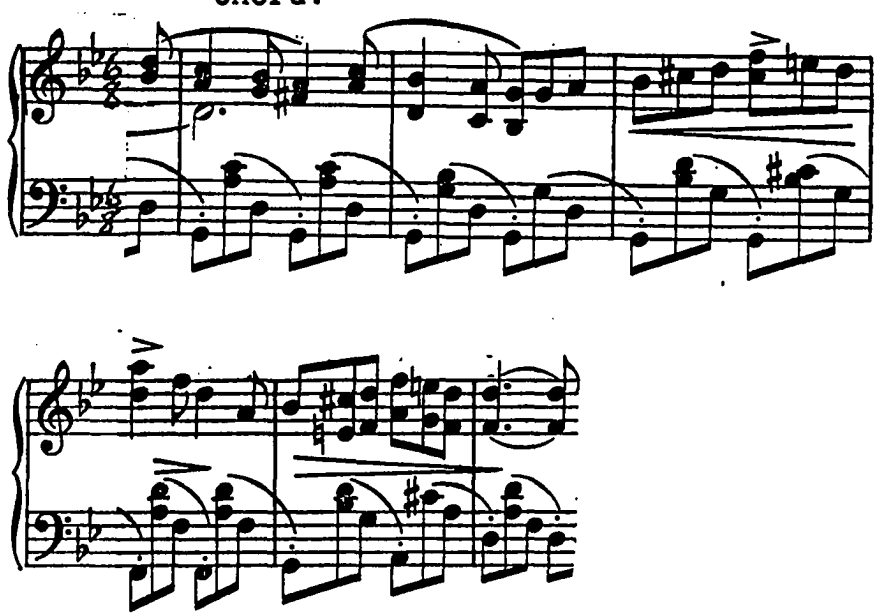
(C) The sequence used in the phrase contributes to the need for a new cadence member in measures 5 and 6. Page 169

YOUR ANSWER: VI

By all means! This is our old friend, the deceptive cadence, which has been used to avoid a perfect cadence in order to repeat a portion of the preceding phrase.

Before we move on, let's try another example and determine the manner in which the cadence has been avoided.

QUESTION: What chord is used to evade the cadence in the following excerpt? What is the location of the chord?



Mendelssohn, Songs Without Words, No. 6

(A) First inversion of the tonic chord on the first beat of the fourth measure Page 184

(B) Tonic chord in root position on the fourth beat of the fourth measure Page 179

(C) Second inversion of a D minor chord on the first beat of the fourth measure Page 182

YOUR ANSWER: The extension is effected by means of the expansion of the tonic chord.

I can't agree with you on that. There is little indication of expansion of the tonic chord, although the last three measures are largely constructed on <u>both</u> the dominant and the tonic chords. The sequential arrangement of the melody seems to play the predominant role in the phrase which in turn leads into the closing cadence measures. Select another answer on page 176 which seems to describe this process to you.

YOUR ANSWER: Tonic chord in root position on the fourth beat of the fourth measure

You are not quite correct. Let us analyze your answer for a moment. The tonic chord is used, but it appears here with an F in the bass which is, of course, the third of the chord. The melodic figure ends on the fourth and fifth beats of the measure but the evasion of the cadence occurs initially on the first beat of the measure. With these points in mind, return to page 177 and re-examine the illustration.

YOUR ANSWER: The extension is effected by means of the repetition of a melodic figure.

Come now, you really didn't mean repetition, did you? Remember the distinction which must be made between repetition and sequence. Sequence, as you will recall, is the recurrence of a group of notes on higher or lower scale steps or pitches. How would this reminder effect your choice of an answer now? Would you like to return to page 176 and scan the answers again?

YOUR ANSWER: III

Not this time. You forgot to modulate. The key of this opening theme is in A-flat major for the opening phrases but if you will take another look you will notice the modulation. I am sure you don't need another clue but you are now in E-flat major. Now check the chord at the beginning of measure four in which the cadence is evaded. The example was on page 170, the question on page 171.

YOUR ANSWER: Second inversion of a D minor chord on the first beat of the fourth measure

Oops! Were you counting? The F in the bass on the first beat of the measure is the third of the chord, not the fifth. Then, again, are we both looking at the D minor chord on this beat? Look again on page 177.

YOUR ANSWER: Extension of the phrase involving the repetition of the last half of the phrase must close on a perfect cadence.

Apparently a point needs to be clarified here. Although extension is more commonly applied to the last phrase or a period, i.e., the consequent phrase, it is not at all unlikely that extension could be applied to the antecedent or the first phrase. In such a case, the phrase would have some type of half or semicadence. Thus, the extension could not be expected to close on a perfect cadence in every instance.

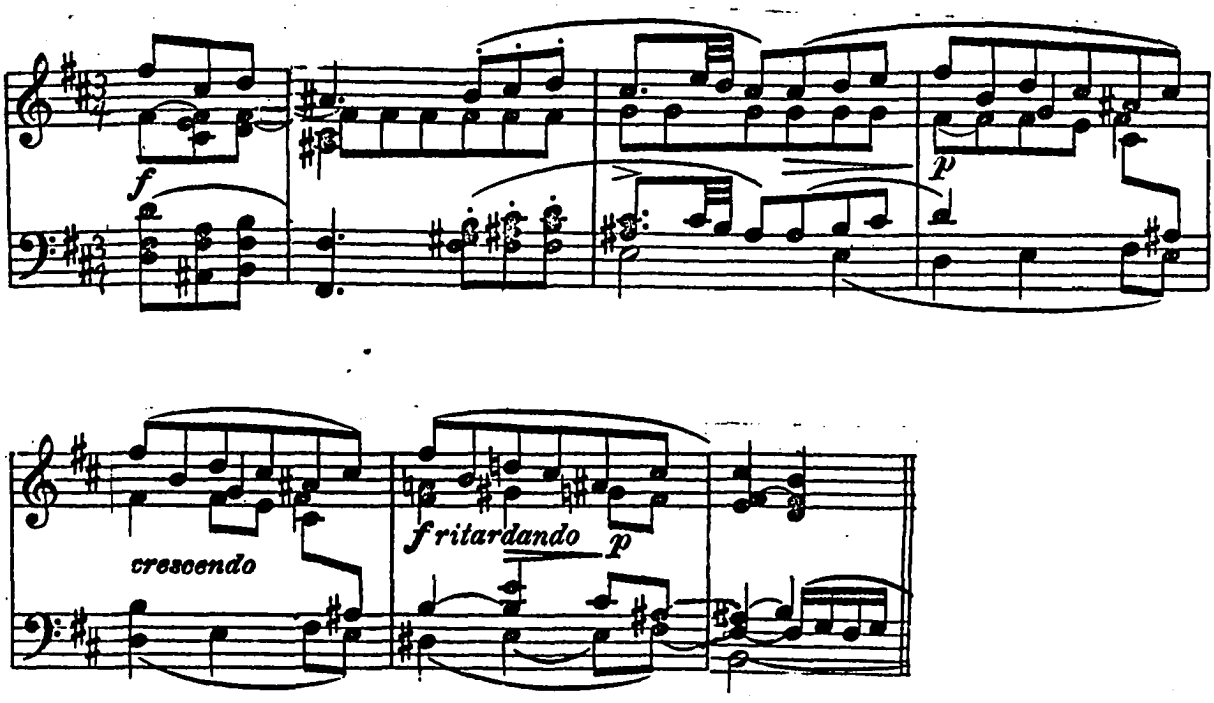
Try another answer on page 191.

YOUR ANSWER: First inversion of the tonic chord on the first beat of the fourth measure

You are doing so well, let's move on to another phase of extension at the end of the phrase. The extension may not include as much as half of the preceding phrase in every case. Only the last quarter of the phrase or last measure may be used. Its use is similar in its requirements to the longer extension in that it is necessary to avoid the cadence in order to accomplish the repetition or sequence.

In the following example, the melody of the third measure is repeated twice before succumbing to a final cadence. The tonic chord occurs on the first beat of measure four in the first inversion, that is, with the third in the bass.

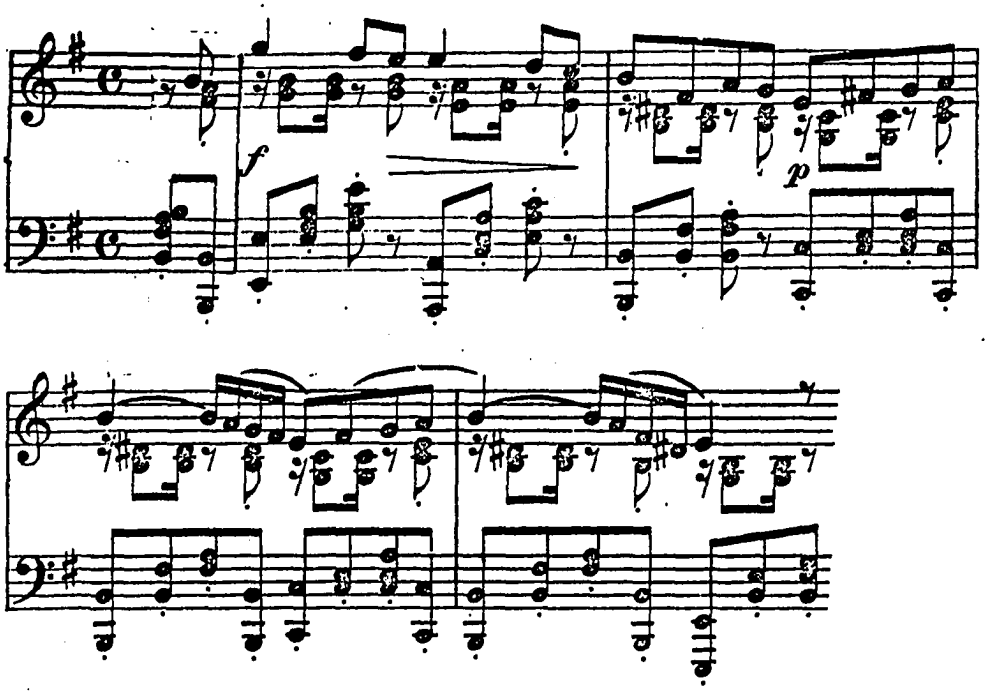
Moderato



Mendelssohn, Songs Without Words, No. 35

(Turn the page)

QUESTION: Identify the type of extension which takes place in the following measures. (The original phrase consisted of <u>two</u> measures.)



Mendelssohn, <u>Songs Without Words</u>, No. 43

(A) Repetition of the last half of the phrase Page 187

(B) Repetition of the cadence chords of the phrase Page 193

(C) Two reproductions of the last melodic figure of the phrase Page 189

YOUR ANSWER: Extension of the phrase involving the repetition of the cadence group must be preceded by an evasion of the cadence.

No, this is not true for this type of extension. If the extension involves only the repetition of the last three or four chords of the phrase, an evaded cadence is unnecessary. In other words, the extension takes place <u>after</u> the cadence and is exact or modified repetition of the previous chords. Try another answer on page 191.

YOUR ANSWER: Repetition of the last half of the phrase

I'm afraid we lost you a few pages ago. You will notice that the deceptive cadence occurring on the third beat of the second measure of this two measure phrase signaled that extension was about to begin. There are two reproductions of the melodic figure which originally is observed in the second measure. Since the melodic figures are quite brief it would be safe to assume a smaller extension than half of the phrase. Consider measures three and four again carefully on page 185; then, choose another type of extension.

YOUR ANSWER: Three

In choosing this as your answer you were apparently including the first appearance of the chords in the cadence in the total number. Repetitions are counted after the first or original occurrence. This should make a difference in the new answer you should select on page 197.

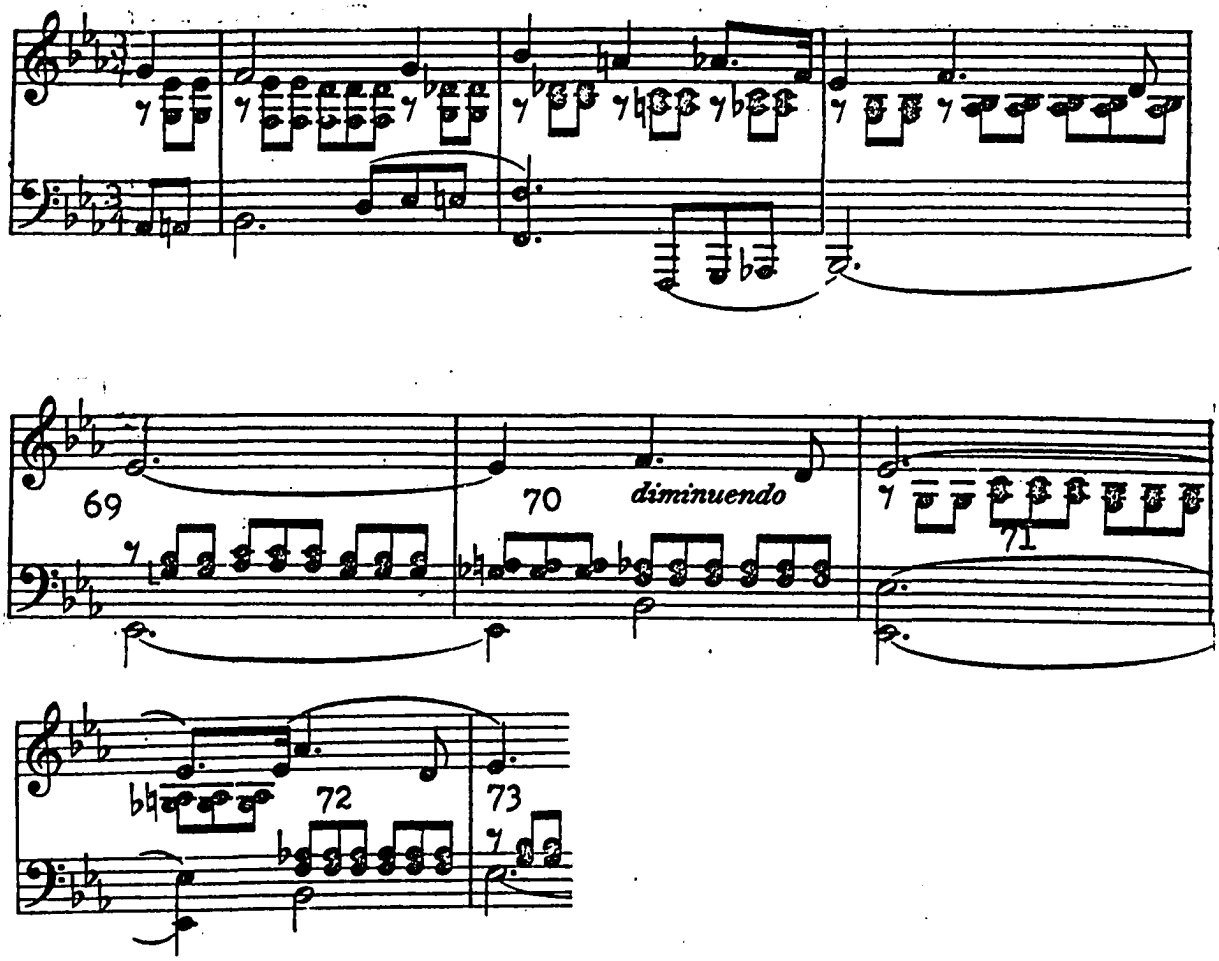
YOUR ANSWER: Two reproductions of the last melodic figure of the phrase

You are right! This is the shorter type of extension which still demands an evaded cadence. It generally involves the repetition of the last quarter of the phrase in one of regular length, i.e., four measures. You also successfully caught the implication of the word, reproduction. If minor changes occur during a repetition, the term, reproduction, is often used as the descriptive word.

When the last chords of the phrase are repeated, no evasion of the cadence is necessary. This category can be subdivided into two varieties: One which includes the last three or four chords of the phrase and one which includes only the two final cadence chords, such as V-I. Since these types include an actual repetition, though possibly modified, of the cadence chords themselves no evasion of the cadence is necessary. As we shall see later, this technique of extension is very useful in the construction of a codetta or coda or as a substitute for the codetta at the close of a phrase.

(Turn the page)

Allegro non troppo



Mendelssohn, Songs Without Words, No. 20

This is a typical example of the effect which can be obtained by the use of this variety of extension. The phrase which is shown is the repetition of a previous phrase. Following the perfect cadence in the original key of E-flat major in measure 69, measures 70 to 73 contain two modified repetitions of the close of the given phrase.

(Turn the page)

QUESTION: Choose one of the major differences other than length between extension involving the repetition of a half or quarter of the phrase and extension with respect to the cadence group.

(A) Extension of the phrase involving the repetition of the last half of the phrase must close on a perfect cadence. Page 183

(B) Extension of the phrase involving the repetition of the cadence group must be preceded by an evasion of the cadence. Page 186

(C) Extension of the phrase involving the repetition of the last half of the phrase must be preceded by an evasion of the cadence. Page 196

YOUR ANSWER: One

The only way you could arrive at this number would be to include the entire entension as one repetition. Actually the extension contains more than one repetition of the original cadence chords. Please return to page 197 and observe measure five again.

YOUR ANSWER: Repetition of the cadence chords of the phrase

I can't entirely agree with you on this analysis. First of all, the melodic figure which is reproduced is too significant to be classified under the cadence chord group. Second, the evasion of the cadence is emphasized at the end of the first reproduction of the original figure by repetition. The repetition of cadence chords is not preceded by an evaded cadence. One final point, a modification of the restatement of a melodic figure or phrase must be indicated in some way. The usual indication is to substitute the word, reproduction, for repetition. There should be a better analysis on page 185.

YOUR ANSWER: Extension by repeating the last two measures of the phrase

You got a red light on that one. There is some similarity in the melodic figures appearing in measures 3 and 4 but not enough to classify this as repetition of the last two measures. Examine the third measure carefully on page 202 and you will probably be ready to choose another answer.

YOUR ANSWER: Last half of the phrase is repeated, two measures of repetition of the dominant and tonic harmonies, followed by repetition of the tonic chord.

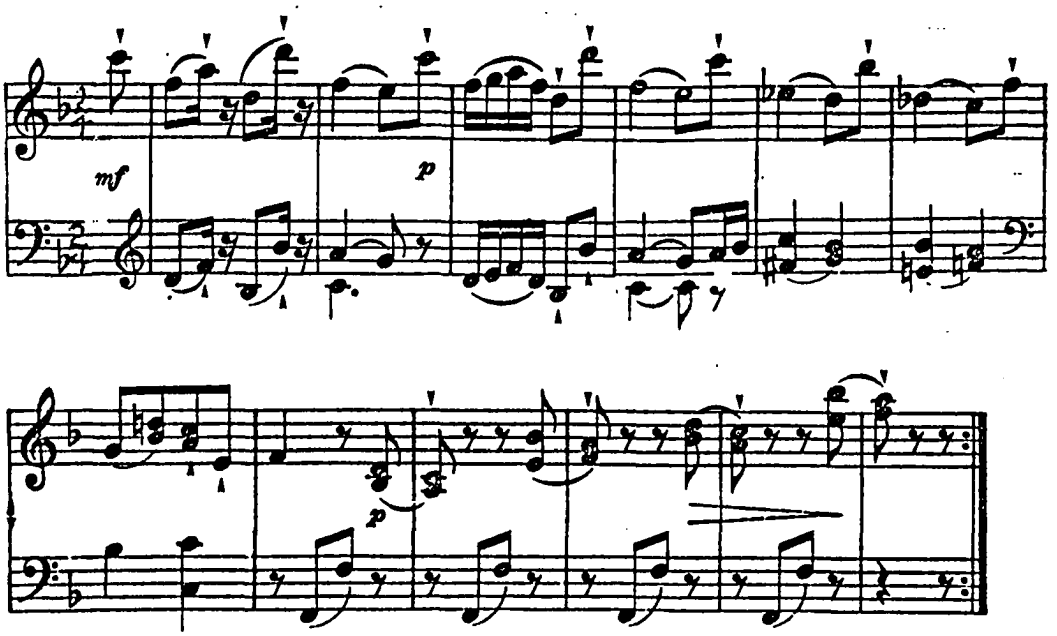
You are only partially right. Unless you divided the first four measures into two two-measure phrases the repetition occurring in measures 5 and 6 could not be called repetition of the last half of the phrase. The analysis of a two-measure phrase repeated in measures 3 and 4 is possible and this would have to be the stipulation for your analysis.

You are correct with reference to the two measures of dominant and tonic harmonies. However, you should have followed this with the fact that the tonic chord was repeated twice. Determine whether one of the other analyses given on the preceding page better describes this example on page 200.

YOUR ANSWER: Extension of the phrase involving the repetition of the last half of the phrase must be preceded by an evasion of the cadence.

Absolutely correct! While the extension of a phrase involving the repetition of the last half of the phrase requires some type of avoidance of the cadence preceding the repetition, the repetition of the cadence group (last three or four chords) occurs after or following the cadence. The cadence group is repeated either exactly or with some modification.

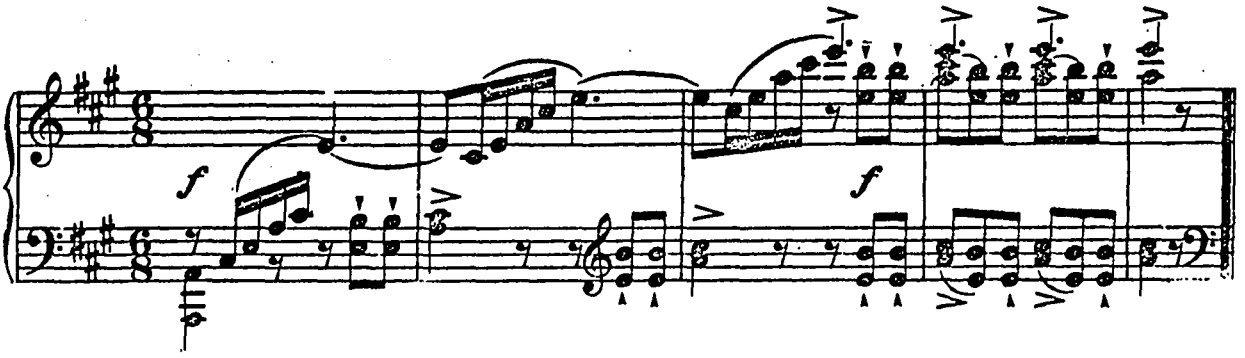
An example of the repetition of the final two chords of the phrase appears in this example from a Haydn Sonata. Different positions of the dominant-tonic harmonies are used extending through four additional measures.



Haydn, Sonata in F Major, Finale

(Turn the page)

QUESTION: How many repetitions of the cadence chords appear in the extension at the end of the following phrase?



Mendelssohn, Songs Without Words, No. 3

(A) Three — Page 188

(B) Two — Page 201

(C) One — Page 192

YOUR ANSWER: Prolongation of the tonic note in the outer voices during chord changes in the inner voices

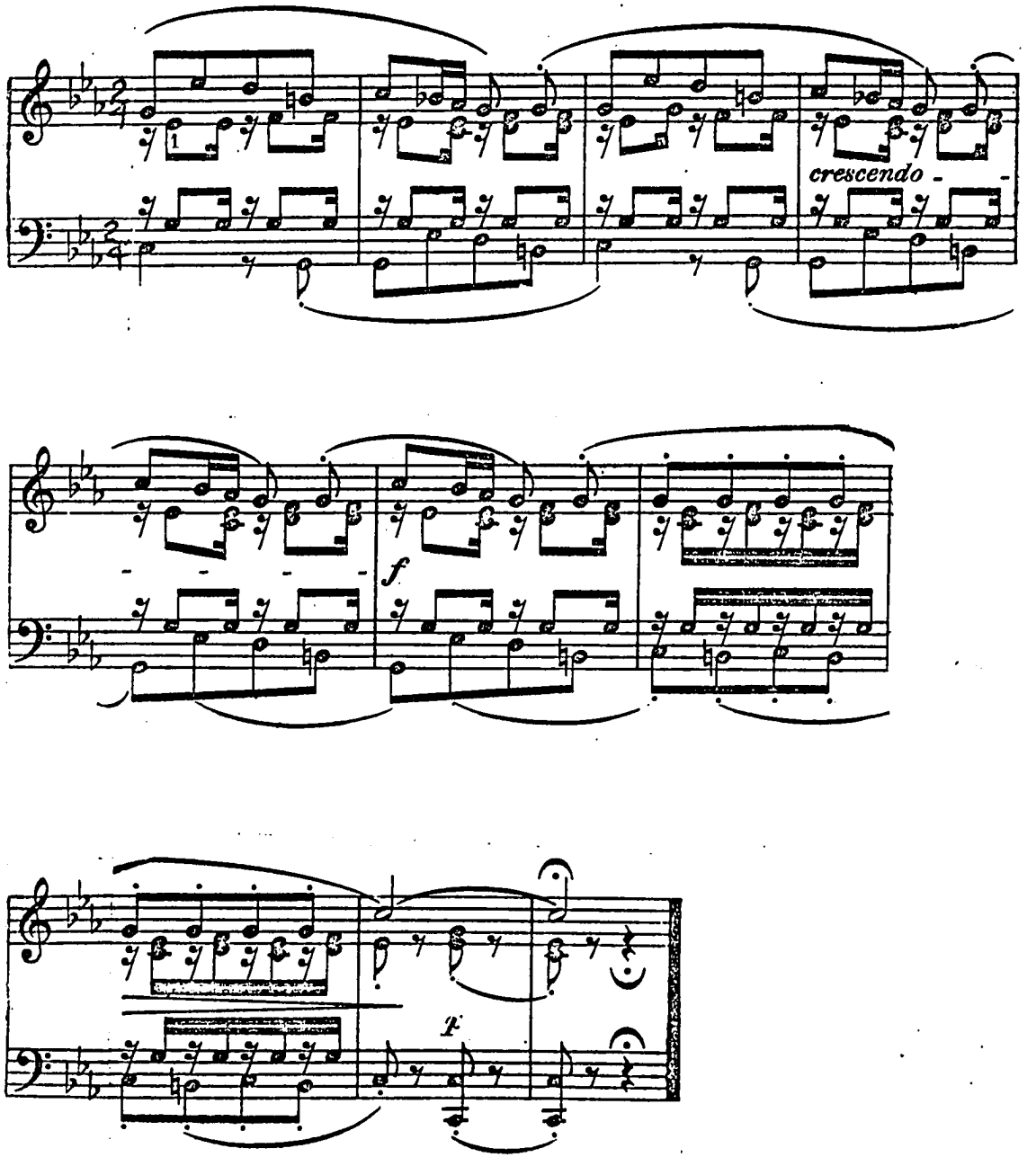
Good for you! You identified this type of extension correctly. In this example, the extension appeared only once in contrast to the repetition which we found in the previous example.

Before we continue with new material, perhaps we should examine an example which contains more than one type of extension. Any phrase may be extended by several methods. There is no restriction on number. A single phrase may be extended at the beginning, within, and at the end, as well. Or perhaps, a phrase may be extended first by a repetition or sequential repetition of the last half of the phrase, followed by a repetition of the last measure, then by a repetition of the last two cadence chords, and finally by the reiteration of the final chord. All of these possibilities may not be present in the following example, but let's see if you can find the ones which are.

