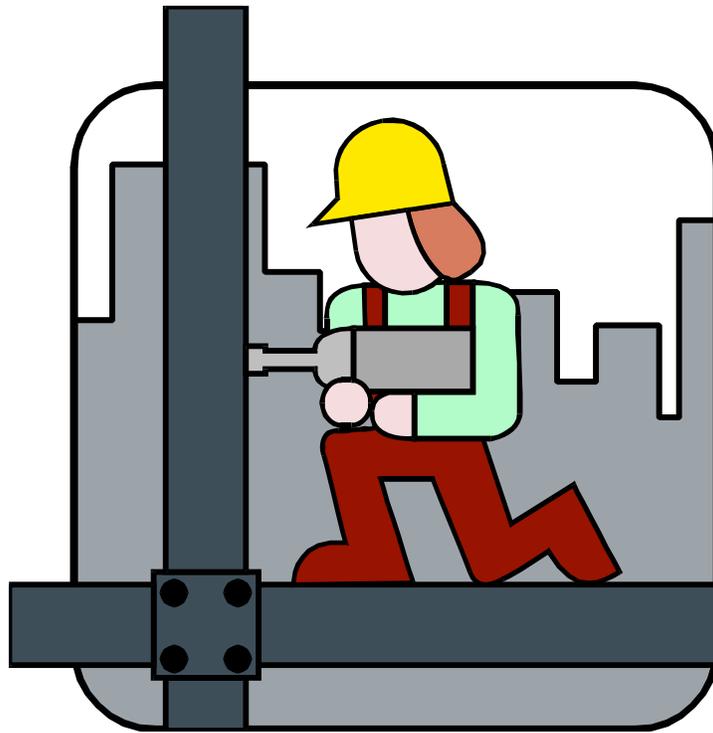


Outline of:

# Musical Structure and Design

By Cedric Thorpe Davie



**MICHAEL MORANGELLI**  
**COMPOSER**

HAS PERFORMED EXTENSIVELY BOTH IN NEW YORK CITY AND BOSTON. HIS CREDITS INCLUDE THE ANGELO TALLARACCO AND BOB JANUARY BIG BANDS, FIRE & ICE JAZZ OCTET, AND THE BLUE RAIN LOUNGE QUARTET. HE WAS ALSO STAFF GUITARIST FOR SOUTH PARK RECORDING STUDIO.



IN BOSTON 1985 - 2004, HE HAS PLAYED WITH THE GEORGE PEARSON GROUP (LOCAL HEADLINERS AT THE BOSTON JAZZ SOCIETY JAZZ FESTIVAL IN 1990), URBAN AMBIENCE, AND WAS FOUNDER AND LEADER OF THE WHATS NEW SEPTET (1995). HIS JAZZ COMPOSITIONS HAVE BEEN RECORDED BY COMRADERIE TAPES AND INCLUDED IN THE MISSING LINKS TAPE SAMPLER.

COMPOSING FOR FILM SINCE 1996, HE HAS PROVIDED SCORES FOR BOARD STORIES, RULES OF ORDER, THE INDEPENDENT PRODUCTION AMERICAN LULLABY, THE CITYSCAPE PRODUCTION WASTEBASKET, AND IL MOCCIO - AN APRIL 2004 NEW YORK FILM AND VIDEO ENTRY. HE HAS ALSO PROVIDED MUSIC, EFX, AND SOUND DESIGN FOR ERIC MAURO AND HIS WORK HAS APPEARED ON THEBITSSCREEN.COM, THE SEOUL ANIMATION FESTIVAL, ASPEN SHORTFEST, AND THE EXCENTRIS NEW MEDIA FESTIVAL IN MONTREAL.

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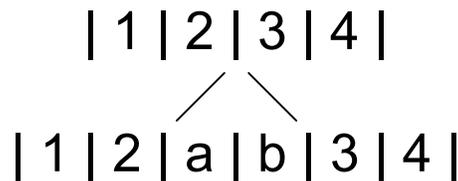
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**NB: Different musics (styles) have varying structural requirements**

1. Smallest unit of musical design
  - a. Built into:
    - i. clause (phrase)
    - ii. sentence (statement & answer phrases)
    - iii. paragraphs (big movements are constructed of logically connected paragraphs)
  - b. Punctuated by:
    - i. impressions of rest
    - ii. of incompleteness
    - iii. of surprise

2. Phrase
  - a. Smallest rhythmic unit
    - i. a unit of a few bars
    - ii. ending with a cadence
    - iii. having a certain unity of its own
  - b. Usually between 3 to 6 bars in length
    - i. smaller and larger are found
    - ii. 4 bars the most common
  - c. Phrase extension
    - i. by adding after opening and before final
    - ii. by adding after final



- d. Sentence
  - i. Two or more phrases combined
    1. to balance one another
    2. to add to one another's meaning
  - ii. Simplest consist of 2 balanced phrases – a statement and a response

