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FORM IN MUSIC.

WITH SPECIAL REFERENCE

TO

THE BACH FUGUE

AND

THE BEETHOVEN SONATA.

BY

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CONTENTS.

Chapter.		Page.
	Preface	5
I.	Introduction	7
II.	The Musical Sentence	12
III.	Modulation and Key Relationship	31
IV.	The Simple Binary and Simple Ternary Forms	34
V.	The Ternary Proper Form	40
VI.	The Rondo Element in Form	44
VII.	The Sonata Form. (Modern Binary)	49
VIII.	The Modifications of Sonata Form	58
IX.	The Fantasia and the Air with Variations	62
X.	The Fugue, including the Canon, and Fugal Analysis	66
XI.	The Cyclic Forms	79
XII.	Ancient Forms More or Less Obsolete	84
XIII.	Form in Vocal Music Generally	90

APPENDIX.

A.	Beethoven's Sonatas—Table Giving the Form Employed for Each Movement	95
B.	Bach's Fugues—Table Showing the Order of Leads in Each Exposition	104
C.	General Definitions	105
D.	Examination Questions	117

PREFACE.

The special purpose of this little work is to place before the student of music the subject of Rhythm, and its evolution into Form in Composition, in as practical, and at the same time, in as concise a manner as possible.

With this object in view I have at the conclusion of each chapter set a number of graduated exercises, and have confined my remarks almost entirely to the Forty-eight Preludes and Fugues of Bach, and to the pianoforte sonatas of Beethoven.

In a primer of this character it is not possible to enter over minutely into details; nor have I attempted to do so, but I have devoted at least a chapter to each of the arbitrary forms, including the musical sentence, which has been treated at some length, and including also the fugue and fugal analysis, for a detailed account of which the hapless student is only too often referred to "another work by the same author." I have also added a chapter on ancient forms, more or less obsolete, and another upon form in vocal music. As an appendix, I have given a table of the form employed by Beethoven in each movement of the thirty-two Sonatas, and a table of the order of leads in the exposition of each of Bach's Forty-eight Fugues. I have also given brief definitions of over 200 terms applying to form in composition. Moreover, for the sake of those students who intend taking an examination in this subject, I have included some fifty questions, taken from the examination papers set during the past three or four seasons at the Toronto Conservatory of Music.

It is with a sense of considerable diffidence that I venture to offer to the musical world yet another work on a subject upon which so many excellent treatises have already been written.

To the authors of many of these, and especially to Mr. Ebenezer Prout, I feel that my acknowledgements are due, for I can claim to say nothing new on a subject that, for the most part, was old at the beginning of the present century ; I can only claim the credit, in taking another picture of this familiar subject, of having, perhaps, slightly changed the focus of the lens.

The student, about to commence the study of Form in Composition, should have a fair knowledge of Harmony and Counterpoint, and an acquaintance with the outlines of the History of Music. He should also have by him a copy of Bach's Forty-eight Preludes and Fugues (the Wohltemperirtes Clavier), and of Beethoven's Pianoforte Sonatas. I have confined my examples exclusively to these two great works, (except in the treatment of the musical sentence and in dealing with form in vocal music), not with the intention of limiting the researches of the student, but for the sake of convenience in the matter of reference, and under the conviction that a sound knowledge of the Bach Fugue and the Beethoven Sonata is as necessary to the student of music as a sound knowledge of the Old and New Testaments is to the student of theology.

J. H. A.

Conservatory of Music,
Toronto, Sept., 1898.

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 ingenuous wandering minstrels, whose melodies, whether composed to the regular metre of poetry, or for the rhythmical figures of the dance, of necessity possessed that symmetry of construction which has already been given as a definition of rhythm.

It will therefore be seen that the first principles of form may be traced to the influence of the mediæval bard, and this point is worthy of note, when it is remembered to what an extent modern music is indebted to the foster care of the Church throughout the dark ages.

With the close of the seventeenth century the wandering minstrel gradually passes away; "The bigots of the iron time had called his harmless art a crime;"* and in his place there arose a class of musicians who devoted their life work to the development of the art. Of these Purcell (1658-1695) in England, Lulli (1633-1687) and Couperin (1668-1733) in France, with Corelli (1653-1713) and the elder Scarlatti (1659-1725) in Italy, should be specially remembered for advancing the cause of form in composition, and, together with others of lesser importance, for paving the way for the two great German masters, J. S. Bach (1685-1750) and G. F. Handel (1685-1759), in whom the old contrapuntal school of composition was finally consummated.

Joseph Haydn (1732-1809), the founder of the modern orchestra, appreciating the want of a form, (other than the fugue), in which continuity of

* **"Lay of the Last Minstrel."**—***Scott.***

movement should be the characteristic feature, and following a suggestion from the great Bach family, evolved that which, from its frequent employment in the sonata, is now generally known as the sonata form.

Mozart (1756-1791) added to the artistic value of this form; and in Beethoven (1770-1827), not only sonata form, but also all form in composition was brought to its highest perfection.

During the present century all the greatest masters of music, with perhaps one exception, have employed sonata form time and again in their works, a further testimony, if any were needed, to its supreme fitness as a channel for the expression of musical thought. Mendelssohn (1809-1847) may be especially remembered for a studied finish in the matter of form in his compositions generally. Brahms (1833-1897) alone, since the death of Beethoven, has intensified the principles of form in music, by equalizing the consistency of the composition throughout.

In the works of Richard Wagner (1813-1883), on the other hand, form plays an altogether subservient part. The prototype of a school which has been called "the music of the future," he devoted his life for the most part to the reform of the opera; and claiming that music was but the handmaiden of poetry, he refused to accept or to employ the set forms of the older masters. His treatment of the Leit-Motif (Leading Theme), is a noticeable feature of his greater works, and these are justly held in the highest esteem. In the matter of abstract music, however, he appears to realize the necessity of a regular form. "I am afraid," he indeed confesses, "that my scores will be of little use to the composers of instrumental music."*

Now it is in instrumental music especially that form plays its most important part. In vocal music the sentiment expressed in the words is not only of primary importance, but it also somewhat nullifies those considerations of form which are the very foundation of instrumental music.

The necessity for an arbitrary form in composition will be seen, when it is considered that a composer may err, on the one side, by the employment of too many themes with too little repetition, or, on the other side, by the employment of too few themes with too much repetition. Form, therefore, deals with the judicious employment and repetition of themes in a composition.

In the course of the development of form in composition, various arbitrary forms have from time to time been employed. Some of these, such as the canon and fugue, have been in use since the early days of the Belgian school, while others, especially the mediæval dance forms, have gradually become more or less obsolete.

The arbitrary forms employed by the greatest

* "Wagner," Dictionary of Music and Musicians.—*Grove.*

masters of the eighteenth and nineteenth centuries may be summarized as follows :—

1. Unitary form—the musical sentence.
2. Simple Binary and simple Ternary forms, (sometimes called Song Form).
3. Ancient Binary forms, (now practically obsolete).
4. Ternary proper form.
5. Various Rondo forms.
6. Sonata form, (also called Modern Binary form).
7. The Fugue, including the Canon, etc.

To the above may be added :

The Theme with variations.

The Fantasia, etc. (compositions without any definite form), and

Certain modifications and combinations of the various forms.

It will now be our task to examine the construction of the above forms individually and to exemplify their use in musical compositions.

References, except in the case of the musical sentence, will be confined to the Forty-eight Preludes and Fugues of J. S. Bach, and to Beethoven's Pianoforte Sonatas, in order that the student may become thoroughly familiar with these two important works. This accomplished, he will find but little difficulty in analyzing other compositions, and he will learn in due course to appreciate the true artistic value of that wealth of music which we have inherited from all the great masters of the tonal art.

CHAPTER II.

THE MUSICAL SENTENCE.

THE initial stage in the composition of music is the invention of melody.

Melody may be defined as a succession of single musical sounds, varying in pitch, and arranged in accordance with the laws of rhythm.

A melody, complete in itself, is called a melodic sentence, and in combination with harmony, a musical sentence.

The musical sentence may be of regular or irregular construction.

Of the regular musical sentence there are three varieties in ordinary use, viz.:

tary 8
1. The Normal sentence—also called a Period—of eight measures in length;

14
2. The Binary sentence—containing two periods; and

24
3. The Ternary sentence—containing three Periods.

Beethoven, and other masters, have occasionally written a sentence of four measures, but in all cases such a sentence will be found to be in slow 4-4 time and for the purpose of analysis, therefore, and indeed in effect, may be regarded as a normal sentence of eight measures in 2-4 time. Thus the opening four

measures of Beethoven's Sonata in E Flat, No. xiii.* is such a sentence, and although written in ₵ time (which, as it is an Andante movement, may be a printer's error) it must be regarded as consisting of eight measures of 2-4 time. Several sentences immediately following are also similarly constructed. The trio of the Marcia Funèbre, Sonata No. xii., third movement also, contains some four-bar sentences.

On the other hand again there is the 32-bar sentence, an example of which will be found in the first section of the Scherzo in D (Allegro Vivace), Sonata No. xv., third movement. In such a quick movement one beat only to each bar would be practicable, and this, theoretically speaking, is not possible as there would be no unaccented beats ; each measure must therefore be regarded as half a measure, and the result will then be a regular binary sentence.

Such sentences as the above, however, are rarely employed by the great composers, and the student may rest assured that when he has once grasped the principle upon which the ordinary sentence is constructed that he will have little or no difficulty in analyzing sentences of an exceptional character.

The period is in every case divisible into equal portions, of four measures each, called phrases.

The phrase, (hence the expression "phrasing"), is the guiding principle of composition.

The phrase is sometimes divisible into equal portions called strains;† and the strain into equal portions called motives;‡ but these subdivisions of the musical sentence are not arbitrary.

A motive is of the same value as a measure but, it

* The edition of Beethoven's Sonatas referred to throughout this work is that by Agnes Zimmermann, Novello & Co.

† By some authorities termed "sections."

‡ Pronounced *Moteeves.*

usually commences with an unaccented beat, or even with a fraction of a beat.

An interesting analogy exists between the sister arts of Poetry and Music; the measure (or bar) in the latter is the foot in the former; while rhythm may be called the metre of music. Poetic feet, such as the Trochee (— ◡), the Iambus (◡ —), the Dactyl (— ◡ ◡), the Anapest (◡ ◡ —), etc., may all be represented in musical notation. Such considerations, however, are of no practical weight with the composer, and need not therefore be seriously regarded by the student of composition.

As it is most important that the construction of the musical sentence should be thoroughly understood, it may be well to trace its growth upwards from the embryo stage of the motive.

The first consideration deals with time, of which there are two kinds, viz., duple and triple. In duple time there are two beats, one accented and the other non-accented; in triple time there are three beats, one accented and the others non-accented. Now this Binary and Ternary element, it will be seen, is the very essence of rhythm; for just as the motive may contain either two or three beats, so the strain may contain either two or three motives, the phrase either two or three strains, the period either two or three phrases, and the sentence (when not normal) either two or three periods. The terms binary and ternary, may, therefore, be applied not only to the musical sentence, but also to the period, the phrase, the strain and even the motive.

These sections and sub-sections of the musical sentence constitute that symmetry which pervades the whole realm of music, and which has already been given (in other words) as the definition of rhythm.

When each period of the musical sentence is divisible into phrases of equal length, the sentence is said to be regular, when otherwise, it is said to be irregular.

Irregularity in the musical sentence when effectively introduced is a highly artistic device; its object is to avoid that mechanical rhythm which is too frequently found in the works of a low order of composers.

The following are the methods by which irregularity is introduced into the musical sentence:—

1. By extending a phrase,
2. By contracting a phrase,
3. By phrases overlapping one another,
4. By adding a coda.

The extension of the binary and ternary phrase results in what is commonly called five-bar and seven-bar rhythm, respectively; the ternary phrase itself is sometimes called six-bar rhythm.

The contraction is of less importance than the extension of the phrase. The Anglican chant may be mentioned as a notable example of a period (or sentence) containing a contracted phrase.

Overlapping is said to take place when the last measure of a phrase (or period) becomes also the first measure of a new phrase (or period).

The coda, the simplest method of employing irregularity in the musical sentence, is effected by adding a motive, strain, or phrase at the end of a regular sentence.

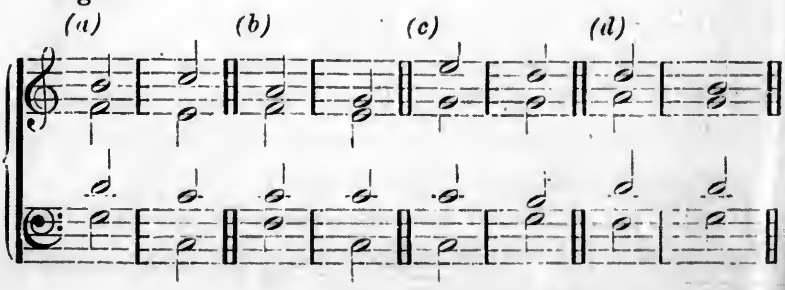
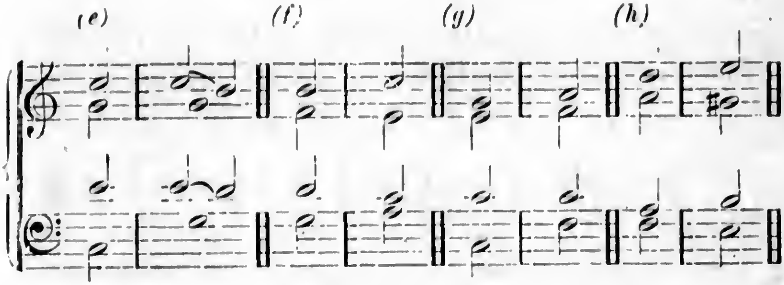
Each section into which the musical sentence, whether regular, or irregular, may be divided, must conclude with a cadence.

A cadence consists of two chords, the second of which usually appears upon the accented part of the measure, and is generally of longer duration than the first.

The cadences in ordinary use may be classified as follows :—

1. Perfect—cadences ending with the Tonic chord.
2. Imperfect—cadences ending with the Dominant chord.
3. Deceptive—cadences ending with any other chord.

The following examples of cadences should be committed to memory :—

Fig. 1.

There are two varieties of the perfect cadence, viz., the Authentic, (Dominant to Tonic, see *a*), and the Plagal, (Sub-Dominant to Tonic, see *b*). The Authentic, being employed so much more frequently than the Plagal, has gradually become known as the Perfect cadence ; the Plagal retaining its own name. The terms, Authentic and Plagal, are derived from the ecclesiastical modes of Gregory the Great, A.D., 600.

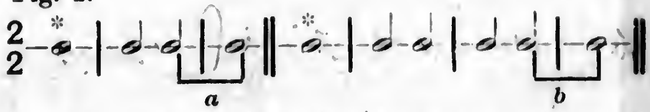
The Dominant chord in the Imperfect cadence may be preceded by any suitable chord, (see *c* & *d*). When preceded by a cadential 6-4 it is frequently called a half-close, (see *e*), close being synonymous with cadence. It was formerly a rule that the last chord of a cadence should be a concord, modern composers however frequently employ the Dominant seventh in the imperfect cadence.

The perfect and imperfect cadences are so natural that other cadences appear, as it were, to deceive the ear, hence the term Deceptive. The most important cadence in this class is when the chord of the Dominant proceeds to the chord of the Sub-mediant, (see *f*). This is commonly called the interrupted cadence ; other cadences in this class are usually called by the name of their final chord, e.g., the sub-dominant cadence, (see *g*), the mediant cadence, (see *h*), etc.

When either of the chords forming a cadence are in other than the root position, the cadence is said to be inverted.

The simplest use of the musical sentence in actual composition is to be found in the single Anglican chant, the construction of which may be seen in the following blank rhythm:

Fig. 2.



The notes bracketed together indicate the position of the cadences ; at (*a*) any cadence may be employed, but at (*b*) the cadence must be perfect. The notes at (*) are called recitation notes, and it is usual to employ one chord only in these measures.

The single Anglican chant is an example of an irregular normal sentence. The irregularity is to be seen in the first phrase, which is contracted to three measures.

The brevity of the single Anglican chant allows of but little opportunity for modulation, and when the chant is continually repeated, as for example in the singing of a long psalm, an unpleasant effect known as monotonous tonality is the result. To this fact is due the invention of the double Anglican chant, the rhythm of which is just as long again as that of the single chant, and the cadences, therefore, four in number. The double Anglican chant is an example of an irregular binary sentence.

Modulation in these chants is restricted to the nearest related keys. It naturally occurs in the middle of the the chant, in order that the original key may be firmly established both at the beginning and at the ending of the chant.

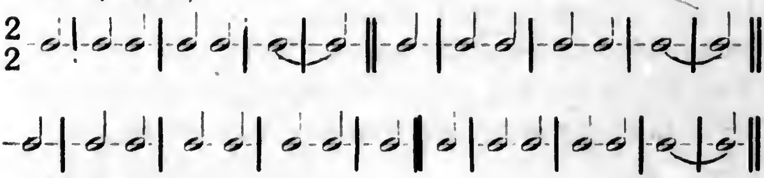
By changing the three-bar phrases of the double

Anglican chant into four-bar phrases, the sentence becomes regular and is practically the rhythm of a hymn tune.

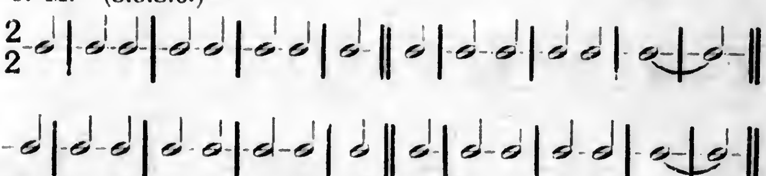
The number of syllables in a line, and the number of lines in a verse, constitute what is known as the metre of a hymn. The variety of metres is almost innumerable, but the student should at least become familiar with some of the commonest of them, such as the Short metre, the Common metre and the Long metre. The rhythms of these metres may be expressed as follows:

Fig. 3.