(Turn the page)

QUESTION: The phrase below is extended in the following ways:

Allegro non troppo



Mendelssohn, Songs Without Words, No. 14

(Turn the page)

(A) Last half of the phrase is repeated, two measures of repetition of the dominant and tonic harmonies, followed by repetition of the tonic chord. Page 195

(B) Last quarter of the phrase is repeated twice, one measure of repetition of the cadence chords, followed by two repetitions of the tonic chord. Page 206

(C) Last quarter of the phrase is repeated twice, two measures of repetition of the cadence (V_{6}^{5}-I) chords followed by the tonic chord repeated twice. Page 203

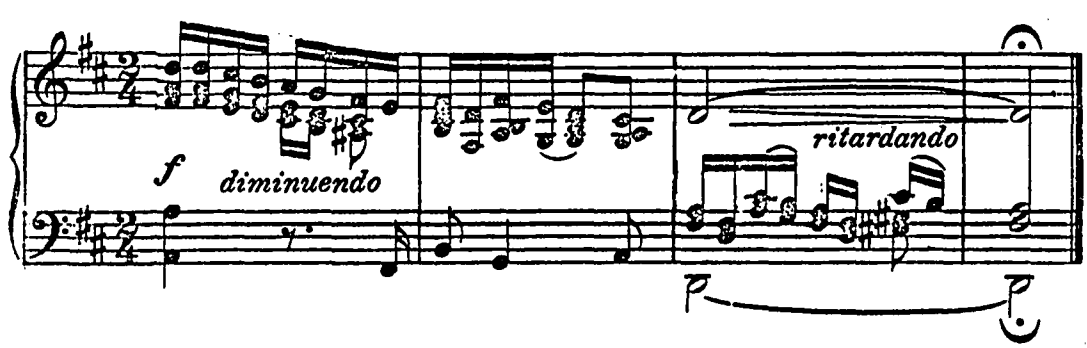
YOUR ANSWER: Two

You are, too, too right, too! This was a rather simple yet explicit example of the extension possible when repeating the cadence chords, but it is best to examine the simpler examples for complete understanding before attacking some of the rather obscure instances.

You will notice that we have finally arrived at the end of the phrase after having examined extension at the beginning, within, and at the end of the phrase. But repetition of the final chord is also used to increase the length of the phrase.

There is no restriction on the number of repetitions which may be made of the closing harmony. The tonic chord may also appear in any form which is consistent with the style of the individual composition.

Closely allied with recurrences of the tonic harmony which may be used at the close of the phrase is that of prolongation of the tonic note during underlying changes in the harmony.



Mendelssohn, Songs Without Words, No. 44

(Turn the page)

This is an excerpt from the last part of the phrase as an example of the prolongation of the tonic harmony during alternating chord changes. The tonic note is sustained in both outer parts during this chord progression. It is called a plagal cadence by some analysts, but this term is rather ambiguous when used for this type of extension since this label is also reserved for the IV-I type of cadence.

QUESTION: How would you describe the extension which takes place in measure 3 of the example given?

(A) Prolongation of the tonic note in the outer voices during chord changes in the inner parts Page 198

(B) Extension by repeating the last two measures of the phrase Page 194

(C) Prolongation of the dominant note during chord changes in the inner voices Page 205

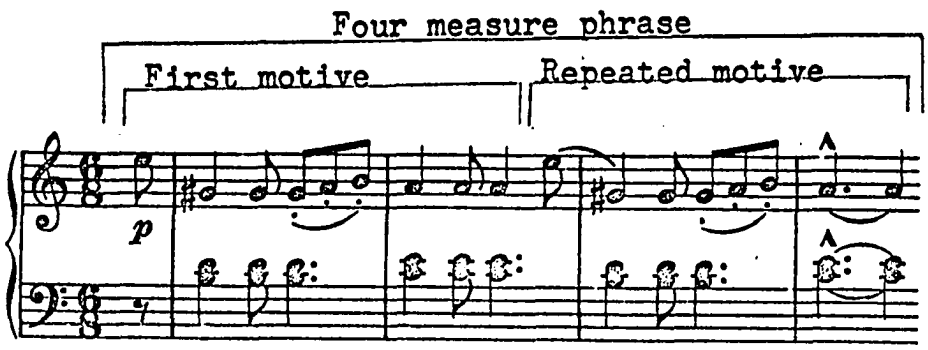
YOUR ANSWER: Last quarter of the phrase is repeated twice, two measures of repetition of the cadence chords ($V\frac{6}{5}$-I) followed by the tonic chord repeated twice.

All of this is true as you have indicated. This is a particularly concise example of the tapering off of a phrase in which smaller and smaller particles are selected for emphasis by means of repetition.

Before we leave the specific study of extension one point should be emphasized. Repetition or sequence must be considered in context with other relevant details. Every repetition is not necessarily classified as extension. It is possible for a regular four measure phrase to contain a two measure motive or section which is repeated in the second two measures. It is still regarded as a four measure phrase. Only when the slow tempo, large time signature, or the combination of both have an effect on the phrase is it correct to reduce a phrase of this type to a two measure phrase, repeated.

(Turn the page)

A case in point:



Schumann, Album for the Young, No. 11

With this example you have completed Chapter II and are ready to discuss the next higher form--the period. It begins on page 207.

YOUR ANSWER: Prolongation of the dominant note during chord changes in the inner voices

You are partially correct. If you had not identified the note which is held through two measures as the dominant, you would have been entirely correct. Your opinion may change if you will look at measures 3 and 4 again on page 201. You may inspect the question again on page 202.

YOUR ANSWER: Last quarter of the phrase is repeated twice, one measure of repetition of the cadence chords, followed by two repetitions of the tonic chord.

You probably misread this answer. There is only one error in the statement. You lost one measure of the repetition of the cadence chords. Actually there are <u>two</u> measures of repetition of the dominant and tonic harmonies. Could you correct this analysis on page 200?

CHAPTER III

THE PERIOD AND ITS COUNTERPARTS

The period in music corresponds to the sentence in the written language. It is a complete thought closing with a final cadence, just as the written sentence closes with a period.

The period or musical sentence consists of two phrases, the first of which closes on a half or semicadence while the second is terminated with a complete or perfect cadence. The first phrase has, on occasion, been called the question, statement, or thesis while the second phrase could correspond to the answer or the antithesis.

However, the labels antecedent and consequent for the first and second phrases of the period, respectively, seem to be more universally utilized. These names will thus be adopted for our use here. Since we accept the four measure phrase as the norm, the regular period would, therefore, consist of eight measures.

(Turn the page)

QUESTION: A regular period consists of

(A) two phrases, each ending on a semicadence Page 211

(B) two phrases called the question and the answer Page 213

(C) two phrases called the antecedent and the consequent Page 217

YOUR ANSWER: Inversion of the tonic

How could you have arrived at this answer? The only solution which I could offer is that you failed to find the specific chord which terminated the antecedent phrase. The fourth beat, which is, indeed, the second inversion of the tonic chord, resolves to the dominant on the sixth beat. This is rather late in the measure for a cadence, but it does occur eventually. Would you like to choose a different chord on page 218?

YOUR ANSWER: Yes, because the consequent phrase is an exact repetition of the antecedent.

This period <u>is</u> in parallel construction, but your reasoning is not entirely correct. A change of register in the melody is considered a modification of the phrase. Although this type of modification is regarded as unessential, the second phrase could not be called an <u>exact</u> repetition of the antecedent. Return to page 221 and try again.

YOUR ANSWER: two phrases, each ending on a semicadence

As the standard arrangement found in the period, this is not quite right. The first phrase should close on some form of semicadence. However, except in unusual circumstances, such as Part II of a three-part song form when it is sometimes necessary to use a chord other than the tonic in order to lead into Part III, it is customary to close the second or consequent phrase with a final cadence. In any event, it is usually a stronger cadence than that of the first phrase. Investigate the other answers available on page 208 and make another decision.

YOUR ANSWER: Tonic of the original key

Were you looking at measure four of the example? You undoubtedly stopped too soon if you were. The tonic chord does appear on the first and fourth beats, but the phrase closes on the sixth beat, resolving to an E major chord. Remember, the key of the composition is A major. Of course, you probably have already returned to page 218 to correct your mistake.

YOUR ANSWER: two phrases called the question and answer

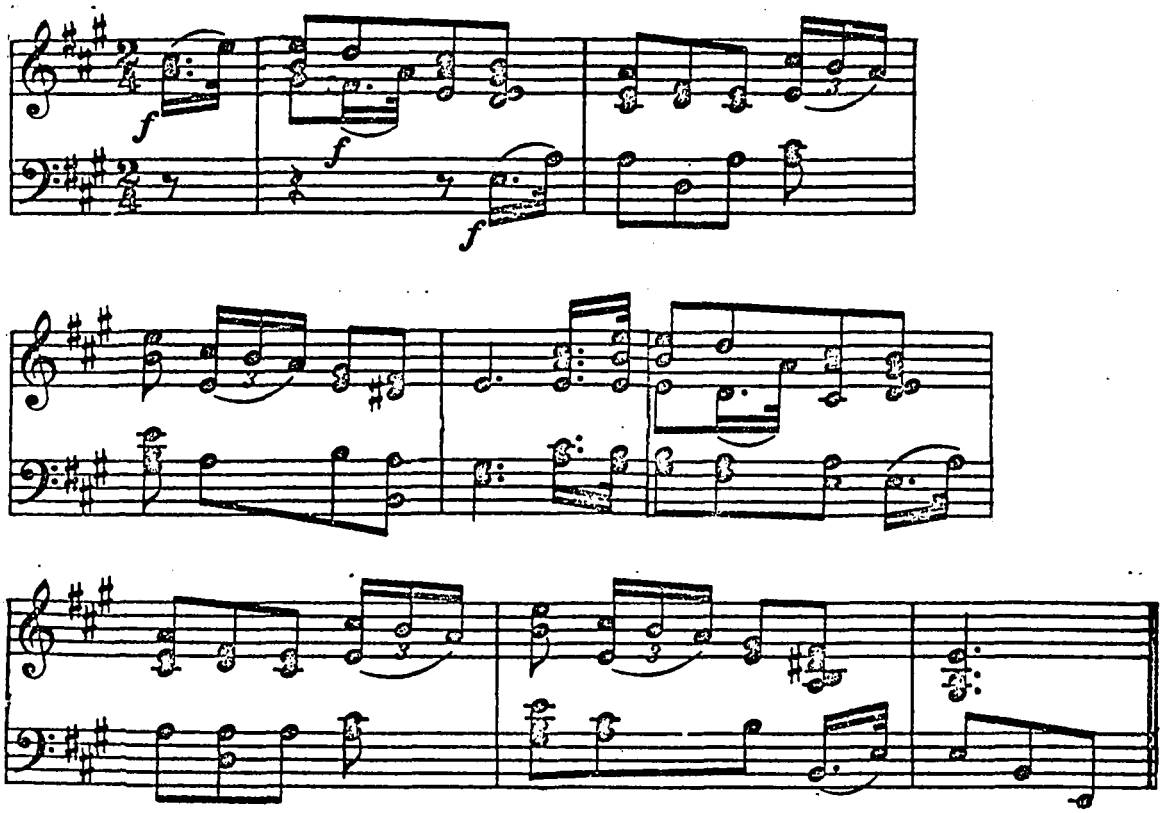
Actually, you are correct. However, as has been indicated on the previous page, the discussions used here will use the more universally accepted identifications. If you have forgotten, the labels which we will employ were given on page 208. You should become familiar with these names.

YOUR ANSWER: Yes, because the modification consists only of a change in register.

You made a happy choice. Such modifications of the consequent phrase as a change in the locale of the melody, embellishment, or variation of harmony or accompaniment are entirely possible within the concept of the parallel construction of the period.

Here is another example for your consideration:

Animato ed energico



Schumann, Album for the Young, No. 17

(Turn the page)

QUESTION: The eight measures quoted on the preceding page consist of

(A) a period in parallel construction Page 219

(B) two different phrases Page 225

(C) the modified repetition of a phrase Page 222

YOUR ANSWER: No, because the second phrase contains some modification.

You are being extremely strict in your qualifications for parallelism in the period. Various modifications, such as embellishment, changes in harmony or accompaniment, or change in location of the melody are possible with respect to a period in parallel construction. One such modification is present in the consequent phrase of this example. Return to page 221 and inspect the example again for a possible change in your answer.

YOUR ANSWER: two phrases called the antecedent and the consequent

Right! Although other names are used, occasionally, to identify the phrases of the period, those mentioned above will be adopted in our discussion here.

We have mentioned that the first phrase normally closes with a semicadence while the second ends with a perfect or complete cadence. This would appear to be a simple statement of fact and one which we could follow with ease; however, the term, semicadence, must be clarified. All cadences must be considered in relation to other elements of construction. Semicadences must convey the feeling of partial interruption. Although the semicadence often falls on some form of the dominant of the original key, many do not. The key of the entire period must be taken into consideration.

Any cadence which is not perfect should be viewed with the possibility that it is serving the purpose of the half or semicadence. These are a few of the possibilities of cadence construction which may fall at the end of the antecedent phrase:

1. Dominant, any form (dominant seventh, dominant ninth, etc.).

2. Tonic chord (I) with 3 or 5 in the melody.

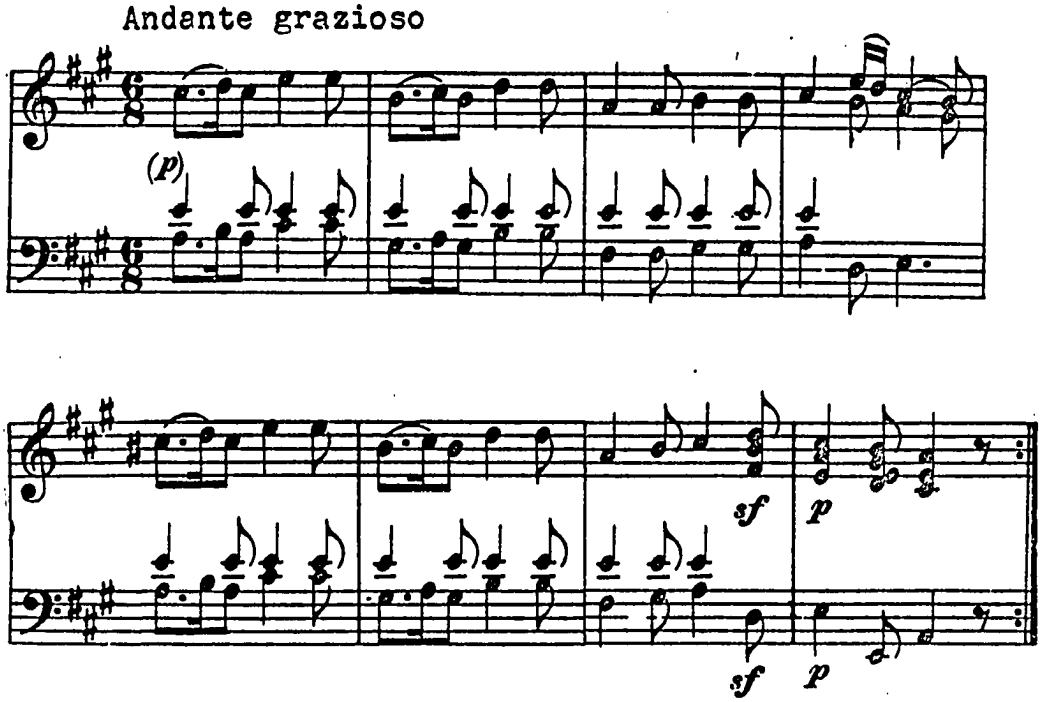
3. Subdominant (IV) or Supertonic (II), only occasionally.

4. Tonic of a related key after modulation has occurred.

(Turn the page)

In other words, the semicadence is used here as a general term to include any cadence which imparts sufficient interruption of the musical current to create a cadence without causing a complete and final conclusion. This is best understood by inspecting an example:

Andante grazioso



Mozart, Sonata in A Major

QUESTION: Upon what chord does the cadence of the antecedent phrase occur in the Mozart example above?

(A) Dominant of the original key Page 220

(B) Tonic of the original key Page 212

(C) Inversion of the tonic Page 209

YOUR ANSWER: a period in parallel construction

This was probably a sneaky thing to do, but I am trying to keep you alert. If you will inspect the cadence again, you will notice your error. The example which was to be analyzed is on page 214 followed by the question on page 215.

YOUR ANSWER: Dominant of the original key

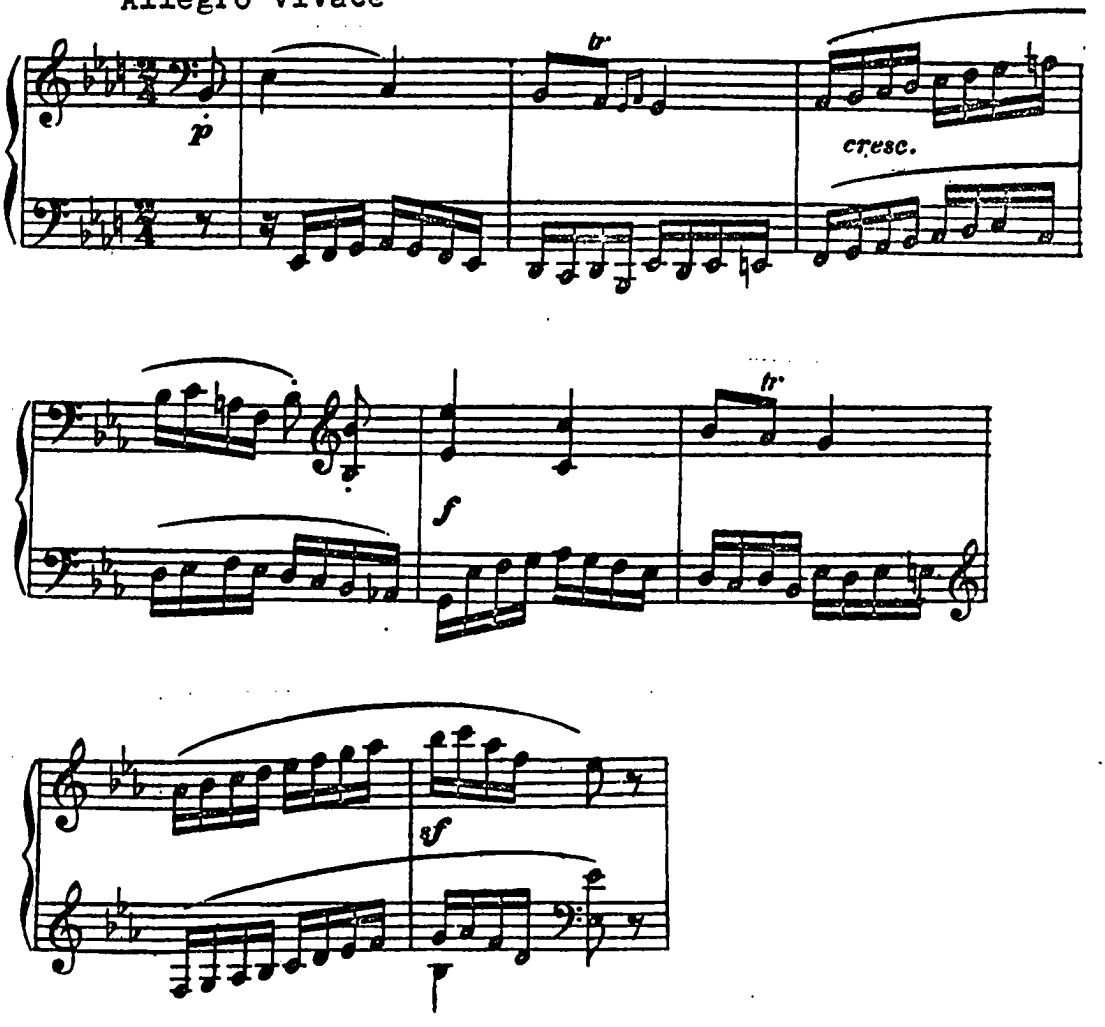
Entirely correct! Although this is a common form of the semicadence, it seldom appears as late in the measure as this. However, the semicadence is rarely difficult to identify in the first part of a composition. We will inspect the other possibilities of semicadence formation as other areas are explored concerning the period.

You will recall that the antecedent and consequent phrases of this period were identical in the first two measures except for the cadences. It can be said, therefore, that this period is in parallel construction. Exact parallelism in which both phrases are identical until the cadence is not always possible. Some changes in the consequent phrase may exist while retaining this descriptive term, parallelism. Only the first measure of the consequent phrase may be similar to the first measure of the antecedent.

Then, too, the consequent phrase may be an embellished reproduction of the antecedent except for the cadences, of course. In fact, any of the modifications which were possible when repeating the phrase, such as harmonic changes, embellishment, or changes in register are possible though retaining the basic similarity of the phrases. However, unlike the repetition of the phrase, the occasional sequential reproduction of the antecedent phrase in the second phrase remains under the classification of parallel construction.

(Turn the page)

QUESTION: Would you consider the following period to be in parallel construction? Why?



Beethoven, Sonata, Op. 27, No. 1, Last movement

(A) Yes, because the consequent phrase is an exact repetition of the antecedent. Page 210

(B) Yes, because the modification consists only of a change in register. Page 214

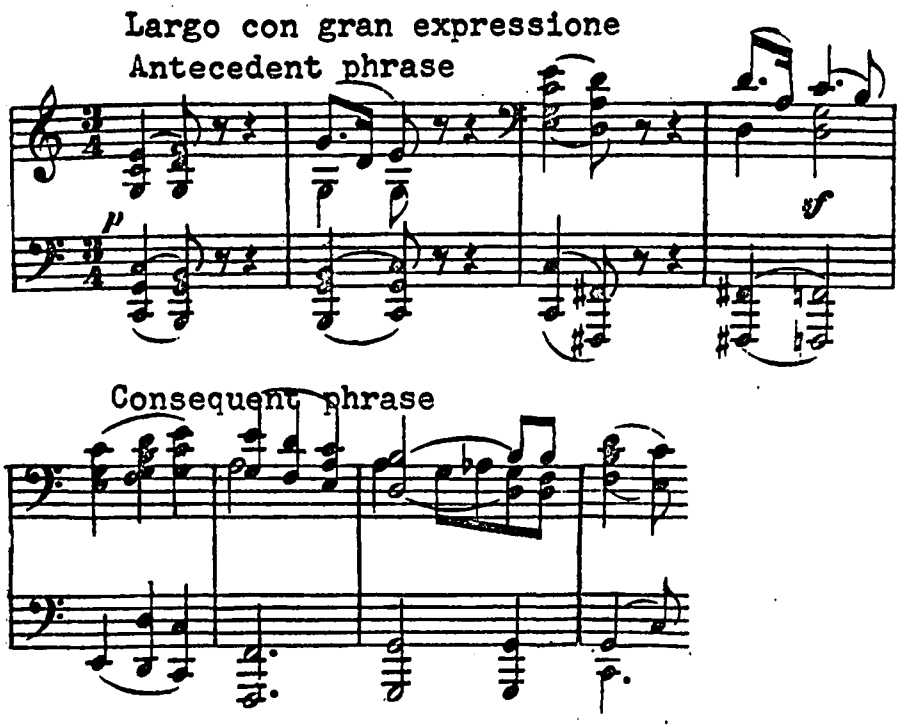
(C) No, because the second phrase contains some modification. Page 216

YOUR ANSWER: the modified repetition of a phrase

You weren't fooled, were you? That was a shrewd deduction. It is relatively simple to forget the precautions of analysis which were learned earlier as the material grows more complex. This question was inserted to determine whether you are truly discriminating in your analysis. The fact that you have arrived on this page implies that you were, in fact, alert.

When the melody of the second phrase differs from that of the consequent phrase the period is in contrasting construction. Since the period is a relatively short form, the contrast between the phrases does not necessarily nor even probably extend beyond the melodic or thematic line. In the interest of unity radical changes in the accompaniment or style would be unnecessary to effect this type of construction. The contrast is, therefore, often limited to differences in the construction or direction of the melodic line.

(Turn the page)



Beethoven, Sonata, Op. 7, Second movement

In this example the consequent differs in many respects from the antecedent. The characteristic figure followed by a rest in each measure of the antecedent is discarded in the second phrase. There is very little resemblance in melodic outline between the two phrases.

QUESTION: The principal difference between a period in parallel construction and one in contrasting construction is

(A) the absence of similarity in cadence formation at the end of the two phrases Page 226

(B) the absence of similarity of melodic formation between the two phrases in contrasting construction Page 231

(C) the presence of slight similarity of melodic direction between the two phrases Page 228

YOUR ANSWER: Parallel construction

Sorry, but this example is not representative of a period in parallel construction. Take a pencil and touch the high points of each measure of the antecedent phrase. Now, do the same for the consequent phrase; only in this case, you can touch either the successive high points or every low point of the measures. Look at the result which you will obtain and choose the relevant response on page 232.

YOUR ANSWER: two different phrases

You made an error, but not in the direction I had anticipated. If you will examine these measures carefully you will notice, first, that the cadences are alike. Some notes have been added but the cadence chords remain the same. Next, the second phrase differs only slightly from the first; the melody in both phrases is identical. The harmonic structure underlying the melody remains basically the same except for the addition of several notes and a few changes in chord position. With this knowledge you simply must choose the correct answer on page 215.

YOUR ANSWER: the absence of similarity in cadence formation at the end of the two phrases

No. The element of parallelism or contrast when applied to period construction is not dependent, except perhaps incidentally, upon either aspect. The principal point on which this classification depends is a comparison of the elements of the melody. The period construction itself creates its own demands upon certain cadence conditions. The <u>type</u> of period is affected by the melody which precedes the cadence rather than the cadence itself. Consider the points which are mentioned on page 223 again and then proceed to a new answer.

YOUR ANSWER: Period with repeated antecedent phrase

I didn't think anyone would ever see this page, but since you are here perhaps we should review a bit. You should not miss such a clearcut illustration. All cadence and melodic conditions are present in the first eight measures to satisfy period construction. The dominant chord on the fourth beat of measure four provides the semicadence necessary at the end of the antecedent. The perfect cadence at the end of th, eighth measure is more than sufficient for the ending of a consequent phrase. Measures 9 through 12 are an exact repetition of 5 through 8. The C minor chord on the thirteenth measure merely emphasizes the last chord of measure eight. Now, what is your analysis? Let's find out on page 235.

YOUR ANSWER: the presence of slight similarity of melodic direction between the two phrases

Of course, this statement does apply to one of the constructions of a period, but this answer does not identify to which construction it was alluding. It is an incomplete answer rather than one which is totally incorrect. Choose an answer on page 223 which better suggests the difference between these two constructions in which a period may be written.

YOUR ANSWER: Contrasting construction

There is some merit in your suggestion, but since this is such a clearly defined example of another construction which can be classified under this general area you should determine what it is. The style, pattern of accompaniment, and rhythmic effect remain similar in the second phrase; only the melodic direction is changed. Choose another construction which would be appropriate for this example on page 232.

YOUR ANSWER: Phrase group

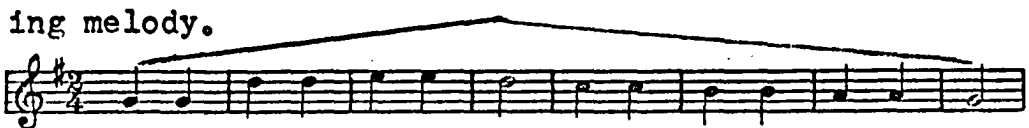
Did you notice that measures 9 through 12 are an exact repetition of 5 through 8? If you also concede that measures 1 through 8 form a period, you are now ready to return to page 235 for a new choice.