Statement Phrase

Response Phrase

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I


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V


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V


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I

- iii. First basic proposition of musical design

1. consists of a statement (in itself incomplete) balanced by a further answering statement which 'finishes' or 'completes'
2. the sense of completeness (or not) depends upon the nature of the cadence at the end of the passage
- iv. Main driving force in music is feeling of incompleteness
  1. by inconclusive cadence in the Tonic Key
  2. by modulating to a new key which might end in a 'final' but not sound so in context
- v. The of feeling of incompleteness
  1. avoids the sense that music is chopped up into small pieces
  2. as a sense of unrest which is resolved to a sense of repose at a the phrase ending
- vi. Can have more complex sentences of 3 phrases – 4 is possible but uncommon
  1. don't need to be of equal length
  2. 'overmapping' – one phrase or sentence closes into the next with the last chord being also the 1<sup>st</sup> chord of the succeeding phrase

### 3. The Two Basic Forms

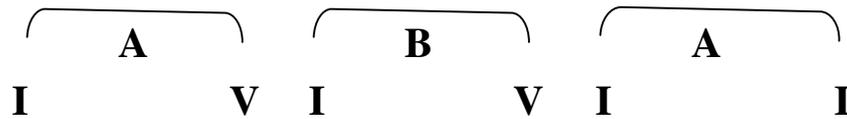
- a. The 'basic' element implies that all music shows some traceable connection with one another – with two exceptions
  - i. From Liszt to Berlioz (middle of 19<sup>th</sup> century) continuing to contemporary times there has been a deliberate attempt to avoid such connections
  - ii. Many pieces written to words follow literary structure to provide form
- b. Forms
  - i. Ternary – 3 parts consisting of 'statement' / "contrast' / 're-statement'
  - ii. Binary – 2 roughly equal parts with the second and answer to the first
  - iii. Should be determined by the sound and NOT by the 'appearance' of the music – listened to rather than seen in print
- c. Refined form concept



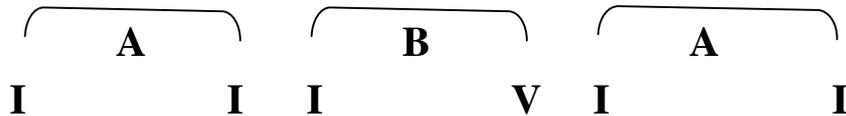
- ii. Closed 2 part form – 'A' section complete in itself not needing continuation of 'B' section



- iii. Open 3 part form – ‘A’ and ‘B’ section demand completion in last ‘A’ section

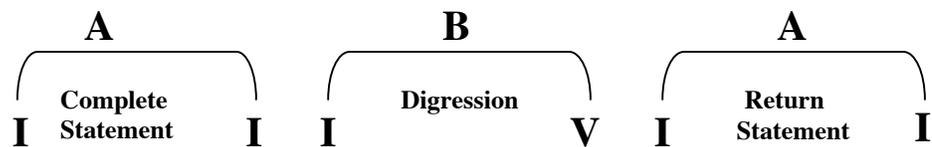


- iv. Closed 3 part form – “ section is complete

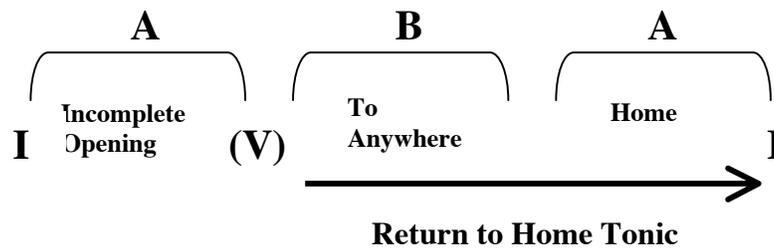


- v. Open/Closed Implications

1. important bearing upon the structure of the more highly organized material developed after the basic forms binary/ternary were established
2. Lyric forms are based upon the ‘closed’ principle



3. Dramatic Forms are based upon the ‘open’ principal



- vi. Repeats

1. Sections are often repeated
2. Two Part Form

**::: A ::: B :::**

3. Three Part Form Open or Closed

**::: A ::: B A :::**

- a. Embellishments or minor alterations may be introduced into the repeat

- 
- b. Sometimes the first section can end open – then the repeat end closed
    - i. These are considered closed form since the end of the repeat is the real end of the section
    - ii. The strict form is sometimes modified by the addition of an introduction or coda
  - 4. Expansion of the Closed Principle
    - a. The basic idea of the simple ‘closed’ 3-part form – (statement/digression/re-statement) underlies several more extended types of musical structure
      - i. Four main types
        - 1. ‘aria’ or ‘da capo’ form
        - 2. ‘minuet and trio’ form
        - 3. ‘episodical’ form
        - 4. simple ‘rondo’ form
      - ii. all display the same main feature that the first section is complete in itself
        - 1. this creates a ‘sectional’ in feeling
        - 2. complete organic unity cannot be so constructed – most suitable for lyrical rather than dramatic ideas
    - b. ‘Aria’ or ‘Da Capo’ Form
      - i. use of the ‘da capo’ to indicate that re-statement should perform 1<sup>st</sup> section over again

