

# FORM IN MUSIC.

## CHAPTER I.

### INTRODUCTION.

FORM may be defined as the plan of construction employed in musical composition. It is, to use a simile, the architecture of music.

Harmony and Counterpoint may be likened to the clay of the potter, while Form is the design of the vessel into which it is moulded.

Just as time is the systematic grouping of notes in a measure, so rhythm is the systematic grouping of measures in a sentence, and form is the systematic grouping of sentences in a composition. ||

The period at which Form first began to be an important factor in music appears to have been about the end of the sixteenth century, being contemporaneous with the establishment of the modern diatonic scales, with the gradual growth of harmony as a separate science from counterpoint, and with the rise of the opera and the oratorio, all of which are the direct results of the Renaissance, the period, therefore, in which modern music had its birth.

Prior to the Renaissance, music was in the hands of two very different types of men, viz., the artificial monastic musicians of the Belgian school, whose compositions consisted of canons, simple fugues and contrapuntal treatment of given themes; and the