YOUR ANSWER: the absence of similarity of melodic formation between the two phrases in contrasting construction

This is true. Although it is usually necessary to maintain similarity of style and character between the two phrases in order to form a coherent period, when the melodic outline of the two phrases differs the period is said to be in contrasting construction.

The third type of construction in which a period may be written is called opposite construction. Some analysts prefer to consider this arrangement as a subdivision of the contrasting construction. As the differences among the three constructions become less distinct in some instances there is merit to this suggestion. A period is said to be in opposite construction when the melody of the second phrase follows a generally opposite direction from the first. Some examples are readily apparent. Others display only slight tendencies toward this construction.

A period in opposite construction would follow the general outline of the following example. This example leaves little room for differences in opinion regarding the melodic direction of the two phrases. The antecedent phrase has an ascending melody. The consequent phrase has a descending melody.

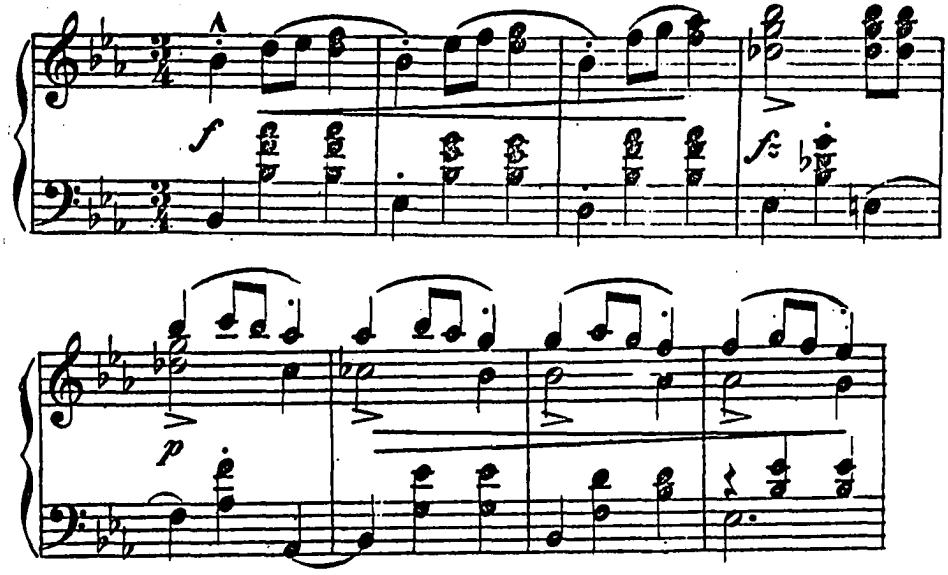


Mozart, Twinkle, Twinkle, Little Star

(Turn the page)

QUESTION: In what construction is the following period written?

Vivo



Chopin, Valse Brilliante, Op. 18

(A) Opposite construction Page 234

(B) Parallel construction Page 224

(C) Contrasting construction Page 229

YOUR ANSWER: Period with added embellishment of the consequent phrase during its repetition

You couldn't have studied the example carefully. If you had, you would have noticed that the running notes in measures 14 and 15 (which perhaps fooled you from a quick glance) were a repetition of measures 8 and 9. These notes, far from embellishing only the repetition of the consequent phrase, appeared in both phrases and are no doubt responsible for the expansion of the phrase into its indicated six measures.

However, the consequent phrase is, indeed, repeated. The repetition begins in measure eleven an octave lower than in the original phrase. Although this is not continued throughout the repetition it is responsible for the modification. Would you like to select another answer on page 240 now?

YOUR ANSWER: Opposite construction

Yes, you do understand the principle behind this interesting type of period construction. If you sketched the connecting points between the highest notes of the measures of both phrases, or the lowest notes of the second phrase--the lowest voice in the treble clef--you would become aware immediately of the opposing direction which the melody of the two phrases follows. It would be well to add that in the case of examples in which contrasting and opposite construction are scarcely discernible it is better to make the classification under the broader category of contrasting construction.

As we have seen in our progress thus far through our investigation of the structure of form, the examination of the regular or normal must precede the study of the various means used for variety. Just as a regular four measure phrase was varied through the processes of extension and enlargement, so the period may be subjected to the same development. Since the period normally consists of two phrases, either of the phrases may be treated in the same manner as the independent phrase.

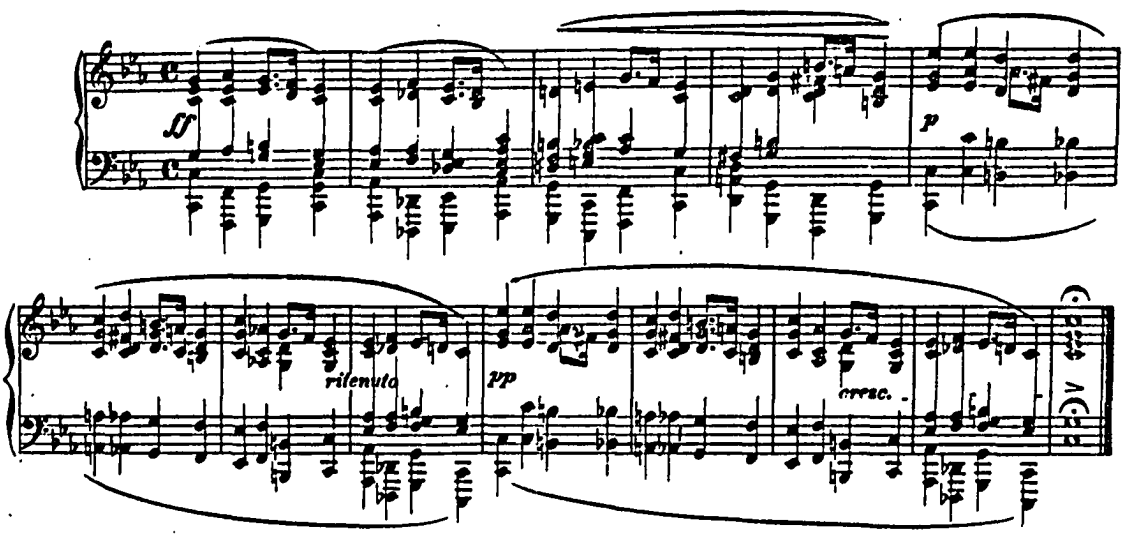
Either the antecedent phrase, the consequent phrase, or both may be repeated although the number of repetitions of the consequent phrase far surpasses those of the antecedent. This is in agreement with the principle which we noted earlier that extensions at the end of the phrase were far

(Turn the page)

more numerous than those at the beginning. The repetition of the antecedent phrase is far more likely to appear in conjunction with a repetition of the consequent phrase than as the sole repetition appearing in the period.

QUESTION: After examining the following example to which of the following conclusions would you subscribe?

Largo



Chopin, Prelude, Op. 28, No. 20

(A) Period with repeated consequent phrase Page 238

(B) Period with repeated antecedent phrase Page 227

(C) Phrase group Page 230

YOUR ANSWER: Period with a change in accompaniment during the repetition of the consequent phrase

Stop! The only way you could have arrived at this conclusion, it would seem, would have been to confuse the change of register which occurs in the accompaniment as well as the melody in the first two measures of the repetition of the consequent with an essential modification. Remember that changes such as this in which the cadences retain basically the same identity are classified as unessential and as such can retain the designation of repetition. Both cadences are perfect in the key of G major. You can change your choice on page 240.

YOUR ANSWER: Period with repeated antecedent and repeated consequent phrase

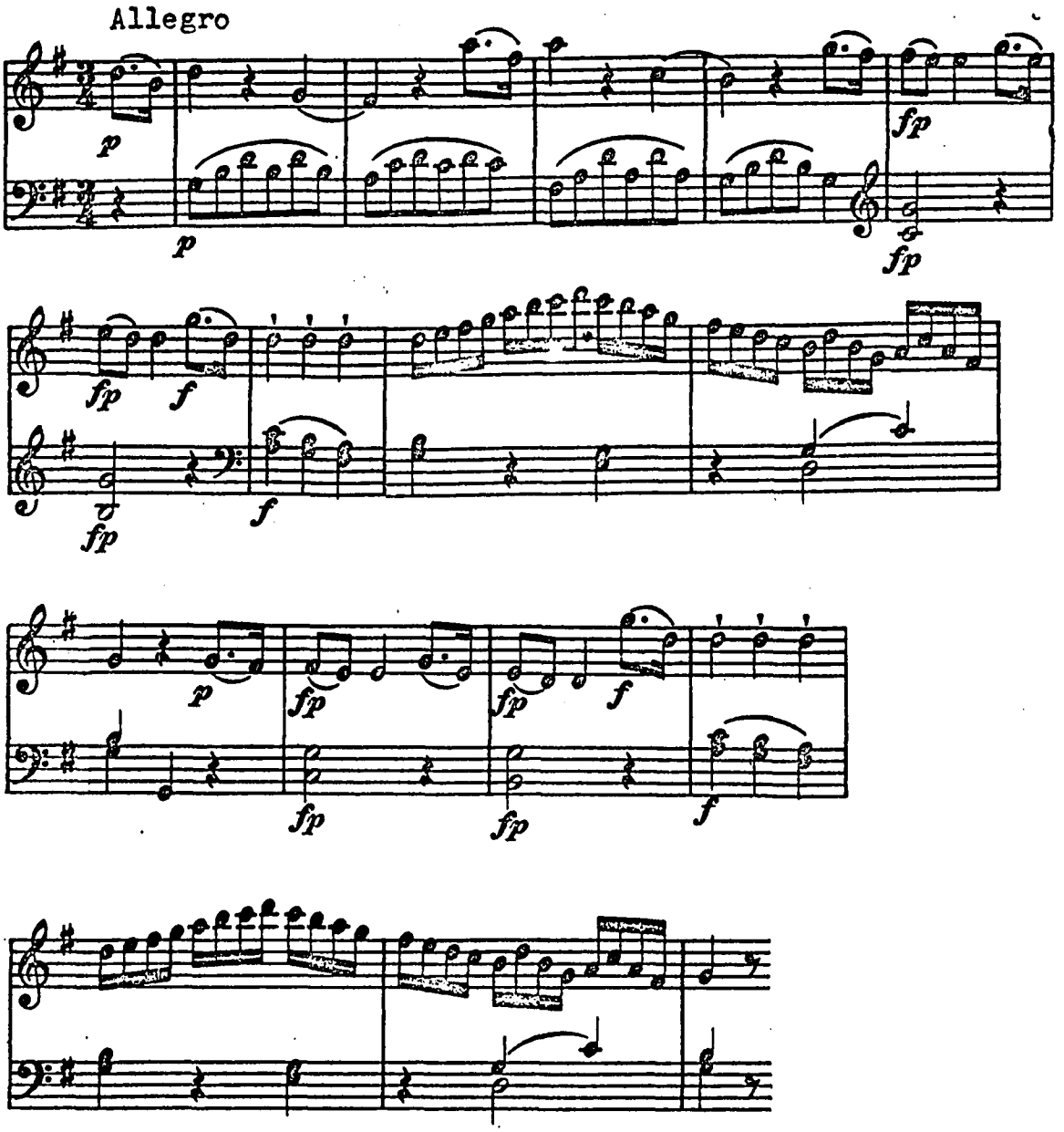
Your error may be one of terminology. When a period is repeated, it is true that this would imply a repetition of the antecedent and also of the consequent. However, this identification is used only when the antecedent phrase is repeated before the appearance of the consequent phrase. In short, the repetition of the phrase must follow immediately. The same would apply to the consequent phrase. If the description of the construction is a period with repeated consequent phrase, then nothing must intervene between the statement and its repetition. If the entire period is stated, then followed by a repetition, the correct explanation would be: Period, repeated. Now, return to page 244 and ponder on the other possibilities.

YOUR ANSWER: Period with repeated consequent phrase

You are doing very well. This was an exceptionally clear and concise illustration of a period with the second phrase repeated. However, when a phrase, particularly the consequent, is repeated, it is very apt to be altered by various modifications or extensions. You will recall that we examined, earlier, examples of the possibilities of repetition by embellishment, changes of harmonic structure, or modulation within the phrase which preceded the cadence, variation in the pattern of the accompaniment, transference of the melodic line to a different register, or combinations of these modifications.

(Turn the page)

QUESTION: Analyze the following illustration with respect to overall form as well as modification, if present:



Mozart, Sonata in G Major, First movement

(Turn the page)

(A) Period with added embellishment of the consequent phrase during its repetition Page 233

(B) Period with a change in accompaniment during the repetition of the consequent phrase Page 236

(C) Period with a partial change of register during the repetition of the consequent phrase Page 243

YOUR ANSWER: Large phrase, repeated

Had the tempo of this composition been more rapid this might conceivably be classified as an eight measure phrase as the basis for the repetition, but under the prevailing conditions this is quite improbable. Measures 5 through 8 provide a suitable answering foil for the first four measures. Since you have already identified the repetition occurring in measures 9 through 16, you can probably find a more appropriate answer on page 244.

YOUR ANSWER: Extension at the end of the antecedent phrase would serve the same purpose as an introduction at the beginning of the consequent phrase.

You might be able to substantiate this in part, although I can't agree with you entirely. To this extent, it might be true: That both extension at the end of the antecedent phrase and an introductory passage at the beginning of the consequent phrase would have the effect of severing the continuity of the period. However, they do not serve an identical purpose in <u>all</u> aspects. The extension at the end of the antecedent phrase would probably emphasize some striking melodic figure or chord structure which preceded it, but the introduction to the consequent would anticipate what was to follow. Since this answer follows a more indirect approach to the given problem, perhaps you can find a less circuitous route to the answer on page 249.

YOUR ANSWER: Period with a partial change of register during the repetition of the consequent phrase

Correct on every count! Only the first two measures of the repetition of the consequent phrase were modified, a change which was effected by the change in register which is classified as unessential and which leaves the basic phrase intact. The first statement of the consequent phrase has been expanded in the eighth and ninth measures by a running passage built on the I and V chords and is then repeated.

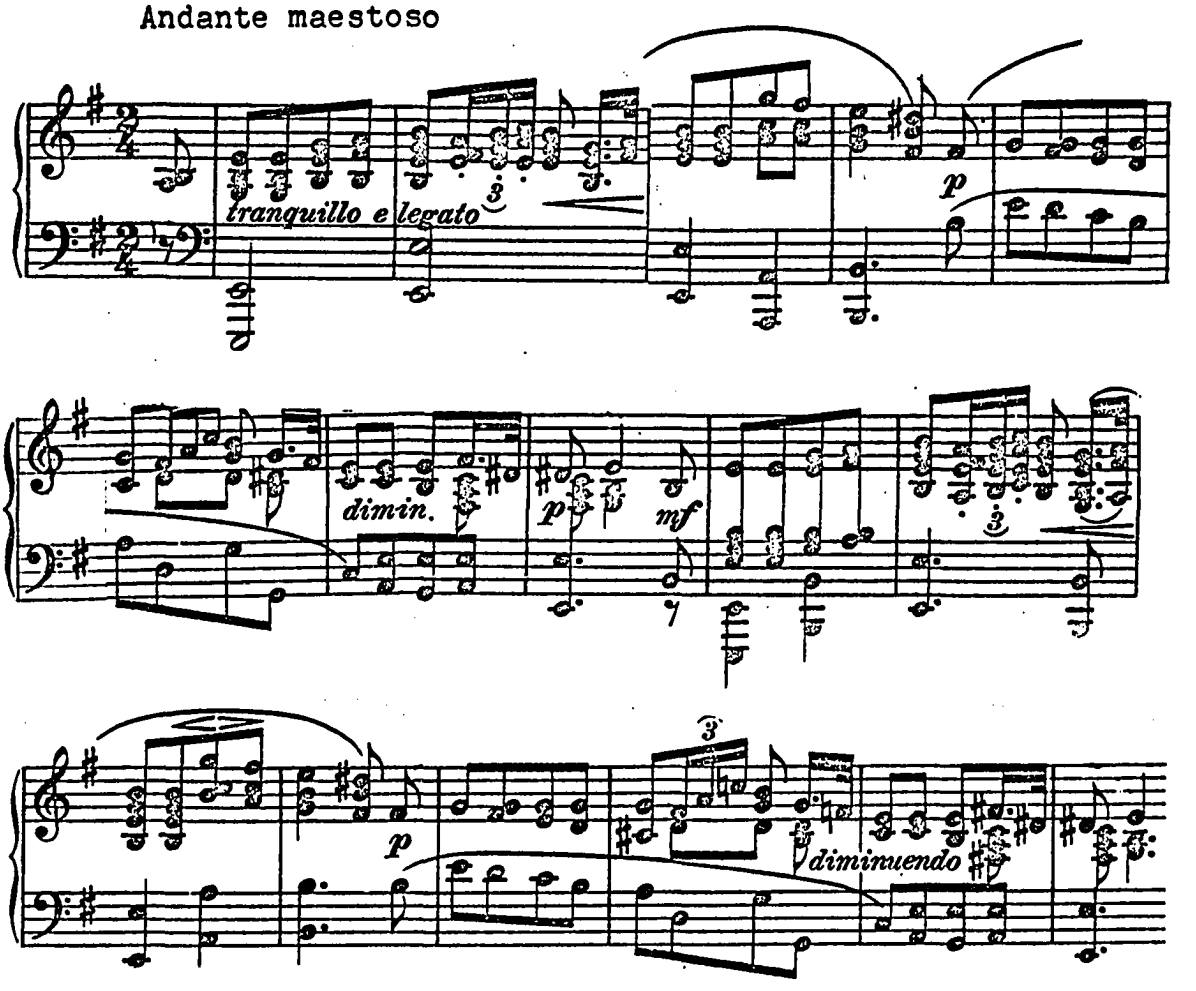
The antecedent phrase is a regular four measure phrase closing on an imperfect cadence. This is a normal and valid ending for an antecedent phrase because even though the last chord of the phrase is a tonic chord the third in the soprano lessens the finality.

Just as the principle of repetition may be applied to parts of the phrase or the entire phrase, the same treatment may prevail with the period. Either phrase may be repeated individually, or the entire period may be repeated following its first statement. When the period is repeated exactly, repetition marks may be used for the indication. It seems to be a more common practice, however, to introduce minor alterations or modifications in the repetition of the period. Thus, the purposes of interest and coherence are served at the same time.

(Turn the page)

QUESTION: Here is an example of the same length as the previous problem. Study the construction and then choose the best description in your judgment of those points relative to the period construction.

Andante maestoso



Mendelssohn, Songs Without Words, No. 27

(A) Period with repeated antecedent and repeated consequent phrase Page 237

(B) Entire period, repeated with modification Page 248

(C) Large phrase, repeated Page 241

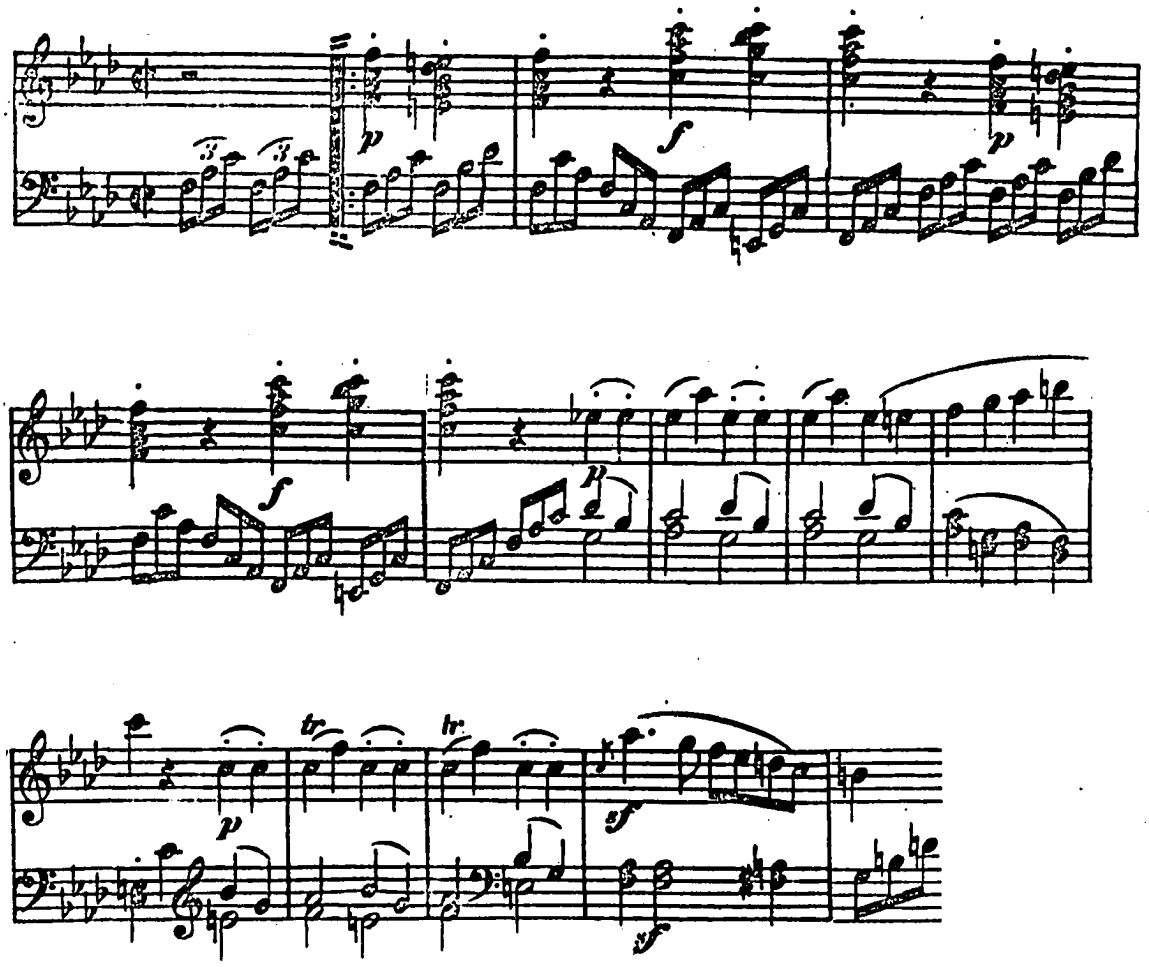
YOUR ANSWER: Extension at the end of the antecedent phrase might interrupt the continuity desired in the statement-answer context of the period.

Good reasoning. To arrive at this view you would have to understand the concept of the period structure as well as the purposes of the technique of extension. You are ready now to investigate a slightly more complex variation of the period with a repeated antecedent or consequent.

The word, repetition, is used advisedly here to demonstrate a certain similarity of form. However, a distinction must be made. Occasionally, either or both of the phrases of the period are restated as a result of sequential reproduction. The fact that the phrase recurs on higher or lower scale steps normally leads to a different cadence than used the first time. True repetition involves the use of the same basic cadence structure. Thus, when a phrase of a period is treated in this way, it cannot be called a period with a repeated phrase, but should be considered a period with the sequential reproduction of either the antecedent or the consequent, as the case may be.

(Turn the page)

Prestissimo



Beethoven, Sonata, Op. 2., No. 1, Last movement

This is a particularly clear example of a reproduction of the consequent phrase. Measures 10 to 13 contain predominantly the same melodic material as the previous four measures on lower scale steps. Only the cadential melodic figure follows a line in the opposite direction. A comparison of the cadences at the close of phrase two and three reveals that the cadence of the first is in C major while the cadence of the second is in the key of G. This difference in the

(Turn the page)

cadence formation prevents the example from being placed under the heading of repeated consequent phrase. The great similarity of the two phrases, however, should be recognized. This we can do by the designation: Sequential reproduction of the consequent phrase.

QUESTION: The greatest distinction between the repetition and the reproduction of a phrase lies in

(A) the direction of the melodic line Page 251

(B) the harmonic formation of the cadence Page 253

(C) the harmonic accompaniment of the phrase Page 256

YOUR ANSWER: Entire period repeated with modification

Excellent discrimination. Each of the musical examples which were part of the last two questions contained a total of sixteen measures. The differences in the analysis of the two is a product of the wishes and design of the composer. The structure has been retained intact through the repetition, though slight changes occur such as the reinforcement of the melody with the octave in the antecedent phrase as well as additional bass tones. The repetition of the consequent phrase modulates briefly to the relative major key of G in measure fourteen before returning immediately to the original key for the cadence.

It has been noted that either or both the antecedent or consequent phrase of a period may be repeated exactly or with nonessential modification. Too, either phrase may undergo the various types of extension which were explored relative to the single phrase. There are, however, some hints which can aid us in our analyses with reference to the likelihood of their application to the respective phrase. Extension at the beginning of the phrase, such as the introduction, is more commonly applied to the antecedent, whereas extensions within or at the end of the phrase can be expected more often with the consequent phrase. This does not exclude the recognition of the many examples which may be found contrary to these provisions, but it does supply a

(Turn the page)

useful level of expectation.

QUESTION: A plausible reason why extension is applied more frequently to the consequent phrase than to the antecedent might be one of the following. Select one.

(A) Extension at the end of the antecedent phrase might interrupt the continuity desired in the statement-answer context of the period. Page 245

(B) Extension at the end of the antecedent phrase would serve the same purpose as an introduction at the beginning of the consequent phrase. Page 242

(C) The antecedent phrase should not be extended at the beginning and the close of the phrase at the same time. Page 252

YOUR ANSWER: a repetition

I really didn't expect you to choose this answer. The question was asked to give emphasis to the difference between genuine repetition and the sequential restatement of a phrase. You should return to page 254, reread the information, and study the given example carefully before proceeding. This is an important point.

YOUR ANSWER: the direction of the melodic line

You are partially right, of course. It is possible to find instances in which the original melodic line has been subjected to such diversity of ornamentation or embellishment and change that it is more reasonable to bestow on it the term, reproduction, rather than simple repetition. Nevertheless, the question was somewhat restrictive. It requested the <u>greatest</u> or most important distinction between the reproduction and the repetition of a phrase. One ingredient is always present in connection with the reproduction of a phrase which cannot be used when repeating it. Which answer on page 247 suggests it to you?

YOUR ANSWER: The antecedent phrase should not be extended at the beginning and the close of the phrase at the same time.

You are assuming too much here. Although extensive modification or enlargement is applied more often to the consequent phrase, this does not deny that it is possible in the antecedent. We cannot presume that the consequent phrase is extended the majority of the time as a valid reason for less extension of the antecedent phrase, but we must account for its existence (or lack of existence) within the facts at hand. You can probably find a more plausible answer on page 249.

YOUR ANSWER: the harmonic formation of the cadence

That is true. The change in the formation of the cadence of a phrase which displays many other similar characteristics to the preceding one is one of our first and best clues to the reproduction of one of the phrases of the period. A change in basic chord structure is sufficient to prevent the classification as repetition.

One of the most interesting examples of the use of this technique is given to us by Beethoven. In the excerpt given on the following page, the regular phrase, the antecedent, occurs in the first four measures. It is then restated sequentially in measures 5 through 8. This is followed by a repetition of the last half of the phrase with the melody transferred to the alto voice. Only after all this does the consequent phrase appear. Measures 11 and 12 are repeated in measures 13 and 14. All fourteen measures are then to be repeated in entirety.

(Turn the page)

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YOUR ANSWER: Phrase 1, V of B-flat major,
Phrase 2, I_6 of B-flat major,
Phrase 3, V_7-I of F major.