**|| A || B , da capo (A) ||**

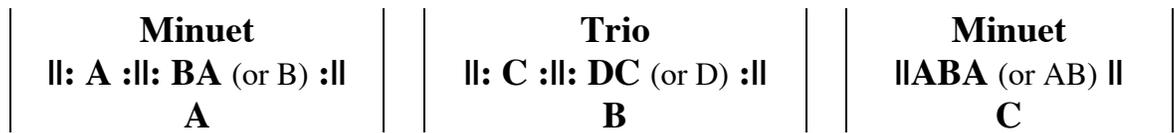
- ii. no attempt at anything other than a re-statement is a repeat of the 1<sup>st</sup> section
- iii. this ‘sandwich’ form might not be well balanced or satisfying
  - 1. the full ‘da capo’ might be nothing more than convention
  - 2. modern practice of playing just the instrumental introduction – closing on the tonic
    - a. makes satisfying end
    - b. provides balance of key
    - c. sufficient recollection of original subject matter

**NB**

Music exists in time – not space – for the ear, being satisfied by a return to the main key of the piece and by a sufficient reminder of the matter of the main section – avoids losing interest in a mechanical re-statement of ‘heard’ material

- c. ‘Minuet and Trio’ Form
  - i. the simple ‘closed’ 3-part form is expanded by multiplication
    - 1. ‘Minuet’ as a complete statement

2. 'Trio' is digression or contrasted statement
3. then re-statement – a return to 1<sup>st</sup> statement usually without the repeats



4. each of these sections is a complete form in itself

d. Episodic Form

- i. It is a middle section independent of the main or first part of the piece
  1. to smooth over 'joins' between sections
  2. to make various sections flow into one another
  3. to prepare the way for the next section
  4. to eliminate unnecessary repeats

**|| Into || A Section || Into || Episode || A2 ||**

Defines  
tonic  
Sets the  
mood

Overlap

Episode in  
Tonic Major  
ending on  
Dominant

5. The episode smoothes over the joins here ending of B is not the expected full close but the Dominant making a completely prepared movement leading to A2

e. Simple Rondo Form

- i. Characteristic of all Rondo Forms is a complete statement given at the start and is alternated with several successive contrasted sections

**|| A B A C A D ||**

- ii. Main theme recurs always in the Tonic Key with episodes in various related keys
- iii. Simple Rondo lost ground as subtler and more highly organized forms of music emerged

5. Expansion of the 'Open' Principle

**NB**

Eventually must deal with the fundamental question of Tonality or the relationship of the various keys within the structure

a. Development of the 'open' 2 part form

- i. 1<sup>st</sup> part
  1. opening clause of section in the tonic

- 
- 2. modulating to a related key
  - 3. leading to a fairly substantial closing section definitely in that key
  - ii. 2<sup>nd</sup> part
    - 1. same opening section as the 1<sup>st</sup> part – now in a related key
    - 2. finding its way back to the key of the Tonic
    - 3. usually ends with same closing bars as 1<sup>st</sup> part but now in the Tonic key
  - iii. reached highest stage of organization in the more elaborate works of 18<sup>th</sup> century composers
    - 1. 1<sup>st</sup> part
      - a. main idea in Tonic key
      - b. subsidiary idea in a related key – usually dominant or relative minor
    - 2. 2<sup>nd</sup> part
      - a. main idea (or close to) in a related key
      - b. working back to the home-Tonic
      - c. subsidiary idea in the Tonic
  - iv. The key schemes of the two parts – within itself and in relation to the whole – constitute one of the most important and significant facts in the history of Western music
    - 1. provoked thought on the question of further expansion
    - 2. set up the ‘open’ 3 part form – a transition to the Sonata
- } Each part repeated
- b. Transitional Forms
    - i. The principle of recapitulation of the main or 1<sup>st</sup> idea in writing extended open forms
    - ii. Subsidiary idea of the 1<sup>st</sup> part is itself divided into two distinct parts
      - 1. first begins as a transposition of the main idea into the dominant key
      - 2. with return to the Tonic in the 2<sup>nd</sup> part
      - 3. has the effect of a recapitulation of the beginning of the first part – as both ideas begin alike
    - iii. shows contrast of key is more important than contrast of subject matter – the key contrast is a basic factor of all ‘open’ forms

**II: Main Idea | Subsidiary Idea :II**

Tonic	Transition to Dominant	Return to Tonic
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- iv. *JS Bach* – Open 2 part form  
*CPE Bach* – Transition from 2 part open toward Sonata Form  
*Haydn//Mozart* – Sonata form principles
- v. Crucial stage in the history of the Sonata Form

1. clinging to opening the 2<sup>nd</sup> part with the main idea in the dominant key
2. gave way to the 'disappearance' of the dominant key at this place in the design