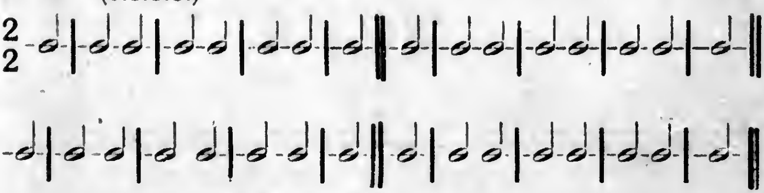
S. M. (6.6.8.6.) *



C. M. (8.6.8.6.) *



L. M. (8.8.8.8.) *

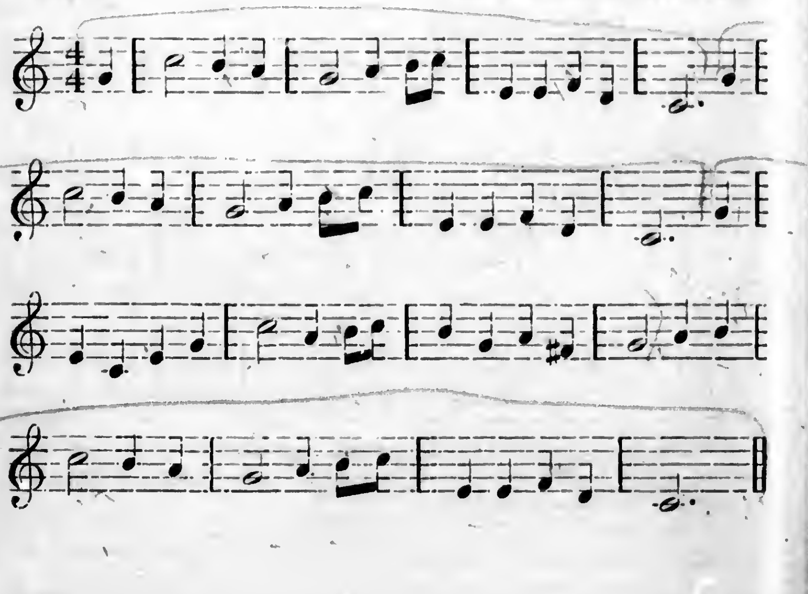


* These figures refer to the number of syllables in each line. The double bars indicate the ends of the lines. Instead of the double bar a pause is sometimes employed.

Hymn tunes are often, and indeed generally, written in 4-2 time, or even 4-4 time; they may then be regarded as normal sentences, divided into phrases, and the phrases subdivided into strains. In the majority of cases they commence upon an unaccented beat, as in the above rhythms, yet the close connection between the ordinary hymn tune and the double Anglican chant, will at once be seen.

It is not necessary here to enter more deeply into the subject, the student desirous of further information should examine a hymn book. Interesting articles on the Chant, the Hymn Tune and the Chorale, will be found in Groves' Dictionary of Music and Musicians, in Stainer and Barrett's Dictionary of Musical terms, and in other kindred works.

The hymn tune has its counterpart in secular music in the Folk-song and Ballad, the rhythms in some cases being exactly the same. This will be plainly seen by comparing the following well-known melody with the long metre rhythm as given above.

Fig. 4. Blue Bells of Scotland.

In this melody the first, second and fourth phrases are the same (each concluding with a perfect cadence in the Tonic), while the third, as a relief phrase, contains a modulation to the Dominant. This plan of construction was frequently adopted by the mediæval musicians, and it is interesting to note in passing that from this germ has sprung the principle upon which the greatest of all forms in music, viz. : sonata form, is based.

The student should now refer to his Beethoven Sonatas, and examine the following musical sentences:

1. Sonata VIII.—2,* measures 1-8, regular Normal sentence.
2. Sonata V.—2, measures 1-16, regular Binary sentence.
3. Sonata XVI.—3, measures 1-25, regular Ternary sentence.
4. Sonata III.—2, measures 1-11, irregular Normal sentence.
5. Sonata II.—2, measures 1-19, irregular Binary sentence.
6. Sonata IV.—2, measures 1-24, irregular Ternary sentence.

There should be no difficulty in analyzing the regular sentences (1) and (2); in (3) the melody of the third period is in the bass stave; (4) after regularity for eight bars, there are two measures added as coda, the sentence ending at the first beat of measure 11; (5) is regular for three phrases, the fourth, however, is extended by the twice repeated motive in measure 14, into a seven-bar phrase; (6) although twenty-four measures

* The Roman numeral refers to the number of the sonata, and the Arabic to the movement. In numbering the measures every bar line is counted whether single or double.

in length, is really very irregular, the second period being contracted to six measures, while the third is extended to ten.

As an interesting example of a sentence in which the three-bar strain plays an important part, the Allegro in A flat, Sonata xii.-4, measures 1-29, may be mentioned, which may be thus analyzed :

Period I., of 12 measures, divisible into two six-bar phrases, and each phrase subdivisible into two three-bar strains.

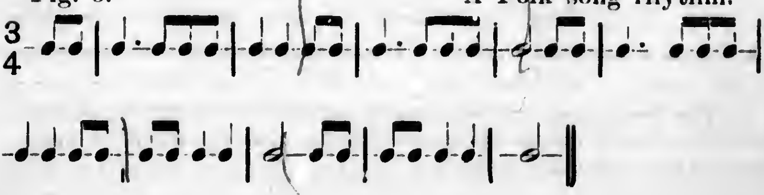
Periods II. and III., each divisible into two four-bar phrases, the fore-phrase of each being subdivisible into two two-bar strains. Period III., is a varied repetition of Period II. The sentence as a whole, therefore, is of binary form, though of ternary effect, and indeed may be regarded as being either regular or irregular in construction.

Compositions, consisting of one musical sentence only, such as chants, hymn tunes, ballad melodies, etc., are said to be in unitary form.

The plan adopted by Sir John Stainer in his primer "Composition" of clothing blank rhythms with melody has proved to be excellent. It not only offers the student a thorough insight into the rhythmical construction of the musical sentence, but it is also in itself an incentive to the composition of original melodies.

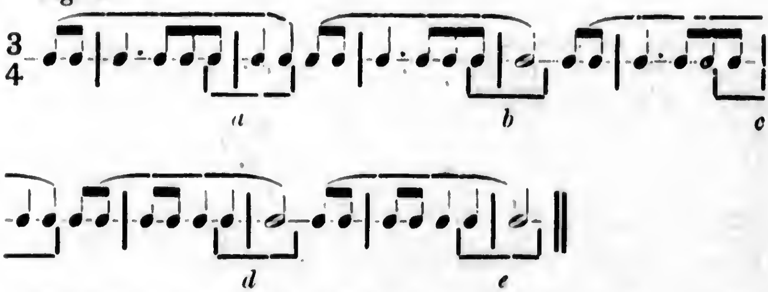
To assist the student in working exercises of this character, we will clothe the following blank rhythm with melody and harmony :—

Fig. 5. A Folk-song rhythm.



There are here ten measures; it is, therefore, an irregular normal sentence, or an extended period. The sections will naturally consist of two phrases, each divisible into two strains, and an additional strain as a coda. These sections should now be shewn with the usual phrase marks as follows:—

Fig. 6.



The square brackets below the rhythm refer to the cadences. At (*a*) a half-close might be employed; at (*b*) an imperfect cadence or a modulation to the Dominant; at (*c*) another half-close or an interrupted cadence; at (*d*) a perfect; and at (*e*) of course a perfect cadence.

Having decided upon the cadences, and having chosen a key, the student should have but little difficulty in adding a melody after the following manner:

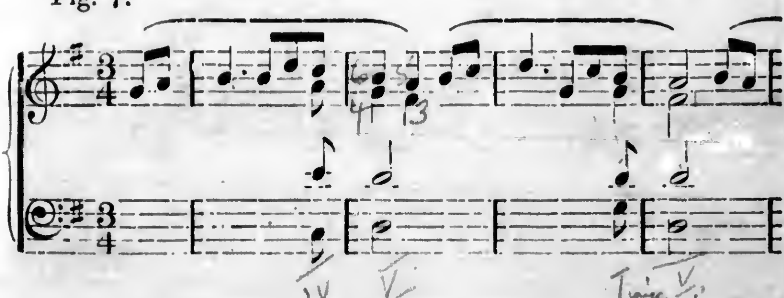
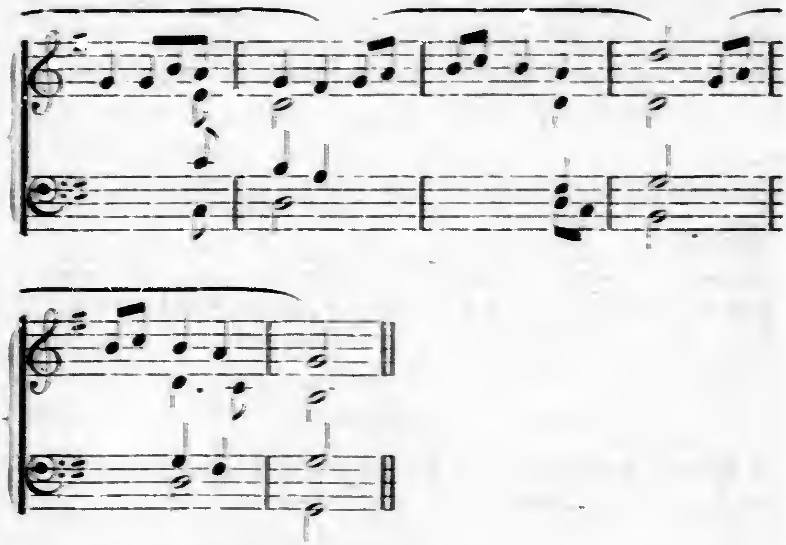
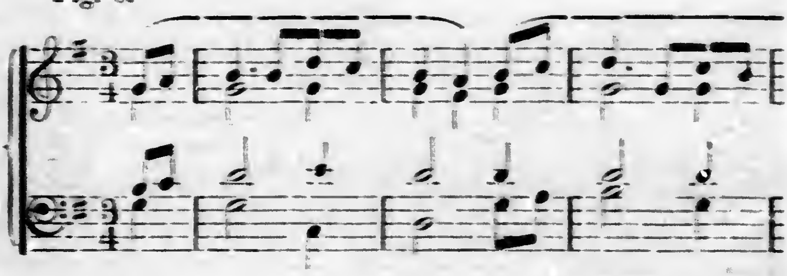
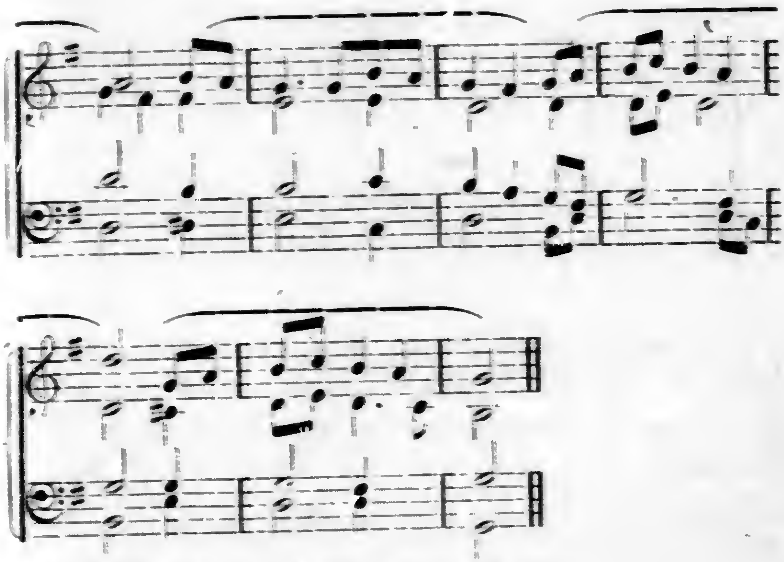
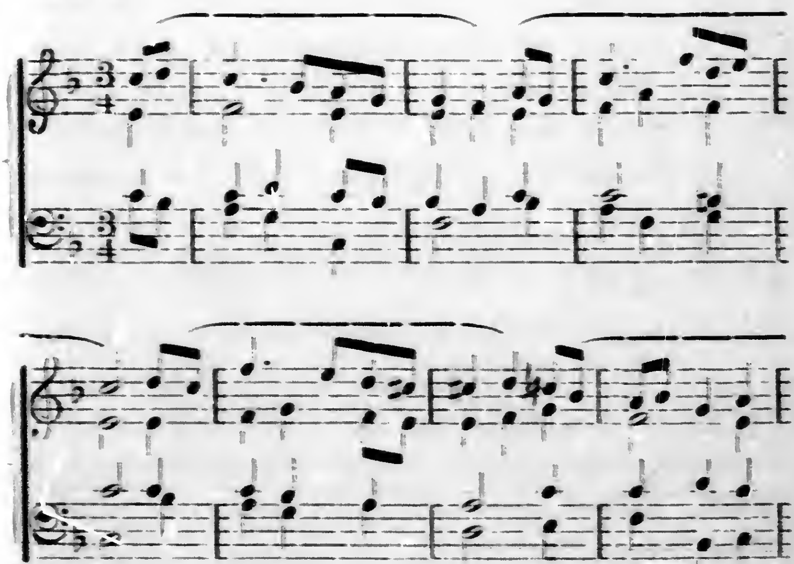
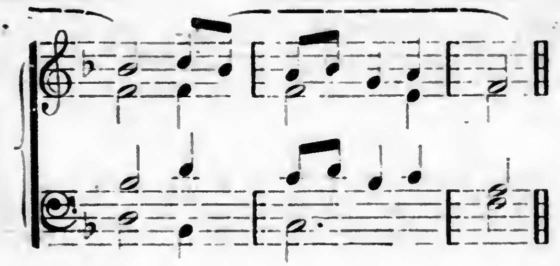
Fig. 7.

The task of the student of form ends at this stage, though he may, and of course, should, complete the sentence with four-part harmony throughout, after this manner :—

Fig. 8.



Another setting of the same rhythm.

Fig. 9.

The student should compose the melodies of chants, hymn tunes and ballads, in both major and minor keys, and at least harmonize the cadences for four voices.

Name the following musical sentences from Beethoven's Sonatas:—

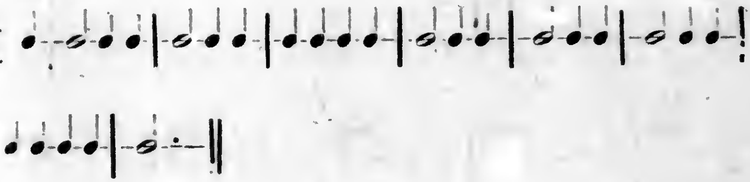
1. Sonata IV.—4, Rondo in E flat, measures 1-17.
2. Sonata VI.—2, Allegretto in F minor, meassures 1-9.
3. Sonata X.—3, Scherzo in G, measures 1-23.
4. Sonata XI.—2, Adagio in E flat, measures 1-12.
5. Sonata XI.—4, Rondo in B flat, measures 1-19.
6. Sonata XIII.—4, Allegro vivace in E flat, measures 1-25.

Clothe the following rhythms with melodies, harmonize the cadences, introduce modulations to nearly related keys, and give the name of each sentence.

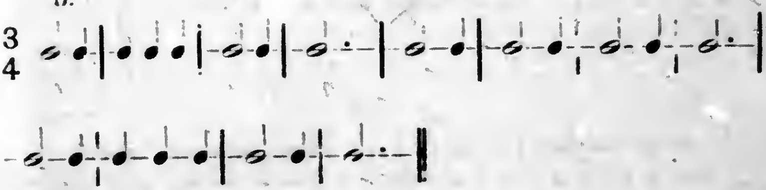
Each rhythm may be worked in two or three different ways, and in either major or minor keys.

1.

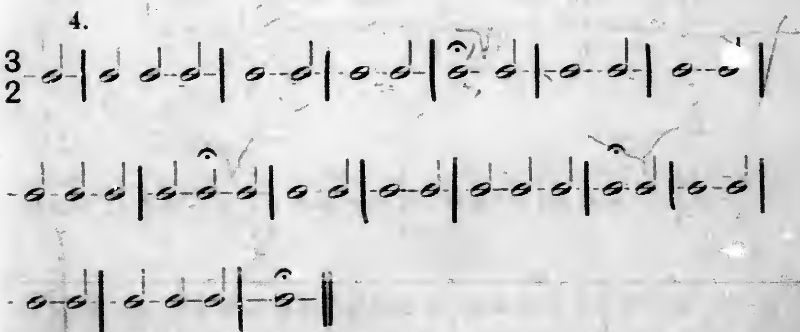
2.



3.



4.