You are absolutely correct on all points. After arriving at these conclusions regarding the cadences of the respective phrases together with the inspection and comparison of the melodic content of the three phrases, we can accurately determine the overall form of this example--a phrase group consisting of three similar phrases. Because of the cadence conditions, none can be considered repeated and, therefore, the three phrases are not reducible to period form.

A phrase group may also consist of three or more phrases which display marked individuality of thematic characteristics. The general style is usually maintained as a factor in unifying the phrases of unlike melodic outline in order to fuse these relatively independent measures into one continuous unit.

QUESTION: A phrase group should consist of _____phrases. (Insert the most appropriate answer from the list below.)

(A) three Page 258
(B) three similar Page 262
(C) three or more Page 268

YOUR ANSWER: the harmonic accompaniment of the phrase

You turned into the wrong lane on this one. If the melody and the cadence remained the same during the restatement of the phrase, it is doubtful if sufficient variation could be achieved by a change in the harmonic accompaniment to place the phrase in the class of a reproduction. The restatement would, in all probability, remain in the general category of repetition. Could you find a greater distinction between the repetition and the reproduction of a phrase on page 247?

YOUR ANSWER: a modified repetition

This would have to be a very general explanation. For our use in the analysis of music, it is necessary to discriminate between genuine repetition and the reproduction of a musical idea. Sequence is one of the most useful means of thematic development, but it cannot be called genuine repetition, if, for example, the cadences of the respective phrases are different. One of the other answers should be selected on page 254.

YOUR ANSWER: three

I am afraid you missed the key word, <u>should</u>. Your answer was a possible inference from the illustration which was given in association with the information regarding the phrase group. The phrase group may, of course, consist of three phrases, as we have seen, but it sometimes covers four, five, or more phrases. Now that this misconception has been removed you may choose a better answer on page 255.

YOUR ANSWER: a reproduction

Good for you. I was expecting a correct answer on that question. When the sequential restatement of one of the phrases of the period leads, as it usually does, to different cadence chords it must be termed a reproduction.

Until this point the process of addition has been paramount in our study of form in music. We have combined single tones to form figures, figures into motives, motives or phrase members have become phrases, and phrases have become periods. Now, let's go one step further.

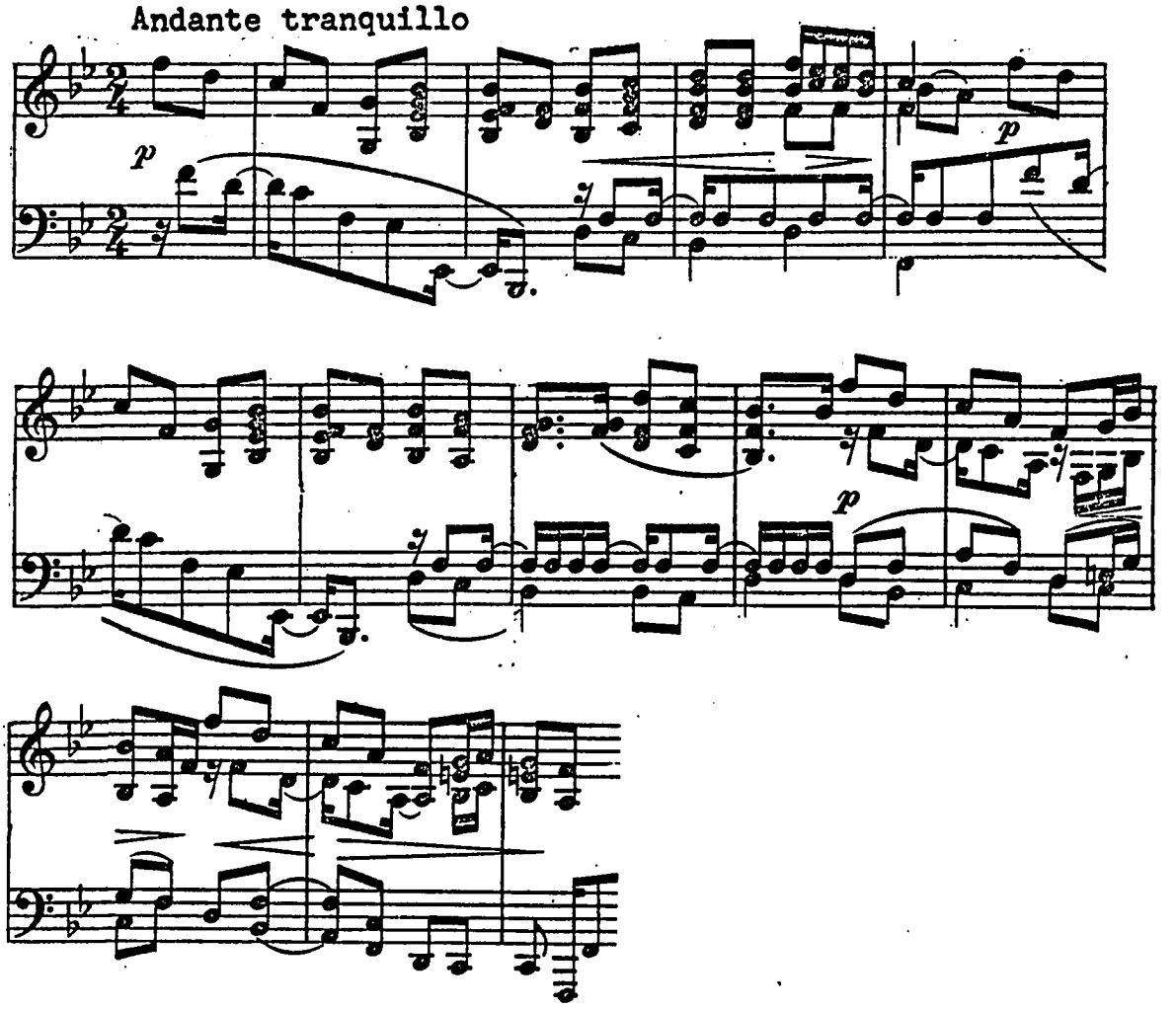
A phrase group is a series of three or more phrases in logical succession which are not reducible to the period or any of its variations or enlargements. The phrase group usually conforms to one of two general conditions. Many of the phrases of this form are either quite similar or entirely different from one another in some important aspect such as melody. However, occasional instances may be found in which two of the phrases show some degree of similarity. Forming a continuous unit, the phrases will ordinarily show some elements of similarity such as style or pattern of accompaniment, but a phrase group can display complete independence of melodic line in the comparison of the individual phrases with each other.

Just as the period was incomplete until the final cadence was reached, the phrase group follows suit. Each of the phrases must have some type of incomplete cadence, half

(Turn the page)

or imperfect, for example, until the final close.

QUESTION: Upon what chord or chords does the cadence occur at the end of each of the following phrases?



Mendelssohn, Songs Without Words, No. 33

(A) Phrase 1, V of B-flat major,
Phrase 2, I_6 of B-flat major,
Phrase 3, V_7-I of F major. Page 255

(B) Phrase 1, V of B-flat major,
Phrase 2, I_6 of B-flat major,
Phrase 3, V of B-flat major. Page 264

(Turn the page)

(C) Phrase 1, V of B-flat major,

Phrase 2, I of B-flat major,

Phrase 3, I of F major. Page 267

YOUR ANSWER: three similar

You couldn't have read the last paragraph on the previous page carefully. In our attempt to provide general principles upon which to base our analysis of music the demand for similarity of phrases in a phrase group is one which we will have to forego. Too many composers have thought otherwise. We trust you have changed your opinion on this by now and are free to make another choice on page 255.

YOUR ANSWER: Repeated period

A hasty glance might cause you to make this error. The great similarity between phrases one and three and two and four could lead to this conclusion. Careful scrutiny of the cadence conditions will prevent such mistakes in the future. The semicadence occuring in the eighth measure and the perfect cadence in the original key appearing in a similar location in the second eight measures utterly prevent such a false conclusion in spite of the parallelism which exists. Armed with these clues, please return to page 270 for a new look.

YOUR ANSWER: Phrase 1, V of B-flat major,

Phrase 2, I_6 of B-flat major,

Phrase 3, V of B-flat major.

Wait! You were sailing along until you reached the cadence of the last phrase. Did you observe the first evidence of modulation which occurs in the tenor line of the ninth measure? The third phrase not only modulated to the dominant key of F major but established that modulation closing on a perfect authentic cadence in measure twelve. Make the necessary correction on pages 260 and 261.

YOUR ANSWER: Double period

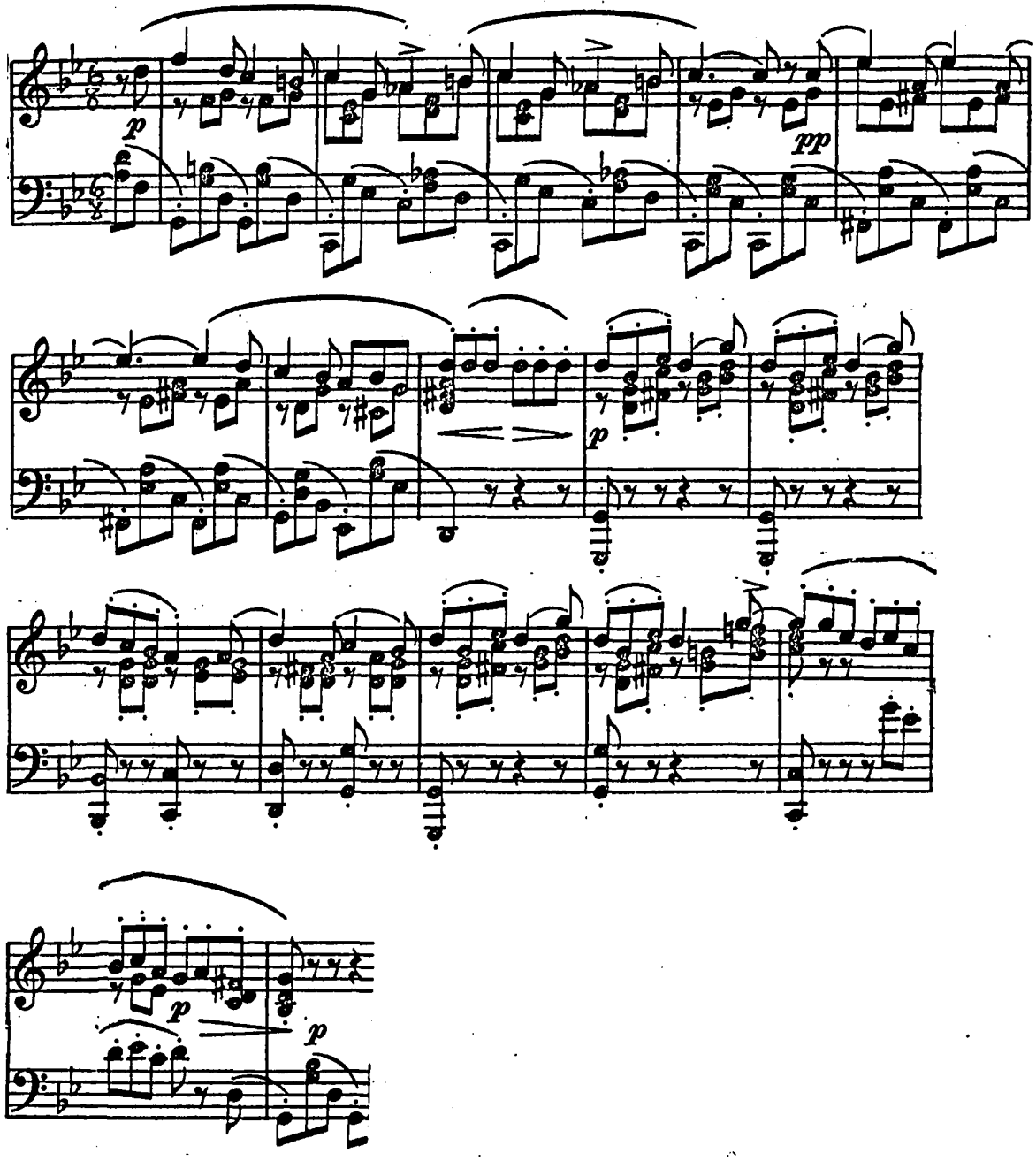
Yes, sir! You're right! You apparently went through all the steps correctly to arrive at your final analysis. These sixteen measures consisted of four regular phrases, each of the first three closing on a semicadence and the last on a perfect cadence in the original key of A major. They were the IV, V, IV, and V_7-I, respectively.

You will probably be relieved to know that similarity or parallelism between phrases one and three, i.e., both antecedents, is more common than contrasting construction in the double period. Perhaps such extreme parallelism as existed in the last example will not always be found, but at least the first measure or two of the antecedent phrases will often correspond. Double periods may, therefore, be said to contain the same possibilities for variation in construction as the regular eight measure period--parallel or contrasting.

(Turn the page)

QUESTION: In what construction would you place the following seventeen measure double period?

Andante sostenuto



Mendelssohn, Songs Without Words, No. 6

(A) Parallel Page 271

(B) Contrasting Page 274

(C) Modified Page 277

YOUR ANSWER: Phrase 1, V of B-flat major,
Phrase 2, I of B-flat major,
Phrase 3, I of F major.

Your general chord notation is correct, but more details are needed for a truly accurate analysis. For instance, it makes a real difference at the end of the second phrase whether this is a tonic chord with the root in both outer parts. If it is, we might be mislead in our analysis of a phrase group for we are expecting some type of incomplete cadence until the last. If the third or fifth occurs in the soprano or the bass, we should continue the search for a more complete cadence. Thus, it <u>is</u> important to indicate the I_6 at the end of the second phrase.

It is probably of less importance in this case to indicate more than the last chord of the final cadence of the phrase group, but since we expect to discover more obtuse examples in the future, we should become accustomed to examining at least the last two chords of the final cadence. Find a more exact notation of the cadence chords on pages 260 and 261.

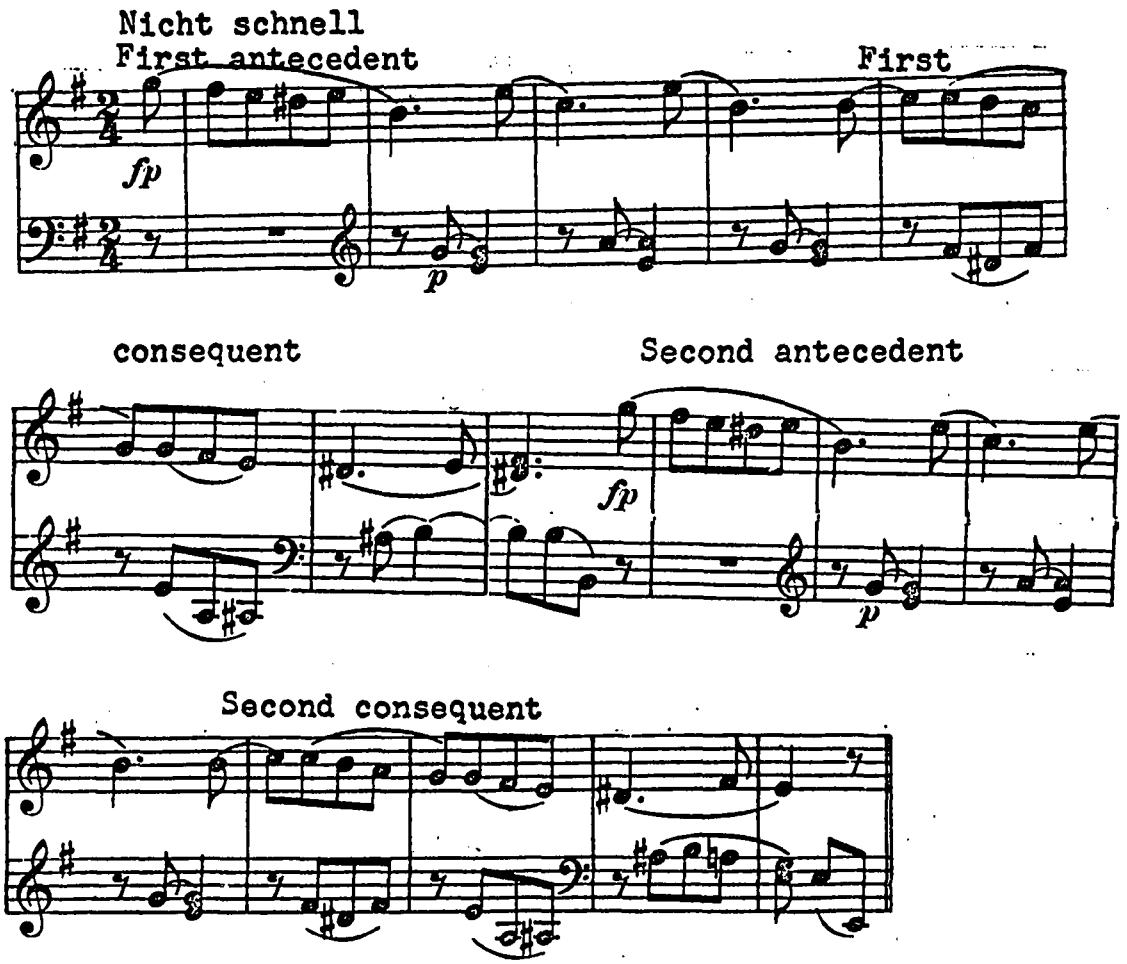
YOUR ANSWER: three or more

Right you are! A phrase group may consist of any number of phrases, but the minimum number is set. It must have at least three phrases. Obviously, fewer than three would undoubtedly form the period relationship.

The last of the small forms to be examined before our foray into the song forms is another problem in phrase addition. The double period consists of a series of four phrases in logical succession, each of which is separated by a semi-cadence, and closes with a perfect cadence. As the title implies, the relationship between the two sets of phrases is that of two periods. The precaution which must be added to this statement concerns the cadence at the end of the second phrase. The double period consists of two periods only in the sense of balance between the phrases. The center cadence, i.e., the cadence at the end of the second phrase, must retain its illusion of incompleteness. The labels of the four phrases of the double period follow period order thusly: First antecedent, first consequent, second antecedent, and second consequent.

The following illustration demonstrates the construction of the double period. Complete unity and balance are presented by Schumann through the recurrence of the first phrase in the third phrase and the similarity between phrase two and phrase four. Scarcely more than the cadence chords differ between the two consequent phrases.

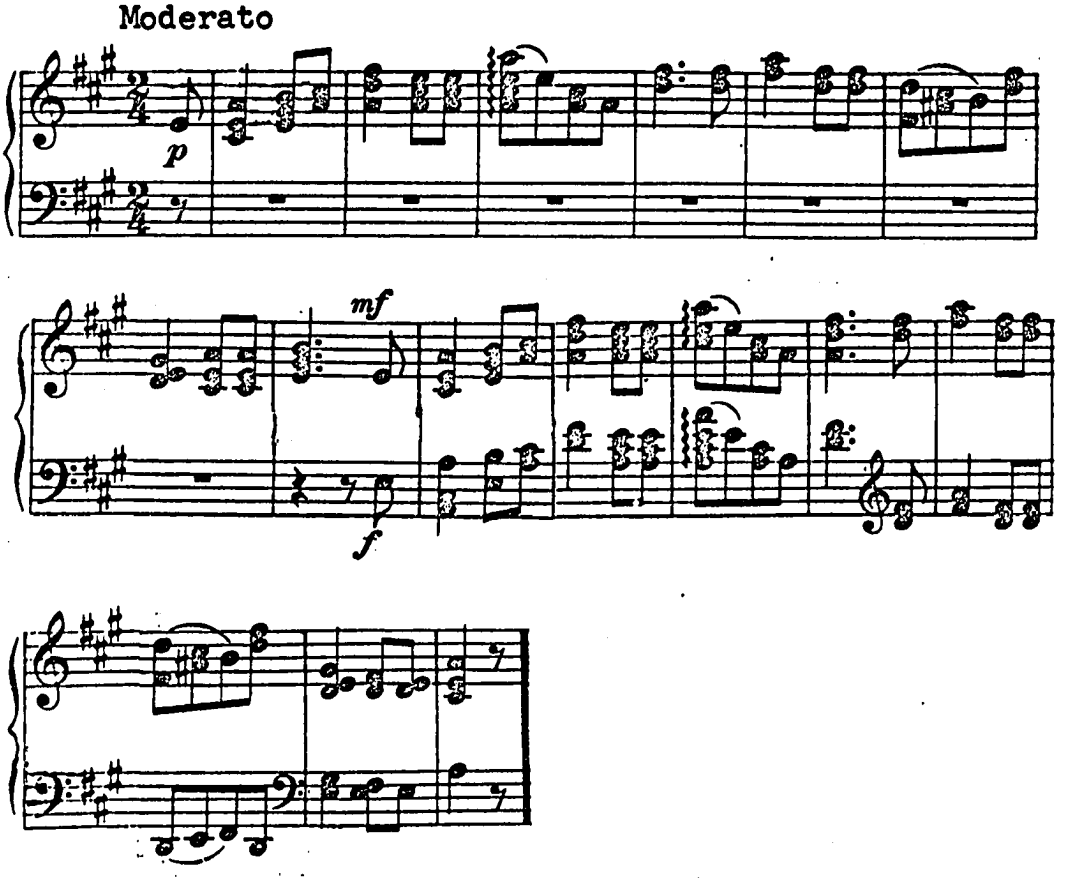
(Turn the page)



Schumann, Album for the Young, No. 16

(Turn the page)

QUESTION: Classify the following example under one of the forms listed below:



Schumann, Album for the Young, No. 20

(A) Phrase group Page 273

(B) Repeated period Page 263

(C) Double period Page 265

YOUR ANSWER: Parallel

Apparently parallel construction was emphasized too much. Double periods are more commonly found with at least some evidences of parallelism, but we cannot insist that all music follow the same pattern. There will always be some double periods which are constructed otherwise. Do you remember another type of construction which occurs when the first antecedent phrase is unlike the second antecedent? This double period follows such a plan. If you don't recall what it is, reread the material on page 265 and compare the phrases again in the illustration given with the question on page 266.

YOUR ANSWER: a perfect cadence

Sorry, we have not discussed an introductory passage yet which is sufficiently independent to be closed with such definite termination. Neither the introductory phrase nor the introduction should be completely severed from the form which is to follow. If the introductory phrase attempts to lead into or anticipate what is to follow, what type of cadence would best accomplish this effect? The answer is on page 275.

YOUR ANSWER: Phrase group

I suppose you are on the right track in that you realize we are dealing with several phrases in this problem. But apparently, you didn't glean sufficient information from your study of the example. There are four phrases, each containing the regular number of measures--four. The next step is to establish the quality of the various cadences and make further comparisons of the melody. Have you analyzed the cadences? Did you find three semicadences and one perfect cadence at the end of the respective phrases? You should now have a mental list of a IV chord at the end of phrase one, a V chord at the close of phrase two, a IV chord for the cadence of phrase three, and the V_7-I chords at the close of the final phrase.

A comparison of the melody of the first and third phrases reveals a rather reinforced but closely similar line in the latter. The same is true of the second and fourth phrases with the exception of the cadence chords. You are probably ahead of me and have already returned to page 270. If you haven't, you should do so immediately.

YOUR ANSWER: Contrasting

You are correct. The continuity of the double period is maintained by the partial retention of the pattern and rhythm of the accompaniment. In this instance, much more similarity is apparent between the first and second phrases and between the last two phrases than in the usually complementary first and third, second and fourth, principle.

The same possibilities for enlargement and extension are available for the phrases of the double period as were true for the single phrase, the phrases of the period, or of the phrase group. In addition, the double period may be repeated as a whole, either exactly or varied. Either or both of the periods of the double period may be repeated individually, although this is apt to be more confusing than other methods of repetition. Repetition of the last phrase (second consequent) of the double period may occur either as true repetition or sequential or modified reproduction.

The extension at the beginning of the phrase, which was called the introduction, may be enlarged and assume more importance when attached to the entire period or double period. If its length becomes as much as four measures or more and closes with a semicadence, it is known as an introductory phrase.

As the growth and expansion of this introductory passage progresses, some doubt may arise as to the exact division between the introduction and the introductory phrase.

(Turn the page)

Since the principle of the introductory phrase grows out of that of the introduction, the classification becomes dependent upon length and relative importance of the passage. It should in either case, however, convey either a sense of preparation for what is to follow, or close with some type of incomplete cadence such as the dominant harmony.

QUESTION: The cadence of the introductory phrase is constructed as

(A) a semicadence Page 280

(B) a perfect cadence Page 272

(C) a plagal cadence Page 278

YOUR ANSWER: Introduction

Probably not. Because of its length--six measures--and its importance, this passage should assume a label which implies greater depth than does the introduction. In addition to the simple harmonic progressions which take place in this illustration, the necessary cadence conditions are fulfilled. This passage has some independence, yet is not completely severed from that which follows because of the closing semicadence on dominant harmony. Choose a larger stage of introductory material on page 281.

YOUR ANSWER: Modified

You're guessing! This would make a perfectly plausible answer except for the fact that another name has been adopted for dissimilarity between the two eight measure sections of the double period. If you still can't remember what this is called, return to page 266. You will find the answer there.

YOUR ANSWER: a plagal cadence

You aren't reading carefully. Perhaps you need to take "five." You will recall from your theory classes that a plagal cadence is based on the IV-I progression. The important point in connection with the introductory phrase is that it should remain rather closely connected to the period, phrase group, or double period which follows. The I chord of the plagal cadence would defeat this purpose. No doubt you can make a better choice now on page 275.

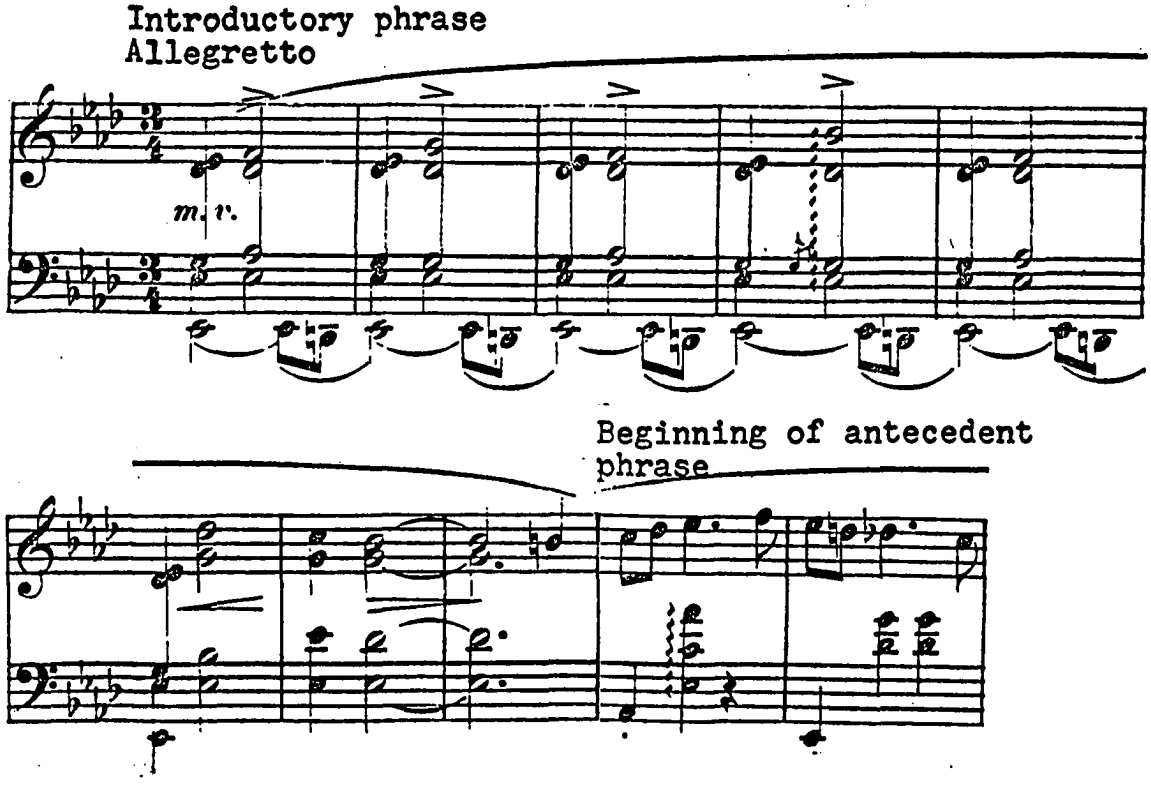
YOUR ANSWER: an extension

In a sense, you are partially correct. This question lies in the broad area of extension. However, this type of enlargement has been given a special label. Familiarity with terminology is a distinct aid in our efforts to communicate regarding the analysis of music. Therefore, you should become familiar with the meaning of this term. You can find it on page 283.