## 6. The Sonata Form

- a. Composers (in transition) finding it impossible to expand further on the 2 part principle turned gradually to a 3 part one
- b. Rhetorical Movement – depends upon long stretches of unbroken mood, of uninterrupted flow of musical idea
  - i. Enlarges upon a single topic
  - ii. Achieves unity through never departing from that topic
  - iii. A 'continuous' expansion
- c. Sonata Style – object is to bring into play contrasted (even opposed) ideas whose interplay and reactions to one another provide the interest of the music
  - i. Achieve unity by making varied material coalesce
  - ii. By reconciling and resolving the conflicting and contrasting elements
- d. Haydn grasped the dramatic value of the contrast and opposition of two keys
  - i. Had grown as a natural function of the melodic development of small open forms
  - ii. In his work it is clearly shown that the contrast of Two Tonalities and their ultimate reconciliation is the fundamental basis of the Sonata form
  - iii. He began both groups of thematic material with the same melody but in contrasting keys
- e. History of the Sonata Form is in two stages
  - i. Haydn – the organization of the material contained the contrasted key groups
  - ii. Beethoven – the expansion of the whole system of key relationships to embrace the entire range of tonality
    1. made possible by equal temperament
    2. no longer restricted circle of keys of the earlier era
- f. Sonata Form

### **Into | Exposition | Development | Recapitulation**

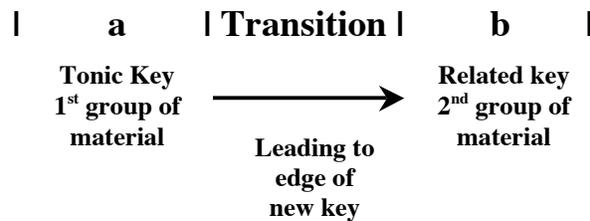
Optional

With optional  
Coda

- i. Exposition
  1. 'a' – 1<sup>st</sup> group of material is in Tonic key
  2. link or transition leading to 'edge' of new key

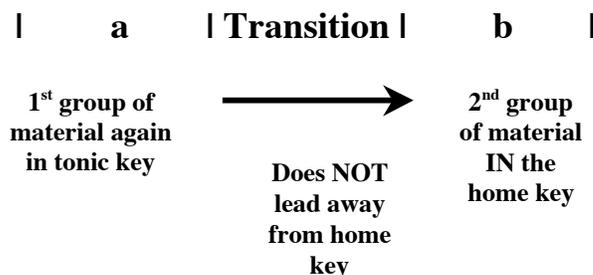
3. 'b' – 2<sup>nd</sup> group of material in related key
4. the repeat – a survival from smaller open forms and are seldom played
  - a. survived as late as Dvorak and Brahms
  - b. often omitted by Beethoven

### Exposition



- ii. Development
  1. digression to new keys not previously emphasized
  2. using material from
    - a. 1<sup>st</sup> group
    - b. new
    - c. both 1<sup>st</sup> group and new
  3. leads back to the original tonic key
- iii. Recapitulation
  1. 'a' 1<sup>st</sup> group of material again in the tonic key
  2. transitional passage modified so as NOT to lead away from the home key
  3. 'b' 2<sup>nd</sup> group of material IN the home key
  4. repeat of (2) & (3) – virtually abandoned when the sonata form was well established

### Recapitulation



- iv. During the transition between Bach → Haydn, the main emphasis in music shifted to the dramatic functions
  1. emergence of the Sonata form
  2. recession of pure counterpoint in favor of increased harmonic interest for its own sake
  3. new opera of Gluck replaced the older form ('concerts in fancy dress')

- 
4. the beginnings of orchestration on modern lines – with the development of instruments which made it possible

**NB**

The sonata style is essentially a dramatic one – involving contrasts of mood & emotional temperature – it is thus that the juxtaposition of key-centers or tonics assumes so great an importance

g. The Exposition

- i. The material is ordered into two tonally-contrasted groups or 'subjects' (groups)

1. the 1<sup>st</sup> group more often consists of a single musical idea – but can and may contain two, three, or more
2. the 2<sup>nd</sup> group rarely consists of LESS than two distinct ideas – usually of more
  - a. the first idea of the 2<sup>nd</sup> group may open with the same phrase as the 1<sup>st</sup> group
  - b. the last (closing section) normally gives the impression of 'rounding-off' and important part of the design – often harking back to some earlier idea usually from the 1<sup>st</sup> group

- ii. the composer has to arrange the tonal or key-relationships of his groups so that the progression of tonalities from the first to the second is felt to be in the direction of increased action or emotional impetus

1. accounts for the use of the dominant or relative major key for the second group during the early history of the mature form
  - a. these particular shifts of key-center have that effect
  - b. produces a psychological 'step up'
2. with Haydn and Mozart this was almost universal, Beethoven (Brahms following) exploited the mediant (3<sup>rd</sup> degree of major or minor scale) and sub-mediant (6<sup>th</sup> degree of the major or minor scale) in relation to an established major scale
3. the important element is the contrast of MAIN key-centers
  - a. having established a second main key, possible to diverge from it temporarily
  - b. if handled properly, can throw the second key into increased relief