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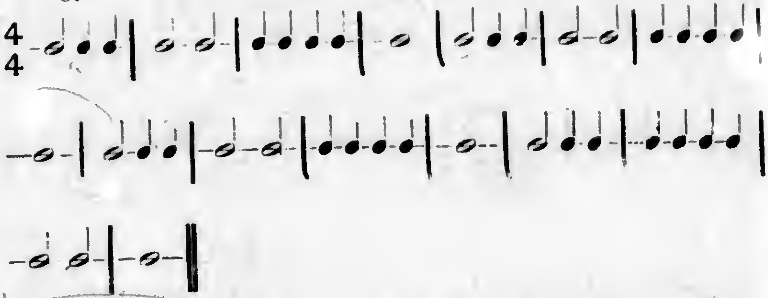

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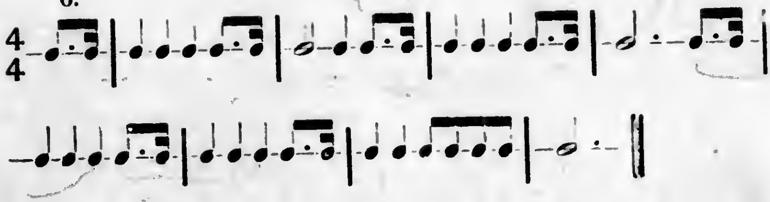
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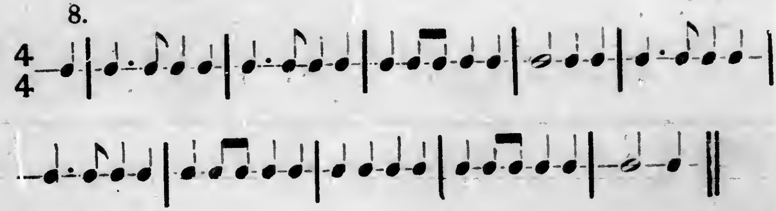

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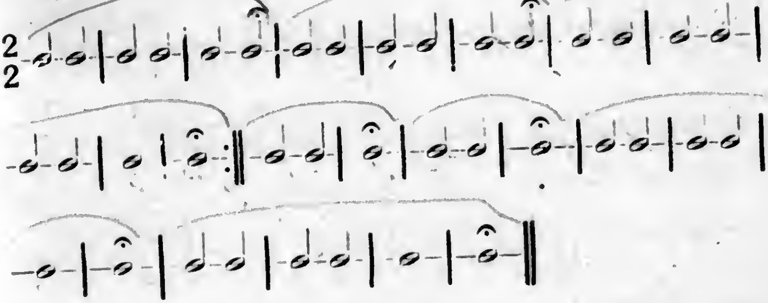

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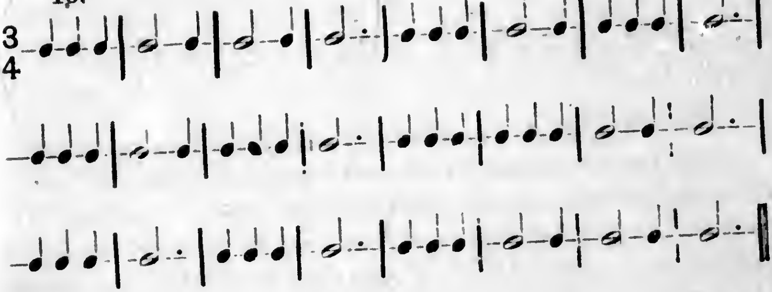

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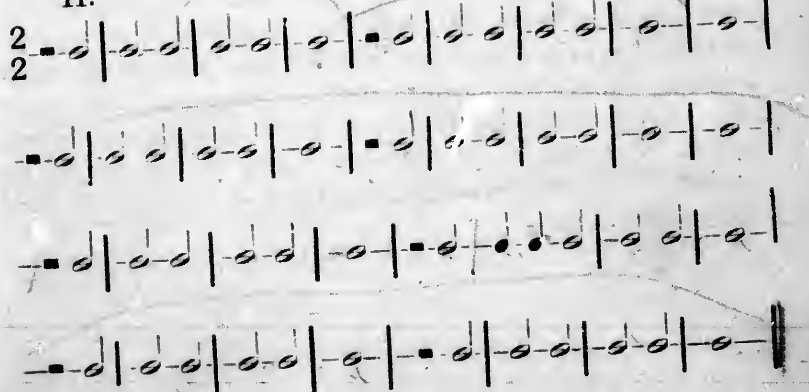
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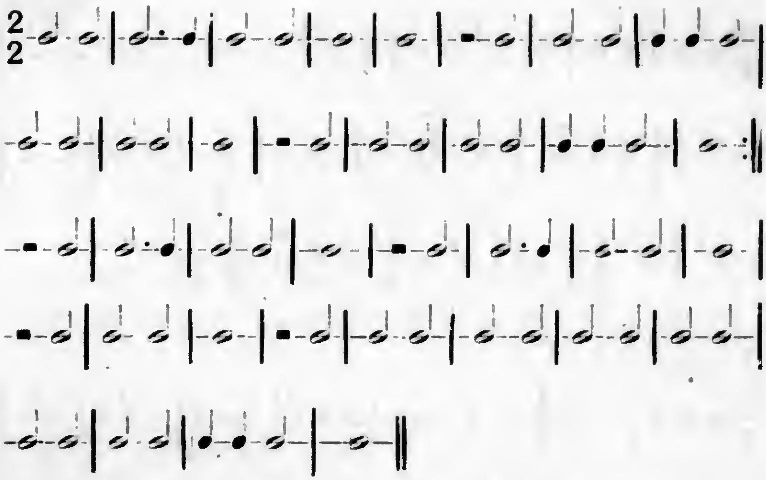

N.B.—The above exercises will occupy the attention of the student for some time. They may be supplemented by others of a similar character at the discretion of the teacher. The student, in the meantime, may proceed to the subject of form proper, and continue to work exercises on rhythm in conjunction with the analysis of compositions. It is only too often a matter of regret that even advanced students, who can name the form of any movement in Beethoven, or analyze the construction of a fugue by Bach, find that they have not yet grasped the true principles of rhythm, and perhaps have even forgotten what little they have read on the subject. By pursuing the plan here suggested it is hoped that the student will master, once and for all, this very important branch of the subject, which is indeed the foundation of all form in musical composition.

CHAPTER III.

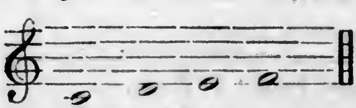
MODULATION AND KEY RELATIONSHIP.

By modulation is understood change of key. When a musical composition is said to be in a certain key, it is understood that it begins and ends in that key. It must not be supposed, however, that it remains in that key throughout. There will be one change, and perhaps several changes, of key, in the course of the piece; unless indeed it be an example of unitary form, that is to say, a single musical sentence, in which case, as has already been said, modulation may, or may not, take place.

The special object of modulation is to avoid monotonous tonality. Too much prominence to the original key, on the one hand, and an ever restless change of key, on the other, are the two evils of which the composer must ever beware.

When it is remembered that the major diatonic scale is made up of two tetrachords, and that each of these tetrachords belongs also to another major scale, it will readily be understood that a certain degree of relationship exists between the scales to which the tetrachords are common. Take, for example, the scale of C Major, the lower tetrachord

Fig. 11.



belongs also to the scale of F Major, and the upper tetrachord

Fig. 12.

to the scale of G Major, hence the keys of F and G Major are said to be closely related to the key of C.

Furthermore, every major scale has a relative minor in close relation also with it, so that there are in all five keys closely related to the given key of C, viz., A minor, G major, E minor, F major and D minor.

It may also be said that there are five keys similarly related to any given minor key.

These *attendant* keys, as they are called, may be generalized for any given major or minor keys, thus:

The given key, its relative;
The Dominant and its relative;
The Sub-dominant and its relative.

Attendant keys are also called keys of first relationship, in order to distinguish them from certain keys known as keys of second relationship.

The keys in second relationship to the key of C major are: E major, E flat major, A major, A flat major, C minor and F minor; while those in second relationship to the key of C minor are, C major and G major only.* The student should have but little difficulty in naming the keys in second relationship to any other given keys.

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* From "Musical Form." E. Prout.

Modulation to an attendant key is called natural modulation, and to any other key extraneous modulation.

All keys other than those of first and second relationship are called foreign.

Transition is a term almost synonymous with modulation. It is employed in reference to an abrupt and brief change of key.

In short compositions modulation is naturally restricted to nearly related keys. In longer works more distant keys are introduced, while in the greatest masterpieces there would appear to be practically no limit to the modulations, provided they were introduced in accordance with the laws of form.*

EXERCISES—

Name the attendant keys of D major, D minor, B flat major and B flat minor.

Name the keys in second relationship with A major, A minor, E flat major and E flat minor.

Analyze the key tonality of the second movement of Sonata No. 2, Beethoven.

State what foreign key is prominently introduced into the first movement of Sonata No. 3, Beethoven.

* Chopin's Nocturne in G major. Opus 37 No. 2, is remarkable in this respect, for every major key is introduced in the course of this comparatively short composition.

CHAPTER IV.

THE SIMPLE BINARY AND SIMPLE TERNARY FORMS.

By some authorities the simple binary and ternary forms are included in the term "song-form," on the ground that they are derived from the mediæval folk-song; but since their origin may also be traced to the influence of the mediæval dance, they might equally well be called "dance-form," or perhaps even more justly, the "song and dance form."

The terms binary and ternary, however, are used by the more recent authorities and they have at least the advantage of conveying a definite meaning.

By simple binary form is understood a composition consisting of two musical sentences, and by simple ternary, one consisting of three musical sentences.

The construction of these forms will be seen from the following tables :—

SIMPLE BINARY FORM.

Sentence A.	*Sentence B.*
Ending either in the Tonic or a nearly related key.	**Ending in the Tonic key. (Coda).**

The sentences are usually separated by a double bar, and either or both of them may be repeated. Sentence B is often considerably extended.

SIMPLE TERNARY FORM.

Sentence A.	*Sentence B.*	*Sentence C.*
Ending in the Tonic key.	In a nearly related key.	Ending in the Tonic key. (Coda).

The second sentence should be of a contrasted character with the first; the third sentence is usually a repetition of the first; it is, however, sometimes varied.

The sentences in both forms may be either normal, binary or ternary, and may, of course, be regular or irregular.

Many binary compositions are constructed upon a ternary basis. If, however, there be a double bar dividing the movement into two parts—either or both of the parts being repeated—the composition in all cases is said to be in binary form.

The coda is left to the discretion of the composer; modern composers frequently employ an introduction also.

Modulation in these forms is an important feature. After the Tonic key has been established, one change of key should at least be made, after which it is necessary to return to and conclude in the Tonic.

A notable exception to this rule will be found in the Minuetto, Sonata No. 18, where *no* modulation occurs, and even the Trio, though there is a modulation to the Dominant, is in the Tonic key.

The simple forms are employed for Minuets, Scherzos and their trios, and for simple songs and instrumental compositions of a slow character.

Analysis of movements in

THE SIMPLE FORMS.

I. Scherzo in A—Sonata II.-3, Beethoven.

SIMPLE BINARY FORM.

Sentence A.	*Sentence B.*
Normal: Measures, 1-9.	Irregular Ternary: Period (A) 10–21, Period (B) 21–33, Period (C) 33–42, Coda 42 to end.

Each part is repeated.

II. Andante in A flat, Sonata XII.-1.

SIMPLE BINARY FORM.

Sentence A.	*Sentence B.*
Regular Binary: Period (A) 1–9, ending with imperfect cadence. Period (B) 9–17, ending in the Tonic.	Irregular Binary: Period (C) 17–27, in nearly related keys, ending in the Dominant. Period (D) 27–35, repetition of Period (B).

Period (C) is divisible into two phrases, the first of which is sub-divisible into two strains, while the second is extended into a six-bar phrase by a cadential repetition.

The construction of this theme may be shewn in tabular form, thus:

SIMPLE BINARY FORM.

Sentence A (16)				**Sentence B (18)**			
Period (8)		**Period (8)**		**Period (10)**		**Period (8)**	
Phrase (4)	**Ph. (4)**	**Ph. (4)**	**Ph. (4)**	**Ph. (4)**	**Ph. (6)**	**Ph. (4)**	**Ph. (4)**
				Strain (2) Strain (2)	**Strain (2)**		
					(Phrase (4) + Strain (2))		

The figures in brackets refer to the number of measures.

III. Adagio con espressione in A flat, Sonata XIII.-3.

SIMPLE TERNARY FORM.

Sentence A.	*Sentence B.*	*Sentence C.*
Normal 1-8, ending with an imperfect cadence.	Episodal 9–16, ending in the Dominant.	Repetition of A, varied, 17–24, ending in the Tonic.

Measures 24—26 form a link connecting this movement with the "Allegro vivace."

IV. Marcia Funèbre in A flat minor (first part), Sonata XIII.-3. Sonata XII.

SIMPLE TERNARY FORM.

Sentence A.	*Sentence B.*	*Sentence C.*
Normal 1-9, ending in the relative major.	Normal 9-17, followed by a link, 17-21 ending in the Dominant.	Irregular Normal 22-31, extension of sentence A, ending in the Tonic.

The trio of this march is in simple binary form, each sentence consisting of four bars, see page 13. After the trio the first part of the march is repeated, and a Coda is added ending with the Tonic major chord— ~~the Tierce de Picardie~~. no! minor!!!

EXERCISES.—

I. Analyze the following movements in simple binary form :

1. Minuet in F minor, Sonata I.-3.
2. Scherzo in C, Sonata III.-3.
3. Allegro in E flat, Sonata IV.-3.

II. Analyze the following movements in simple ternary form:

1. Andante in G minor, Sonata XXV.-2.
2. Adagio in F, Sonata I.-2.
3. Allegretto in E minor, Sonata IX.-2.

III. Analyze and name the form of the following movements:

1. Largo in C, Sonata IV.-2.
2. Minuet in B flat, Sonata XI.-3.
3. Fifth Variation, Sonata XII.-1.
4. Minuet in G, Sonata XX.-2. The first part only.
5. Vivace in G, Sonata XXV.-3. The first part only.
6. Adagio in A flat minor, Sonata XXXI.-3.

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CHAPTER V.

THE TERNARY PROPER FORM.

TERNARY proper is the name applied to a composition in three individual parts, each, as a rule, complete in itself. It is perhaps the most popular of all the greater forms, for it is not only employed, almost without exception, for the great bulk of so-called drawing-room music, but it has also received the stamp of approval from the greatest composers.

The construction of this form will be seen from the following table :

TERNARY PROPER FORM.

Part I.	*Part II.*	*Part III.*
In one of the simple forms beginning and ending in the Tonic key.	In a nearly related key, usually in a simple form, sometimes of a fantasia character.	A repetition of the whole, or part, of Part I. (Coda).

Part II. is sometimes, but very rarely, in the same key as Part I., *e.g.* Beethoven's Sonatas XIV.-2, and XVIII.-3. By fantasia character is understood music without any definite form. The term usually applies to a development of previously heard themes in nearly related keys. Part II. frequently concludes with a passage ending with a chord of the dominant of the original key.

Part III. sometimes consists of a new movement, in the original key, founded on previously heard themes.

The second part of ternary proper form is often called a trio, as has already been seen in the case of the minuet. Many compositions in this form contain a second, and sometimes even a third trio. It is a rule in such cases that the first sentence of the first part, now called the original subject, shall be heard in the Tonic key after each trio. The trios should be of a contrasted character with one another, not only in the nature of their themes, but also in the matter of key relationship.

When there are two or more trios, the form may be called compound ternary ; and the student will see in due course that a close relationship exists between this and the Rondo form to be considered in the next chapter.

The word trio formerly implied that the section was written in three-part harmony ; the word is still in use, but the style is now left to the discretion of the composer. It is worthy of note that Beethoven does not employ the ternary proper form after Sonata No. xv., until Sonata No. xxviii., except in the case of Rondos.

Ternary proper form is employed for minuets and trios, for scherzos and trios, and for marches, waltzes, etc. In fact it may be said for all compositions derived from the influence of the dance, and for the vast majority of single numbers, both vocal and instrumental.

Analysis of movements in

TERNARY PROPER FORM.

I. Minuets and trios, and scherzos and trios, generally, may be analyzed thus:

Part I.	*Part II.*	*Part III.*
Simple Binary form; in the Tonic key.	Simple Binary form; in a nearly related key.	Repetition of Part I. (Coda).

In Part I. it is customary to repeat either one or both of the parts; and the same may be said of Part II., or the trio; in Part III., however, no repeats should be made.

II. Allegretto in E minor, Sonata IX.-2.

Part I.	*Part II.*	*Part III.*
Simple Ternary form; in the Tonic key.	Maggiore: Simple Binary form; in the Submediant key.	Repetition of Part I. Coda.

III. Andante in E flat, Sonata XIII.-1.

Part I.	*Part II.*	*Part III.*
Simple Ternary form; in the Tonic key.	Allegro: Simple Binary form; in the Submediant (Major) key, modulating to	Simple Unitary form, (first sentence of Part I. varied). Coda.

EXERCISES.—

I. Analyze the musical sentences in the above movements (Nos. II. and III.)

II. Analyze the construction of the following movements in ternary proper form:

1. Allegro in E flat, and Minore, Sonata IV.-3.
2. Allegretto in F minor, Sonata VI.-2.
3. Scherzo in G, Sonata X.-3.*
4. Marcia Funèbre in A flat minor, Sonata XII.-3.
5. Allegro molto in C minor, Sonata XIII.-2.
6. Andante in D minor, Sonata XV.-2.

* This movement may also be regarded as a Rondo.

CHAPTER VI.

THE RONDO ELEMENT IN FORM.

THE word rondo is derived from the French rondeau, a form of poetry in which a simple refrain is repeated two or three times.

The rondo can scarcely be claimed as an independent form as all rondos are constructed upon a ternary proper basis, to which is added the characteristic feature of the rondo, viz., the repetition of the original subject, in the key of the tonic, after every episode; and this original subject must be heard at least three times.

An episode may be defined as a digression from the original key employed as a contrast to, and as a relief from, the original subject. It is sometimes a subject of secondary importance, complete in itself, and sometimes a passage of irregular construction, concluding with the Dominant chord of the original key.

In the course of Beethoven's Sonatas there are two distinct varieties of movements termed rondos, and when so termed the movement is of a bright, vivacious character; but there are also movements both fast and slow, not termed rondos, whose form is practically identical with one or other of the above mentioned varieties.

This diversity of construction in the rondo will necessitate the consideration of each variety individually. For the purpose of analysis these variations of the form may be classified under three headings, viz., the Simple rondo, the Grand rondo, and a modification of the simple form, sometimes called the Slow rondo. Of these, the Grand will be treated of in a later chapter, as a modification of sonata form.