YOUR ANSWER: a semicadence

Right on the button! The purpose behind the incomplete cadence of the introductory phrase rests with the close connection which it should have to the form--period, phrase group, or double period--which follows. The use of the semicadence maintains this sense of dependency on the part of the introductory phrase.

An eight measure introductory phrase launches this Chopin Mazurka. The example proves, strikingly, the difference in importance of the one or two measure introduction to the phrase and the longer introductory phrase preceding a period or double period.

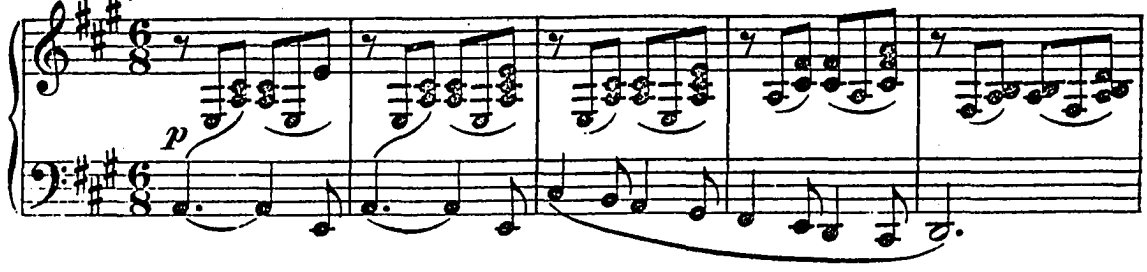


Chopin, Mazurka, Op. 50, No. 2

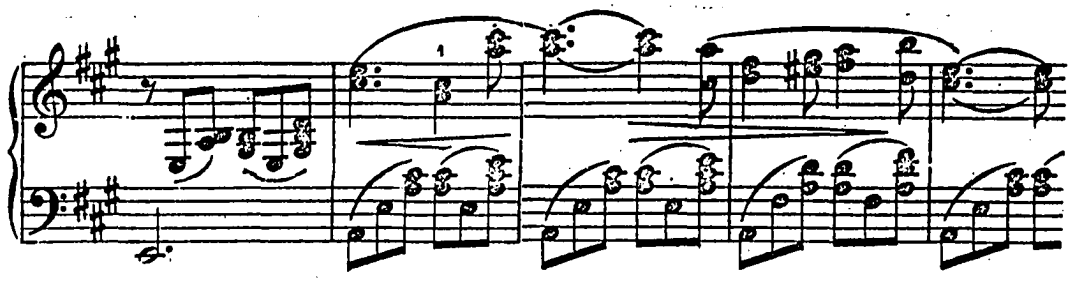
(Turn the page)

QUESTION: How would you classify the following introductory passage?

Allegretto non troppo



First phrase of a double period



Mendelssohn, Songs Without Words, No. 50

(A) Introductory phrase — Page 283

(B) Introduction — Page 276

(C) Prelude — Page 285

YOUR ANSWER: a repetition of the cadence chords

You are very close to the correct answer. But the question was probing for an addition to a phrase or period which is completely detached from the preceding form in that it does not have to be thematically related to it. Cadence chords are very definitely related to the preceding material. Could you discover a better suggestion on page 289?

YOUR ANSWER: Introductory phrase

Your correct analysis of this passage enables us to go forward to another stage in the relative independence of introductory measures. When the semicadence of an introductory portion is replaced by a tonic cadence, usually perfect, complete separation is obtained. This introductory passage is then known as the prelude.

No maximum length is imposed on the prelude, but it usually contains a minimum of three or four measures. Although the degree of independence of the prelude varies from close thematic and stylistic relation to the following composition toward almost complete self-sufficiency, the quality of the cadence serves as one of the best guides to the differentiation between the prelude and the introductory phrase. If the prelude is restated at the end of the composition, it is known in this location as the postlude.

QUESTION: An independent, introductory passage occurring at the beginning of a composition and closing with a perfect cadence is known as

(A) an extension — Page 279

(B) a postlude — Page 290

(C) a prelude — Page 286

YOUR ANSWER: a postlude

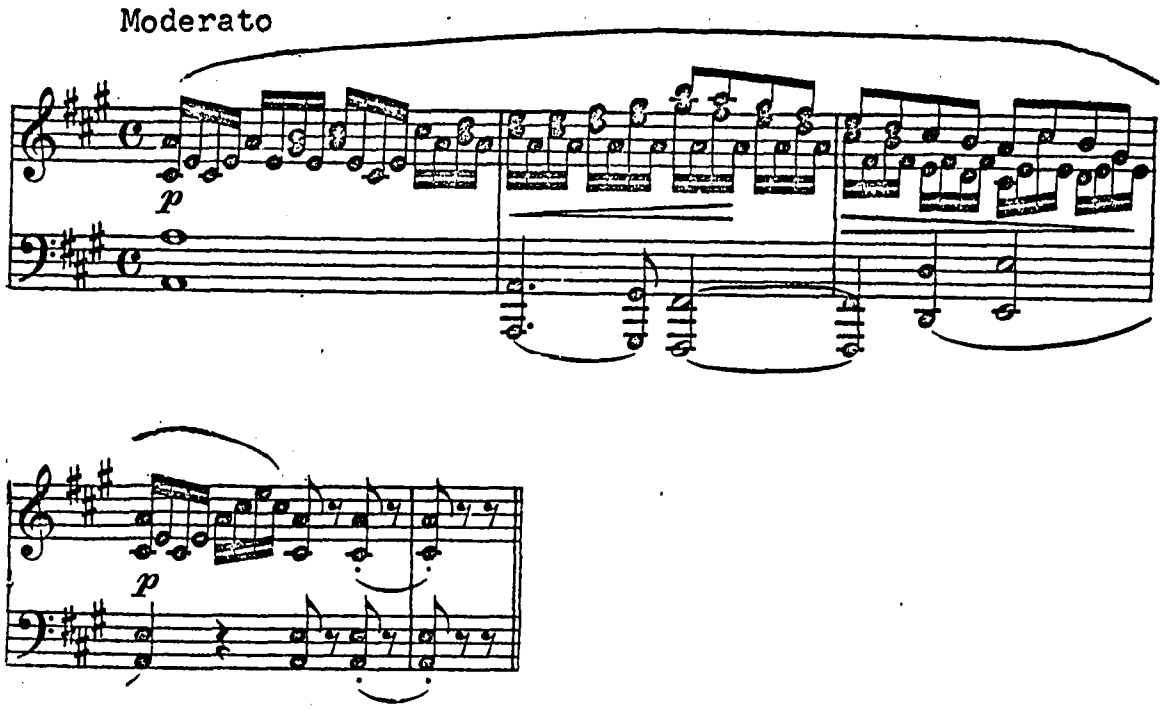
Not quite! But both answers--this one and the correct one--can often be found at the end of a composition. The postlude is a restatement of a prelude which occurs at the beginning of a composition. The addition for which we are searching in this question needs no such occurrence as a prerequisite for its appearance. Remember, we are looking for something which has been added after the final cadence, often having as its basis the V-I chords or a distinctive figure or motive, and is usually repeated at least once. Now, do you know what it is? The answer is on page 289.

YOUR ANSWER: Prelude

You have erred too far on the side of independence this time. Although this introductory passage assumes more importance because of its harmonic progressions, presence of melodic line, and length, it is deficient in one important prerequisite. It lacks a perfect cadence at the end as would be required if it were a prelude. The sixth and last measure of this example closes on the dominant, dominant seventh to be exact, harmony, thus connecting it to the form which follows. Could you choose a better answer now on page 281?

YOUR ANSWER: a prelude

Precisely correct! Now that you are aware of the conditions which prevail with respect to the prelude, let us examine a particularly explicit example of this form.



Mendelssohn, Songs Without Words, No. 4

The prelude, in this case, consists of an independent phrase which has been extended by the repetition of the tonic chord. It is restated again at the end of the composition with a minor change of register of the three final chords to form the postlude.

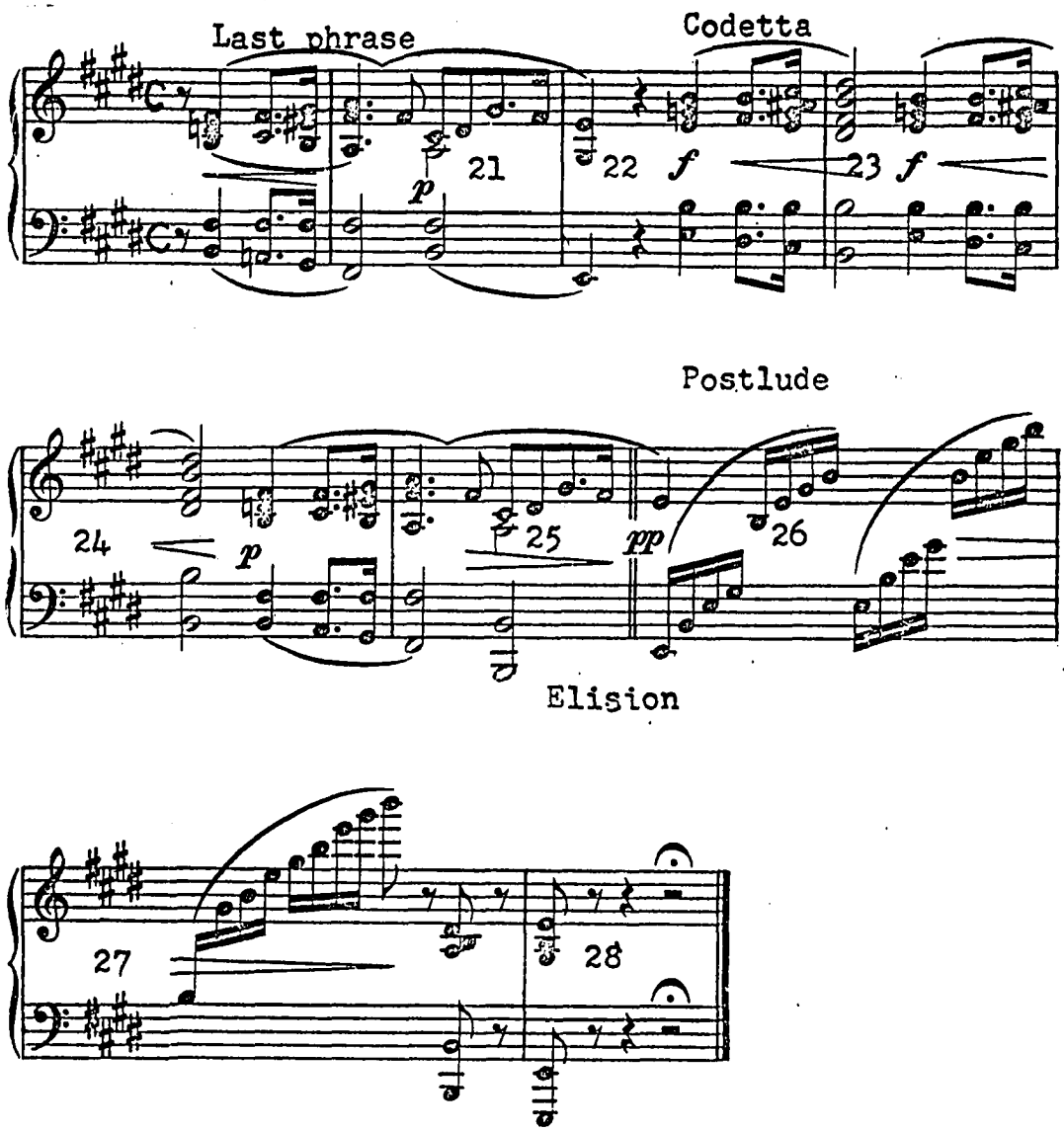
Another mode of enlargement which can be attached to the end of a period, double period or rarely the phrase, is the little coda or codetta. The codetta, as the coda,

(Turn the page)

is intended to emphasize the conclusion of the form to which it is attached. It should be preceded by a perfect cadence and is often detached further from the previous form by its thematic content. Although it may derive its melodic or rhythmic material from the preceding phrase, its content may be drawn from any former material, or may present new but related musical ideas. Its length varies from one to four measures, but it is usually repeated and may be extended as well. The size and importance of the codetta is ordinarily related to the dimension of the form to which it is attached.

The distinctive repetition which is characteristic of the codetta is apparent in the following example. In this codetta its thematic material seems to be derived from the preceding phrase. The one measure figure is stated three times before closing again on the tonic chord.

(Turn the page)



Mendelssohn, Songs Without Words, No. 9

Following the codetta is a postlude of three measures which is a restatement of the prelude which appeared at the beginning of the composition. You should note that the end of the codetta occurs on the first beat of measure 25 in the upper voice while at the same instant the postlude has begun in the lower voice. This overlapping between the end of one

(Turn the page)

or phrase and the beginning of another on exactly the same measure is called elision. It is another technique which can be used to conceal or lessen the interruption of a cadence.

QUESTION: A short, independent addition, often repeated and extended, to a phrase, period, or a double period, and which customarily follows a perfect cadence is called

(A) a codetta Page 291

(B) a repetition of the cadence chords Page 282

(C) a postlude Page 284

YOUR ANSWER: a postlude

You chose the opposite term. The question should give you a clue to this answer. As you will recall, it emphasized a passage which may occur at the beginning, not the end, of the composition. Reverse your answer on page 283 and you should choose correctly.

YOUR ANSWER: a codetta

Yes, indeed it is. Although the codetta may assume a variety of forms, it is usually one of the simpler designs to recognize. It may be perceived by its appearance following a perfect cadence, its repetitive construction often consisting of dominant-tonic chords, small figures, or tonic chords alone, or a tonic note used as an organ point under various changes of harmony.

You now have at your disposal an acquaintance with most of the fundamental structural units and concepts with which to approach the study of the song forms. The next sequence begins on page 292.

CHAPTER IV

THE SONG FORMS

More comprehensive designs in music are formed from the combination of the simple structures which have been examined up to this point. A song form or part form is the result of the union of two or more of the smaller designs. Thus, the structural divisions of the larger form are designated parts. This chapter will be concerned with the various ways in which these smaller forms, which for convenience we shall group under the overall title "one-part form", are combined to produce greater symmetry, balance, proportion, and variety in musical writing.

A composition which consists of two smaller, somewhat independent designs, such as the phrase (usually repeated), period, double period, or phrase group, is known as two-part song form. Other names which are used frequently for this design are binary and bipartite form. Although each of the two parts should balance and complement the other, considerable variance in the degree of similarity can be found in the literature.

The two parts are ordinarily separated by a strong

cadence, usually perfect, on the tonic of the dominant, relative major or minor, or original key, in this order of probability. If the contrast between the parts is small, the cadence conditions tend to be strengthened. The opposite, of course, is true as well. The greater the thematic contrast between the two parts, the less urgent is the necessity for emphatic cadence conditions. The cadence of Part II normally closes with a perfect cadence in the original key.

QUESTION: An identification other than two-part song form which is used to designate a compositional form containing two separate but complementary sections is

(A) ternary form Page 299

(B) tripartite form Page 302

(C) binary form Page 296

YOUR ANSWER: a semicadence in the original key

Although it would seem that all things are possible in the analysis of music, this particular cadence is not ordinarily found at the end of Part I. Sufficient interruption must be provided to whisper, if not to herald, the entrance of a different part. If the contrast in melody is unusually great between the two parts, it is possible, though more unusual, to weaken the cadence which closes Part I. The converse is also true, incidentally. If the cadence is sufficiently strong more similarity in thematic structure can be safely permitted between the parts without destroying the individuality of the sections. If you will return to page 296 and reread the question you will notice that it asked for the <u>usual</u> cadence formation.

YOUR ANSWER: one part should contain a period

No, you have skipped to another stage of two-part song form. In diminutive two-part song form, one of the parts may contain a period, but this is not one of its prerequisites. To be classified under this label, one of the parts must contain a form which is smaller than the period. What is it? It is listed on page 304.

YOUR ANSWER: binary

Absolutely correct! You probably remember, also, that a third title which can be applied to a form containing two separate parts if bipartite. It is well to remember these three terms because they are used in many discussions involving form in music.

Melody and cadence are the two most important factors in the differentation of the divisions of two-part song form. Since the cadence qualifications at the close of the respective parts has been discussed on the previous page, let us pause for an inquiry into this phase of the structure.

QUESTION: The cadence which occurs at the end of the first part of two-part song form and whose purpose is to effect the division of the whole into two parts is normally and ideally constructed as

(A) a semicadence in the original key Page 294

(B) an imperfect cadence in the original or related key Page 300

(C) a perfect cadence in the original or related key Page 303

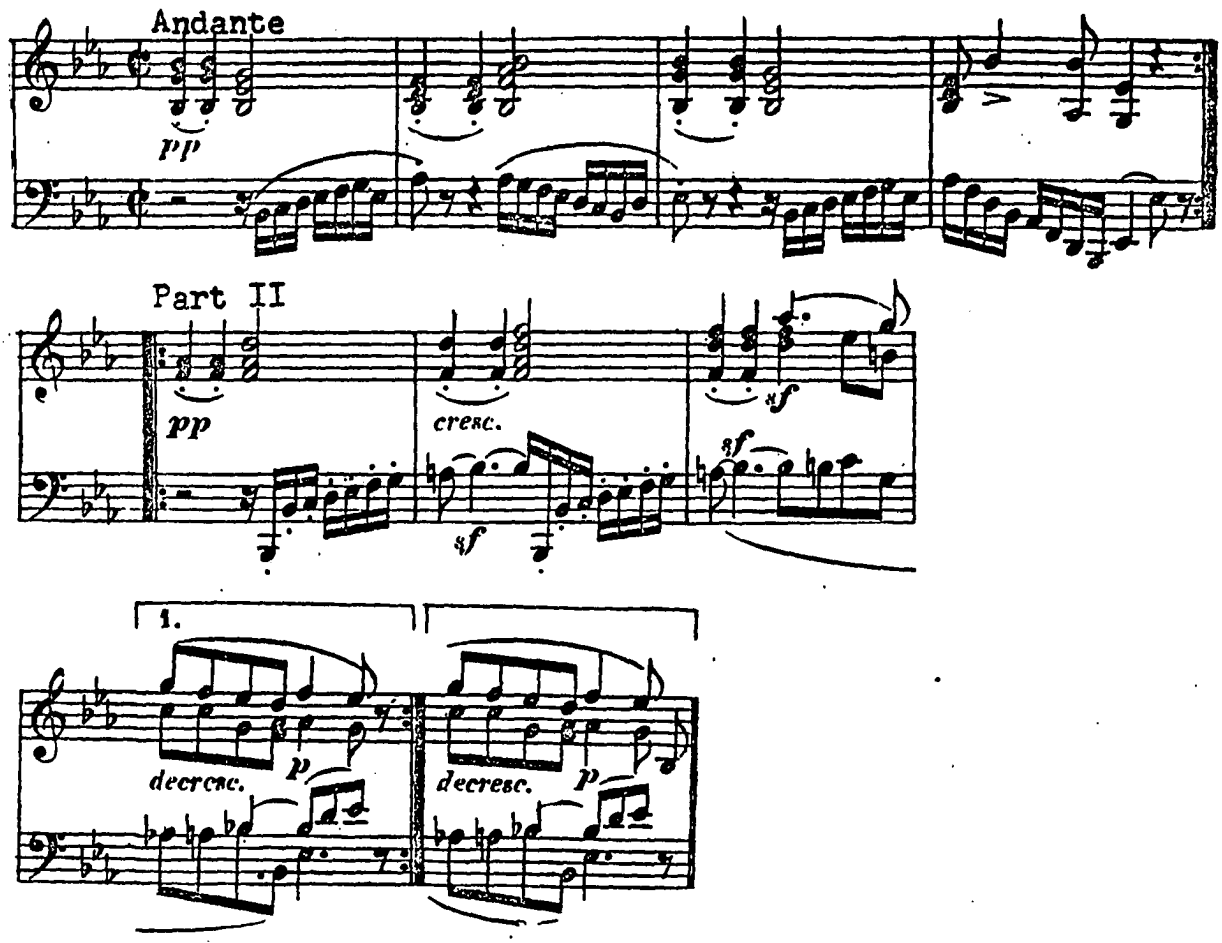
YOUR ANSWER: one part should contain a phrase

Yes, this is indeed the distinctive characteristic of diminutive two-part song form. Beethoven made use of this brevity of announcement in the opening movement of Sonata Op. 27, No. 1. The first eight measures are included in this unique example of diminutive two-part song form in which each part is a single phrase in length. Each part is then repeated in turn, aptly demonstrating the order in which repetition is arranged in any variety of two-part form. The repetition of each of the phrases transmits the same length and emphasis as if both had been constructed in period form. Unity and variety are at one and the same time present as a comparison of the thematic structure of the two parts will demonstrate. The figure which is presented in a downward motion during Part I is inverted, turning in the opposite direction, in Part II.

(Turn the page)

Diminutive Two-part Song Form

Part I



Beethoven, Sonata Op. 27, No. 1, First movement

QUESTION: What is the usual procedure when using the principle of repetition in two-part song forms?

(A) Both parts should be repeated together. Page 301

(B) Either or both of the parts may be repeated in order. Page 308

(C) The first part is usually the only part repeated. Page 305

YOUR ANSWER: ternary form

You didn't <u>really</u> intend to choose another name for three-part song form, did you? Webster suggests that ternary means "proceeding by threes, or consisting of three." This is true in musical analysis terminology as well. Remember, you are looking for another name which is applicable to a composition consisting of two parts. The question was given on page 293 as well as the correct answer.

YOUR ANSWER: an imperfect cadence in the original or related key

Almost any valid cadence is a possibility, sometimes remote however, when dealing with as fluid a structure as music. Nevertheless, you will discover, if you analyze and compare a number of examples in two-part song form, that certain cadence conditions are to be expected. It is the expected, not the unexpected, with which we are concerned in our initial study of form in music. We must build our knowledge on certain common occurrences; otherwise, we would be unaware of the exceptional cases.

The cadence at the end of Part I is, normally, fairly emphatic and decisive. It is otherwise only if the contrast in the melody between parts is sufficiently striking to cancel the stringent need of a strong cadence for the separation of parts. Find a suggestion among the answers on page 296 which would better satisfy this cadence condition under usual circumstances.

YOUR ANSWER: Both parts should be repeated together.

No, they are much more likely to appear as Part I, repeated, followed by Part II and its repetition. Many times this procedure provides a much needed strengthening of the division between parts. If you will recall the foregoing example, the brevity of the individual parts virtually demanded repetition to avoid confusion as to its intended purpose. If the division between parts is sufficiently emphatic it would be possible to repeat the entire two-part form intact, though this is not at all common. Choose a more appropriate procedure on page 298 when using repetition to enlarge the two-part song form.

YOUR ANSWER: tripartite form

This name is a complete give-away. "Tri" means three, as you know. However, we are concerned with another label applied quite frequently in the literature to compositions or sections of compositions which contain two separate parts. You probably know the answer now, so return to page 293 and try again.

YOUR ANSWER: a perfect cadence in the original or related key

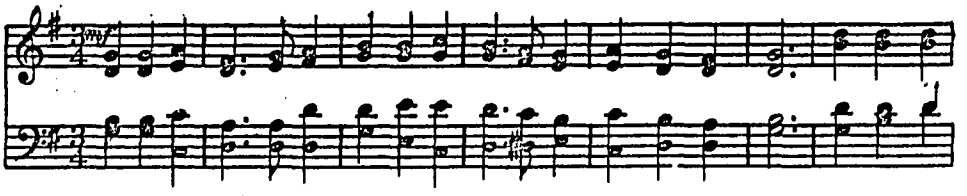
You were snappy with the right answer on that question. You are, apparently, prepared to delve into the various stages which two-part song forms may assume. Since the range in length from the smallest possible two-part form to the largest is so extensive, most careful analysts make some attempt to divide the total into categories according to size and extent. Of course, in general, the more lengthy versions differ in depth and significance, as well as in extent, with the simpler forms.

All two-part song forms can be divided into three classificiations: Diminutive two-part, regular two-part, and expanded or fully developed two-part song form. The first of these, diminutive two-part song form, is found less often than the other larger varieties. It is distinguished by the brevity of at least one of its parts--a brevity represented by a single phrase. In almost every instance, the phrase, when representing a complete part, is repeated.

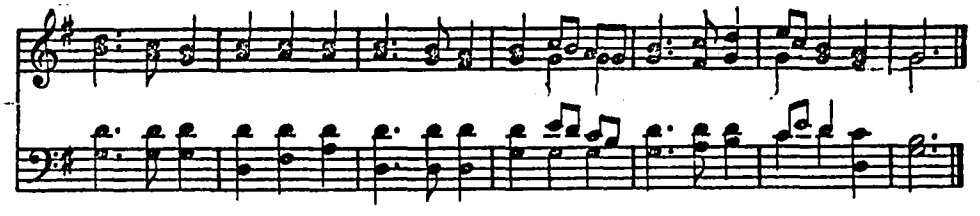
However, we are all familiar with an example of diminutive two-part song form in which the first part is a phrase and though not repeated contains six measures. The second part, true to expectation, is slightly longer than the first and consisting of a period in contrasting construction. If you are curious, now, the example is none other than the familiar America with notes usually attributed to George Carey.

(Turn the page)

Part I Six measure phrase Part II Ante-



Period in contrasting construction
cedent phrase Consequent phrase



Carey, America

QUESTION: Diminutive two-part song form differs from other varieties of two-part forms in that

(A) one part should contain a phrase Page 297

(B) one part should contain a period Page 295

(C) both parts should contain a period Page 307

YOUR ANSWER: The first part is usually the only one part repeated.

I thought the example which was included would help you this time. You will remember in the Beethoven example each part was repeated in turn. This is the typical procedure in that either or both of the parts may be repeated successively. Oops! Now you know the answer. Well, never mind. Continue on your way after returning to page 298 for the correct directions.

YOUR ANSWER: The cadence of Part I would fall on the tonic of the dominant key. The cadence of Part II closes in the tonic key.