- iii. the transition

1. main function is to lead satisfactorily from one key to the THRESHOLD of another
  - a. variety in method and material has been used

- 
- b. but must provide a 'spring-board' for the key of the 2<sup>nd</sup> group
    - c. must NOT interfere with the opposition of the two main key-centers – so must not settle too firmly in any new key
  - h. The Development
    - i. The place for dramatic action, the unexpected, AND towards the end a leading to the recapitulation
    - ii. The principle of this section is that it will provide 'adventure and suspense'
      - 1. provides the opportunity for tonal digressions – ventures into keys or tonalities more or less remote from the tonic
      - 2. exploration contrasting with the stability of the firmly-rooted exposition – can also be purely episodic (based on fresh musical matter)
    - iii. the last part of the development is the critical point – in arriving at the 'threshold' of the home-tonic key – this last part is an approach to the recapitulation
  - i. The Recapitulation
    - i. Aesthetic effect is to restore the emotional balance of the movement by providing stability and security after the tonally adventurous middle section
      - 1. a complete restatement of the exposition material but now centered throughout on the home-tonic
      - 2. can be modified by shortening sections or omissions, etc.
      - 3. Haydn is much freer in treating this part – some almost fantasias upon some of the material in the exposition
        - a. Stays strictly in the key of tonic
        - b. Have distinct qualities of 'summing up' rather than 'restatement'
    - ii. These are different approaches to creating in the MIND of the listener the feeling of satisfaction in the successful completion of a 'process'
    - iii. To remain in the home-key throughout, the transition must be altered slightly to allow the natural continuation of the in the Tonic – again, this can be altered by the composer with a new transition, restatement, etc.
    - iv. Ultimately, the Recapitulation unifies 'that which was diverse'
  - j. The Coda
    - i. Name given to that part of the movement which remains after the recapitulation is completed
      - 1. an optional part of any movement
-

- 
- 2. though rare for extended works from Beethoven onward to be without
  - ii. origins in the desire to reinforce final cadences by repetition and extra emphasis on the Tonic Chord
    - 1. ends of works could be made more imposing
    - 2. could be differentiated from the ends of mere sections
    - 3. Beethoven in his 2<sup>nd</sup> & 3<sup>rd</sup> periods the coda becomes an integral part of the design – his large scale designs demanded more than the normal practice of Haydn or Mozart
7. Variants of the Sonata Form
- a. The Abridged Sonata Form
    - i. Sonata form without ‘development’
    - ii. Convenient medium for lyrical movements in which the contrast of keys between the main themes is a matter of relief for the ear rather than ‘dramatic opposition’
      - 1. frequently found in the slow movements of classical sonatas, symphonies, and etc.
      - 2. suitability for slow movements is apparent
    - iii. became the orthodox pattern for the overtures to early 19<sup>th</sup> century Italian opera – in a peculiarly standardized shape
  - b. The Sonata-Rondo
    - i. A hybrid form containing the elements of both sonata and the simple rondo
      - 1. favorite design for the final movements of classical concertos
      - 2. also frequently the last movement in sonatas – more rarely in works for the large chamber-music combinations – seldom in symphonies
    - ii. differs from the sonata form:
      - 1. themes tend to be well defined melodies rather than organized groups of material
      - 2. that the first theme or group is restated in the tonic key immediately after the second has been ‘given out’
      - 3. the development is normally episodic
    - iii. format:
      - A1** Main Theme in Tonic – Transition leading to threshold of related key
      - B1** Second Theme in related key
      - A2** First return of Main Theme in Tonic
      - C** Episode and/or development – centered in a related key, or in the tonic minor
      - A3** Second return of the Main Theme in the tonic – transition modified to remain in Tonic
      - B2** Return of the second theme in tonic
      - A4** Final return of Main Theme in Tonic – usually with a Coda

- 
- iv. the type of material which will lend itself to this type of design is likely to show best qualities at once – rather than through a development
  - v. there can be other variations on the Rondo – i.e. ABABAB with B occurring in different keys at each appearance
8. The Concerto
- a. Basic problem to be solved is how to make the best use of the elaborate and expensive musical forces and not have those forces kept in a subordinate position to not swamp the soloist
    - i. First to work out a satisfactory solution were the writers of 17<sup>th</sup> century opera
    - ii. Alessandro Scarlatti was the most renowned and his method – followed by Handel and Bach
      - 1. employed the orchestra in such a way as to give both scope to develop its own personality and to act as an accompaniment and partner to the soloist
      - 2. Bach used the form as the basis of his enormous choral works – with the chorus as part of the ritornello and also the soloist
    - iii. Led to the standardization of form – the ‘ritornello’
  - b. Background
    - i. The ritornello form
      - 1. Used normally in the first or main section of the 3-part ‘da capo’ form – the name being derived from the ritornello or instrumental introduction which opens and then returns at intervals between the musical paragraphs which make up the solo part
      - 2. It is a substantial musical section complete in itself
        - a. containing some or all of the main features of the piece
        - b. is played by the orchestra
        - c. well grounded in the tonic key
          - i. finishes with a strong full close
          - ii. any modulations which occur are transitory or incidental
      - 3. at the close of the ritornello the soloist – opening in the tonic key delivers a musical paragraph
        - a. may be in part or in whole based upon thematic material contained in the ritornello
        - b. may be entirely new
        - c. first solo paragraph modulates to a related key – usually relative major or dominant
        - d. makes a full close in the key of modulation
      - 4. the ritornello returns in the newly modulated key from the preceding solo section – usually in a substantially shortened version