The construction of the simple rondo will be seen from the following table:

Part I.	*Part II.*	*Part III.*
A Subject I., B Episode, A Subject I.	C **New subject in a nearly related key.**	A **Subject I.,** B **Episode,** A **Subject I.,** **Coda.**

The episode in Part I. is of a modulating character. Part II., in addition to the new subject, sometimes contains a passage of development; this part usually concludes with the connecting passage (already alluded to) ending with the Dominant of the original key.

The episode in Part III. may either be a repetition of the first episode, or it may be new and of a more Tonic character.

Part III. sometimes consists of the repetition of the first subject only, to which may be added the coda, *e.g.*, Sonatas XX.-2, and XXII.-1.

The coda in the rondo forms, unlike the ternary proper now becomes an important feature of the movement.

The simple rondo form is employed for the last movements of sonatas, but, it may be added, not so frequently as the grand rondo. It is sometimes employed for slow movements, *e.g.*, the Adagio in C, Sonata XVI.-2. An exceptional instance of its use is for the opening movement, Vivace, Sonata No. XXX. It is also employed for single compositions apart from the sonata.

So closely allied with the ternary proper is this form, that many compositions, such as minuets, marches, waltzes, pièces-de-salon, etc., which are nominally in ternary proper form, may in reality be claimed to be constructed, in the disposition of their themes, upon the lines of the simple rondo form.

Analysis of movements in

The Simple Rondo Form.

I. Allegro in D, Sonata VII.-4.

Part I.	*Part II.*	*Part III.*
Subject I., 1-10, Episode, 10 - 25, Subject I., 25-34.	**New subject, 36-46. Passage of development, 46-56.**	**Subject I., 57-66, Episode, 66-85, Subject I., 85-94, Coda, 94 to end.**

II. Vivace in G, Sonata XXV.-3.

Part I.	*Part II.*	*Part III.*
Subject I., 1-16, Episode, 17 - 35, Subject I., 36-51.	New subject, 51-67 ; Passage leading back to Tonic, 68-72.	Subject I., 73 96, Coda, 97 to end.

The following table will show the construction of the Modified rondo form:

Subject I. in the key of the Tonic.

Episode I. modulating to one or more nearly related keys.

Subject I. in the Tonic.

Episode II. modulating to other keys, usually more remote. mod. to more distant keys

Subject I. in the Tonic—often varied or curtailed. = shortened

Coda.

The student will observe in this form the natural development of the principles laid down for the construction of the simple ternary form.

The second episode takes the place of Part II. in the simple rondo.

Movements in this form are not called rondos ; they are simply said to be in slow (or modified) rondo form. Many quick movements indeed (as has already been said) in the simple and even the grand forms are not termed rondos by the authors.

There appears to be no rule as to when, and one might almost say, no reason as to why, a movement in rondo form, should especially be so designated.

Analysis of a Movement in

The Modified Rondo Form.

Largo Appassionata in D, Sonata II.-2.

Subject I., 1-19, irregular binary sentence.

Episode I., 19-31, in nearly related keys.

Subject I, 32-50, repeated almost exactly.

Episode II., 50-67, modulating to more distant keys.

Subject I., 68-75, varied and curtailed.

Coda, 75-80, of cadential character.

Exercises.—

Analyze the construction of the following movements in simple rondo form:

1. Adagio in C, Sonata XVI.-2.
2. Tempo di Minuetto, Sonata XX.-2.
3. Allegro in E,* Sonata IX.-3.

Analyze also the following movements in modified rondo form:

1. Adagio in A flat, Sonata VIII.-2.
2. Tempo d'un Minuetto,† Sonata XXII.-1.
3. Adagio in E,† Sonata III.-2.

*This movement is regarded by some authorities as a grand rondo.
†In each of these movements the first episode is exceptionally long.

CHAPTER VII.

THE SONATA FORM.

Of all the forms employed by the greatest masters of music, sonata form, as has already been stated, is by far the most important.

In its logical development of themes it has appealed to all the great composers (since the death of Handel) as a suitable foundation upon which to erect their highest types of instrumental works.

The first germs of the form are to be found in the works of J. S. Bach. In two of the preludes in the second volume of the "48," viz., Nos. 29 and 45, Bach has employed a plan of construction which, shortly after his death, developed into what was at first called modern binary form, to distinguish it from an obsolete ancient binary form, but which is now more generally known as sonata form.*

C. P. E. Bach was the first musician to appreciate the artistic merit of the form, but to Haydn belongs the credit of having really established it, in Mozart the principles of the form were intensified, and finally at the hands of Beethoven, in his sonatas and symphonies, etc., it was perfected.

*The student must not confuse sonata form with the sonata itself.

The following table will show the construction of

THE SONATA FORM.

Part I.	*Part II.*	
Exposition.	*Free Fantasia*	*Recapitulation.*
Subject I., Tonic, Bridge, connecting Subject II., Dominant ? Codetta.*	or development of previously heard themes in other keys.	Subject I., Tonic, Bridge, Subject II., Tonic, Codetta, Coda.

The exposition may be preceded by an introduction which is generally of a *grave*, mysterious character *e.g.*, Sonata VIII.-1.

The first subject must definitely establish the key of the movement; when the movement is an Allegro it is usually of a bright, vigorous character; it generally concludes with a perfect cadence in the tonic key.

The bridge is employed as a connecting link between the two subjects; it therefore modulates to the key in which the second subject is about to appear, and usually concludes with the Dominant of that key.

The second subject should be of a contrasted character with the first, to which it is only second in importance.

When the movement is in a minor key the second subject is usually in the relative major.

*By Codetta is understood a short coda occurring in the course of a composition.

Beethoven, and occasionally more modern composers, have employed for their second subject a key other than the Dominant; *e.g.*, in Sonatas XVI.-1 and XX.-1, the second subject appears in the key of the Mediant major, a key of second relationship. In minor movements the second subject is sometimes heard in the Dominant minor; *e.g.*, Sonatas I.-4 and XIV.-3.

The codetta is employed as a coda to the second subject; it concludes (at the double bar) with a perfect cadence in the new key. It may be regarded as a balance to the bridge, and as affording symmetry to the exposition.

The repetition of the exposition, is in reality a feature of the form, but it is frequently omitted, especially in the case of overtures.

In the free fantasia, the keys employed in the exposition should be avoided, in other respects the composer is "fancy free," as the words imply, in this portion of the movement.

According to Ouseley* the keys in which the free fantasia should commence are:

	For Major Keys.	*For Minor Keys.*
1.	The Dominant major,	The relative major,
2.	The Dominant minor,	The minor of relative key,
3.	The Supertonic major,	The minor-seventh major,
4.	The Mediant minor,	The Submediant major,
5.	The Tonic minor,	The Submediant minor,
6.	The minor-Mediant major.	The flattened Tonic major.

"The modulations employed," says Ouseley, "may

* "Musical Form and General Composition."

be left to the unfettered fancy of the composer, provided only they never transgress the rules of harmony or the dictates of good taste."

By development is understood the repetition of previously heard themes, either wholly or partially, or in a varied form, in other than the original keys.

To quote from another authority, Sir John Stainer,* "The chief methods of development are:—

1. Melodic.
2. Rhythmic.
3. Harmonic.
4. Contrapuntal (or by imitation).
5. Tonal (or by variety of key—tonality).
6. Ornamental (or by variety of marks of force or expression, elaboration of figures, addition of ornament generally).

"These are, however," adds Sir John, "always more or less combined; for example, a melody is rarely developed without frequent changes of key, or of harmony; also, a rhythm is rarely developed without involving a certain amount of melodic development, and so on. The last of the above methods (6) is of less artistic importance than the other five."

The free fantasia will of course conclude with the Dominant chord of the original key and so prepare the ear for the Tonic key in the recapitulation; this Dominant chord, however, is frequently extended into a Dominant pedal.

In the recapitulation, the original subject, perhaps

* "Composition." (Novello's Primer).

slightly modified, is repeated in the Tonic key; and then the bridge is transformed so as to conclude with the dominant of the original key, in which key also the second subject, perhaps slightly modified, (and of course transposed), must now be heard; then follows the codetta also tranposed to the key of the Tonic.

The coda, for it is rarely absent, immediately follows, and frequently contains an allusion to the original subject, as a finishing touch to the art ideal of the form.

With Haydn and Mozart it was customary to repeat Part II., (that is to say, the free fantasia and the recapitualation), as well as Part I., but not so with Beethoven. He has, however, employed the device in some instances, *e.g.*, Sonatas II.-1, VI.-1 and 3, and a few other movements.

Sonata form is especially employed for the first movement of cyclic compositions, that is to say, sonatas, symphonies, concertos and chamber music. It is employed occasionally for the last movement, and sometimes (though usually in a modified form), for the slow movement.

Sonata form is also employed for certain single numbers, the most important being the overture and the concertstück; while many pieces included under the general term of "Fantasia," contain the principles of the form in their construction.

It should be noted that the subjects in sonata form are often of greater dimensions than single musical sentences. A subject, in fact, is sometimes extended into a group of sentences. An example of this will be seen in Sonata IV.-1, which we are

about to analyze. We will in the first place, however, choose Sonata X.-1 for analysis, a movement in which the form will be found in exceptional purity.

Analysis of movements in

THE SONATA FORM.

I. Allegro in G major, Sonata X.-1.

Part I.	*Part II.*	
(*a*) Subject I., 1-9, (*b*) Bridge, 9-26, (*c*) Subject II., 27-48, (*d*) Codetta, 48-64.	(*e*) Free Fantasia, 65-126.	(*f*) Subject I., 126-134, (*g*) Bridge, 134-154, (*h*) Subject II., 155-176, (*i*) Codetta, 176-189, (*j*) Coda, 189 to end.

(*a*) The first subject is a normal sentence in G major.

(*b*) The bridge concludes with a Dominant pedal on A, commencing in measure 20.

(*c*) The second subject is an irregular binary sentence in the key of D major ; the first period (measures 27-34) is regular, but measure 34 overlaps the first measure of the next period which is irregular in construction.

(*d*) The codetta ends with a perfect cadence in the key of D at the double bar, formed on a Tonic pedal commencing at measure 59.

(*e*) The free fantasia commences with the development of the first subject in the key of G minor ; at measure 76 the second subject is introduced in the key of B flat ; at measures 83 and 88 the initial figure of the first subject is referred to in the bass ; after a pause on the Dominant seventh on B flat in measure 100, the first subject is repeated almost in its entirety in the key of E flat ; at measure 109, after a chord of the augmented sixth on E flat, a Dominant pedalon D commences, which concludes the free fantasia in measure 126.

(*f*) The recapitulation commences in measure 126 with an exact repetition of the first subject.

(*g*) The bridge commences as before, but it soon changes, modulating to the key of C, and then proceeding to a Dominant pedal on D.

(*h*) The second subject, now transposed to the key of G, is repeated almost exactly.

(*i*) The codetta, also transposed to the Tonic, is slightly changed and curtailed.

(*j*) The coda, constructed on a Tonic pedal, is founded upon reminiscences of the first subject.

II. Allegro molto in E flat major, Sonata IV.-1.

Part I.	*Part II.*	
(*a*) Subject I., 1-17, (*b*) Bridge, 17-40, (*c*) Subject II., 41-127, (*d*) Codetta, 127-136.	(*e*) Free Fantasia, 137-188.	(*f*) Subject I., 189-201, (*g*) Bridge, 201-220, (*h*) Subject II., 221-307, (*i*) Codetta, 307-312, (*j*) Coda, 313 to end.

(*a*) The first subject is of irregular construction; the opening four measures are of an introductory character establishing the key, in measure 5 commences an irregular normal sentence of three phrases, one four-bar and two five-bar phrases, the latter overlapping in measure 13.

(*b*) The bridge concludes with a Dominant pedal on F, commencing in measure 35.

(*c*) The second subject consists of a group of four sentences, all in the key of B flat; the first (measures 41-59) is of an introductory character; the second (measure 59-93) is the second subject proper; the third (measures 93-111) is of a cadential character; while the fourth (measures (111-127) is built on a B flat pedal, and has the character of a coda to the group.

(*d*) The codetta is comparatively very short. It is based on a figure of syncopation and leads to a perfect cadence in the key of B flat at the double bar.

(*e*) The free fantasia commences, with a repetition of the introductory figure, in the key of C minor; measures 141-153 are built on a figure taken from the bridge; in measures 153-165 the figure employed in the codetta is developed; at measure 169, and again at measure 177, the introductory figure is introduced in the keys of A minor and D minor respectively; and the free fantasia is brought to a somewhat abrupt conclusion with the first inversion of the chord of B flat in measure 187 becoming the first inversion of the Dominant seventh on B flat in the following bar.

(*f*) The first subject is repeated intact for 13 measures, it then changes, modulating to the key of A flat.

(*g*) The bridge is considerably changed and curtailed, but as before it concludes with a pedal passage, now, of course, on B flat.

(*h*) The second subject, with its four sentences, now transferred to the key of E flat, is repeated measure for measure, as far as practicable.

(*i*) The codetta is also curtailed.

(*j*) The coda, which is considerably extended, commences with a reference to the introductory figure; at measure 323, the second subject proper appears once more; in measure 339 commences a passage built upon the syncopated figure of the codetta; and finally at measure 352 the introductory figure is once more employed.

EXERCISES ON THE SONATA FORM.

I. Analyze the construction of the exposition in the following movements: Sonatas I.-1; V.-1; IX.-1; XI.-1.

II. Name the key employed for the second subject in each of the following movements: Sonatas II.-1; VII.-1; VIII.-1; XVI.-1.

III. State what modulations occur, and what material is employed, in the free fantasias in each of the above movements.

IV. Analyze fully the construction of the first movement of each of the following Sonatas: III., VI., XV., XVII., XVIII., XXI., XXIII., XXIX.

CHAPTER VIII.

THE MODIFICATIONS OF SONATA FORM.

When Sonata form is employed for slow movements it is often somewhat modified.

In the following movements, however, it will be found in its pure form, (except that the exposition is not repeated), viz., the Adagio in E flat, XI.-2, and the Adagio in F sharp minor XXIX.-3; while in the Moderato Cantabile XXXI.-1, it is somewhat freely treated.

As a rule, however, in slow movements it is customary to shorten the free fantasia to a few measures, as in the Adagio in B flat, XVII.-2; or to omit it altogether, as in the Adagio in A flat, V.-2. Another variation is to substitute for this portion a new subject in a nearly related key as in the ternary proper form, *e.g.* the Largo e mesto in D minor VII.-2.

The characteristic feature of the form must of course be always present, viz., that there must be two subjects in the exposition, that they must be repeated in the recapitulation, and that the second of these shall be heard in the former section in a nearly related key, and in the latter section in the key of the Tonic.

The most important modification of this form is its employment in conjunction with the simple rondo, when there results a form second only in importance to the sonata form itself, allusion to which has already been made under term grand rondo.*

The following table will show the construction of

THE GRAND RONDO FORM.

Part I.	*Part II.*	*Part III.*
Sub. I., Tonic, Bridge, Sub. II., Dominant? Bridge, Sub. I., Tonic.	New subject in a nearly related key, or free fantasia.	Sub. I., Tonic, Bridge, Sub. II., Tonic, Bridge, Sub. I., Tonic, Coda.

Part I., like the simple rondo, must conclude with the original subject in the key of the Tonic. The second bridge is sometimes omitted, *e.g.* Sonatas II.-4, and IV.-4; and sometimes an episodal passage as a connecting link is introduced between the first and second parts, *e.g.* Sonatas III.-4 and XIII.-4.

Part II. may contain both a new subject and a development of previously heard themes, *e.g.* Sonatas III.-4, and XI.-4.

Part III. is a recapitulation of Part I. In the coda the original subject may once more be repeated.

The parts are not necessarily separated by double bars.

* This term is employed in this book, it is believed, for the first time: its significance, however, cannot well be misunderstood. It has been chosen in preference to such terms as "modern rondo," "ternary rondo," "sonata rondo," etc., as variously applied to it elsewhere.

The grand rondo form is especially employed for the last movements of sonatas and other cyclic compositions. Beethoven has so employed the form ten times in the course of his thirty-two sonatas; and, unlike the simple rondo form, he has not employed it for any other movement.

Analysis of a movement in

THE GRAND RONDO FORM.

Allegretto in B flat major, Sonata XI.-4.

Part I.	*Part II.*	*Part III.*
(*a*) Sub. I., 1-19, (*b*) Bridge, 19-23, (*c*) Sub. II., 23-41, (*d*) Bridge, 41-50, (*e*) Sub. I., 50-68.	(*f*) Free fantasia, and a new subject, 68-112.	(*g*) Sub. I., 113-130, (*h*) Bridge, 130-136. (*i*) Sub. II., 136-153. (*j*) Bridge, 153-165. (*k*) Sub. I., 165 183. (*l*) Coda, 183 to end.

(*a*) The first subject is an irregular binary sentence, the first period being regular, but the second phrase of the second period being extended to six measures; the subject concludes with a perfect cadence in the key of B flat.

(*b*) The first bridge is very short, being simply a phrase of four measures ending in the key of F.

(*c*) The second subject proper, measures 25-33, is in the key of F major, it is a regular normal sentence, but it is preceded by two measures of an introductory character, and succeeded by a passage of eight measures ending also in the key of F.

(*d*) The second bridge is constructed on the initial figure of the first subject.

(*e*) This is an exact repetition of the first subject.

(*f*) Part II. is divisible into five sections ; the first, measures 68-73, is founded on a figure taken from the bridge ; the second, measures 73-81, is a new subject, in the key of F minor ; the third, measures 81-96, is a further development of the bridge-figure ; the fourth, measures 96-104, is a repetition of the new subject in the key of B flat minor ; and the fifth, measures 104-112, leads back to the key of B flat.

(*g*) The first subject is now varied.

(*h*) The first bridge is extended and now concludes in the key of B flat.

(*i*) The second subject, now transposed to the key of B flat, is repeated almost exactly but leads up to the key of E flat at the end.