You could scarcely be correct since the E-flat of the melody does not belong to the chord you suggest. Don't be surprised when the cadences of the first part as well as the second occur on the same chord; this is often the case. The only precaution which is necessary is that the melody should show sufficient contrast in order to provide a genuine new part. This it does. Please observe the closing notes of Part I again on page 309. Indicate your selection by turning to the listed page.

YOUR ANSWER: both parts should contain a period

We are going to discuss this type of two-part song form soon, but you are ahead of us now. The inquiry was made for the individual characteristic of diminutive two-part song form. One of the parts must be smaller than the form you have indicated. In fact, the very title implies an exceedingly tiny representation of the form. With these clues, you have probably guessed the answer. But you really should re-examine the information concerning diminutive two-part form before proceeding. After you have read the material preceding the question on page 304 please choose another answer.

YOUR ANSWER: Either or both of the parts may be repeated in order.

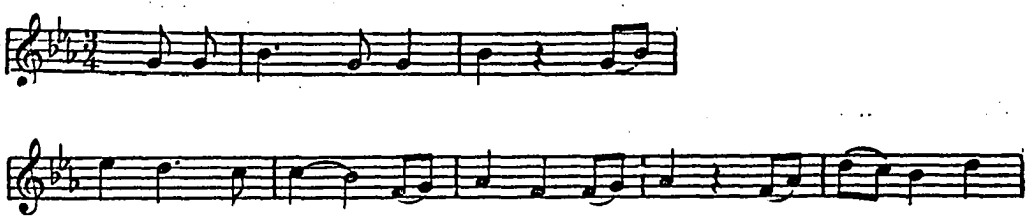
You are either displaying extra sensory perception or you understand the principle of repetition when applied to two-part song form. I am sure it is the latter.

The next stage is categorizing two-part song forms embraces a larger design in each of the parts. The regular two-part song form is perhaps the simplest and least confusing of the three varieties. Each of the two parts consists of a period, although either or both may be repeated. The cadence and melodic possibilities remain the same here as for other types of binary form.

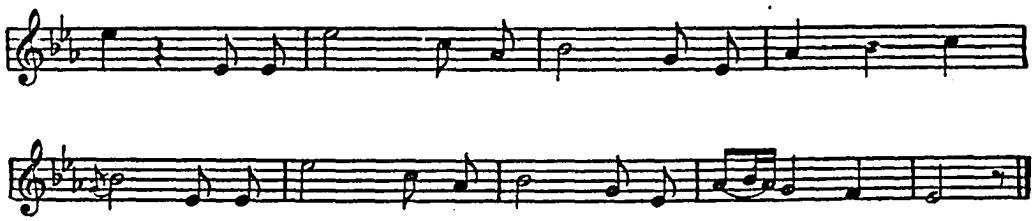
The pattern which the regular two-part song form follows may best be understood by an inspection of Brahms' delightful Wiegenlied.

(Turn the page)

Regular Two-part Song Form
Part I, Period



Part II, Period



Brahms, Wiegenlied (Lullaby)

QUESTION: In the illustration above, compare the implied cadence chords of Part I and Part II. Choose the answer which best describes your conclusion:

(A) The cadence of Part I would fall on the tonic of the dominant key. The cadence of Part II closes in the tonic key. Page 306

(B) Both cadences would close on a perfect cadence in the tonic key. Page 315

(C) The cadence of Part I would end on an imperfect cadence in the tonic key, but the cadence of Part II closes on a perfect cadence in the original key. Page 311

YOUR ANSWER: regular two-part song form

Although both parts of the regular two-part song form are expected to contain periods, no extension is anticipated in this stage. The only enlargement which is included under this category is the repetition of either or both of the parts. Further, regular two-part song form does not provide for the possibility of extension or the addition of more independent external adjuncts, such as the introductory phrase, prelude, coda, or postlude. Find a more suitable answer on page 316.

YOUR ANSWER: The cadence of Part I ends on an imperfect cadence in the tonic key, but the cadence of Part II closes on a perfect cadence in the original key.

The latter part of your answer is correct, but I cannot agree with the first. If you were correct, the melodic note appearing over the cadence chord would necessarily be the third of the tonic chord which is G. I do not see a G on the last note of Part I. Are you examining measure eight of the example? Then, what note do you observe in the melody on the first beat of measure eight? If you would like to substitute another answer to the question on page 309, do so immediately.

YOUR ANSWER: expanded or completely developed two-part song form

How right you are! With this explanation of expanded two-part song form we conclude our study of the basic possibilities within the general outline of the association of two one-part forms. Considerable variation of basic outline is, of course, the rule with all musical composition, but most two-part forms will coincide with one of these three stages: Diminutive two-part, regular two-part, and expanded or fully developed two-part song form.

Increasing the number of parts to three creates the most aesthetically complete and satisfying of all the forms previously examined. The three-part song form introduces, in essence, the fundamental principle around which all higher forms revolve. The uniqueness of the three-part design lies not in the association of three <u>different</u> parts, but in its return to what has gone before. Three-part form contains only two contrasting parts just as two-part. The third part is not a totally new idea but is a restatement, often modified, of the first part. This symmetry of design seems to satisfy a fundamental need for balance in the human spirit, for how else can one justify the preponderance of the literature formed along these lines.

The second part of three-part song form is not the partner or associate of the first part as it was in the binary forms. It should represent true contrast or departure

(Turn the page)

from the original idea. The return to the first musical pattern, then, is the unique characteristic of all designs built on the three-part or A B A' principle.

QUESTION: The most distinctive characteristic of all three-part designs is

(A) the principle of contrast Page 317

(B) the association of equal parts Page 323

(C) the element of return or recurrence Page 320

YOUR ANSWER: tri-partite form

This is another well-known term applied to the broad area of three-part forms. The form which was described in the question is a subdivision of tri-partite forms. The specific label for this type appears in the discussion on pages 320 and 321. Find it, and then choose another answer.

YOUR ANSWER: Both cadences would close on a perfect cadence in the tonic key.

I do, indeed, concur with your analysis. Here are found perfect symmetry and balance between Parts I and II. Each part contains a regular period consisting of eight measures.

The unfolding of two-part song form reaches its zenith in the expanded or completely developed two-part song form. Within the limits of this stage each part must be constructed in no smaller design than the period, but the phrase group and double period also share an equal role as possibilities for this design. In addition, more elaborations, expansions, and extensions may serve as accessories to the basic form. The usual extensions may be applied to the various individual phrases in the manner previously discussed. It might be emphasized, however, that the more independent enlargements are most propitious for the enhancement of this level of two-part form. Appropriate for use with this type of song form are: The introductory phrase, the prelude, the codetta as well as the larger concept--coda, and the postlude.

Only one of Mendelssohn's Songs Without Words, No. 6, utilizes two-part song form as its blue print for structure. However, this composition is a comprehensive and elaborate illustration of the expanded two-part song form. Part I is preceded by a seven measure prelude which closes on the tonic chord. The consequent phrase of Part I has been extended in

(Turn the page)

a typical manner by a repetition of the last half of the phrase following an evaded cadence in measure fifteen. Part II is longer and more elaborate than Part I, consisting of a double period in contrasting construction. The score of Part II was provided earlier in our discussion of the double period. A coda closes the composition in which its second section is composed of a restatement of the prelude as a postlude.

QUESTION: One type of two-part song form in which each part is at least a period, possibly extended, and containing one or more external enlargement is

(A) expanded or completely developed two-part song form Page 312

(B) regular two-part song form Page 310

(C) diminutive two-part song form Page 319

YOUR ANSWER: the principle of contrast

This is a general precept pertaining to all music, and without which none of the literature would prove interesting. Three-part song form differs from two-part in one important aspect. This characteristic of three-part song form is not specifically related to length which, indeed, may be greater than two-part forms because of the additional section. What element concerning three-part form contributes to its balance and symmetry? Consider the other answers on page 313.

YOUR ANSWER: ternary form

Your term is absolutely correct as a broad term for all three-part song forms but not for the specific form described. We have subdivided the total area of three-part form according to length and content. The specific type of ternary form in which each part consists of a phrase is the term for which we are searching. You will find the type described on pages 320 and 321. Then, choose the correct label.

YOUR ANSWER: diminutive two-part song form

No question should arise in the choice of the two extremes in length of two-part song form. Diminutive is the smallest; expanded two-part is the largest variety. If each part of a two-part song form consists of a period, we have eliminated the answer you indicated without proceeding further. You should study the information given on page 316 before choosing another answer.

YOUR ANSWER: the element of return or recurrence

This is a faultless answer. The principle of return to the original thematic idea in the third part is responsible for the traditional symbols for the parts as A B A', or I II III(I). When A is modified or altered upon its return it is usual to indicate the part as A'. Part III which is numbered thus rather than "I" is an indication of its position in the three part scheme and is not necessarily an indication of melodic variance of the return.

The smallest ternary or three-part form is the equivalent in its position among the total group of the diminutive to the sume of all two-part forms. The three-part period is the nucleus out of which all of the larger forms evolve. Each of the parts contains only a phrase, but in spite of the brevity of its parts all other conditions of true three-part form are met. The first phrase, or Part I, serves as the opening statement, usually complete within itself, of the thematic idea. Part I usually closes on a perfect cadence in the original (key) or closely related key. The departure or digression which fulfills the concept of contrast follows in Part II also composed of a phrase. This time, the cadence closes on a cadence which best facilitates the return to the beginning melody. Obviously, this would often fall on a semicadence, or tonic cadence of a related key. The third phrase, which is some form of recurrence (exact or modified) of the first phrase or Part I, closes

(Turn the page)

on a perfect cadence of the original key.

QUESTION: The three-part song form in which each part consists of a phrase is called

(A) tri-partite form Page 314

(B) a three-part period Page 325

(C) ternary form Page 318

YOUR ANSWER: Part I, repeated, part II, repeated followed by the repetition of part III

Only the first part of your analysis is correct. The recurrence of Part I in measure 9 must be recognized. Since Part III intervenes between the recurrence of Part II, Parts II and III would necessarily have to be considered as being repeated together. You need to study that a little more. Please return to pages 325 and 326.

YOUR ANSWER: the association of equal parts

This is one of those statements which could be applied to a number of designs in music. Three-part form is an association of parts, but this is also true of two-part forms. The inclusion of the restriction "equal" parts would have to be an approximation, as the length of the individual part varies in extent. You should determine, however, a distinctive characteristic which is indicative only of three-part forms. Investigate the other answers on page 313 for clues to the answer.

YOUR ANSWER: a phrase

No, this is the only part of the three which has been enlarged in a different manner from the three-part period. In fact, the enlargement of Part I is probably the principal difference between a three-part period and incipient three-part song form. Return to page 332 for the correct answer.

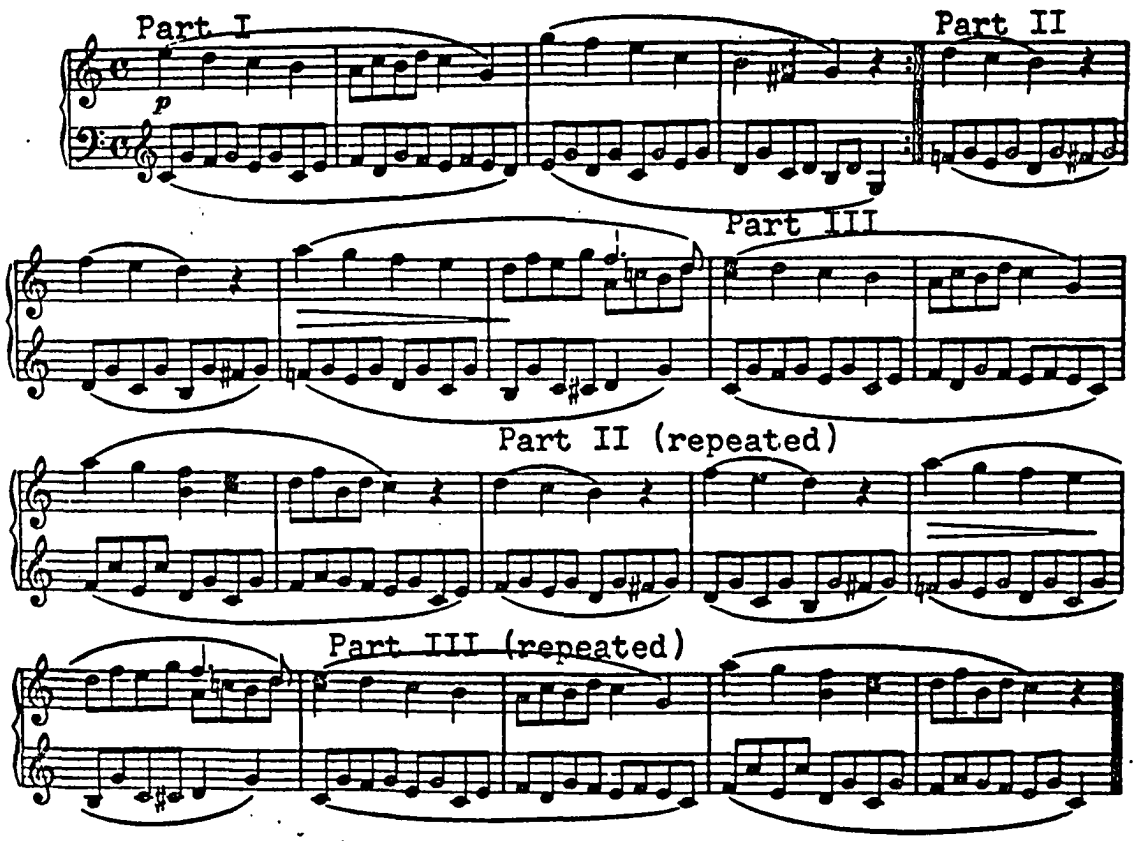
YOUR ANSWER: a three-part period

You are correct. The tiniest form which is capable of displaying the most important characteristics of three-part form is the three-part period.

The repetitions which may occur in the three-part period are equally valid for the larger varieties. Part I may be, and usually is in this small type, repeated. Parts II and III are not repeated separately as a general rule, but together.

The following illustration of a composition which falls under the classification of a three-part period is found at the beginning of Schumann's Album for the Young.

Non troppo allegro



Schumann, Album for the Young, No. 1

(Turn the page)

QUESTION: The repetition of the various parts of the example given on the preceding page proceeds in the following order:

(A) Part I, repeated; part II, repeated followed by the repetition of part III Page 322

(B) Part I, repeated; parts II and III, repeated together Page 331

(C) Part I, repeated; part II, period; part III, period Page 329

YOUR ANSWER: a repeated phrase

No, a repeated form of any kind does not give rise to a different or higher form. It remains the same basic unit. Part I of incipient three-part song form has been enlarged to at least the next larger design. I am sure you know now what it is. You can check your reasoning on page 332.

YOUR ANSWER: Part I, perfect cadence in C major
Part II, imperfect cadence in G major
Part III, perfect cadence in C major
(Parts II and III, repeated)

I believe you were jumping to a conclusion. Actually, Part II did not depart from the original key as it often does. Since it remained in the key of C major, the chord appearing in the first half of measure 12 and again in measure 20 is the dominant seventh in C major. You should correct your error by returning to pages 335 and 336 for another analysis.

YOUR ANSWER: Part I, repeated; part II, period; Part III, period

No, this is incorrect. Although there is a period relationship between Part II and Part III, the recurrence of Part I takes precedent in the three-part principle. So trot back to page 326 and sharpen your wits on another analysis.

YOUR ANSWER: Part I, imperfect cadence in C major
Part II, perfect cadence in C major
Part III, perfect cadence in C major

You have, no doubt, made an error in your division of parts. Otherwise, you could not have chosen these cadence results. Part II does not extend to measure 16. It consists of only one phrase, measures 9 through 12. Part II begins in measure 13. The last 8 measures of the example (measures 17-24) contain the repetition of Part II and III. Surely, you couldn't have intended the cadence at the end of Part I to be identified as an imperfect cadence. Inspect the example given on page 335 carefully, again. Another analysis is more accurate.

YOUR ANSWER: Part I, repeated; parts II and III, repeated together

You are so right. If the repetition of any of the parts occurs, Part I is repeated alone but Parts II and III are repeated together.

Check your analysis with this:

Part I (measures 1-4) phrase, repeated.

Part II (measures 5-8) phrase.

Part III (measures 9-12) phrase, return to Part I.

Parts II and III (measures 12-13) repeated.

The second of three categories of three-part song form is called incipient three-part song form. In this design, the first part has been increased to a period in length though Part II and III remain a phrase in length. Occasionally, however, in this type of three-part form extension is introduced into Part II.

The cadence conditions also remain similar to those of the three-part period. Part I usually closes on a definite cadence in the original or related key. The dominant key is often perferred when the original key is major whereas the relative major is usually chosen following the minor mode. This suggested choice of key is true only in a general way, however, because many variations of this rule may be found.

(Turn the page)

QUESTION: The form of Part I in incipient three-part song form is usually

(A) a period — Page 334

(B) a phrase — Page 324

(C) a repeated phrase — Page 327

YOUR ANSWER: the addition of new ideas

This is true up to a point. But what contribution does the addition or supplying of new ideas make to the total musical impression of three-part song form? Think about the purpose or reason for including a second part. We could stop after the first part. Consider the other possibilities on page 339.

YOUR ANSWER: a period

A period is the correct answer to the question. Part I is seldom larger than this in incipient three-part song form. The period may be written in either parallel or opposite construction as we have investigated earlier. Certain observations should, therefore, be made concerning the return or recurrence of the beginning in Part III. Since the third part consists of a single phrase, it is obvious that it could not contain a complete return or restatement. It is only necessary that enough of the beginning figure or melody be present to establish a genuine feeling of return. Part of the feeling of recurrence is the confirmation of a return to the original key. If at least one full measure or melodic figure which has been derived from the beginning of Part I is present, the confirmation of the return of Part I is considered to have been confirmed.

(Turn the page)

QUESTION: Divide the Schumann example into its respective parts. Then identify your conclusion concerning the cadence at the end of each part.

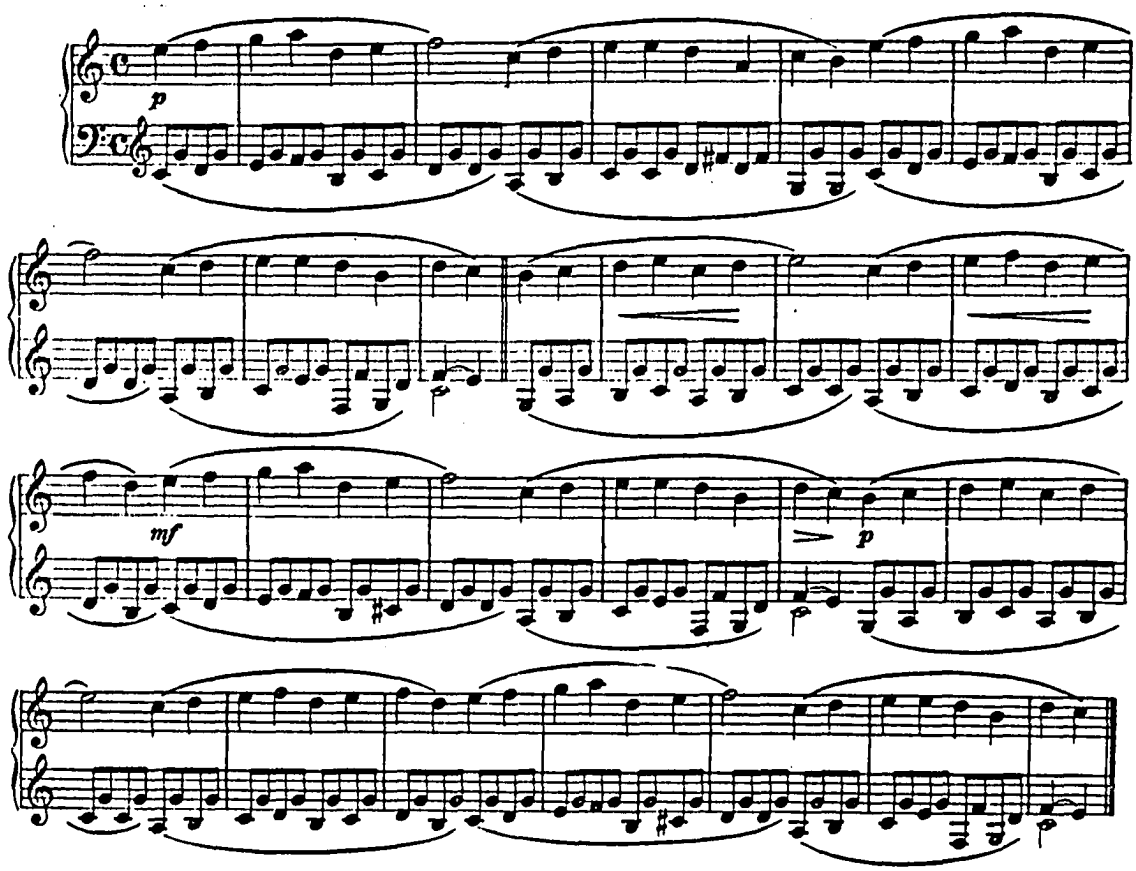
(A) Part I, perfect cadence in C major
Part II, imperfect cadence in G major
Part III, perfect cadence in C major
(Parts II and III, repeated) Page 328

(B) Part I, imperfect cadence in C major
Part II, perfect cadence in C major
Part III, perfect cadence in C major Page 330

(C) Part I, perfect cadence in C major
Part II, semicadence in C major
Part III, perfect cadence in C major
(Parts I and III, repeated) Page 338

(Turn the page)

Andantino



Schumann, Album for the Young, No. 5

(Turn the page)

YOUR ANSWER: a transition

You're close. A transition is employed frequently in some of the compound forms to lead away from a key or theme. You can probably deduce the correct answer now from this hint. Try it, on page 341.

YOUR ANSWER: Part I, perfect cadence in C major
Part II, semicadence in C major
Part III, perfect cadence in C major
(Parts II and III, repeated)

Completely and accurately analyzed! You seem to be aware of the major characteristics of the A B A principle and are prepared to investigate the largest of the designs of three-part song forms.

We can expect each part of complete three-part song form to present a fairly complete musical idea. Since Part I has as its purpose the presentation of the opening musical thought, it will probably consist of at least a period, sometimes a double period or phrase group. Part I should close, as usual, upon a perfect cadence in the original key or a related key.

The length of Part II will contribute to the extent of its digression. This middle part should provide the contrast in key, melody, or rhythm to the opening statement in Part I. Although Part II may consist of a period, phrase group, or double period, its length or extent is greatly influenced by the extension, group formation, or modulatory material contained therein. In general, all emphastic cadences are avoided so that Part II may close on the dominant of the original key or a perfect cadence of the dominant or some convenient chord which satisfactorily prepares for the re-entrance of Part I.

(Turn the page)

QUESTION: The principal contribution which Part II makes to the total musical impression of three-part song form is

(A) that of departure and contrast Page 341

(B) the addition of new ideas Page 333

(C) the embellishment of the first musical thought Page 343

YOUR ANSWER: three

My, my, we would have lots of variety. You are probably confusing the number of appearances of the first part, thus you should reduce the number of departures or digressions accordingly. The question was on page 345.

YOUR ANSWER: that of departure and contrast

You have the right idea! The placement of Part II in the center of two statements, though modified, of the same musical thought necessitates the principles of digression and contrast. Part II is actually a melodically and rhythmically interesting method of departing from the key and content of the first part and, in like manner, leading back to it. If the return to the original key has not been accomplished within the part, a section is sometimes added which contains this return called a retransition.

Part III may appear as a literal reproduction of Part I; but the return may vary considerably. It may be lengthened by extension or occasionally shortened. Any modification may be introduced which does not deprive Part III of its principal function of recurrence, or return to the beginning. Additions which are commonly introduced to this form are the introduction, introductory phrase, prelude, postlude, coda, or codetta.

QUESTION: A separate passage which is sometimes inserted at the end of the second part to accomplish a return to Part III is

(A) a transition Page 337

(B) a modulatory passage Page 346

(C) a retransition Page 344

YOUR ANSWER: two

And you are, too, too correct! You are now ready to take the big step into the compound homophonic forms. In these forms, you will combine the song forms to create these larger forms, just as you combined the phrase, period, double period, and phrase group to build song forms. You are prepared now to study Part II, The Large Forms, Chapter V, on page 349.

YOUR ANSWER: the embellishment of the first musical thought

This is true occasionally only. Some second parts derive their musical figures or motives from Part I. But the purpose of Part II comes from its unique location between two statements or reproductions of the same musical idea. This would naturally create a need for contrast. Need I say more? Return to page 339 and investigate further.

YOUR ANSWER: a retransition

You are absolutely correct. This is an important term which you will be using extensively in the compound forms which we will study last.

The process of repetition as applied to three-part forms has been discussed earlier. The same procedure is followed regardless of the length or extent of the song form. It has been stated earlier that repetition concerns Part I, alone, and is applied to the last two parts together. A rare exception to this rule occurs when Part II consists of a phrase while the others, Part I and III, contain larger forms--a period or larger. The repetition of the phrase in Part II satisfies to some extent the balance of the three parts, at least in length.

The form which evolves from the principle of repetition as applied to three-part forms is called five-part song form. When the recurrence of Part II is modified to such an extent that it can assume the role of an independent part the result is five-part form. In this form there are three occurrences of Part I as III and as V. Parts II and IV must provide sufficient contrast with each other as well as with Part I. Mendelssohn provides a clear illustration of five-part form in No. 14, Songs Without Words.

(Turn the page)

QUESTION: Five-part song form provides ____digressions from the first musical idea.

(A) two — Page 342

(B) three — Page 340

(C) one — Page 347

YOUR ANSWER: a modulatory passage

In a way, you are correct. The separate passage which contains the return to original melodic thought must often, but not always, be modulatory. We have a technical term in the "musical trade" which we use for just such an occurrence. Read the information again on page 341 so that you will always remember the name for this passage. You will use it often in the future.

YOUR ANSWER: one

No, three-part song form has only one digression but five-part form has more. If there are three occurrences of the first part how many digressions would you find in five-part form? Don't warn me that music students can't do arithmetic. They should be among the best. Return now to page 345 and show the result of your subtraction.

PART II

THE LARGE FORMS

CHAPTER V

SONG FORM WITH TRIO

The compound forms represent the highest degree of enlargement among homophonic forms. Although the various forms in this general area differ in many aspects of structure and style, they share a common bond: All are composed of two or more song forms which appear according to prescribed plan. Any of the compound forms may be found as a movement of a large work such as the sonata or symphony or may represent a single, independent composition.

In the broad context of this area may be considered the following forms: Song form with trio, first, second, and third rondo, sonatina, and sonata allegro. Although the form structure or plan of the compound forms may be used as the basis of many styles of composition, the present study will be largely restricted to one of the richest of all sources for investigation, the instrumental sonata.

An orderly progression through the various designs of music leads next to song form with trio. Since this design can be used as the basis of an independent composition as well as the plan of one of the movements of a larger

(Turn the page)

composition such as the sonata or symphony, various attempts have been made to supply a better or at least different label other than the older name--song with trio. A bevy of suggestions can be unearthed, such as "expanded ternary form", "compound ternary form", "scherzo-form and trio", or revival of the old "minuet and trio" designation. None of these has proved entirely satisfactory, however, contributing, in some cases, more confusion than clarity. The name, song form with trio, remains more adequate for our purpose of understanding the fundamental relationship between the association of two different but related song forms. Used as the third movement of a four movement sonata, song form with trio is a striking illustration of the possibilities through expansion of the fundamental three-part or ABA principle.