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**Concerto Grosso**

**Transition**

- ii. the form is worked out with a continuation of this process – ritornello in tonic/solo passage modulates/ritornello in new key
- iii. the process is completed with by a final statement of the complete ritornello – in the tonic key, the soloist having brought his last paragraph to a full close at the tonic
- c. The Concerto up to the time of J.S. Bach
  - i. The development of instrumental technique – especially the violin family – encouraged
    - 1. a contrasting of a small group of highly-skilled solo players with the larger group, the main body of the orchestra
    - 2. this small group was a ‘concertino’ – in contrast to the ‘concerto grosso’
    - 3. this concertino played with and in alternation with the concerto grosso
  - ii. gradually by experiment and experience, there evolved a ‘concerto style’ showing a clear differentiation between ‘solo’ and ‘tutti’
    - 1. the problems were similar to those of the aria
    - 2. became apparent that the solution lay similarly in forms based upon a recurrent orchestral ritornello
  - iii. the form became more clearly defined with Vivaldi who extended the concerto grosso idea to concertos for all kinds of groups of solo instruments
  - iv. matured with Bach’s Brandenburg concertos – concert grossi on the biggest scale with a different group of solo instruments in each
  - v. eventually the 3 movement idea ordered quick-slow-quick became the accepted sequence
    - 1. the 1<sup>st</sup> movement was chief in importance
    - 2. the slow 2<sup>nd</sup> movement were of various kinds
      - a. broad cantilena movements in open 2-part form
      - b. slow dance movements
      - c. finales were usually quick fugal, dances, or ritornello forms – lighter in scale than the opening movement
  - vi. the step to transferring the role of the concertino to a single player of considerable technical skill was taken around 1700
    - 1. variously ascribed to Albinoni and Torelli
    - 2. the highest stage of this period was the concertos of Bach which contain a single solo instrument
    - 3. Vivaldi is the link between the earlier composers and Bach
- d. The Classical Concerto of Mozart, Beethoven, and Brahms

- i. Progression from the ritornello idea of Bach to the dramatic forms
- ii. Arose a unique feature that has the orchestra designed to set forth some of the main material of the movement without entering into the realm of dramatic action
  - 1. arouses anticipation of the more colorful and active elements which will follow the entry of the soloist
  - 2. this opening 'tutti' is allied to and derived from the Bach type 'ritornello'
- iii. the scheme of the Classical Concerto

- 1. Tutti** Akin to a ritornello, centered in tonic with only incidental modulations, will contain some or all of the themes which form the exposition
- 2. Solo entry** Exposition of the material along sonata lines, orchestra accompanies, may not have all/or additional themes stated in 'tutti', orchestra usually winds up section with a 'forte' statement of the last part of the tutti
- 3. Development** On the lines of the sonata movement
- 4. Recapitulation** Not just a return of the exposition but will reconcile the exposition and the tutti – material common to both, or appearing in one or the other – some material may be left for treatment in the Coda
- 5. Cadenza** Soloist may select certain of the themes for treatment – appropriate to the instrument characteristics
- 6. A Coda** May be with some of the material left after the Recapitulation

- e. The post-Classical concerto – structures of a much looser and less 'ambitious' order

## 9. Variation

### a. Definition:

- i. A complete musical entity is subjected – upon repetition – to elaboration or alteration of detail
- ii. Its essentials are retained so as to make it possible to recognize a point to point correspondence between the original and the variant forms
- iii. This last is the difference between 'variation' and 'development'

### b. Types

- i. Harmonization of a theme originally given out in unison – or figurations on the harmony with each appearance
- ii. The recurrent-bass principle (ground bass/basso ostinato)
  - 1. earliest origins in the passacaglia and ciaccona or chaconne – dances written on a ground base
    - a. customary to use the terms in a loose sense for any piece in ground-bass form
    - b. hard to really define due to the indiscriminate use of the terms by composers