(*j*) The second bridge is again constructed on the initial figure of the first subject but not in the same manner as in Part I.

(*k*) The first subject is again varied.

(*l*) The coda commences with a new figure of a cadentia character, which is repeated twice—each time with varied treatment, and it concludes with a reference once more to the initial figure of the first subject.

Exercises on The Grand Rondo Form :—

I. Analyze the construction of Part I. in each of the following movements : Sonatas II.-4 ; IV.-4 ; XII.-4.

II. Discover the points at which Part II. commences and concludes in each of the following movements : Sonatas VIII.-4 ; XIII.-4 ; XVI.-4.

III. Analyze fully the construction of the following movements : Sonatas III.-4 ; XV.-4 and XXVII.-2.

The student should also analyze the slow movements in modified sonata form, referred to on page 58.

CHAPTER IX.

THE FANTASIA

And the Air with Variations.

Under the term fantasia are included all compositions whose plan of construction is not in accordance with that of the arbitrary forms.

It must not be supposed that a fantasia is altogether without form, for no composition would be satisfactory unless it were constructed upon some regular basis of form.

This class of composition may be regarded as an attempt at a new form, or as a modification or combination of some of the other forms.

The classical fantasia will be found, as a rule, to be constructed upon a basis of ternary proper, with or without the rondo element, and containing, either the principles of sonata form, or the fugal development. Some of the so-called fantasias are indeed in one or other of the strictly arbitrary forms.

Under the heading of fantasia are included, among others, such compositions as the following:

1. *The Cappriccio*, a composition of a sprightly, whimsical character;

2. *The Impromptu*, a composition having an extemporaneous character;

3. *The Intermezzo* or *Interlude*, a composition for performance between the acts of a drama; and

4. *The Rhapsody*, a composition consisting of an unconnected series of melodies.

A passing reference may be made to an almost worthless style of composition frequently called a fantasia, in which several popular melodies are incoherently strung together with little or no consideration of key relationship.

Beethoven has in two instances in the course of his sonatas employed the expression "Quasi una Fantasia" to denote a certain irregularity of construction in the opening movement, viz., Sonata in E flat, No. 13, and Sonata in C sharp minor, No. 14.

THE AIR WITH VARIATIONS.

The air with variations is one of the oldest of all methods of extending a simple theme into a lengthy composition.

Its origin is traceable to the "Ground Bass" (Basso ostinato—obstinate bass) a composition in which a theme of usually four or eight measures was continually repeated in the bass, while the upper parts were varied with each repetition.

A fine example of variations on a ground bass will be found in Handel's Organ Concerto in G minor (Vol. II., No. 4).

The Passacaglia, an old-fashioned dance, consisted of a series of variations on a theme for the most part in the bass; a fine example of this will be found in

Bach's Passacaglia in C minor, also for the organ, (Vol. I., Peter's Ed.).

The air with variations has unfortunately been much abused by a low order of composers ; this is to be regretted ; its treatment, however, at the hands of Beethoven, and other great masters, declares it to be a form invaluable to art.

The following are the most important ways in which an air may be varied :

1. *Ornamental notes*, elaborating the melody with graces, shakes, turns and other auxiliary notes.

2. *Brilliant passages*, either scale or arpeggio, in which the notes of the theme are particularly marked.

3. *Varied accompaniments*, either with new figures on the old harmony or with entirely new harmonies.

4. *Change of mode*, for example, from the major key to its Tonic minor, or vice versa.

5. *Change of time*, for example, from duple to triple, or from simple to compound.

6. *Change of tempo*, that is to say, from slow to fast, or vice versa.

7. *Inversion of theme*, either by placing it in an inner part, or in the bass, and then adding a new melody and perhaps harmonies.

8. *Contrapuntal treatment*, introducing points of imitation, or figures of counterpoint.

9. *Any combination* of the above modes of variation.

As a finale, though not actually a variation, the composer may write a fugue or a fantasia on the theme.

The air with variations is employed for single movements often under the name of fantasia, and in cyclic compositions for the first, second or last movements.

EXERCISES on the Fantasia and the Air with Variations.

I. Analyze the construction of the form employed for the following movements:

1. Adagio Sostenuto in C sharp minor, Sonata XIV.-1.
2. Allegro in G, Sonata XIX.-2.
3. Allegretto in F, Sonata XXII.-2.
4. Allegro Vivace in F sharp, Sonata XXIV.-2.
5. Andante Espressivo in C minor, Sonata XXVI.-2.

II. Analyze the treatment of the variations in the following movements:

1. Andante in C, Sonata X-2.
2. Andante in A flat, Sonata XII.-1.
3. Andante in D flat, Sonata XXIII-2.
4. Andante in E Sonata XXX-3.
5. Adagio in C, Sonata XXXII.-2.

CHAPTER X.

THE FUGUE.

As an introduction to the subject of fugue, and to assist the student in fugal analysis, it is necessary to explain the meaning of imitation and to briefly describe the canon or fuga ligata (fettered fugue) as it was originally called.

Imitation is the repetition of a melody, figure, phrase or subject by another part.

(subject)

The first voice or part is called the antecedent, the second the consequent. (answer)

Imitation may be either strict or free. In strict imitation each interval of the antecedent is reproduced exactly in the consequent; in free imitation the melodic outline alone is preserved.

Free imitation may take place at any interval, but strict imitation is confined to the unison, fourth, fifth or octave.

When the imitation is continuous, the composition is called a canon, (from the Greek word κανών, a rule).

A canon may be either finite or infinite. The finite canon usually concludes with a coda. The infinite is so constructed that at a certain point the melody recommences and is repeated, and may be repeated again and again, the termination being indicated by a pause over a suitable chord.

There are several varieties of imitation, all of which may be employed in the canon, the most important being:

Imitation by augmentation,
Imitation by diminution,
Imitation by inversion,
Imitation by inversion and augmentation,
Imitation by inversion and diminution,
Imitation with reversed accent (per arsin et thesin),
Imitation in retrograde motion (per recte et retro), also called cancrizans, *i.e.*, walking backwards like a crab.

There is also the circular canon which modulates through all the keys in rotation. And there is finally the "riddle" or enigmatical canon, in which the melody alone is given, the solution, that is to say, the discovery of the number of voices employed, and the point at which each enters, being left to the ingenuity of the student.

Canons may be written for two, three, four or more voices; there may be two antecedents, sometimes called the double canon; or there may be two parts in canon while one or more parts are of a free contrapuntal character.

It is unnecessary here to enter more minutely into the subject. The student who desires further information is referred to the works on Double Counterpoint and Canon, by Sir Frederick Bridge, Mr. Ebenezer Prout, and other authorities, where he will find many interesting specimens of canons by the most eminent composers of this particular style of music.

The fugue is a form in itself, entirely apart from all other forms, being the end and aim of counterpoint.

The word fugue is derived from the Italian "fuga" —flight; there being, as it were, a flight or pursuit between the various voices or parts, as in turn they take up their leads.

The origin of the fugue may be traced to the early contrapuntal writings of the Belgian school. Little, however, was accomplished before the year 1600. Thomas Morley (1557-1604) in his "Plaine and Easie Introduction to Practicall Musicke," gives an example of a fugue that can at the most be regarded as only a primitive specimen of canon.

During the succeeding century, however, a very material advance was made in the art of music, and the fugue gradually assumed the important position of first place both as a vocal and as an instrumental form. In Germany especially was the art of fugue cultivated, and by the close of the seventeenth century many excellent specimens of this type of composition were in existence.

It was left to G. F. Handel and to J. S. Bach (though more especially to the latter) to bring the fugue to its perfection.

"The Fugue," says Mr. James Higgs (one of the greatest living authorities on the subject), "is a musical composition developed according to certain rules of imitation from a short theme or phrase called the subject."

The special features of interest appertaining to the fugue, are: I., the subject; II., the answer; III., the countersubject; IV., the episode; V., the stretto; and VI., the pedal.

I. The subject is a short theme of usually about four measures in length; it should be of an impressive character so as to be readily recognized at each repetition; it should be definite as to key tonality; and it should, above all, be suitable for contrapuntal treatment.

II. The answer is the transposition of the subject into the key of the Dominant, primarily, in order to suit the compass of another voice; sometimes, however, a slight modification is made, the answer is then said to be tonal;* when the transposition is exact the answer is said to be real. The necessity for a tonal answer follows from the broad and general rule, that the Tonic must reply to the Dominant and the Dominant to the Tonic. A fugue is said to be real or tonal according to its answer.

III. The countersubject is the name given to the counterpoint which accompanies the answer. A regular countersubject must be written in double counterpoint, so that it may be employed both above and below the subject (or answer). Occasionally a second countersubject is introduced forming triple counterpoint with the other subjects.

IV. The episode is a passage introduced into a

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* A tonal answer is usually required, (*a*) when the subject begins or ends upon the Dominant, (*b*) when the subject skips to the Dominant, and (*c*) when modulation occurs in the subject.

fugue for the double purpose of affording relief from the continual repetition of the subject, and as an opportunity for modulation. Episodes are usually constructed on fragments of the subject or counter-subject, in order not to disturb the character of the fugue.

V. The stretto (from the Latin stringere—to draw close) is the name applied to that portion of a fugue in which the subject and answer follow one another at shorter intervals of time than at the commencement.

VI. The pedal is a sustained bass note, usually the Dominant or the Tonic, and sometimes both, (in which case the Tonic must appear last), upon which points of imitation are constructed.

Analytically all fugues are composed upon a ternary basis, being divisible into three parts, viz., the exposition, the development and the conclusion.

In the exposition, all the voices* taking part in the fugue enunciate the subject (or answer) successively. A lead may be deferred for a few measures, the interpolated passage being termed a codetta. The keys employed in the exposition are the Tonic and Dominant. The exposition may be extended into what is termed a counter-exposition by additional leads for one or more voices, in the keys of the Tonic or Dominant.

An episode immediately follows the exposition,

* The parts treble, alto, tenor and bass, are termed voices even in an instrumental fugue. Each time the subject is given out it is called a lead.

leading to the development portion of the fugue, in which the subject and answer are heard in other nearly related keys. This portion of the fugue is often subdivided into groups of entries, each group being separated by an episode.

When the subject has been sufficiently developed, another episode will lead to the concluding portion of the fugue, wherein the subject is at least once more heard in the key of the Tonic. It is at this point that the closest strettos are introduced; for in a fugue, from the exposition to the final cadence, there should ever be a constantly increasing interest, commencing with the simple enunciation of the original subject, and concluding with the most ingenious and complicated network of contrapuntal devices.

The final repetition of the subject is sometimes followed by a concluding episode called a coda.

Modulation in the fugue is more restricted than in the sonata form.

The following order of keys was laid down by Cherubini, an authority whose work on counterpoint and fugue is the foundation upon which all modern treatises have been written:

For Major Keys.	For Minor Keys.
1. To the Dominant (ma),	To the Mediant (ma),
2. To the Submediant (mi),	To the Dominant (mi),
3. To the Subdominant (ma),	To the Submediant (ma),

4. To the Supertonic (mi),	To the Subdominant (mi),
5. To the Mediant (mi)	To the Subtonic (ma),*
6. To the Dominant (ma),	To the Tonic.
7. To the Tonic.	

It must not be supposed that the modulations in all fugues are conducted upon the above basis ; after the exposition there is often much freedom in the treatment of modulations, and especially is this the case in modern fugues.

The order of entry of the subject and answer in the exposition of a four part fugue may be seen from the following diagram, in which the letters S, A, T, B denote the soprano, alto, tenor and bass voices :

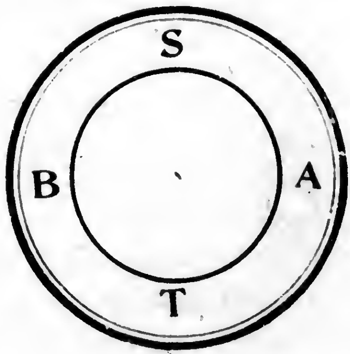


FIG. 13.

The subject may be given out by any voice, but the answer in a strict fugue must be taken up by that voice next in the circle (either before or after), the remaining voices entering successively in rotation. For example, if the first lead be in the soprano, then the next lead must be in either the alto or the bass ; and the complete order of

*** The Subtonic implies the note below the Tonic, according to the key signature ; this note cannot well be called a leading note, neither can it conveniently be called the flattened leading note.**

entry will be in the one case, S, A, T, B, and in the other, S, B, T, A.

No definite rule exists for the order of leads in the exposition, but it is usual for the last lead to be in an outer part, soprano or bass.

Irregular expositions are rare, but Bach occasionally employs them, *e.g.*, Vol. I, Nos. 1, 12 and 14. All the expositions in Vol. II. are regular. This will be seen by referring to the table of leads in Appendix B.

The fugue is usually an independent composition. It is, however, generally preceded by a prelude. The fugue is sometimes employed in cyclic compositions for the last movement. Beethoven has so employed it in a free, modern manner in two instances, viz., the Sonata in B flat major, No. XXIX.-4, and the Sonata in A flat major, No. XXXI.-4.

Mozart was the first to combine the fugue with the sonata form. This important combination was employed for the overture to the opera "The Magic Flute," and also for the final movement of the Symphony in C Minor ("The Jupiter"). In this latter movement, it may be said, there are five distinct subjects, which are effectively combined, forming a rare example of quintuple counterpoint.

Beethoven may also be said to have employed the combined forms in the last movement of the Sonata in F major, No. VI.-3.

Fugues are sometimes written on two or three, or even more subjects; they are then termed double or triple fugues, etc. The subjects must, of course, be designed for combination.

Fugues may be either strict or free. In the latter case (also termed fugues of imitation), the answer may be formed by inverting, or by augmenting or diminishing the notes of the subject; considerable license is also taken in the development of the fugue. In the strict fugue the rigid laws of fugal form must be adhered to strictly.

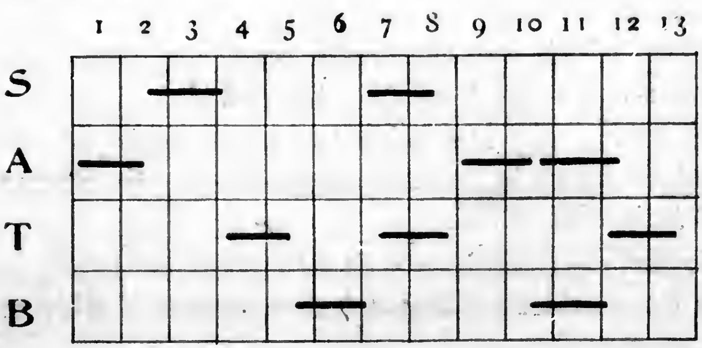
The term Fughetta implies a short fugue, in which there is but little development.

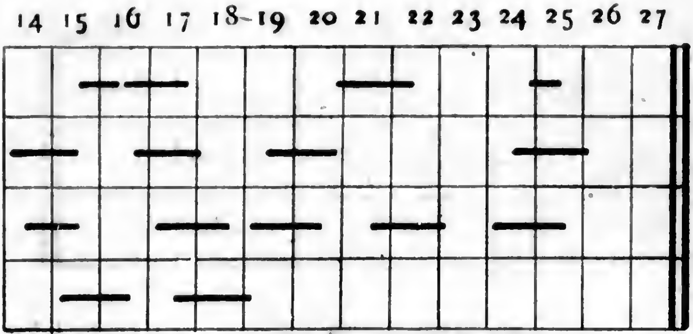
The term Fugato is applied to a composition containing points of imitation, but not developed in accordance with the laws of fugal form.

It is customary in analyzing the construction of a fugue to employ a special chart, (in which each measure of the composition is represented). By this method the various leads may be presented pictorially, and their relation to one another, therefore, seen at a glance.

I. Analysis of the Fugue in C ma. for four voices, Vol. I., No. 1. J. S. Bach.

FIG. 14.





—— Subject.

REMARKS. The subject is given out in the Alto.

The answer is real.

The exposition is irregular, subject, answer, answer, subject.

There are several instances of stretto, the first being between the treble and the tenor, at the commencement of the counter exposition in bar 7. (10), ~~17~~ 13, 21-25) incomplete - all voices do not take part

There is no countersubject.

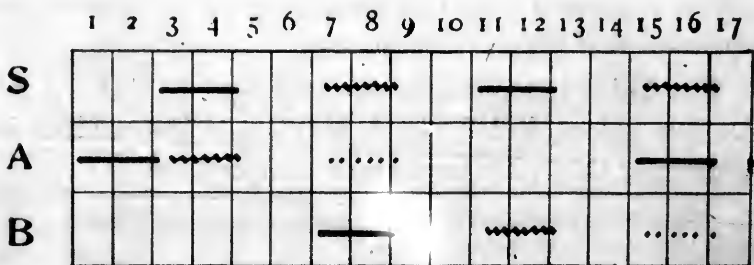
There are no episodes. 14-15, 16-18, 19-21 examples of complete

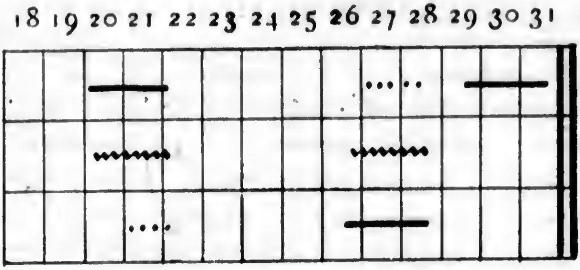
The order of keys in the development is: G ma., A mi., C ma., G ma., C ma., D mi., D ma., G ma.

The coda commences in measure 25, and is constructed on a Tonic pedal. (24-27).

II. Analysis of the Fugue in C mi. for three voices, Vol. I., No. 2.

FIG. 15.





—— Subject.

∿∿∿ 1st Countersubject.

...... 2nd Countersubject.

REMARKS. The Subject is given out in the Alto.

The answer is Tonal.

