Structure & Style: the Study and Analysis of Musical Forms

Chapters 5 & 6
Chapter 5

*the period or sentence form*

- **the period or sentence form**
  - associated with the music of the tonal era (1600-1900)
  - before 1600 found in dance music
  - also found in music after 1900

- **themes** are the structural units of homophonic forms

- **motives** are the structural units in polyphonic forms
  - this is why Stein prefers to call very small identifiable music units figures
Chapter 5

the period or sentence form

- the period consists of two phrases
  - antecedent phrase and consequent phrase
  - see S&S p. 37
  - the antecedent phrase often ends with a Half Cadence
  - the consequent phrase often ends with a more conclusive Authentic Cadence (PAC or IAC)
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the period or sentence form

- Ex 85 Richard Coeur de Lion Ballade
  - modal melody with a antecedent-consequent phrase structure (open - closed cadence structure)
  - Medieval example

- Ex 86 Brahms Symphony No. 1, IV
  - this period divides into two phrases
  - Romantic Period example
  - at 4’ 50” on Spotify

- Ex 87 Berg Wozzeck from Act I, Scene 3, “Cradle Song”
  - 20th Century use of antecedent-consequent phrase structure
  - at 2’ 29” on Spotify
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the period or sentence form

- periods are generally parallel or contrasting
  - graph Ex 85-87
  - identify if parallel or contrasting
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the period or sentence form

- parallel periods
  - usually at least the first measure of the antecedent and consequent are the same
  - the cadence for each phrase should be different
  - Ex 90 Beethoven Symphony No. 9, IV
  - Ex 93 d’Indy Song of the Heath
    - a’ is a transposition of a; still parallel
    - at 1’ 26” on Spotify
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the period or sentence form

• Ex 94 Mozart Symphony No. 41 “Jupiter”, II
  - a’ is an embellished version of a

• Ex 96 Prokofiev Violin Concerto No. 2, I
  - the contour of a’ is very similar to a (at the beginning)
  - do you believe this is parallel?
  - at 2’ 01” on Spotify
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the period or sentence form

• contrasting periods
  - Ex 97 JS Bach Suite in B-Minor (BWV 1067), IV. Menuet
  - Ex 98 Brahms Symphony No. 1, III.
    - the consequent phrase has the same rhythm as the antecedent phrase but this one is contrasting
    - why is this treated differently from Ex 96?
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the period or sentence form

Exceptional types -- modified parallelism

• Ex 100 Mozart String Quartet No 15 in Dm (K. 421), III. Menuetto
  - Stein calls this “modified parallelism” do you believe his argument?
  - would you call this contrasting?
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the period or sentence form

Exceptional types -- three-part period

• Ex 101 Schumann “Slumber Song” Op. 124, No. 16
  - very small ternary pattern (a b a)
  - Schumann uses ternary patterns and forms extensively
  - at 1’ 12” on Spotify
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*the period or sentence form*

Exceptional types -- parallelism with no melody

- **Ex 102 Beethoven Symphony No. 5, I**
  - when melody is insignificant or non-existent and in music that is essentially percussive there may still be parallelism
  - at 5’ 54” on Spotify
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*the period or sentence form*

- In class as a group, identify the period types
  - Mendelssohn *Songs Without Words*:
    - No. 9 mm. 4-7
    - No. 14 mm. 1-8
    - see p. 45 for more

- homework
  - assign groups to identify the phrases in assignment 1a p. 45
Chapter 6

Enlargements and combinations of period forms

• Ex 104 Shostakovich *Three Fantastic Dances*, Op. 5, No. 3
  - our book labels this as Op. 1
  - repetition of the antecedent phrase
  - antecedent - antecedent - consequent
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Enlargements and combinations of period forms

- Choping Mazurka Op. 7, No. 1, mm. 1-12
  - consequent phrase repeated
  - antecedent - consequent - consequent

- Ex 105 Khachaturian Violin Concerto, II. Andante sostenuto
  - repeats both the antecedent and consequent phrases
  - antecedent - antecedent - consequent - consequent
  - at 1’ 23” on Spotify (melody starts with solo violin)