QUESTION: The song form with trio consists of the association of

(A) three different song forms Page 352

(B) three similar song forms Page 355

(C) two different song forms Page 359

YOUR ANSWER: second

If you will inspect several representative sonatas from a volume of Beethoven sonatas, I believe you will change your answer. The majority of sonatas, as you know, contain the traditional fast or allegro movement as the first. From the standpoint of contrast, it is more unlikely (there are a few exceptions) that a scherzo or minuet would follow. You should recheck the information on page 359 and choose another answer from those listed on page 360.

YOUR ANSWER: three different song forms

A cursory glance at an example of song form with trio might give the impression that this is the case, but it is not strictly true. The third presentation of a song form is either a literal or modified restatement of the first song form. Therefore, song form with trio cannot be said to contain three <u>different</u> song forms. You will find a better answer on page 350.

YOUR ANSWER: fourth

In the early pre-classic symphony, the minuet was often used as the conclusion of a three movement work; but in the four movement sonata or symphony, you would have looked for it too late in the composition. Don't guess. Return to page 359 and reread the discussion followed by the question on page 360.

YOUR ANSWER: two-part song form

You are partially right. Two-part song form may be used as the design of the principal song in song form with trio. It is not, however, the most frequently used type. The underlying principle of song form with trio should give you a clue. Now, I've told you, but return to page 356, anyway, and find the correct answer.

YOUR ANSWER: three similar song forms

This is not a true description of the plan of song form with trio. Some contrast would necessarily be needed between song forms for at least minimum variety. Of course, some song forms are more related than others, but nevertheless, are considered <u>different</u> song entities. A more consistent answer can be found on page 350.

YOUR ANSWER: third

Correct. Although there are some exceptions to this observation, the frequency with which Beethoven, with whom the sonata reached its culmination, follows this general plan, implies the establishment of a more or less conventional plan.

The principal song appears most frequently in the following order of frequency: Three-part, two-part, or one-part song form. Three-part song form is most preferred, whereas one-part form is extremely rare. The usual repetitions applied to three-part form in general are observed, i.e., Part I, repeated, followed by Parts II and III, repeated together.

The characteristic independence of the principal song is established by a perfect cadence in the original key as its termination. The closing section is sometimes strengthened by the addition of a codetta.

QUESTION: The principal song of song form with trio is most commonly constructed in

(A) two-part song form Page 354

(B) three-part song form Page 363

(C) one-part song form Page 366

YOUR ANSWER: Return to the beginning and conclude with the word Fine.

You are confusing da capo with the direction, Da capo al fine, which does give the above directions. Return to page 368 and identify the correct instruction.

YOUR ANSWER: on a perfect cadence

Of course, you know this is correct, but did you realize that some of the other answers are correct, too? Read the list carefully on page 364. Perhaps you will find a better and more complete answer.

YOUR ANSWER: two different song forms

This is quite true. Although three song forms make an appearance, the third occurs as a literal or modified repetition of the first song form. Thus, a song form with trio actually consists of only two different song forms.

The term, minuet and trio, comes to us from the baroque and classic periods when it was the practice in dance suites to couple dance movements of similar character followed by a repetition of the first dance. It was in this form that the minuet was first incorporated into the sonata as Minuet I, Minuet II, Minuet III, for example, forming the third movement of a four movement sonata. The early practice of designating the second minuet as a trio arose because it was written for three parts to be played by three wood-wind instruments. Although this practice has long since been abandoned (Bach was the last to use) the second song form is still identified by this name. Among names other than "trio" which are employed to describe the second song form of this design are alternativo, maggiore, minore, and intermezzo.

The general outline of song form with trio which occurs in the minuet and scherzo movements of the classic and early romantic sonata might be expressed visually in the following way.

(Turn the page)

Principal Song -- Subordinate Song -- Principal Song
(Song Form I) (Song Form II) (Song Form I)

Trio

QUESTION: In which movement of the four-movement sonata does the song form with trio most frequently appear?

(A) third Page 356

(B) second Page 351

(C) fourth Page 353

YOUR ANSWER: occasionally on a semicadence

This is the right answer, of course, but so are some of the other answers. Return to page 364 and read <u>all</u> of the answers before making your decision.

YOUR ANSWER: Play through from the beginning without observing the repeats.

The Italian term which is used to convey this direction is D.C. senza replica or senza ripetizions rather than D.C. alone. This direction is often given at the end of the subordinate song and would, therefore, be a necessary term for your vocabulary. What does the designation, D.C., signify when used alone? Please return to page 368 for the answer.

YOUR ANSWER: three-part song form

You are correct. Two-part song form may also be used in the principal song, but three-part occurs far more frequently. The same probabilities of arrangement occur in the subordinate song as well. Three-part song form is most common, but the use of one-part form in the middle division necessitates even greater precautions to maintain the independence of the two individual or separate song forms.

Some contrast should be provided in character between these two major divisions although radical changes of style are unusual. If the principal song is a sprightly scherzo, for instance, the subordinate song will probably assume a slightly more lyrical or quiet nature. However, there are many exceptions to this in which little change between the songs is apparent. The key of the subordinate song appears in some related key, possibly the parallel major or minor, relative major or minor, or subdominant, though other keys are used occasionally.

A retransition is sometimes introduced at the end of the subordinate song leading into the return of the principal song. It may be omitted, however, and the subordinate song may then close on a semicadence which prepares for the re-entrance of the principal song.

(Turn the page)

QUESTION: Complete this sentence. The subordinate song may close

(A) on a perfect cadence Page 358

(B) occasionally on a semicadence Page 361

(C) with a retransition Page 369

(D) any of these Page 367

YOUR ANSWER: "From the beginning" or return to the beginning.

Your "musical" Italian is correct. This term is basic to the correct understanding of the song form with trio and should have been an integral part of your vocabulary long ago. In any case, it should be now. You are ready for the study of rondo forms. Please turn to page 368.

YOUR ANSWER: one-part form

You have chosen the rarest form used in the principal song. You should now be able to give the most popular design for this section of song-form with trio. It is one of the three suggestions which were given on page 356.

YOUR ANSWER: any of these

Surprised? But then, by choosing this answer, you probably realized all the time that the subordinate song may be ended in several ways. The choice would depend somewhat on the similarity of key and style to that of the principal song.

When the principal song is restated without change upon its return or return to the beginning, the indication Menuetto,D.C. or Scherzo D.C. (da capo, from the beginning) is given at the close of the subordinate song. It is traditional to omit the repetition of individual parts during the restatement of the principal song. The literal reproduction or return of the principal song as the return is the unique characteristic of song-form with trio. Sometimes, however, modifications or slight alterations are introduced into the return. Of course, in this case, the return must be written out in full. A coda may be added to the song-form with trio manipulating thematic material which has appeared earlier. New material may also be incorporated into the coda.

(Turn the page)

QUESTION: In many instances of this form, particularly in the works of Beethoven, the designation, D.C., appears at the end of the subordinate song. What direction does this convey to the performer?

(A) (Repeat) Return to the beginning and conclude with the word Fine. Page 357

(B) (Repeat) "From the beginning", return to the beginning. Page 365

(C) Play through from the beginning without observing the repeats. Page 362

YOUR ANSWER: with a retransition

Don't answer too hastily. This is a correct possibility for the answer, but does the subordinate song <u>always</u> close with a retransition? Return to page 364 and read all of the answers slowly and carefully; then, try another answer.

CHAPTER VI

THE RONDO FORMS

The underlying structural principles of song form with trio is the association of song forms. Rondo, however, is constructed on the basis of alternating themes. Primarily, rondo is an instrumental form, although occasional examples can be found in vocal literature. Originating from the French rondeau, the term, rondo, retains its principle of an ever-recurring melody. The concept of rondo as a gay and lively style should not be confused with rondo as it will be used here as a structural design. The two concepts have no relationship.

QUESTION: Let us review quickly. Upon what basis are rondo forms constructed?

(A) Alternation of themes Page 376

(B) Association of song forms Page 373

(C) Alternation of style Page 378

YOUR ANSWER: the length of the principal theme

The length of the principal theme is only indirectly related to the size and extent of the rondo forms. As the number of total themes, including digressions and returns, is increased, there is some tendency to reduce the size of the individual themes from a practical standpoint. You have missed the principal determining factor, however. Please find this factor on page 376.

YOUR ANSWER: One or two-part song form

These are both distinct possibilities for the form of the theme of rondo, but are not generally considered the most frequently used. Of course, the frequency of the form would depend somewhat on the purpose of the theme as the principal or subordinate location. Half of your answer is correct; for the other half, see page 379.

YOUR ANSWER: Association of song forms

Apparently, you are still pondering the information from the previous pages. Although the association of song forms is the basis of song-forms with trio, it is not typical of the rondo forms. Convert your attention to the rondo forms by reading the material on page 370 again. Then you can go on your way.

YOUR ANSWER: the number of digressions from the subordinate theme

In rondo forms, the subordinate theme <u>is</u> the digression. However, if you were thinking of returns or recurrences instead of digressions, the size and extent of the rondo forms is not contingent on this number. In fact, it would be quite risky, because the last return is occasionally omitted entirely in third rondo form. Consider the other answers more carefully on page 376 and then turn to the indicated page.

YOUR ANSWER: a codetta

Not really. A codetta is sometimes located between two themes, but its purpose is one of conclusion rather than connection. A codetta contributes the finality of a given part or composition, whereas the musical passage used to connect two themes is fluid and moving, contributing a sense of urgency and forward-movement. Have these clues proved helpful in answering the question on page 381?

YOUR ANSWER: Alternation of themes

You have the right idea. This is the first time that we have dealt with alternation of themes as a structural principle. The recurrence of the principal theme with one or more subordinate themes is the primary influence of all of the varieties of rondo forms.

The extent of the rondo design is dependent upon the number of departures from the principal theme. One departure and therefore one recurrence of the principal theme comprise first rondo form.

Two departures and logically two returns form second rondo. The same is true with third rondo form except, of course, three digressions and three returns.

Alphabetically, the rondo forms may be categorized with these simple formulas:

First rondo form--A B A

Second rondo form--A B A C A

Third rondo form--A B A C A B A

QUESTION: The size and extent of the rondo forms depends upon

(A) the length of the principal theme Page 371

(B) the number of digressions from the subordinate theme Page 374

(C) the number of departures from the principal theme Page 379

YOUR ANSWER: A single phrase or period

Your answer falls in the general area of possibility, perhaps, but not specifically as the most common design used in the theme of the rondo form. Other forms appear more frequently. Remember that the theme as a complete structural unit might imply a larger plan in its most common or frequent form. You can improve your decision on page 379.

YOUR ANSWER: Alternation of style

The subject of rondo style as opposed to the rondo form or design is apparently your trouble. You were cautioned about confusing the two, and now here you are when you should be on another page. Rondo <u>style</u> is lively, gay, and brisk. Rondo <u>form</u> may be written in <u>any</u> style, but if you will examine at least two or three sonatas from Volume I of the Beethoven collection you will find that the first two, listed Op. 2, No. 1 and Op. 2, No. 2, contain slow second movements in first rondo design. You should be prepared now to make a new and better choice on page 370.

YOUR ANSWER: the number of departures from the principal theme

How right you are! The principle of alternation sets rondo form apart from all other forms. Let us discuss the "theme" from a rondo viewpoint. There are just a few salient points we must remember about the theme. The theme may vary from a period to the most frequently used two or three-part song form in length, and on rare occasions only a single phrase repeated. As the basis of rondo form, the theme is unique in both style and character, a creation of independent musical thought.

QUESTION: What is the most common design used in the theme of rondo form?

(A) Two or three-part song form Page 381

(B) One or two-part song form Page 372

(C) A single phrase or period Page 377

YOUR ANSWER: approximately the same form as the principal theme

Perhaps, but probably not. The subordinate theme of the first rondo form found in Beethoven's Sonata, Op. 2, No. 1, Adagio, consists of an extended period. Although a codetta is added to the subordinate theme, a comparison between it and the principal theme reveals a difference. The principal theme appears as incipient three-part song form. What would be your decision relative to the question on page 383 now?

YOUR ANSWER: Two or three-part song form

You are absolutely right. The two or three-part song form is, indeed, the most common design found in a theme of rondo form. Forms smaller than the two or three-part songs are less frequently used in the larger designs.

In first rondo form, the principal theme (which could be designated "A") can be from a period to three-part song form in length, though it is usually three-part song form. The least used is the two-part song form. A transition, a passage connecting two themes--one large, one small--often occurs between the principal theme (or "A") and the subordinate theme(or "B"). But the subordinate theme may make an abrupt appearance without benefit of transition as in the Adagio from Beethoven's Op. 2, No. 1, measures 16 and 17(cadence measure of the principal theme and first measure of the subordinate theme). The relative minor key (D minor) of the subordinate theme introduces the theme without interruption after the cadence in F major (key of the principal theme).

QUESTION: A musical passage which is used to connect two themes in rondo forms is

(A) a transition Page 383

(B) a codetta Page 375

(C) a phrase Page 385

YOUR ANSWER: abbreviated from the original form

You have chosen one of the less frequent possibilities. You may, indeed, discover this change among examples you will analyze, but I am sure you will also conclude that the shortened abbreviation of the return of the principal theme does not occur most frequently. A hint is given you concerning the form to be expected in this--return to page 390.

YOUR ANSWER: a transition

You are correct. A transition performs the important function of providing the connecting link between two themes. It is specifically found as the unifying bond between the principal and subordinate themes as a highway from the old to the new. The reverse movement, of course, is required in the retransition, which serves a similar purpose in the approach away from the subordinate theme to the return of the principal theme and the original key. The continuity of movement which is provided by the use of the transitional and retransitional passages is an important distinguishing feature of the first rondo forms from the independent and emphatically terminated units of the song-form with trio.

Almost without exception, the subordinate theme is in a related key to the principal theme. As you can see, the subordinate theme's position in the composition is to provide relief and contrast. In structure, the subordinate theme is usually shorter than the principal theme, often consisting of only one part, i.e., period, double period, or phrase group. However, we should note that examples up to and including three-part song form can be found.

QUESTION: The form of the subordinate theme in first rondo form is usually

(A) approximately the same form as the principal theme Page 380

(B) more concise than the principal theme Page 389

(C) longer than the principal theme Page 386

YOUR ANSWER: stated as an exact reproduction of the original

This is certainly one of the possibilities which the return of the principal theme may follow. However, examination of a large number of examples would reveal that this is not most frequently the case. You may change your answer, if you like, on page 390.

YOUR ANSWER: a phrase

Generously, this answer is just slightly correct. Although the passage used to connect two themes might be a phrase in length, it could also be as small as a part of a measure or as large as several phrases. You should find a more specific name for this important method of linking two themes in a continuous manner. You will find the question and answers on page 381.

YOUR ANSWER: longer than the principal theme

On the contrary, quite the reverse is more often true. For example, the Adagio movement from Beethoven's Sonata, Op. 2, No. 1 shows a principal theme which proves to be incipient three-part song form, although the subordinate theme consists of an extended period. Even though a codetta is added to the subordinate theme, it could not be considered longer than the principal theme. A better comparison of the two themes is given on page 383.

YOUR ANSWER: Degree of separation between song forms, treatment of the recurrence of the principal theme, and addition of the coda

This is a correct and complete summation of the principal differences between genuine song-form with trio and first rondo form. When one or more of these differences are eliminated, the forms become difficult to distinguish. The extreme intermingling of the traits of both produces an occasional hybrid such as the Andante of Sonata, Op. 28 (Beethoven). This movement follows the traditional plan of song-form with trio through the trio section. The recurrence of the principal theme is highly varied and, further, is followed by a lengthy coda in first rondo tradition. Considerable disagreement among theorists exists in such cases.

The second rondo form, as its title implies, consists of two departures from the principal theme. These two subordinate themes or digressions from the principal theme should not only provide sufficient contrast with the first theme but also should differ with each other in key and style. The second subordinate theme also tends toward a somewhat more distant key as well as a somewhat broader form than the first subordinate theme.

(Turn the page)

QUESTION: The second subordinate theme in second rondo form often

(A) is similar to the principal theme in style Page 391

(B) differs from both the principal and first subordinate theme in key and style Page 398

(C) is similar to the first subordinate theme in style Page 394

YOUR ANSWER: more concise than the principal theme

This is the accurate comparison. Although, theoretically, the subordinate song may be constructed in any of the suggested forms, it is generally shorter and more concise than the principal theme. A representative example is found in the comparison of the two themes in the Adagio movement of Beethoven's Sonata, Op. 2, No. 1, in which the principal song appears in incipient three-part form while an extended period represents the subordinate theme. Even the short codetta does not prevent the subordinate theme from being considered a briefer form than the principal theme.

The recurrence of the principal theme in first rondo form may be a literal restatement or "da capo" of the original presentation or, as is more likely, considerable elaboration or variation may be carried out. Exceptionally, the return of the principal theme may be somewhat shorter than the first of its statements. Comparison of the return of the principal theme in two first rondo movements, the Adagio of Beethoven's Sonata, Op. 2, No. 3 and the Largo of his Sonata, Op. 2, No. 2 demonstrates both possibilities. The return of the principal theme in the Adagio of the first mentioned sonata is a literal restatement, but the Largo of Op. 2, No. 2 shows a modification and slight embellishment of the recurrence of the principal theme.

(Turn the page)

QUESTION: The recurrence of the principal theme in first rondo form is more frequently

(A) abbreviated from the original form Page 382

(B) stated as an exact reproduction of the original Page 384

(C) elaborated, embellished, or otherwise modified Page 392

YOUR ANSWER: is similar to the principal theme in style

You missed the point which was emphasized in the last discussion. In order to avoid any hint of monotony which might occur as the number of recurrences of the principal theme are added, some means must be used to add variety to the composition. Which of the suggested answers on page 388 would most contribute to the variety of the form?

YOUR ANSWER: elaborated, embellished or otherwise modified

This is true. In fact, the embellishment or modification of the return of the principal theme is a distinguishing feature of the first rondo form in contrast to the often literal "da capo" of the song-form with trio.

Another characteristic of the first rondo form is the frequency with which a coda is added. The Largo of the previously mentioned Op. 2, No. 2 (Beethoven) contains a fairly lengthy coda of 30 measures. The Adagio of Sonata, Op. 2, No. 1 consists of fourteen measures which may be divided into two sections, the first of which is composed of material taken from the subordinate theme while the last 8 measures reverts to material from the codetta which appears at the close of the subordinate theme.

Emphasis should be given to the continuity of line and movement which is characteristic of the first rondo form. Every attempt is made, even when transitional material is not used between themes, to lessen the possibility of interruption of the current. The emphatic breaks and terminations of part and cadence which were so apparent in the song with trio are avoided in this rondo form.

(Turn the page)

QUESTION: First rondo form and song-form with trio differ principally in the following areas:

(A) Similarity of basic form, length of the principal theme, and degree of elaboration of the principal theme

Page 395

(B) Similarity of basic form, length of both themes, and addition of a coda Page 397

(C) Degree of separation between song forms, treatment of the recurrence of the principal theme, and addition of the coda Page 387

YOUR ANSWER: is similar to the first subordinate theme in style

This might seem to be a reasonable answer. However, do you realize what monotony might emerge as a result of your suggestion? At least, there might be some tendency in that direction. If you were searching for a possibility which would contribute more contrast and variety to the total form, which answer on page 389 would you choose?

YOUR ANSWER: Similarity of basic form, length of the principal theme, and degree of elaboration of the principal theme

Whew! That was a long answer, wasn't it? And to think that it is not quite correct! The basic or overall plan of the two forms--song-form with trio and first rondo form--is actually the same. Some clear-cut examples are not difficult to identify, but others merge the two designs closer and closer. This makes it important for us to determine some fundamental difference.

For your second point, I would have to disagree again. The length of the principal theme in either case is most often some variety of three-part song form. However, your third point is well taken. First rondo form tends to make use of the various methods of modification, such as embellishment, addition of chord tones, enlargement of accompaniment, more frequently than the song-form with trio. You must read the answers which are suggested on page 393 more slowly and carefully, considering each separate item of the answer in order to make an intelligent decision here.

YOUR ANSWER: Double period

Most unlikely! The principal theme might be reduced to one part on its first return, but it is more probably a larger song form in its initial statement. You will find a better suggestion on page 398.

YOUR ANSWER: Similarity of basic form, length of both themes, and addition of a coda

You are both right and wrong. First, they do not differ fundamentally in their basic form blueprint. Second, the principal theme of both first rondo form and song-form with trio is most frequently constructed according to the three-part plan. You are probably partially right concerning the subordinate theme. This theme is somewhat more likely to be written in one-part form, i.e., period, double period, or phrase group, than the subordinate theme of the song with trio which usually contains at least two or three parts.

You are correct also about the use of the coda. The addition of a coda and its relative length is more characteristic of first rondo form. Now, choose another answer on page 393.

YOUR ANSWER: differs from both the principal and first subordinate theme in key and style

Your suggestion is well taken, because you are right. As the rondo forms are lengthened more variety must be introduced in some way. One method is the contrast which is introduced between the two subordinate themes and between these and the principal theme.

The second method is the reduction of the dimension of the individual themes. Two-part song form is used most frequently for the first statement of the principal song although three-part is next in desirability. However, only the first part is sometimes retained in its first return. The final statement of the principal theme may be either restored to its entirety or shortened slightly. In the last movement (Allegro) of Beethoven's Sonata, Op. 10, No. 3, the final statement of the principal theme has been enlarged to three-part song form from its initial two parts. This is admittedly a less usual occurrence but it shows the choices which are available to the composer to avoid the slightest possibility of monotony.

QUESTION: What is the most common or effective form for the principal theme of second rondo form?

(A) Two-part song form Page 401

(B) Double period Page 396

(C) Three-part song form Page 404

YOUR ANSWER: a perfect cadence in the dominant key

You could be correct only indirectly. This is not the key of the cadence if it occurs before a transition. If the last phrase or so of the principal theme has been dissolved, i.e., the modulation has been contained within the closing part, it might lead into the dominant key. However, it would more likely close on the dominant of the new key (V of the V). You can probably find a more explicit answer on page 401.

YOUR ANSWER: the original key

No, no. The first subordinate theme is a smaller, less drastic departure than the second subordinate theme, but it isn't this related as a rule. Some other key is usually chosen for its form. Return to page 407 in order to select the correct answer.

YOUR ANSWER: Two-part song form

You chose the most common and effective form for the principal song of second rondo form. You should note, however, that three-part song form is also frequently used, though probably not as much as two-part.

The principal song may be terminated by any of three ways: By a perfect cadence in its own key, followed by an independent transition to the first subordinate theme, or the closing phrase of the principal theme may be dissolved into the transition, or the transitional passage may be omitted entirely except for the modulation which could take place after the beginning and within the first part of the first subordinate theme.

QUESTION: One of the cadences which may be used at the close of the principal theme is

(A) a perfect cadence in the dominant key Page 399

(B) a perfect cadence in the original key Page 407

(C) a perfect cadence in a related key Page 403

YOUR ANSWER: a remote key

Not this time. You are probably thinking of the second subordinate theme. The first subordinate theme is more closely related in key and style to the principal theme than the second, though, of course, contrast is expected. If you don't know the answer now, you should know after returning to page 407.

YOUR ANSWER: a perfect cadence in a related key

This could happen only as a result of dissolution during the last phrase of the principal theme or at the end of the transition. Otherwise, the perfect cadence would occur in--oh, I can't tell you! You must find it on page 401.

YOUR ANSWER: Three-part song form

Part of the time, you would be right. Because of the increased dimension of second rondo form a smaller song form is probably more effective. The correct form is given on page 398.

YOUR ANSWER: three-part song form

You are definitely on the right track. These three divisions form a similar plan to our familiar three-part song form. The title, ternary, seems to be a little broader concept than three-part song form, but it is really a small point. Do you mind returning to page 410 for the correct directions to proceed?

YOUR ANSWER: three themes with no return

You weren't looking at that last information. ABA is the order of the day in the first division as well as the overall form of third rondo. The recurrence is necessary, although possibly abbreviated. This would also eliminate one of the themes you have indicated above. Please return to page 412 so that you can get back on the right track.

YOUR ANSWER: a perfect cadence in the original key

This is one of the three ways the principal theme may be terminated--as a perfect cadence in the original or tonic key. Instead of this, the last phrase of the principal theme may be dissolved into the transition, or the transition may be presented as an independent passage.

The first subordinate theme is usually the smallest of all of the themes in form, often only a period or phrase group in length, thus leaving the larger, broader design to the second subordinate theme. A closely related key, such as dominant after major or relative major after minor, is typically found in the first subordinate theme. A more remote key, even with change of key signature at times, is usually the rule of the second subordinate theme. The larger design, more distant key, and more stringent change of style contribute to the contrast which the second subordinate theme provides to the principal theme as well as to the first subordinate theme. A more lengthy retransition may follow this theme leading into the final restatement of the principal theme.

QUESTION: The key expected in the first subordinate theme is

(A) the original key Page 400

(B) a closely related key Page 409

(C) a remote key Page 402

YOUR ANSWER: one theme in three-part song form

You have been misled. Or something has happened! One of the themes of the two which are presented in the first division does often contain a variety of three-part song form. Don't forget the restatement of the principal theme, too. You can choose the right answer, now, can't you? It is on page 412.

YOUR ANSWER: a closely related key

Yes, the more distant keys are usually reserved for the use of the second subordinate theme. Although other keys may be chosen, the dominant after major and the relative major after minor appear most frequently.

The final restatement of the principal theme is followed by a coda which is in sectional form. Some confusion can develop when the coda is not preceded by the usual perfect cadence. In this form, the end of the last statement of the principal theme may be dissolved into the coda without perceptible interruption. The Allegro movement of Beethoven's Sonata, Op. 10, No. 3 is an excellent pattern on which to build an understanding of second rondo form.

The third rondo form, the largest of the rondos, contains three departures from the principal theme. The simple, alphabetical outline would appear as this: A B A C A B A. It is apparent that the number of different sections is becoming somewhat unwieldy unless it is possible to institute some type of grouping. This has been arranged for us. Again, groups of themes are combined to form a still larger ternary arrangement. The first division, called the exposition, consists of A B A, or the principal theme, first subordinate theme, principal theme. The second division contains only one theme, the second subordinate theme, C. The final division is known as the recapitulation since it contains the return to the principal theme, the transposition of the first

(Turn the page)

subordinate theme, and the principal theme a final time. Using alphabetical letters as our symbols, we can visualize the arrangements, thus:

Exposition	Middle Division	Recapitulation	(Coda)
A B A	C	A B' A	

QUESTION: The organization of these groups of themes into large divisions results in

(A) three-part song form Page 405

(B) binary form Page 414

(C) ternary form Page 412

YOUR ANSWER: similar in form to the other themes

The reverse is actually more nearly the truth. In size and content, the second subordinate theme must more or less balance the other two divisions. Since it is the only theme which appears in the middle division, it must contribute much in contrast, form, and content to do this against a combination of three themes on either side. Please return to page 415 for another answer.

YOUR ANSWER: ternary form

Right! As we study a new form, we eventually seem to arrive at the old ABA concept again. This is no exception. Each of the themes which appear in the third rondo may consist of any form from a period to two- or three-part song form in length. However, preference has been given in the first division to the use of one of the smaller three-part designs in the principal theme, period or other one-part form in the first subordinate theme with codetta and followed by a shortened recurrence of the principal theme.