There is a regular countersubject (first heard in the Alto).

There is also a second counter-subject.

Measures 5 and 6 constitute a codetta, * connecting the keys of G mi. and C mi.

There are, in all, four episodes, viz. : measures 9 and 10, 13 and 14, 17-19 and 22-26.

The order of keys in the development is : E flat ma., G mi. and C mi.

There is no stretto.

The last two and a-half measures possess the character of a coda constructed on a Tonic pedal, and consisting of a final repetition of the subject freely treated and concluding with the Tierce de Picardie.

It is a matter of much interest to compare and contrast the construction of the above two fugues.

The following remarks on the Fugue in C sharp mi. for five voices, Vol. I, No. 4, may assist the student in analysing this very important composition.

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*The codetta in a fugue is a short passage employed to connect two leads in the course of the exposition.

The Subject is given out in the bass.

The Answer is real.

The fourth lead (the Answer in the second Treble), is irregular in key tonality, being in F sharp mi. instead of G sharp mi. This key—F sharp mi.—is employed again in the counter-exposition, measures 22-24.

There is no countersubject proper until measure 35, when one of a very contrasted character with the subject commences in the first treble.

In measure 49 commences a second countersubject, in the tenor.

These two countersubjects form, with the original subject, triple counterpoint, and all three are considerably developed in the middle portion of the fugue.

There is very little episodal matter throughout the composition, the subjects either separately or in combination being heard almost continuously.

The principal keys employed in the course of the development are, in addition to the Tonic, B ma., E ma., G sharp mi., F sharp mi., A ma., D sharp mi.

Examples of stretto will be found in measures 92-108 in which the original subject and the second countersubject take part, to the exclusion of the first countersubject.

Measures 105-108 are constructed upon a Dominant pedal, and measures 112-115 upon a Tonic pedal, inverted as well as in the bass.

The last four measures possess the character of a coda concluding with a plagal cadence, the last chord being once more a Tierce de Picardie.

EXERCISES.

Show by means of charts the construction of other fugues by J. S. Bach. In each case state whether the answer is real or tonal. Refer to the countersubject and to the stretto; mention also the keys employed in the development and remark upon any peculiarity of style or form in the general construction of these great works.

NOTE.—No reference has so far been made to the preludes; space alone prevents more than a passing word on these important movements, some of which rank almost equal, as works of art, to the fugues which they precede. It must suffice to refer the student to the treatise by Dr. Frederick Iliffe * in which each prelude and each fugue receives an individual and exhaustive analysis.

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*Author of Novello's Primer, "The Forty-eight Preludes and Fugues of John Sebastian Bach," Analyzed for the Use of Students.

CHAPTER XI

THE CYCLIC FORMS.

THE cyclic form is the last stage in the evolution of form in composition.

Compositions in cyclic form consist of two or more movements, each distinct in itself and complete in its own form, but yet together uniting to produce that perfect unity of effect which indeed is the characteristic feature in the highest form of every art.

"As poetry," says Ernst Pauer, "finds its fullest development in the Drama, so does instrumental music in the Symphony;" and to this may be added, vocal music in the Opera and Oratorio.

The cyclic forms may be regarded as a development of the principles of ternary proper form. For, whereas, in the latter there are three distinct parts, the second being contrasted with the first and third, both in style of composition, and in key relationship, etc., so, indeed, is it with the typical cyclic form. Here there are three distinct movements, the first and last being usually of a bright *Allegro* character, both in the same key, while the second is usually an *Andante* (or other slow) movement of a tranquil character and in a nearly related key.

Under the heading of cyclic form are included, the sonata; the symphony; the concerto: and chamber music.*

The sonata may consist of two, three or four movements. When there are but two, the slow movement is omitted, and when there are four, a minuet (or scherzo) and trio is added usually after (but sometimes before) the slow movement.

The first movement is almost invariably in sonata form. In five instances only does Beethoven depart from the rule, viz., in Nos. XII., XIII., XIV., XXII. and XXX. This movement may be preceded by an introduction, usually of a *Grave* character as, for example, in Nos. VIII., XXVI. and XXXII.

The second or slow movement will be in a key of first or second relationship, very rarely indeed in a foreign key. Exceptions, however, are to be found; Beethoven, for example, employs the key of F sharp mi. (enharmonic of G flat mi.) for the slow movement of No. XXIX. in B flat. In this sonata, the slow movement, it will be seen, is placed third, so also in Nos. XII., XIII and XXXI.

The form of the slow movement may be (*a*) simple binary or simple ternary; (*b*) ternary proper; (*c*) simple, or modified rondo; (*d*) sonata form with or without modifications, or (*e*) an air with variations. In Sonata No. XVIII. the slow movement is a minuet and trio, this, however, is very exceptional.

The third movement (when there are four

* To the above may be added, the Suite and Partita, the early Sonata, and the older Overture; these will, however, be considered in the next chapter, being now regarded as obsolete forms.

movements) is usually either a minuet and trio, or a scherzo and trio, written, as was stated in chapter V., in ternary proper form. The scherzo, or a movement taking its place, is sometimes placed second and so preceding the slow movement, as, for example, in Nos. XII., XIII., XVIII., XXIX and XXXI. The key employed for the scherzo is usually the same as that of the first movement.

The finale, as the last movement is called, must of course be in the original Tonic key; it is more frequently in the rondo form—simple or grand—than any other; it may, however, be in sonata form; or it may be an air with variations, or a fantasia or a fugue.

The form employed for the various movements of Beethoven's sonatas and their relation to one another may be seen at a glance by referring to the table, Appendix A.

When there are but two movements, they must each be in the same Tonic key, the first may, however, be in the minor mode. When there are three, and more especially when there are four movements, it is customary to change the key tonality at least once. Beethoven, however, retains the same Tonic for each movement in the following sonatas: Nos. VI., IX., XIV., XXV., and XXX; and even in the following four-movement sonatas: Nos. I., VII., XII. and XV.

It is worthy of note that sonata form is not employed for any movement in Sonata No. XII.

The form employed for the various movements of the symphony, the concerto and chamber music, is precisely the same as that employed for the sonata.

The symphony is a composition for the full orchestra.*

The concerto is a composition for one (or more) solo instruments, with accompaniment for the full orchestra. Concertos usually have three movements only.

Chamber music includes all compositions for three or more solo instruments, such as trios, quartets, quintets, etc., the most important of which is the string quartet, written for first and second violins viola and violoncello.

Reference may here be made to the Organ Sonatas by Mendelssohn. These six noble compositions, though termed sonatas by the composer himself, do not in any case contain a movement strictly in sonata form. They may be said to bear the same relation to the orthodox cyclic form that the fantasia bears to the orthodox single forms, and hence may be termed irregular cyclic forms.

Another cyclic composition of an even freer character is the Organ Symphony, an invention of C. M. Widor's the celebrated French organist.

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* The orchestra of Beethoven's day usually consisted of the following instruments:

Wood-Wind	*Brass.*	*Strings.*
1 Piccolo,*	4 Horns,	1st Violins,
2 Flutes,	2 Trumpets,	2nd Violins,
2 Oboes,	3 Trombones,	Violas,
2 Clarinets,*	*Percussion.*	Violoncellos,
2 Bassoons,	2 Kettle-Drums	Double Basses.
1 Double Bassoon,*		

* Rarely.

EXERCISE :

Commit to memory the names of the movements, with their keys and their forms (Appendix A), of several (or all) of Beethoven's Sonatas; paying particular attention to the key employed for the second movement, and contrasting the character of the first and last movements.*

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* The student will find an exhaustive analysis of all Beethoven's Sonatas in Novello's Primer "Analysis of Form," by Dr. Harding.

CHAPTER XII.

ANCIENT FORMS

More or less Obsolete

FORM in instrumental music, other than the fugue, may be said to be derived from the combined influences of the mediæval dances and folk-songs; for to these alone is traceable that symmetry of construction, (in even the shortest compositions of the period) which now, under the name of rhythm, pervades the whole realm of music.

In the Elizabethan period it gradually became customary for composers to write "sets" of dances for performance on the Virginals and Spinet, and by the middle of the seventeenth century, a definite form had been established which was employed more or less, for all the dances.

The construction of this form, now known as the ancient binary, when employed for major keys, may be shown in tabular form, thus:

Part I.	*Part II.*
Sentence I., Tonic. **" II., Dominant.**	**Sentence I., Dominant.** **" II., Tonic.**

When employed for minor keys, the second sentence was (as now) in the relative major.

An example of a movement in this form (very slightly developed by the addition of an episode between the sentences in the second part) will even be found in Beethoven's Sonata's, viz.: that in E flat—composed at the age of 11—No. XXXIII.-1 (Novello's Edition). Indeed in the first movement of his first Sonata—in F minor, Op. 2, No. 1—the development commences with a partial repetition of the first subject in the key of A flat—the key of the second subject. It would appear as though the great master were bidding farewell to the old law preparatory to embracing the new.

The "sets" of dances became known on the continent as Suites (suites de pièces) or Partitas.* Francois Couperin (1668-1773) was the most important of the early composers who wrote suites, to which, however, he gave the name of "ordres."

The typical suite always contained at least four movements, the Allemande, the Courante, the Sarabande and the Gigue; it sometimes commenced with a prelude. When other movements were added they were introduced between the Sarabande and the Gigue.

In addition to the above the following were also popular old dances: the Bourree, Brawl, Cebell, Chaconne, Gavotte, Hornpipe, Minuet, Passacaglia, Passepied, Pavan, Polonaise, Rigadoon, Siciliano.

Brief definitions of these and other old dances will be found under General Definitions, Appendix C.

Other movements gradually found their way into the suite, such as the Symphonie, Scherzo, Rondeau,

* There is little difference between the Suite and the Partita; some authorities claim that the suite contained dances only, while the partita contained other movements as well; this theory, however, cannot be substantiated.

Ground, Toccata, Fugue, etc., and before the end of the seventeenth century the term Sonata had come into use.

The word sonata is probably derived from the Italian sonare, to sound, though some authorities would derive it from sonetto, a sonnet.

The early sonata seems to have had no very definite form as a whole; each composer that employed the term, applied it to a series of short movements of diverse character.

The weak feature in the suite, was monotonous tonality, for every movement was in the same key. In the early sonata, however, an attempt was made to avoid this fault. In the "Golden Sonata" (for two violins and a bass) by Henry Purcell (1658-1695), the greatest English musician of this period, there were five movements, viz., a Largo in F, an Adagio in F minor, a Canzona allegro in F major, a Grave in D minor and an Allegro in F.

There appears to have been a distinction made between the sacred and the secular sonata of this period. Two sonatas by Arcangelo Corelli (1653-1713) are thus constructed:

Sonata da Chiesa.	Sonata da Camera.
(Church Sonata)	(Chamber Sonata)
Op. 1. No. 1.	Op. 2. No. 1.
Grave	Largo
Allegro	Allegro
Adagio	Corrente
Allegro	Gavotta

In the latter of these, it will be seen, there are some dance movements, which would be out of place in the former.

Another form of instrumental composition to which much attention was devoted in the seventeenth century was the Overture. Mention has already been made in Chap. VII. of an overture, sometimes called the modern overture, constructed upon the lines of sonata form, to which the older overture, it may be said, gave place; but although long since discarded, the older overture played an important part in the development of form.

The older overture may be divided into two classes, the French and the Italian. The latter was perfected by Alessandro Scarlatti (1659-1725), and the former by Baptiste Lulli (1633-1687).

The respective construction of each will be seen in the following table:

The French Overture.		*The Italian Overture.*
A slow movement,	I.	A quick movement,
A quick movement of fugal character,	II.	A slow movement,
A movement in one of the dance forms.	III.	Another quick movement.

The Italian overture, therefore, may be said to be the precursor of the modern sonata and symphony. By the dawn of the eighteenth century the ancient binary form had been considerably developed, and in due course Part II. commences with a short development of the first subject, or with a new episode, followed by a repetition of the first and second sentences both in the tonic key, as has already been seen in the preludes Nos. XXIX. and XLV. of the well-tempered clavier.

With Bach and Handel the suite-de-pièces is brought to its perfection, and indeed becomes the basis of another type of composition, viz., the organ concerto. The Organ Sonatas of Bach (more properly termed Trios), on the other hand owe their form to the sound basis of the old Italian overture.

The influence of the suite was not wholly destroyed by the advent of the sonata. The Serenade, Cassazione, Divertimento and Notturno owe their existence to the former rather than the latter. The construction of these compositions cannot well be generalized. They frequently contained six and even eight movements, some of which were moulded in sonata form. Mozart may be specially remembered in connection with this class of composition, for he wrote twelve serenades, three cassazioni and eighteen divertimenti. Beethoven also wrote two serenades; but the great masters, generally speaking, did not regard this fantasia element in the cyclic form with favor.

The suite—the suite of Bach and Handel—it may be said in conclusion, is not even yet defunct; several composers, during the latter part of this nineteenth century, having written suites, in which the genius of the old style has been imitated and reproduced under a modern garb.

CHAPTER XIII.

FORM IN VOCAL MUSIC.

JUST as form in instrumental music is derived from the mediæval dance tune, so form in vocal music is derived from the mediæval ballad and folk-song. Exception, however, must be made in the case of compositions possessing a fugal character; these are derived directly from the Belgian school, and indirectly from the influence of the church in the middle ages.

Vocal music may be divided into two classes, that for solo voices, such as the song, duet, trio, quartet, etc., and that for combined voices in chorus.

The Song, or Aria, may be briefly described as a composition for a single voice with an instrumental accompaniment.

The mediæval folk-songs and ballads were simply musical sentences usually of binary construction, the same melody being employed for every verse.

With the development of the opera and the oratorio in the seventeenth century, the song gradually assumes an important position, and passing through the simple binary and simple ternary forms, it emerges early in the eighteenth century into the ternary proper, in which form many of Handel's greatest songs were written.

It is, however, in the grand opera that the song finally reaches its highest stage of development, viz., in the Scena in which an opening recitative is followed by first a slow and then a quick movement.

The recitative may be described as musical declamation. At first, the Recitative Secco (*i.e.* literally, dry recitative), as it was called, had the barest accompaniment of sustained or detached chords, but in time the accompaniment became more emotional, and the vocal part also more rhythmical.*

A peculiarly English form of composition for solo voices in harmony, is the Glee, which may be described as a cyclic vocal form, for there were always at least two distinct movements. The word Glee, signifying harmony, is derived from the Anglo-Saxon Gleo; and although the modern word signifies joy, yet there are serious as well as merry glees.

Compositions for combined voices in chorus probably owe their origin to the hymn.

One of the simple secular forms, very popular in the Elizabethan period, was the Round, a form of canon, each voice, however, singing in imitation at

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* The student who possesses a copy of Handel's Messiah may be interested in examining the following numbers:

No. 29. "Thy rebuke hath broken his heart." Recitative (secco).
" 5. "Thus saith the Lord." Recitative (accompanied).
" 30. "Behold, and see." Simple Binary.
" 38. "How beautiful are the feet." Simple Binary.
" 36. "Thou art gone up on high." Simple Ternary.
" 45. "I know that my Redeemer liveth." Simple Ternary.
" 3. "Every valley shall be exalted." Ancient Binary.
" 32. "But thou didst not leave." Ancient Binary.
" 6. "But who may abide." Ternary Proper.
" 40. "Why do the nations." Ternary Proper.

the unison. When set to humorous words the Round was called a Catch.

The most important vocal form of the sixteenth century was the Madrigal, a composition of an essentially contrapuntal character, usually set to secular words.*

The Madrigal had its counterpart in sacred music in the Motet. The form of the early motet was very vague, but at the hands of Hadyn and Mozart the motet became a highly artistic vocal form. In the "Splendente Te Deus" of the latter and the "Insanae et Vanae Curae" of the former, not only is the sonata form strictly adhered to, but an orchestra accompaniment of a free character is also added.

From the early Motet was developed the anthem, another essentially English composition. The anthem has been defined as "a composition for voices, with or without organ or other instrumental accompaniment, enjoined by the ritual of the Anglican Church to be sung at morning and evening service, 'in Quires and Places where they sing.'" The anthem may be divided into two classes, the full and the verse; in the latter, passages for one or more solo voices were introduced, the former were written for full chorus throughout. Antiphonal effects for the Decani and Cantoris sides of the choir were also often introduced.

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* The Madrigal is now almost obsolete, but its memory is not allowed to fade away, for madrigal societies exist in almost every town in England, while the madrigal society instituted in 1741 (the date of the Messiah), especially encourages the composition of this particular form. The chorus "His Yoke is Easy," in the Messiah, is, to all intents and purposes, a madrigal, though set to sacred words, the music verges on the secular style.

The anthem has its counterpart in secular music in the Part-song, a form of composition in which the melody is the leading feature, the other voices occupying the inferior position of simply filling up the harmony. A Part-song, therefore, differs from a madrigal in its exclusion of contrapuntal devices.

Handel expanded the anthem into a cyclic form, introducing solos, duets, etc., in addition to the choral numbers. In this form the anthem practically becomes a sacred Cantata, a form especially cultivated by J. S. Bach.

The Cantata is one of the highest of vocal forms. It may be defined as a composition for voices and instruments, the music consisting of recitatives, songs, duets, trios, etc., and choruses, with usually an accompaniment for the orchestra. The cantata may be either secular or sacred; it is "a kind of short oratorio, or opera, not intended for the stage" and, therefore, without *dramatis personae.*

In this connection mention may be made of the Mass, and the English Church Service. The Mass comprises the Kyrie Eleison, Gloria in Excelsis, Credo, Sanctus and Agnus Dei. The Church Service comprises the Te Deum, Benedictus (or Jubilate), the Communion Service, the Magnificat and Nunc Dimittis.

Finally the highest form of vocal music is to be found in the Oratorio and the Opera. In addition to the definition given above of the Cantata, these two great works each require an overture, and they also frequently contain other instrumental numbers, and further, *dramatis personæ* are introduced.