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2. the ground-bass found little favor with classical composers – the sonata form preoccupied their attentions
  - iii. Variations upon a self-contained theme – forms
    1. ‘double’ – variations of dance-tunes in the instrumental suites in which as a rule the time-unit of the original is subdivided into successively smaller particles
    2. basic harmony of the theme is the element common to each variation
    3. decorative variation – decorations of the original
    4. Haydn
      - a. two alternating themes – a minor and a major which are both given out before either is varied
      - b. following with alternate variations upon each theme
      - c. coda developed with material from the 1<sup>st</sup> theme
    5. Beethoven
      - a. Treats the theme not as a foundation to be subjected to different forms and degrees of elaboration
      - b. as a simple framework upon which a series of developed musical entities are built
      - c. regards the theme from 3 viewpoints – which his variation may concentrate on singly in any two groupings or all
        - i. melody
        - ii. harmony
        - iii. rhythm
  - iv. ‘free’ variation forms
    1. from Brahms’s day (some instances earlier)
    2. regard themes – melodic, harmonic, and structural elements – not to be varied without destroying but rather to serve as a basis for a series of pieces structurally independent of the theme – varied in length, shape, and emotional content
    3. offers unlimited scope for ingenuity and artistry, but always on the restricted scale laid down by the individual formal requirements of each separate variation
10. Contrapuntal forms
- a. Those musical forms which owe their existence to the application of counterpoint – ‘the conveying of a mass harmony by means of a combination of melodies’
  - b. Fugue

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- i. A particular form of the texture of the musical fabric – musical strands woven according to a method
  - ii. A Fugue is a piece in which the fugal method is applied consistently throughout
  - iii. Origins in the early days of pure choral church music
    1. bringing voices in imitation of one another
    2. the tessitura of tenor, bass, treble, and alto naturally led these imitations to take place at intervals of the 4<sup>th</sup>, 5<sup>th</sup>, and octave
    3. led to the motet form of the 16<sup>th</sup> century – each clause is ‘fugued’ to a thematic scrap of its own, the new clause as a rule overlapping the cadence of the previous one
  - iv. during the first part of the 17<sup>th</sup> century, the Ricercare, Canzona, and Toccata became the transitional forms bridging the gap between the motet and the mature Fugue
    1. here developed the countersubject in double counterpoint and the stretto (when entry of the answer occurs before the subject is completed, overlapping with it)
  - v. led to the achievements of Bach (northern or German tradition) and Handel (Southern or Italian tradition)
  - vi. Fugue since Bach
    1. in its essentials, the fugue has not changed since Bach’s day
    2. principles of the fugal method have been applied by composers from Mozart to Vaughan Williams
    3. these are the result of a basic common material and the differing results a commentary on the flexibility, adaptability, and soundness of the fugal method
    4. what is different
      - a. greater freedom of action in the matter of the episode
      - b. wider range of key and a more dramatic use of key contrast
      - c. tendency to incorporate non contrapuntal matter by of relief
      - d. a heightened sense of drama
      - e. heightened color with the expansion of the orchestra since Bach’s day
  - vii. Form
    1. Exposition
      - a. The opening section in which all the voices sing the tune which is first given out by one voice

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- b. No rule as to order of entrance or how many entrances there will be
  - c. This opening tune is called the SUBJECT – when given by the next voice it is said to be ANSWERED
    - i. Successive entrances alternate between SUBJECT in the Tonic key and the ANSWER in Dominant
    - ii. Real Answer – is an exact transposition of the SUBJECT
    - iii. Tonal Answer – with some modification with 3 categories (covering a majority of Bach’s work and to a lesser extent Handel)
      - 1. subject begins of the dominant note and the answer begins on the tonic – thereafter adjusted to an exact transposition
      - 2. subject begins by moving form tonic to dominant – answered by move from dominant to tonic with the remainder of the answer an exact transposition to the dominant key
      - 3. subject itself modulates from tonic to dominant with the answer adjusted to modulate from dominant to tonic
      - 4. not surprisingly, there are cases where the above does not apply...
        - a. subject and answer might not be in exact alternation
        - b. entries may overlap (stretto)
        - c. melodic inversion of the subject or answer
        - d. subject and answer separated by short stretches of free counterpoint (codettas) – may or may not be derived from the subject matter
  - d. Countersubject
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- i. When the second voice begins to give the answer the opening voice may do one of two things:
    - 1. it can continue in free counterpoint with the answer – to provide a satisfactory partnership with it
    - 2. it can give out a countersubject
  - ii. can only be recognized by reference to later stages of the fugue – where it will be found in company with the subject at all (or most) of its appearances
  - iii. essential parts of the countersubject
    - 1. it shall be in 'double counterpoint' with the subject – i.e. it must be capable of being played either as a treble or a bass to the subject
    - 2. will be well contrasted with it in rhythm and/or melody so it can both can be easily recognized when played simultaneously with the subject
  - iv. some fugues have two countersubjects the second is
    - 1. introduced by the first voice when the third voice takes up the subject
    - 2. and while the second voice proceeds with the first countersubject
    - 3. the three melodies are in triple counterpoint – so that any of the three can be bass to the others
  - e. redundant entry
    - i. an additional entry – usually in the opening voice – in the alternating tonic-dominant sequence and before the exposition ends
    - ii. if the opening entries are by voice in order of pitch – High -> Low or Low -> High the countersubject will have been heard only above the subject (or only below) at the point where all the voices have given the subject once