- AMF No. 18a D. Scarlatti Sonata in G mm. 21-37
  - antecedent - antecedent - consequent - consequent
  - at 0’ 17” on Spotify
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Enlargements and combinations of period forms

Repetition of the entire period

- AMF No. 12a Mozart Serenade for Strings III. Menuetto
  - the initial period (mm. 1-8) are repeated (repeat signs)

- AMF No. 9b Chopin Mazurka Op. 7, No. 1
  - mm. 1-24 are repeated (without using repeat signs)
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Enlargements and combinations of period forms

phrase group

- **AMF No. 15 Beethoven Piano Sonata Op. 2, No. 3, IV**
  - mm. 143-167
  - a a’ a” etc...
  - at 2’ 21” on Spotify

- **AMF No. 18a D. Scarlatti Sonata in G**
  - mm. 50-61
  - a a’ a”
  - at 1’ 11”
  - do you hear it as a a’ a”?
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Enlargements and combinations of period forms

phrase group

• AMF No. 9a Mendelssohn “Spinning Song”
  - mm. 30-41
  - a b c
  - at 0’ 34” on Spotify

• AMF No. 7a Schumann “Widmung”
  - mm. 2-13
  - a b c
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Enlargements and combinations of period forms

double period

- 4-phrase structure which usually features a relatively weak cadence at the midpoint and a stronger cadence AC at the end

- AMF No. 3 Chopin Prelude Op. 28, No. 7
  - form: a---(pac) a'---(iac) a---(hc/ii) a”---(pac)
  - midpoint cadence is weaker than the 1st and last cadence
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Enlargements and combinations of period forms

double period (cont.)

- AMF No. 15 Beethoven Piano Sonata Op. 2, No. 3, IV (mm. 103-118)
  - form: a---(hc) b---(hc) a---(hc) b'---(pac)
  - midpoint cadence is weaker than the 1st and last cadence
  - this is the typical double period as there is an HC at the midpoint
  - a b a b' type is sometimes called a “parallel double period”
  - at 1’ 41” on Spotify
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Enlargements and combinations of period forms

double period (cont.)

• AMF No. 5 Mendelssohn “Venetian Boat Song” (mm. 18-34)
  - form: a---(pac/cm:) b---(hc/gm:) c---(iac/gm:) c’---(pac/gm:)
  - midpoint cadence is a HC
  - this is the typical double period as there is an HC at the midpoint
  - a b c c’ type is sometimes called a “contrasting double period”
  - at 0’ 37” on Spotify
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Enlargements and combinations of period forms

double period (cont.)

- AMF No. 7a Schumann “Widmung” (mm. 14-29)
  - over all song is in Ab
  - form: a---(iac/E:)  a'---(hc/E:)  b---(open on IV/E:)  c---(hc/Ab:)
  - midpoint cadence is a HC
  - the final cadence is open, which would make this a phrase group according to some books rather than a double period
  - a a' b c type is sometimes called a “contrasting double period”
  - at 0’ 34” on Spotify
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Enlargements and combinations of period forms

double period (cont.)

• AMF No. 11 Schubert “Restless Love (Rastlose Liebe)” (mm. 7-24)

  - form: a---(hc/E:)  a’---(hc7/ii)  b---(Ger6 > I E:)  c---(pac/B:)
  - midpoint cadence is open, like HC toward f#m
  - the final cadence is a pac in the key of B
  - a a’ b c type is sometimes called a “contrasting double period”
double period (cont.)

- AMF No. 17b Kabalevsky Sonatina No. 1, Op. 13, I, (mm. 119-134)
  - this piece has a 20th century harmonic pallet
  - the cadence structure is harder to nail down
  - form: a---(open)  b---(closed)  c---(open)  d---(closed)
  - the four phrases seem to group together where “ab” is the antecedent pair and “cd” is the consequent pair
  - a b c d type is sometimes called a “contrasting double period”
  - at 2’ 01” on Spotify
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Enlargements and combinations of period forms

- as a group try to find how the phrases group together:
  - AMF No. 7a (mm. 14-29)
  - AMF No. 9a (mm. 30-41)
  - AMF No. 10b (mm. 34-46)
  - for more see S & S p. 54