Sacred and secular music have ever progressed side by side, the hymn-tune has its counterpart in the ballad, the motet in the madrigal, the anthem in the part-song, the sacred in the secular cantata, and lastly the oratorio in the opera.

It would be impossible to enter minutely into the form employed for choral movements of either the oratorio or the opera. As has already been stated, the sentiment expressed in the words is the first consideration, this must be portrayed in the music, and the music must, in the matter of rhythm, follow the lines of the musical sentence, while the modulations must be conducted upon the principles which govern the arbitrary instrumental forms; but above and beyond all this, with the single exception of the fugue, the composer is accorded a free hand in drawing up the plan of a movement, just as in the case of the instrumental fantasia.

Nevertheless, it will be found that a basis of ternary proper form is the most popular for choruses and is usually adopted by the greatest composers. In illustration of this point, one chorus may, perhaps, be specially named, one in which the sentiment expressed in the words is perfectly reflected in the music, and the homophonic and the polyphonic styles of composition are judiciously introduced, namely, the "Hallelujah" chorus in the Messiah by George Frederick Handel.

APPENDIX A.

BEETHOVEN'S SONATAS.

Table giving the form employed for each movement.

Movement.	*Key.*	*Form.*
No. 1 in F minor, Op. 2, No. 1.		
1. Allegro.	F minor.	Sonata.
2. Adagio.	F major.	Simple Ternary.
3. Minuet and Trio, Allegretto.	F minor.	Ternary Proper.
4. Prestissimo.	F "	Sonata.
No. 2, in A, Op. 2, No. 2.		
1. Allegro vivace.	A major.	Sonata.
2. Largo appassionata.	D "	Modified Rondo.
3. Scherzo and Trio, Allegretto.	A "	Ternary Proper.
4. Rondo—Grazioso.	A "	Grand Rondo.
No. 3, in C, Op. 2, No. 3.		
1. Allegro con brio.	C major.	Sonata.
2. Adagio.	E "	Modified Rondo.
3. Scherzo and Trio, Allegro.	C "	Ternary Proper.
4. Allegro assai.	C "	Grand Rondo.

Movement.	*Key.*	*Form.*
No. 4, in E flat, Op, 7.		
1. Allegro molto.	E flat major.	Sonata.
2. Largo.	C "	Simple Ternary.
3. Allegro and minore.	E flat "	Ternary Proper.
4. Rondo.	E " "	Grand Rondo.
No. 5, in C minor, Op. 10, No. 1.		
1. Allegro molto e con brio.	C minor.	Sonata.
2. Adagio molto.	A flat major.	Modified Sonata.
3. Prestissimo.	C minor.	Sonata.
No. 6, in F major, Op. 10, No. 2.		
1. Allegro.	F major.	Sonata.
2. Allegretto and Trio.	F minor.	Ternary Proper.
3. Presto.	F major.	Sonata.
No. 7, in D major, Op. 10, No. 3.		
1. Presto.	D major.	Sonata.
2. Largo e mesto.	D minor.	Modified Sonata.
3. Minuetto and Trio, Allegro.	D major.	Ternary Proper.
4. Allegro.	D "	Simple Rondo.

Movement.	*Key.*	*Form.*
No. 8, in C minor, Op. 13. "Pathetique."		
1. Grave.	C minor.	Fantasia.
Allegro molto.	"	Sonata Form.
2. Adagio cantabile.	A flat major.	Modified Rondo.
3. Allegro.	C minor.	Grand Rondo.
No. 9, in E, Op. 14, No. 1.		
1. Allegro.	E major.	Sonata.
2. Allegretto and Maggiore.	E minor.	Ternary Proper.
3. Allegro commodo.	E major.	Simple Rondo.
No. 10, in G, Op. 14, No. 2.		
1. Allegro.	G major,	Sonata
2. Andante.	C "	Air with variations.
3. Allegro assai (scherzo).	G "	Simple Rondo.
No. 11, in B flat, Op. 22.		
1. Allegro con brio.	B flat major.	Sonata.
2. Adagio con molto espressione.	E flat "	"
3. Minuetto and minore.	B flat "	Ternary Proper.
4. Allegretto.	B flat "	Grand Rondo.

Movement.	*Key.*	*Form.*

No. 12, in A flat, Op. 26.

1. Andante.	A flat major.	Air with variations.
2. Scherzo and Trio, Allegro molto.	A flat "	Ternary Proper.
3. Marcia Funebre, Mæstoso Andante.	A flat minor.	" "
4. Allegro.	A flat major.	Grand Rondo.

No. 13, in E flat, Op. 27, No. 1. "Quasi una Fantasia."

1. Andante and Allegro	E flat major.	Ternary Proper.
2. Allegro molto e vivace.	C minor.	" "
3. Adagio con espressione.	A flat major.	Simple Ternary.
4. Allegro vivace.	E flat "	Grand Rondo.

No. 14, C sharp minor, Op. 27, No. 2. "Quasi una Fantasia."*

1. Adagio sostenuto.	C sharp minor.	Modified Sonata.
2. Allegretto and Trio.	D flat major.	Ternary Proper.
3. Presto agitato.	C sharp minor,	Sonata.

*(Popularly known as "The Moonlight Sonata.")

Movement.	Key.	Form.
No. 15, in D., Op. 28.		
1. Allegro.	D major.	Sonata.
2. Andante.	D minor.	Ternary Proper.
3. Scherzo and Trio, Allegro vivace.	D major.	" "
4. Allegro ma non troppo.	D "	Grand Rondo.
No. 16, in G, Op. 31, No. 1.		
1. Allegro vivace.	G major.	Sonata.
2. Adagio grazioso.	C "	Simple Rondo.
3. Allegretto.	G "	Grand Rondo.
No. 17, D minor, Op. 31, No. 2. (Dramatic).		
1. Largo and Allegro.	D minor.	Sonata.
2. Adagio.	B flat major.	Modified Sonata.
3. Allegretto.	D minor.	Sonata.
No. 18, E flat, Op. 31, No. 3.		
1. Allegro.	E flat major.	Sonata.
2. Scherzo, Allegretto vivace.	A flat "	Sonata.
3. Menuetto and Trio, Moderato e grazioso.	E flat "	Ternary Proper.
4. Presto con fuoco.	E flat "	Sonata.

Movement.	*Key.*	*Form.*
No. 19, in G (minor and major), Op. 41, No. 1.		
1. Andante.	G minor.	Sonata.
2. Allegro.	G major.	Fantasia.
No. 20, in G, Op. 49, No. 2.		
1. Allegro ma non troppo.	G major.	Sonata.
2. Tempi di Menuetto.	G "	Simple Rondo.
No. 21, in C, Op. 53, " Waldstein."		
1. Allegro con brio.	C major.	Sonata.
2. Adagio molto,	F "	Fantasia.
3. Aliegretto moderato.	C "	Simple Rondo.
No. 22, in F, Op, 54.		
1. Tempi d'un Menuetto.	F major.	Simple Rondo.
2. Allegretto.	F "	Fantasia.
No. 23, in F minor, Op. 57, " Appassionata."		
1. Allegro assai.	F minor.	Sonata.
2. Andante con moto.	D flat major.	Air with Variations.
3. Allegro ma non troppo.	F minor.	Sonata.

Movement.	*Key.*	*Form.*

No. 24, in F sharp, Op. 78.

1. Adagio cantabile, Allegro ma non troppo.	F sharp major.	Sonata.
2. Allegro vivace.	F " "	Fantasia.

No. 25, in G, Op. 79.

1. Presto alla Tedesca.	G major.	Sonata.
2. Andante.	G minor.	Simple Ternary.
3. Vivace.	G major.	Simple Rondo.

No. 26, in E flat, Op. 81. "Sonate Caracteristique, Les Adieux, l'Absence, et le Retour."

1. *Les Adieux*,		
Adagio,	E flat major.	Fantasia.
Allegro.	" "	Sonata.
2. *L'Absence*, Andante Espressivo.	C minor.	Fantasia.
3. *Le Retour*, Vivacissimamente.	E flat major.	Sonata.

Movement,	*Key.*	*Form.*
No. 27, in E, (minor and major), Op. 90.		
*1. (With animation).	E minor.	Sonata.
2. (Not too Fast).	E major.	Grand Rondo.
No. 28, in A, Op. 101.		
1. Allegretto ma non troppo.	A major.	Sonata.
2. Vivace alla Marcia.	F "	Ternary Proper.
3. Introduction,	A "	Fantasia.
Allegro.	"	Sonata.
No. 29, in B flat, Op. 106.		
1. Allegro.	B flat major.	Sonata.
2. Scherzo assai vivace.	B " "	Ternary Proper.
3. Adagio sostenuto.	F sharp minor.	Sonata.
4. Introduction, Allegro resoluto.	B flat major.	Fantasia, Fugue.

*Instead of the Italian, Beethoven has employed his own native language to describe the character of each movement in this sonata, viz.:

1. "Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck"—(With animation and with great expression).

2. "Nicht zu geschwind und sehr singbar vorgetragen"—(Not too fast, and the melody to be well sustained).

Movement.	*Key.*	*Form.*
No. 30 in E, Op. 109.		
1. Vivace ma non troppo.	E major.	Simple Rondo.
2. Prestissimo.	E minor.	Sonata.
3. Andante molto cantabile.	E major.	Air with variations.
No. 31, in A flat, Op. 110.		
1. Moderato cantabile.	A flat major.	Sonata.
2. Allegro molto.	F minor.	Ternary Proper.
3. Adagio ma non troppo.	A flat minor.	Simple Binary.
4. Allegro ma non troppo.	A flat major.	Fugue.
No. 32 in C (minor and major), Op. 111.		
1. Mæstoso, Allegro con brio.	C minor.	Fantasia. Sonata.
2. Arietta, Adagio molto.	C major.	Air with variations.

APPENDIX B.

BACH'S FUGUES.

Table showing the order of leads in each exposition.

No.	Key.	Volume I.		Volume II.	
		Voices.	Ans.	Voices.	Ans.
1	C major	A. *S.* *T.* B.	Real	A. *S.* B.	Tonal
2	C minor	A. *S.* B.	Tonal	A. *S.* T. *B.*	Tonal
3	C sharp major	S. *A.* B.	Tonal	B. *S.* A.	Tonal
4	C sharp minor	B. *T.* A. *S.* S.	Real	B. *S.* A.	Real
5	D major	B. *T.* A. *S.*	Real	T. *A.* S. *B.*	Real
6	D minor	S. *A.* B.	Real	A. *S.* B.	Real
7	E flat major	S. *A.* B.	Tonal	B. *T.* A. *S.*	Tonal
8	E flat minor	A. *S.* B.	Tonal	S. *A.* B.	Real
9	E major	A. *S.* B.	Real	B. *T.* A. *S.*	Real
10	E minor	S. *B.*	Real	S. *A.* B.	Real
11	F major	A. *S.* B.	Tonal	S. *A.* B.	Tonal
12	F minor	T. *A.* B. S.	Tonal	S. *A.* B.	Tonal
13	F sharp major	S. *A.* B.	Tonal	A. *S.* B.	Real
14	F sharp minor	T. *A.* B. S.	Real	A. *S.* B.	Tonal
15	G major	S. *A.* B.	Real	S. *A.* B.	Tonal
16	G minor	A. *S.* B. *T.*	Tonal	T. *A.* S. *B.*	Tonal
17	A flat major	T. *B.* S. *A.*	Tonal	A. *S.* T. *B.*	Tonal
18	G sharp minor	T. *A.* S. *B.*	Tonal	S. *A.* B.	Real
19	A major	S. *A.* B.	Tonal	B. *A.* S.	Real
20	A minor	A. *S.* B. *T.*	Real	B. *A.* S.	Tonal
21	B flat major	S. *A.* B.	Tonal	A. *S.* B.	Tonal
22	B flat minor	S. *S.* A. *T.* B.	Tonal	A. *S.* B. *T.*	Real
23	B major	T. *A.* S. *B.*	Tonal	B. *T.* A. *S.*	Real
24	B minor	S. *A.* B.	Tonal	A. *S.* B.	Tonal

N.B.—The letters, in the above table, in Italics indicate the answer.

APPENDIX C.

GENERAL DEFINITIONS.*

Accent.—A stress laid upon certain notes at regular intervals of time. The position of the accent is indicated by the bar lines. Accents may be produced at any point by the use of the sign < or sf. The throwing of the accent on to an unaccented part of the measure is called syncopation.

Accompaniment.—A separate part, or parts, for voices or instruments, added to a solo, or concerted piece.

Act.—A distinct division in the plot or design of a drama or opera.

Agnus Dei.—A part of the Mass.

Air.—A tune or melody. Melodic sentence.

Allemande.—An old dance, in duple time, of a moderately quick movement, of French origin ; the opening number of the suite.

Anthem.—A sacred composition for voices with or without instrumental accompaniment, forming part of the English Church service.

Aria.—(Song, *q. v.*).

Aria Parlante.—A style of song writing employed in the earliest operas, of a recitative character but sung in strict time.

Aubade.—Music performed at daybreak.

Ballad.—A simple narrative told in rhyme, having the same melody for each verse.

Ballade.—A dance.

Ballet.—(1) A representation in dancing of some story, without words. (2) A light part song, with a Fa-la chorus.

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* These definitions, for the most part, are taken from Stainer & Barrett's "Dictionary of Musical Terms" and are here materially condensed.

Barcarolle.—A melody in imitation of the songs of the Venetian gondoliers.

Berceuse.—A cradle song.

Bolero.—A Spanish dance in triple time with a strongly marked accent, also called a cachuca.

Bourree.—An old dance, in common time, of French (or Spanish) origin. It commences on the fourth beat of the measure, and is of a bright, fluent character.

Brawl, (Branle).—An old French dance, in common time, of a gay character.

Brindisi.—A melody in triple time of a florid character.

Burden.—The chorus or refrain of a song.

Burletta.—A comic opera or farce, interspersed with songs.

Cachuca.—(Bolero, *q.v.*).

Cadence, (Close).—The final harmonic progression (the two last chords) of a phrase.

Cadenza.—A brilliant passage, of no definite form, introduced into the concerto to exhibit the technical ability of the performer.

Calata.—An Italian dance, in duple time, of a lively character.

Canaries.—An old dance (probably English), in common time, of a lively character.

Canon.—A contrapuntal composition in which the voices (or parts) enter successively, each taking up the same melody or subject. (fuga ligata)

Cantata.—A sacred or secular composition for solo voices and chorus with an orchestral accompaniment, "a kind of short oratorio or opera," but without dramatis personæ.

Canto Fermo.—A subject for contrapuntal treatment.

Canzona.—(1) A short song, in which the music is of much more importance than the words. (2) An obsolete instrumental form of composition.

Cappriccio. (Caprice.)—A composition of irregular form and of whimsical character.

Carol.—A song of praise especially connected with Christmas-tide festivities.

Carola. (Carmagnole)—A dance accompanied with singing, popular during the French Republic, 1792.

Cassazione.—An irregular cyclic form, ~~a development of the suite.~~

Catch.—A species of Canon, a Round with humorous words.

Cavata. (Cavatina.)—A melody or song, in simple form.

Cebell.—A theme in common time, forming a subject for "divisions" (variations), for the lute or violin.

Chaconne.—An old dance in triple time, of a slow character, frequently employed as a ground bass.

Chamber Music.—A composition in (regular) cyclic form, for any combination of different instruments with one player to each.

Chant.—A short composition to which the Psalms are sung. There are two kinds, the Anglican and the Gregorian.

Chica.—An old dance, of dubious character, popular among the South American Spaniards.

Chorale.—A German hymn or psalm tune.

Chorus.—A vocal composition with or without accompaniment, intended as the expression of the united sentiments of the multitude.

Coda.—A passage, of frequently an extended character, added at the close of a composition.

Codetta.—A short Coda, occurring in the course of a composition.

Coloratura.—Florid passages in vocal music consisting of runs, trills, etc.

Comic Opera.—An opera in which the incidents are of a humorous description.

Composition.—A piece of music for voices or instruments, or a combination of both effects, constructed according to the rules of art.

Concerto.—A composition in (regular) cyclic form for one especial instrument, with orchestral accompaniment.

Concertstück. (Concert-piece).—A short concerto.

Courante.—An old dance in triple time, of a running character, of French origin; the second movement of the suite.

Cotillon.—A lively, spirited dance of French origin.

Counterpoint.—The art of adding one or more parts, or melodies, to a given theme or subject. It is called double counterpoint when these melodies are invertible.

Credo.—A part of the Mass.

Cyclic Form.—A composition containing two or more distinct movements.

Dance Music.—Instrumental compositions of regular and particular rhythm, peculiarly suitable for various dances.

Dirge.—A solemn composition of a funeral or memorial character.

Dithyramb.—A wild enthusiastic composition.

Divertimento.—An irregular cyclic form, a development of the suite.

Division.—A variation of voices or instruments upon a simple theme.

Double.—A variation on a dance tune.

Duet.—A composition for two voices or instruments, or for two performers upon one instrument.

Ecossaise.—A lively dance, in duple time, in the Scotch style.

Episode.—A digression, of a more or less definite character, from the original key, in the course of a composition.

Etude.—(Study, *q.v.*)

Exposition.—The first part of a composition in sonata form. The giving out of the subject and answer by each voice in turn in a fugue.

Fandango.—A lively Spanish dance in triple time, derived from the Moors.

Fanfare.—A flourish of trumpets. A short composition for military instruments.

Fantasia.—A composition in which form is subservient to fancy.

Farandola.—A dance popular among the peasants of the South of France.

Figure.—A group of notes ; a motive.

Finale.—The last movement in cyclic forms ; the last part of an act of an opera.

Folia.—A Spanish dance similar to the Fandango.

Forlano.—A Venetian dance, in 6-8 time of a lively character.

Form.—The plan of construction employed in musical composition.

Free Fantasia.—The development portion in sonata form.