- iii. the first voice then has a redundant entry while the last voice has the countersubject

<b>Treble</b>	Subject	C. subject	Free	Answer-REDUNDANT ENTRY
<b>Alto</b>	_____	Answer	C. subject	Free
<b>Bass</b>	_____	_____	Subject	C. subject

f. counterexposition

- i. optional feature rarely found except in fugues of substantial dimensions
- ii. really a second exposition in which the tonic and dominant keys are retained for the entries
- iii. the order of entry is altered – those that had the subject now have the answer (and vice versa)
- iv. these counterexpositions may be incomplete

2. The continuation or development

- a. Several differing procedures are possible
  - i. Some divide the continuation into middle and final sections
    - 1. Only in those cases where the composer makes a point of a strong final entry (or entries) of the subject in the tonic key – or of a recapitulation
    - 2. Depends upon the effect upon the ear – if just a continuous expansion or ‘sectional’
  - ii. Some are clearly ‘open’ 2 part forms
  - iii. Some have a formal extension of the cadence – a ‘coda’
  - iv. Ultimately each fugue must be described as ‘it stands’ – as an individual composition
- b. The composer after the exposition usually writes an ‘episode’ during which a modulation is made to some related key not already heard
  - i. In that key, entry or entries are made
  - ii. From this alternation of episode and entry the development is built up utilizing a variety of keys
  - iii. The modulation away from the basic tonality of the fugue also increases the sense of structural unity when the return to the home key occurs

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3. Exposition
    - a. any passage coming after the exposition in which the subject is not actually being sounded
    - b. functions as a vehicle for modulation
    - c. offers a vehicle for thematic development and expansion of figures derived from subject or counter-subject or unrelated
    - d. texture of some fugues is so closely connected as to preclude the use of episodes or reduce them to linking or modulating passages of a beat or two
  4. Fugal Devices
    - a. Stretto
      - i. When entry of the answer occurs before the subject is completed overlapping with it
      - ii. many fugues exist whose main musical point lies in the systematic employment of the stretto
    - b. Diminution – playing the subject in shorter notes
    - c. Augmentation – the subject in longer notes
    - d. Cancrizans – playing the subject backwards

**NB**

The highest artistic point reached in the fugue is not by devices but skilful use of double, triple, and quadruple counterpoint

5. More types
  - a. Fughetta – a short fugue consisting usually of an exposition and short conclusion with little or no development
  - b. Fugato
    - i. Means ‘fugued
    - ii. A passage in a work not otherwise fugal in which voices enter in the manner of a fugal exposition
  - c. Gigue
    - i. A dance
    - ii. An open two part piece consisting of two fughettas
    - iii. The second on a subject which is an inversion of the first
  - d. Accompanied Fugue – a piece in which the vocal parts are in fugue with an orchestral

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accompaniment entirely independent of the themes of the fugue itself

- e. Fugue on a Chorale
  - i. Usually a specialized form of Chorale Prelude
  - ii. During the course of the fugue based on the choral
  - iii. One voice – to which no other part in the music is allotted – gives out the entire chorale melody one line at a time in long notes by way of a 'canto fermo'

- c. Canon

- i. A contraction of 'fuga per canonem' – fugue according to the strict rule
- ii. Like the fugue, it is not a form but a method – a piece of music written in canon
- iii. Strict Rule
  - 1. each participating voice once launched must imitate diatonically the exact movement of the leader from start to finish
  - 2. concession that modulation may be brought about by altering the intervals by means of accidentals in the following parts
  - 3. may be any distance and interval between voices that the composer chooses
  - 4. following voices may be direct or inverted imitations
  - 5. may be diminished or augmented

- iv. terminology

- 1. canon in '2 in 1' is one in which two voices participate both having the same melody
  - a. the first number is number of voices, second number is number of melodies
  - b. can have more complex canons – '4 in 2' which has four voices with two simultaneous canons
- 2. round
  - a. form of an endless canon at unison
  - b. each part entering at a fixed interval of time after its predecessor
- 3. catch
  - a. a round whose words are so arranged as to convey a double or equivocal meaning when sung
  - b. favorites with 18<sup>th</sup> century convivial gatherings
- 4. two parts of the canon are accompanied by a third in free counterpoint

## 11. Conclusion

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- a. This is not a full discussion of post classical developments but rather an outline of some of the main lines upon which composers have worked in the last century
  - b. Early romantic composers felt that the sonata form was an impediment to imagination
    - i. This feeling product of the romanticism itself
    - ii. And their outlook an outlook of their time – not for all time
  - c. Two main lines of development follow this:
    - i. Attempts to bring greater unity to the sonata form by providing thematic links between movements – by the early romantics
    - ii. Replace the ‘outmoded’ classical forms – which motives are transformed and transmuted – program music and tone poems

Throughout music history, changing musical styles have FOUND the forms which met their own requirements. Where form and content fit one other exactly, you have an ‘imperishable masterpiece... where they are at odds, the ‘strain will tell sooner or later’.