Characteristic, though not mandatory, is a double bar at the conclusion of the first division. Although it would not be used when a change of key signature is not employed, no transition is used to approach the second subordinate theme.

QUESTION: The exposition of third rondo form contains

(A) two themes with a return Page 415

(B) three themes with no return Page 406

(C) one theme in three-part song form Page 408

YOUR ANSWER: transposed to a related key

This is an error. The most important hint which could be given concerns the recapitulation. All themes should appear in the same key. If the principal theme is in the original key, little reasoning remains to arrive at the correct answer on page 417.

YOUR ANSWER: binary form

Binary means two parts. You didn't mean this, did you? We haven't used the alternate terms for some of the forms very often in this study, but you should understand them in order to read intelligently a variety of analysts. Return to page 410 for a better descriptive word.

YOUR ANSWER: two themes with a return

Yes, you do know the contents of the first division. What about the middle division? The same approach is used with the second subordinate theme in third rondo form as was true in second rondo, only more so. The second subordinate theme composes the entire middle division. It is usually longer in form than either the principal theme or the first subordinate theme, usually in two- or three-part song form. The retransition back to the principal theme is also given more importance, assuming larger proportions than before (or in other forms).

QUESTION: The form of the theme which makes up the middle division of third rondo form is most often

(A) similar in form to the other themes Page 411

(B) one of the larger song forms Page 417

(C) smaller than the first subordinate theme Page 419

YOUR ANSWER: No

I will have to differ with you on this. In Beethoven's Sonata, Op. 26, Last movement, the final return of the principal theme has been completely omitted. It is to avoid the dullness which might result from such a large number of returns that composers sometimes take steps to substitute the entrance of the coda without stating the theme for a fourth time. Please return to page 421 where you will find a suitable answer.

YOUR ANSWER: one of the larger song forms

You rang up the cash register with that answer. Entirely correct. Either two- or three-part song form seems most appropriate for the important middle division of third rondo form.

The restatement of all of the themes of the exposition as the third division is called the recapitulation. As we will discover this is also true in sonata-allegro form; the themes of the recapitulation are in the same key. This statement affects the first subordinate theme, of course, which must be transposed in the recapitulation to the original key. The transition which was needed to lead from the principal theme to the first subordinate theme would be unnecessary if retained solely for the purpose of modulation. At times, it is omitted. But more commonly, it is considerably extended by the process of leading away from the key as well as return to it. This gives the transition a double course.

QUESTION: The key of the first subordinate theme upon its restatement in the recapitulation is

(A) transposed to a related key Page 413

(B) transposed to the dominant key Page 422

(C) transposed to the original key Page 420

YOUR ANSWER: No, only abbreviated

You are not entirely wrong, but partially. The final recurrence of the principal theme is sometimes omitted as in Beethoven's Sonata Op. 26, Last movement. You are correct in assuming that the principal theme is sometimes abbreviated. Please return to page 421 for a completely correct answer.

YOUR ANSWER: smaller than the first subordinate theme

My dear! The second subordinate theme in third rondo form comprises the entire middle division. It is improbable that it would be smaller than the first subordinate theme which is wedged between two statements of the principal theme in the first division. Consider the relative balance which should be maintained among the three divisions. Have you received a glimmer now which would help you answer the question on page 415?

YOUR ANSWER: transposed to the original key

Right again! An error cannot be made if you remember that all themes which appear in the recapitulation are presented in the same key--the original key. This necessitates the transposition of the first subordinate theme from its previous key to that of the original or tonic key of the principal theme.

The return of the principal theme following the transposed first subordinate theme would, of course, be the fourth recurrence. To avoid monotony which could result, this re-return is sometimes omitted completely or at least abbreviated. Some third rondos have very neatly avoided the problem by incorporating the return of the principal theme into the first section of the coda.

Beethoven's Sonata, Op. 2, No. 2, Last movement, is a clear guide to the understanding of the rather lengthy and complex form of third rondo and should be played on the piano or by recording at the earliest opportunity. The arrangement of the keys of the various themes in this movement are as follows: The principal theme--A major; first subordinate theme, the dominant, E major; the second subordinate theme, the parallel minor, a minor. The recapitulation would naturally be in A major throughout.

(Turn the page)

QUESTION: Is the last recurrence of the principal theme ever omitted in third rondo?

(A) No Page 416

(B) No, only abbreviated Page 418

(C) Yes Page 423

YOUR ANSWER: transposed to the dominant key

You don't really mean dominant, do you? Remember in a recapitulation all themes are presented in the same key. If this is relevant to the question, and it is, please return to page 417 and make the necessary corrections in your calculations.

YOUR ANSWER: Yes

And yes, yes, yes, you are right. The last recurrence of the principal theme is sometimes omitted entirely as can be observed in Beethoven's Sonata, Op. 26, Last movement. It can also be abbreviated, or merged into the coda. One important point should be emphasized concerning all rondo forms: The uninterrupted continuity of the rondo design from its first notes to the last of the coda. You are now ready for Chapter VII. Go to page 424.

CHAPTER VII

THE SONATA-ALLEGRO FORM

The sonata is one of the musical works which contains several different movements or independent pieces under the collective whole. In the early 17th century, the sonata was so-called to indicate an instrumental composition, i.e., one to be played, in contrast to the cantata, which was to be sung.

The early sonata consisted of three movements, usually conforming to the pattern of allegro, adagio, and allegro or presto. When part of the dance suite was incorporated into the sonata, thereby increasing the number of movements to four, the minuet was inserted between the slow movement and the final presto or fast movement. Beethoven was responsible for the addition of the scherzo, a lively, animated, jolly movement, as an alternate for the minuet and trio.

The arrangement of the four-movement sonata ordinarily, but by no means always, conforms to the following pattern:

First movement, allegro, sonata-allegro form

Second movement, adagio, first rondo or sonatine

(Turn the page)

Third movement, minuet or scherzo, song form with trio

Fourth movement, presto or brilliant allegro, second or third rondo, occasionally sonata-allegro form

QUESTION: In which movement of the sonata is the sonata-allegro design most frequently found?

(A) First movement Page 431

(B) Second movement Page 429

(C) Fourth movement Page 434

YOUR ANSWER: the alternation of two important themes

You have missed the basic difference between the rondo and sonata-allegro forms. Rondo forms, as you know, are built on the premise of the ever-recurring refrain or the alternation of themes. Sonata-allegro forms, both species, do not abide by this principle. It is important for you to reread the material on page 431, for this is basic to your understanding of the succeeding pages of this study. Then, make a new selection on page 432.

YOUR ANSWER: two-part song form

You have chosen one of the possibilities which may be used in the principal theme, but not the most usual form. It is very helpful to know what to expect in the analysis of music. For this reason, you should be aware of the most popular choices of design in particular instances. You will find some of them on page 435.

YOUR ANSWER: the alternation of three contrasting themes

You have gone completely "wide of the mark" on this question. Both varieties of sonata-allegro design are based on only two themes. The entire structure is designed around these two. Alternation of themes was an important principle for the understanding of the rondo forms, but this is one idea which should not be carried over into the present discussion. It is of utmost importance for you to restudy the information on page 431 before continuing your perusal of this new and final type of form which we shall discuss. The question was on page 432.

YOUR ANSWER: Second movement

Only the smaller variety of sonata-allegro form is commonly found in the second movement of the sonata. Although first rondo is the more popular form in this location, sonatine form is sometimes substituted in the slow movement. Peruse the chart on pages 424 and 425 again and decide on a better answer.

YOUR ANSWER: three-part song form

You aren't wrong--you are just not entirely right. Any of the part-forms may be used in the principal song of sonatine form. However, three-part song form is not found nearly as often in the principal theme as another type which you will find in the discussion on page 435.

YOUR ANSWER: First movement

It is. It is also significant that as the ultimate in artistic and satisfying design, the sonata-allegro form has become customary as the plan of the first movement of the sonata. In no other form is the composer given as great an opportunity to present his creative ideas in an ordered process, yet to develop those ideas to the highest of their potentialities, as in the development section of this design.

We shall discuss the smaller variety of this design first, as the preparation for our approach to this highest scheme of all homophonic forms. The sonatine form might be considered the diminutive sonata-allegro form much in the same way that we consider diminutive two-part song form. Rondo, as we have just concluded in the past section, is built on the structural premise of the alternation of themes, i.e., the alternation of the principal theme with one of lesser importance. Both species of sonata-allegro form are based on the combination, not alternation, of two equally important themes. Even the similarity of length of the two themes, as you will discover by examination, contributes to the premise of equality.

(Turn the page)

QUESTION: The structural basis of sonata-allegro designs is

(A) the alternation of two important themes Page 426

(B) the alternation of three contrasting themes Page 428

(C) the combination of two equally important themes Page 435

YOUR ANSWER: a period or double period

Precisely! One-part form is found more often as the design for the principal theme than two or three-part song form, although any of the song forms may be used.

The subordinate theme in this type should be fully as distinctive in style as the principal theme and of similar length. Traditionally in a related key, it is usually in the dominant if the principal theme has been in major, or the relative major after a minor key. A codetta sometimes closes the exposition. Since the exposition characteristically is not separated from the section which follows a double bar, as is true of the sonata-allegro design, the exposition may close with either of two methods of termination: It may close on a perfect cadence, or may be dissolved into the retransition.

QUESTION: If the key of the principal theme happens to be in A-flat major, what key is expected in the subordinate theme in the exposition of sonatine form?

(A) E-flat major Page 442

(B) C minor Page 436

(C) E minor Page 439

YOUR ANSWER: Fourth movement

This is true only occasionally. Second or third rondo forms seem particularly suited to the requirements of the fourth movement, but sometimes, particularly in the symphony, the sonata-allegro design is employed. However, the question remains--in what movement is the sonata-allegro design found most frequently? You can check your answer on page 425.

YOUR ANSWER: the combination of two equally important themes

You now understand the principle or fundamental basis upon which this final and ultimate type of homophonic design is based. In the sonata, the sonatine form appears most often in the slow or second movement, although the choice as a form is unrelated to the tempo. Exceptions appear at once, however. For example, Beethoven's Sonata, Op. 10, No. 1 presents two of its three movements in sonatine form, the second and third movements.

The general scheme of sonatine form is as follows:

Exposition	Retransition	Recapitulation	
Principal Theme	or	Principal Theme	
Transition	Episode	Transition	Coda
Subordinate Theme (Codetta)		Subordinate theme (Codetta)	

Either of the two themes of the exposition may be constructed in any part-form. However, one-part form, i.e., the period or double period, is most common. The principal theme and the subordinate theme are separated by a transition of some importance which is seldom omitted.

QUESTION: The form of the principal theme of the exposition in sonatine form is most commonly

(A) two-part song form Page 427

(B) a period or double period Page 433

(C) three-part song form Page 430

YOUR ANSWER: C minor

This is a more unexpected turn of events. Since this is a related key, the relative minor, it would be available to the composer for this theme, but the dominant is far more likely to occur after a theme in major. Which of the keys on page 433 would satisfy this expectation?

YOUR ANSWER: the development

If we were discussing the large variety of sonata-allegro form rather than the sonatine, you would be correct. In this smaller species, however, the measures which occur between the exposition and the return of the principal theme must be more in the nature of an interlude or episode. The name which is given to these measures is given on page 443. Please return to this page and choose the right answer.

YOUR ANSWER: E-flat major

This is not usually true in the recapitulation. The subordinate theme is almost always transposed to the key of the principal theme which would be the original or tonic key. As a rule, the only variation might be a change of mode. Examine the list again on page 440.

YOUR ANSWER: E minor

It would be more improbable to find the parallel minor as the key of the subordinate theme, although it is a possibility since it is one of the keys related to E-flat major. The dominant key, however, is used far more frequently after a principal theme in major. The answer which would satisfy this probability is listed on page 433.

YOUR ANSWER: a retransition

Yes indeed. A retransition in sonatine form serves approximately the same purpose as it did in the rondos--the approach toward or return to the principal theme.

The recapitulation which contains the restatement of both the principal and subordinate themes is the next division of sonatine form. As usual in a recapitulation, the subordinate theme is transposed to the tonic or original key. The principal theme may be stated as it appeared first, or it may be embellished or otherwise unessentially modified. The codetta, if any, would appear in the tonic key also. A coda, in sectional form, is usually, but not always, added.

QUESTION: If the principal theme is presented in C minor in the recapitulation, in what key would the subordinate theme probably appear?

(A) C minor Page 448

(B) E-flat major Page 438

(C) C major Page 444

(D) G minor Page 446

YOUR ANSWER: the design and style of the composition

You are a little right and a little wrong! Sonata-allegro form definitely, but definitely, applies only to the design or plan of the composition. It does <u>not</u> restrict the style at all. Piano majors, who are so familiar with sonatas in which this plan often appears in the first movement, sometimes generalize from this about the style and tempo to be expected. But, we pianists must guard against too much generalization. This form really <u>is</u> found elsewhere! Please choose another answer on page 449.

YOUR ANSWER: E-flat major

You have chosen the dominant key which is the expected tonal relationship following a theme in major. If the principal theme had been in C minor, you should expect E-flat major, or the relative major, as the key of the subordinate theme. These are the usual key relationships, but, of course, cannot be considered arbitrarily for there are exceptions.

The exposition may be followed immediately by the recapitulation in the sonatine form, or it may contain, more probably, one or more measures of retransitional material. The more lengthy the retransitional passage becomes the closer is the approach to the large sonata-allegro form. This graduated approach to the broader design is demonstrated in illustrations which extend from the definite classification of a retransition, which appears in the Adagio of Sonata, Op. 10, No. 1 as a single chord, to the more indefinite but still sonatine form of the fourteen measure retransitional passage preceding the recapitulation in the first movement of Beethoven's Sonata, Op. 49, No. 2. To remain in the sonatine category, this middle passage must remain retransitional in purpose, rather than approach the dimension of the development found in sonata-allegro form.

(Turn the page)

QUESTION: Material which occurs after the exposition of sonatine form and before the return of the principal theme is called

(A) the development — Page 437

(B) a transition — Page 447

(C) a retransition — Page 440

YOUR ANSWER: C major

You are correct. The answer given under (A) is also correct. I thought you might enjoy <u>two</u> correct answers for variety. Too, it emphasizes the point that although the subordinate theme is usually transposed to the key of the principal theme, i.e., the tonic, a change of mode is also permitted. Please proceed to the information on page 448 without further delay.

YOUR ANSWER: the tempo and style of the composition

No, no. Sonata-allegro form refers to the plan or foundation upon which the melodic, rhythmic, and harmonic bricks of the composition can be arranged. It is in no way a restriction on the choice of tempo or style. These two characteristics, tempo and style, are more apt to be the result of the <u>type</u> of composition or of its location as a movement of a collective composition than of the particular form chosen. You will find a better answer on page 449.

YOUR ANSWER: G minor

This would not be true. An almost unbreachable rule is that of the transposition of the subordinate theme to the tonic key so that both themes of the recapitulation appear in the same tonality. The only exception to this is the occasional change of mode, which <u>is</u> permitted. Examine the suggested keys on page 440 again, and decide on another answer.

YOUR ANSWER: a transition

You are going in the wrong direction. A transition leads <u>away</u> from the principal theme. The term which should be used here signifies the approach <u>toward</u> the principal theme. A small, but important point, perhaps, but I am sure you know the correct term now. The question was on page 443.

YOUR ANSWER: C minor (C major)

You could have arrived at this spot by means of <u>two</u> choices--either of those listed above. C minor would be the usual choice, but this selection was provided to stress the possibility that a change of mode might appear, also, in the subordinate theme in the recapitulation. This is the only variation which is generally permitted in this collective restatement of the two themes in the recapitulation.

This brief examination of the skeleton of sonatine form should provide an appropriate basis on which to gain insight and understanding concerning the intricacies of the sonata-allegro design. The large, fully developed species of sonata-allegro design (also called sonata-form by some theorists) is the plan used in the first movement of the majority of sonatas, symphonies, and concertos. The use of this title for the form does not in any way preclude its use for other types of composition. The sonata-allegro form provides the blueprint on which compositions may be constructed, not an outline or rule as to the style and tempo which must be followed. However, in our present study, the examination of the sonata-allegro form will be largely limited to its appearance in one (usually the first) of the movements of the sonata.

(Turn the page)

QUESTION: The term, sonata-allegro form, refers to

(A) the design and style of the composition Page 441

(B) the structural plan of a composition Page 452

(C) the tempo and style of the composition Page 445

YOUR ANSWER: usually in the same tempo as the movement with which it is associated

No, the independent introduction does not necessarily have to agree in tempo with the composition it precedes. The example which was mentioned in Sonata, Op. 13, Beethoven, was an illustration of extreme contrast. Please return to page 454.

YOUR ANSWER: Both themes from the exposition in sonata-allegro form are usually in one-part form.

No, this is not true. The principal theme is usually at least two-part in form, and very often three-part. The subordinate theme might be smaller, but it is usually approximately the same length as the principal theme. One of the other statements is a more accurate description of the situation. You should be able to find it on page 457.

YOUR ANSWER: the structural plan of a composition

Sonata-allegro form does, indeed, refer only to the structural plan of a composition. This design is the final and ultimate step in the refinement and development of the ternary or tri-partite division.

On the following page, you will find a diagram of the general areas of importance in sonata-allegro form to which references will be made from time to time. Although generalities are often difficult to support when dealing with musical compositions, it is usually helpful to provide some point of departure.

An independent introduction may be added to the basic plan of sonata-allegro design. Although it appears with more frequency in association with sonata-allegro forms in symphonic compositions such as the symphony or the overture, the introduction occurs in several examples of the Beethoven Sonatas for piano. A representative example might be the Grave of the first movement of Op. 13. The thematic material from this added section reappears as interludes between various sections of the piece. The tempo of the introduction in this instance, though this is unnecessary, contrasts sharply with the other divisions of the composition, as Grave, in the introduction, to Allegro di molto e con brio.

(Turn the page)

DIAGRAM OF SONATA-ALLEGRO FORM

Introduction--Optional

EXPOSITION

Principal Theme

Key--tonic

Form--two- or three-part song form

Transition

Subordinate Theme

Key--dominant, relative of original key, or other related key

Form--optional, but often shorter than principal; contrasting, but of equal importance

Codetta--one or more

Double bar accompanied by repetition marks

DEVELOPMENT--sectional form

Retransition

RECAPITULATION

Principal Theme

Key--tonic

Form--as before, possibly modified

Transition--often modified

Subordinate Theme

Key--transposed to tonic

Form--as before

Codetta--the same as in exposition

Coda

(Turn the page)

QUESTION: An independent introduction in sonata-allegro form is

(A) usually in the same tempo as the movement with which it is associated Page 450

(B) an extraneous addition to the basic plan Page 457

(C) a necessary and regular portion of the basic plan Page 459

YOUR ANSWER: The two themes of the exposition in sonata-allegro form assume a smaller dimension than those of sonatine form.

Quite the reverse is probably closer to the true condition. The overall form is a broader, larger design and it would seem almost a necessity for the themes to become larger and more significant as well. Find a better statement on page 457.

YOUR ANSWER: is usually different from that of the sonatine form

Not at all. You will recall that the key relationship between the principal and subordinate themes of the sonatine form was said to be related. This is also the case in sonata-allegro form. Although more remote keys are found in the subordinate theme at times, this theme is more apt to be in a closely related key of the original. Please choose another answer on page 460.

YOUR ANSWER: An extraneous (and optional) addition to the basic plan

That it is! It is also comparatively rare in solo sonatas. They are usually quite effective when they are used, however.

The exposition contains the presentation of two themes, the principal and subordinate, of somewhat broader dimensions than in sonatine form. The principal theme, usually two- or three-part song form in design, should be noteworthy, with considerable depth, capable of extensive development which will follow the exposition. This is no place for the trivial, insignificant melody. The transition, either separate and independent or growing out of the last phrase of the principal theme, accomplishes the change to the new key of the subordinate theme.

QUESTION: Choose the statement which you believe most nearly correct:

(A) Both themes from the exposition in sonata-allegro form are usually in one-part form. Page 451

(B) The two themes of the exposition in sonata-allegro form assume a smaller dimension than those of sonatine form. Page 455

(C) The two themes of the exposition in sonata-allegro form assume broader dimensions than those of sonatine form. Page 460

YOUR ANSWER: should contrast more in sonata-allegro form

You are probably thinking of contrast with reference to style or melodic contour. You will remember that it was suggested that the subordinate theme in sonatine form usually occurred in a key closely related to the tonic. This is also true in the exposition of sonata-allegro design. You can change your answer on page 460.

YOUR ANSWER: a necessary and regular portion of the basic plan

No, this is not required of a composition to be considered under the plan of sonata-allegro. In fact, it is rather a rare occurrence. Only a few of the thirty-two piano sonatas of Beethoven contain an introduction. Consider the other statements on page 454 concerning the independent introduction in sonata-allegro form.

YOUR ANSWER: The two themes of the exposition in sonata-allegro form assume broader dimensions than those of sonatine form.

You made a fine choice. However, although the themes are generally larger and of more thematic significance, the key relationship between the principal and subordinate themes remains the same. The subordinate theme, as shown on the diagram, page 453, is usually in the dominant after a major key, or the relative major following a minor key. More remote keys are sometimes used, however. The subordinate theme, further, should provide contrast and serve as an effective foil for its partner in the exposition.

The addition of not one codetta, but several, contributes to the emphasis with which the exposition is drawn to a close. The codettas are often repeated and further modified and extended.

QUESTION: The key relationship between the two themes of the exposition

(A) is usually different from that of sonatine form

Page 456

(B) is usually the same as found in sonatine form

Page 463

(C) should contrast more in sonata-allegro form Page 458

YOUR ANSWER: is characteristic of sonatine form

No, a double bar would be entirely unnecessary in true sonatine form because the exposition is never repeated. When all other elements of true sonatine form are present and a double bar <u>is</u> included, a more hybrid form is created. Nevertheless, the double bar is definitely credited as a characteristic of sonata-allegro form. Please select one of the other answers given on page 463.

YOUR ANSWER: a minor key

I know of no particular reason why this would be true, do you? The only precautions that are usually taken in the development section are to avoid the original key and possibly to refrain from stating a theme in the same key as its original appearance. Could you find a better answer on page 467?

YOUR ANSWER: is usually the same as found in the sonatine form

That is correct. The size or dimension of the themes is usually larger in sonata-allegro design, but the key relationship is approximately the same.

Another characteristic of sonata-allegro from which helps to distinguish it from the sonatine form is the insertion of the double bar which occurs at the end of the exposition in most sonata-allegro forms. An emphatic perfect cadence at the close of the exposition, the double bar, plus repetition marks often completely separate this first division from the remainder of the composition. Although the exposition is no longer repeated in most performances of the sonata-allegro design in contemporary times, it remains a visual characteristic of this form.

QUESTION: A double bar with marks of repetition

(A) is characteristic of sonatine form Page 461

(B) is characteristic of both sonatine and sonata-allegro form Page 468

(C) is characteristic of sonata-allegro form Page 465

YOUR ANSWER: a related key

What is left? No, seriously, there are only two mild restrictions. The tonic key is generally avoided and portions of themes are usually presented in some other key than the initial one. Otherwise, the composer is free to choose any key which is suitable for his purpose. Now, find a less restrictive answer on page 467.

YOUR ANSWER: is characteristic of sonata-allegro form

It certainly is. Only a comparatively few examples of sonata-allegro form do not contain this characteristic.

The middle division of sonata-allegro design, called the development, is the product of the inspiration and ingenuity of the composer. Thematic material derived from the principal, subordinate themes, transitions and codettas may be manipulated and developed in various ways at the discretion of the composer. New material is occasionally incorporated into the development section though the resources of previous parts of the composition are utilized to a greater extent. The development is sectional in form, not bound by structural rules as the exposition and recapitulation follow. Since the sections may be of any length, their extent is recognized by some type of cadence or change in melodic, rhythmic or harmonic content. Any number of sections may be found in the development, but the total length of this division is approximately the same length as the exposition.

QUESTION: The form of the development is

(A) sectional Page 467

(B) three-part form Page 470

(C) two-part form Page 472

YOUR ANSWER: in a related key

This is not commonly true. The codettas, like the subordinate theme, are transposed to the original key when they recur in the recapitulation. Would you like to change your answer? Don't stop now--you are nearly finished. The question is on page 471.

YOUR ANSWER: sectional

There is nothing "sectional" about your answer. You are absolutely correct.

Since the return of the tonic key will herald the return of the principal theme and thence, the recapitulation, the original key is usually avoided in the development. The thematic material is also usually presented in fragmentary form for a complete restatement of any theme or portion would tend to create confusion. But the composer is free to transpose any portion of the theme, to use various melodic figures and motives in sequence, exact or modified, or any of the myriad thematic transformations and modifications which are available to the truly creative composer.

The last section or so of the development is often used as the vehicle for the modulation and return of the principal theme in the original key as the beginning of the last division--the recapitulation. The last section, then, can serve as the retransition.

QUESTION: The key which is usually avoided in the development section is

(A) a minor key Page 462

(B) the original key Page 471

(C) a related key Page 464

YOUR ANSWER: is characteristic of both sonatine and sonata-allegro form

Although a double bar follows the exposition in some questionable instances of sonatine form, it does nothing to increase its independence. In pure sonatine form more continuity is expected, unbroken by a repetition of the exposition or a double bar separating the exposition from the development. The fact that some examples, similar to the sonatine form, contain this double bar merely pushes a hybrid position on the continuum toward true sonata-allegro design. Please return to page 463 and read the information carefully before choosing another answer.

YOUR ANSWER: in the dominant key

This is not quite correct. The codettas are generally transposed to the original or tonic key, just as the subordinate theme is treated, when they recur in the recapitulation. Please return to page 471 for a change of key.

YOUR ANSWER: three-part form

You weren't listening, or I should say, reading. The development portion of sonata-allegro form does not follow the structural requirements which are necessary in the exposition or recapitulation. It is a freer, more spontaneous expression of the composer's facility of manipulation and working out of the various melodic resources of earlier occurring elements. Read the information once more on page 465. I am sure you will know the correct answer next time.

YOUR ANSWER: the original key

Right! The appearance of the original key would probably create confusion since this is usually the signal for the return of the principal theme as the beginning of the recapitulation.

The recapitulation is the summing up or the restatement of the two themes which appeared first in the exposition. Modifications may be introduced into this final statement of the themes or they may be presented in a fairly exact recurrence. The transition which appeared earlier between the principal and the subordinate themes may be modified or shortened since the subordinate theme and codettas will be transposed to the tonic key. The codettas are now ready to provide the gateway to the entrance of the coda. The coda follows the same pattern in general as those of the rondos, although it is sometimes longer and more elaborate.

QUESTION: The codettas which are placed at the end of the subordinate theme in the recapitulation are

(A) in a related key Page 466

(B) transposed to the tonic key Page 473

(C) in the dominant key Page 469

YOUR ANSWER: two-part form

The development portion of sonata-allegro form does not follow the structural principles mandatory for other divisions of this compositional form. Its form is discussed on page 465. Read this again and then choose the best answer.

YOUR ANSWER: transposed to the tonic key

It is. The recapitulation, i.e., all that it contains, is presented in the tonic key. This would necessitate a transposition for the codettas which are restated from the exposition.

Now, you have the whole world of music before you--analyze to your heart's content.

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