Fugato.—In the fugal style.

Fughetta.—A short fugue.

Fugue.—"A musical composition developed according to certain rules of imitation from a short theme or phrase called the subject."

Gallard.—An old dance, usually written in triple time, of a *gay* character.

Galop.—A lively dance, in duple time.

Gavotte.—An old dance, in common time, probably of French origin. It commences on the third beat of the bar, and is of a lively yet dignified character.

Gigue, (Jig).—From the Spanish Chica. One of the most important of the old dances; it was usually written in compound duple or triple time, and was of a very merry character, and formed the last number in the suite.

Glee.—An old English composition for solo voices in harmony, having at least two distinct movements.

Gloria in Excelsis.—A part of the Mass.

Ground.—An obsolete form consisting of a series of variations on a short theme, usually four or eight measures in length continually repeated in the bass.

Guaracha.—A lively Spanish dance, in triple time.

Halling.—A Norwegian dance, in duple time.

Harmony.—The science which treats of the combination of sounds, i.e., chords, and their relation to one another.

Hey de Guise.—A country dance.

Hornpipe.—A dance of English origin, and of very rapid rhythm; so named from the hornpipe, a wooden pipe with a horn at either end.

Hymn.—A short religious song of great antiquity.

Idyll.—A short composition of a pastoral character.

Imitation.—The repetition of a short theme by another part.

Impromptu.—A composition having no set form, and having the character of being extemporaneous.

In Nomine.—A composition in free fugal style.

Interlude, Intermezzo.—A short movement introduced between other movements, or between the acts of an opera.

Introduction, Intrada.—A short movement, usually of a mysterious character, preceding an important composition.

Invention.—A contrapuntal composition of simple character, but of strict style.

Jig.—See Gigue.

Kalamaika.—A Hungarian dance.

Kyrie Eleison.—A part of the Mass.

Landler.—An old Austrian dance, in triple time, and of a graceful character.

Lavolta.—An old Italian dance of dubious character.

Lead.—A passage given out by one particular part.

Lilt.—An Irish dance accompanied by singing.

Loure.—An old French dance said to have been a favorite of Louis XIV.

Lundu.—A Portugese dance in duple time.

Madrigal.—A practically obsolete form of vocal music for three or more voices, of usually a contrapuntal character; it was brought to perfection in the Elizabethan period.

Maggot.—An old instrumental composition of a whimsical and impromptu character.

March.—Originally an instrumental composition intended for accompanying troops when marching. It now exists in various forms, such as the funeral, national, quick, religious, slow, triumphal and wedding marches.

Mass.—A composition for voices with instrumental accompaniment performed at the celebration of the Lord's Supper in the Roman Catholic Church.

Matelotte.—A French sailor's dance, a hornpipe.

Mazurka.—A Polish dance, in triple time, of a lively, grotesque character with a peculiar rhythm.

Melodrama.—A dramatic piece with vocal or instrumental music accompanying certain situations.

Melody.—A succession of single musical sounds varying in pitch and arranged in accordance with the laws of rhythm.

Metre.—The rhythmical element in poetry, exemplified in music by the symmetrical construction of the musical sentence.

Minuet.—An old French dance, in triple time, of a stately character. The Minuet is the link between the Suite and the Sonata.

Modulation.—Change of key.

Monferina.—An Italian dance, in 6-8 time of a rustic, cheerful character.

Monodrama.—A dramatic piece for one performer only.

Morisca.—A Moorish dance, (Morris-Dance), formerly popular in England.

Motet.—A sacred vocal composition, the counterpart of the Madrigal.

Motive.—A subdivision of the musical sentence of the value of one measure.

Movement.—A portion of a composition in cyclic form, complete in itself, and contrasted in style and key relationship with the rest of the work.

Murky.—An obsolete form of harpsichord music, after the style of a ground.

Musette.—A pastoral dance tune in 6-8 time, with an unchanging double drone (or pedal) after the fashion of a bagpipe.

National Music.—A style of music, peculiar to, or characteristic of, a particular nation.

Ninna.—A cradle song.

Nonet.—A composition for nine solo voices or instruments.

Nocturne.—A composition of a quiet and gentle character.

Notturno.—An irregular cyclic form, a development of the Suite.

Opera.—A dramatic composition for voices and orchestra, comprising an overture, soios, duets, trios, etc., and choruses. There are the Grand, Lyric, Romantic and Comic Operas.

Oratorio.—The counterpart of the opera in sacred music, but not intended for performance with dramatic action or scenic effects.

Octet.—A composition for eight solo voices or instruments.

Overture.—An orchestral composition, usually intended as an introduction to an opera or oratorio.

Partita.—Another name for the Suite. early sonata.

Part-Song.—A choral composition, with a striking melody and more or less free harmony.

Passacaglio.—An old dance, of doubtful origin, in triple time and of a slow, dignified character.

Passepied, Passamezzo, (English Pasby).—An old dance in triple time, the precursor of the Minuet.

Passion Music.—An oratorio, the libretto narrating the sufferings and death of Jesus Christ.

Pasticcio.—A little opera, or other work, the separate numbers of which are gleaned from various composers.

Pastoral.—A simple composition, the melody of which is of a rustic character.

Pavan.—an old Italian, or Spanish, dance in triple time, of a stately character; the word is probably derived from pavo, a peacock.

Period.—A musical sentence, containing two or three phrases.

Phrase.—A division of the musical sentence, the normal phrase is of four measures in length, and is the guiding principle in the composition of music. The phrase may contain two or three strains.

Plain-Song.—The traditional music of the church, written in the ecclesiastical modes.

Polacco.—See Polonaise.

Polka.—A popular dance, in duple time, probably of Polish origin.

Polonaise.—A Polish dance, in triple time, of a rather slow and majestic character.

Postludium.—A concluding voluntary after a church service.

Potpourri.—A medley or collection of various tunes strung together.

Preludium, Prelude.—An introductory voluntary; or a movement forming an introduction to a musical work, or performance.

Quadrille.—A well-known dance, consisting of five movements; Le Pantalon, La Poule, L'Ete, La Trenise or La Pastourelle, and La Finalle.

Quartet.—A composition for four solo voices or instruments.

Quintet.—A composition for five solo voices or instruments.

Quodlibet, ("What you please").—An indefinite little composition of a free, and often, jocose character.

Recitative.—A musical declamation.

Redowak.—A Bohemian dance, in triple time, of a slow character.

Reel.—A lively rustic dance, in duple time, popular in Scotland, but probably of Scandinavian origin.

Requiem eternam dona eis.—A mass for the dead.

Rhapsody.—A composition consisting of an unconnected series of melodies.

Rhythm.—The systematic grouping of measures in the musical sentence.

Ricercata.—A sort of fantasia, or toccata.

Rigadoon.—An old French dance, in duple time, of a gay character.

Romance.—A simple melodious composition, vocal or instrumental, of indefinite form.

Rondo.—An instrumental composition in which the original subject is heard at least three times.

Round.—A specimen of Canon, in which each voice replies at the unison.

Roundelay.—A little song in Rondo form.

Saltarello.—A dance, in triple time, of a very animated character, similar to the Jig.

Sanctus.—A part of the Mass.

Saraband.—An old dance, in triple time of a slow and stately character, probably of Moorish origin, the third number of the Suite.

Scena.—A vocal solo, in which dramatic emotions are displayed.

Scherzo.—A "playful" movement introduced into the Sonata by Beethoven in place of the Minuet.

Schottische.—A modern Scotch dance, in duple time, of a slow character.

Seguidilla.—A Spanish dance, in triple time, of a lively character.

Sentence.—The shortest form of musical composition.

Septet.—A composition for seven solo voices or instruments.

Serenade.—(1) Music performed at night. (2) An irregular cyclic form, a development of the Suite.

Service.—A musical setting of the church canticles, etc.

Sextet.—A composition for six solo voices or instruments.

Siciliano.—A Sicilian dance, in 6-8 time, of a pastoral character.

Sketch, (Skizze).—A short piece suggestive of some particular subject.

Sonata.—A composition, in (regular) cyclic form, for a solo instrument.

Sonatina.—A short sonata, with simple subjects and little development.

Simple Forms.—Compositions containing two or three musical sentences and respectively said to be in simple binary or simple tenary form.

Song.—A sacred or secular vocal composition, for a solo voice, with an instrumental accompaniment.

Song Without Words.—A short instrumental composition, of a melodious character. The term, however, is paradoxical.

Stabat Mater.—A Sacred Cantata ; the libretto consisting of the well known latin hymn on the crucifixion.

Strain.—A subdivision of the musical sentence, usually of two measures in length ; sometimes called a section.

Strathspey.—A Scotch dance, in duple time, characterized by the Scotch snap, i.e., a short note on the accent followed by a note of longer value.

String Quartet.—A composition, in (regular) cyclic form, for two violins, viola and violoncello.

Study, (Etude).—Originally, any exercise for practice ; now, an important composition for the pianoforte.

Subject.—The principal melody in a composition ; in sonata form there are two subjects ; in the fugue the subject is usually a phrase only.

Suite, (Suite de piéces).—A "set of pieces," consisting chiefly (or wholly) of old dance tunes. (Particular)

Symphony.—A composition in regular cyclic form for the orchestra.

Tarantella.—An Italian dance in 6-8 time, of a very lively character ; the rapid exercise was supposed to be a remedy against the poisonous bite of the Tarantula spider.

Ternary Form.—A composition in three individual parts each as a rule complete in itself ; also called ternary proper, to distinguish it from the simple ternary form.

Toccata.—An instrumental composition, of irregular construction, in which a certain passage or figure is continually repeated; a fantasia.

Trenchmore.—An old Spanish country dance, in 6-8 time, of a lively character.

Trio.—A composition for three solo voices or instruments.

Troop.—A march in quick time.

Tyrolienne.—A Tyrolese song, accompanied with dancing.

Variations.—A form in composition in which the theme is repeated several times, with certain modifications of treatment.

Vaudeville.—A short and light opera; formerly a simple French song.

Verse.—A portion of an anthem intended to be sung by one or more solo voices.

Villanella.—An Italian rustic dance, accompanied with singing, of a lively character, and with well marked rhythm.

Voluntary.—An organ solo, played before, during, or after a church service.

Waltz.—A universally popular dance in triple time; it is supposed to be of Bohemian origin. The classical waltz is an instrumental composition in waltz form intended for performance only.

Well-Tempered Clavier, (Wohltemperirtes Clavier.)—The Forty-eight Preludes and Fugues of J. S. Bach.

Vorspiel - a prelude

APPENDIX D.

EXAMINATION QUESTIONS.

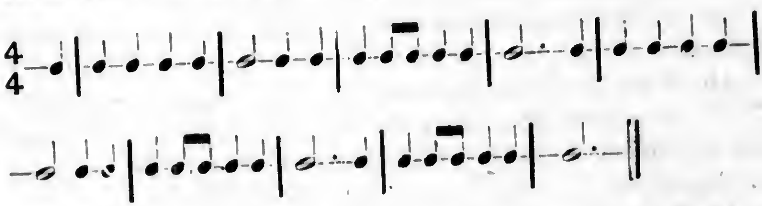
THE following questions are taken from the examinations in Form in Composition, held during the past three or four seasons at the Toronto Conservatory of Music:

1. Briefly review the development of form in musical composition since the Elizabethan period.

2. Explain the construction of the musical sentence.

3. Briefly define and compare :—Time, Rhythm, and Form.

4. For what purpose and in what manner, is irregularity of construction employed in the musical sentence?

5. Clothe the following rhythm with melody, and suggest cadences for the various sections :

6. Can any analogy be said to exist between the melody of the Blue Bells of Scotland (see page 20) and sonata, or modern binary, form.

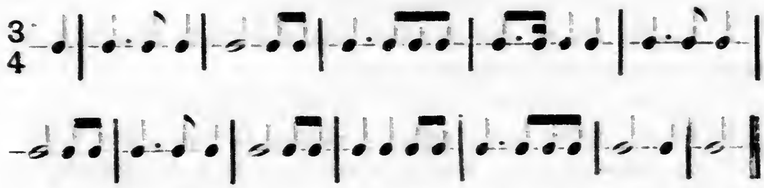
7. The constituent parts of melody, says Sir John Stainer, are "Outline and rhythm." Give instances of music in which one of these features alone is present.

8. Write a short melody (hymn tune), showing the construction of a musical sentence, and employ the following cadences : —plagal, imperfect, interrupted and perfect.

9. Write a simple melody, exemplifying the construction of a regular musical sentence, to the following lines :—

> "The muses still with freedom found,
> Shall to thy happy coast repair ;
> Blest Isle ! with matchless beauty crowned,
> And manly hearts to guard the fair."

Name the cadences and harmonize the same for four voices.

10. State whether the following rhythm is regular or irregular :

11. Compose an irregular binary (or two period) melodic sentence.

12. Explain the meaning of "Key-relationship."

13. Briefly describe the simple binary and simple ternary forms.

14. Write out a tabulated sketch of the ternary proper form.

15. Give some account of the ternary proper form. Name the movement in cyclical compositions which is always written in this form.

16. Name the characteristic feature of the Rondo. Can the Rondo be regarded as an independent form ?

17. Give a general description of the simple Rondo ; and its modification, the Slow Rondo.

18. What form is usually employed by modern composers in writing so-called drawing-room music ? Compare this form with the Rondo.

19. Write a short account of the growth and development of Sonata (modern binary) form.

20. Draw a tabulated sketch, illustrating Sonata form, and

briefly describe the various sections into which this form may be divided.

21. Write out a sketch of an imaginary movement in the key of E minor, employing Sonata form.

22. The second subject of a certain overture (in Sonata form) is in the key of B major. In what keys may the first subject be written?

23. Enumerate the various methods available for developing a theme in the free fantasia.

24. Sonata Op. 13 in C minor..................Beethoven.

FIRST MOVEMENT.

(*a*) How do you account for the Grave at the commencement, and the four measures of Grave, both in the middle and at the end of the movement?

(*b*) In what key does the second subject appear?

(*c*) What material is mostly employed in the free fantasia? At what bar does the Dominant pedal commence?

(*d*) Can you find any exceptions to the accepted rules of Sonata form in the recapitulation?

SECOND MOVEMENT.

(*e*) Write a brief analysis of the construction of this movement, and name the form in which it is written.

THIRD MOVEMENT.

(*f*) Is this rondo in the simple or the grand form?

(*g*) How long is the original subject?

(*h*) How do you account for the absence of double bars?

(*i*) In what key is the middle portion for the most part written? How does this part conclude?

(*j*) At what measure (counting from the end) does the coda commence?

25. Sonata in E, Op. 14, No. 1................Beethoven.

FIRST MOVEMENT.

(*a*) How long is the first subject?

(*b*) In what key is the second subject, and at what bar does it commence?

(*c*) What important rule in harmony does the composer break in measure 53?

(*d*) Name the keys mostly employed in the free fantasia?

(*e*) How is the first subject treated in the recapitulation?

SECOND MOVEMENT.

(*f*) In what form is this Allegretto?

(*g*) Should not the movement have been termed a "Minuet and Trio?"

THIRD MOVEMENT.

(*h*) Is this rondo in the simple or the grand form?

(*i*) At what measure do you think the first part ends?

(*j*) Is the material of the middle portion new, or is it a development of some figure previously heard?

(*k*) In what measure is the chord of the diminished seventh treated enharmonically?

(*l*) How many times is the original subject heard in this rondo?

26. Give a general description of the Grand Rondo.

27. Compare the Simple and the Grand Rondos.

28. Briefly define the Fantasia; and mention any movements in Beethoven's Sonatas, that are not in any of the arbitrary forms.

29. Write a short historical sketch of the Air with variations.

30. Mention some of the ways in which the melody may be treated in writing variations upon a given theme.

31. Briefly define Imitation and Canon.

32. Describe the Fugue; and give a brief definition of the most important features of the Fugue.

33. Draw, on a chart, the sketch of an imaginary fugue; insert a counter-subject, arrange for episodes, give examples of stretto, and state what keys are employed.

34. Compare the first and second Fugues in Vol. 1, J. S. Bach, and state in which of the two the following features are

to be found :—(*a*) an irregular exposition, (*b*) a tonal answer, (*c*) a counter exposition, (*d*) a regular counter-subject, (*e*) a stretto, (*f*) a codetta, and (*g*) no episodes.

35. Fugue in G. minor, Vol. I., No. 16, of the Well-tempered Clavier.

(*a*) Is the answer real or tonal?
(*b*) Is there a counter-subject?
(*c*) At what measure does the exposition end?
(*d*) At what measure and in what key does the development begin?
(*e*) At what measure does the conclusion begin?
(*f*) Is there any stretto?
(*g*) How many times is the subject (or answer) heard throughout the Fugue?

36. Show, (on a chart), the construction of the Fugue in B flat minor, No. 22, Vol 1, J. S. Bach.

37. Mention any instances of a composer employing the fugal style in a composition in Sonata form.

38. Give a list of the most important compositions that come under the heading of Cyclic form.

39. Describe the various movements of a Symphony with regard to their form.

40. Describe the Suite-de-Pièces. Of what movements did this form usually consist? To what important form did the Suite give place?

41. Name the movement in the sonata which may be said to be the link with the old Suite-de-Pièces. In what form is this movement written?

42. Mention some of the most important old dances, the influence of which has been felt on form in composition.

43. Compare the French and Italian forms of the older Overture.

44. From which of the older overtures may the modern overture be said to be developed?

45. Give a brief history of the song, or Aria.

46. State a reason why the strict adherence to some particular form is more necessary in instrumental than in vocal music.

47. Have poetry and the dance played an important part in establishing the various forms of compositions now employed in music?

48. Mention any instances of an instrumental form (other than the fugue) being employed for a choral movement.

49. Show that sacred and secular music have been developed side by side since the sixteenth century.

50. Enumerate and classify all the simple forms employed by Bach and Beethoven. AB