Structure & Style: the Study and Analysis of Musical Forms

Chapter 7
Song Form

- song form refers to pieces that are very short (maybe 16 measure for the entire piece)
- Stein says: “This term [song form] derives from the structure found in songs of small or moderate dimensions, such as folk songs and hymns.” (S&S p. 57)
- we have studied these forms under the title Binary (and Rounded Binary)
Song Form

- **essential vs. auxiliary sections**
  - forms have **essential sections** that are necessary to establish the form (e.g., two sections, A and B, are necessary for a Binary form)
  - forms may have “appendages to the framework of the form” called **auxiliary sections** (e.g., introductions, retransitions, or postludes) S&S p. 58
Introduction

Simple Introduction:

- AMF No. 9a Mendelssohn “Spinning Song”
  - accompaniment pattern appears before the first real phrase

- AMF No. 7a Schumann “Widmung”
  - one measure introduction consisting of the accompaniment pattern
Introduction

Independent Introductions have greater length, character, and cadence (S&S p. 58)

- AMF No. 5 Mendelssohn “Venetian Boat Song”
  - mm. 1-7 are an independent intro
  - 7 measure length, with strong cadence

- AMF No. 11 Schubert “Restless Love”
  - mm. 1-6 are an independent intro
  - 6 measure length, with half cadence
Transition

• a transition connects one theme, part or section to another

• transitions often modulate from one key to another

• *AMF* No. 12b Alfredo Casella “Minuetto & Musette” from *Eleven Children’s Pieces*, Op. 35
  - mm. 33-36 effects a transition from the Minuetto to the Musette section of the piece

• *AMF* No. 17b Kabalevsky Sonatina, No. 1
  - mm. 27-31 transition from one theme to the next

• *AMF* No. 18b Domenico Scarlatti *Sonata in Fm* (Kk. 481)
  - mm. 21-27 transition to the closing theme of the section
Transition

**bridge**  
(brief transition)

- **AMF No. 17a Kuhlau Sonatina, Op. 20, No. 1, I**
  - mm. 30-31 are a bridge to the Development section

**transitional episode**  
(longer transition may appear in a longer form)

- **AMF No. 19 Beethoven Piano Sonata, Op. 31, No. 3, I**
  - mm. 25-45 are the transition from Th-1 to Th-2
Retransition

• Retransition connects to music that was heard earlier
• often it sets up a return to the tonic key by prolonging the $V/_{tonic\_key}$
• AMF No. 9a Mendelssohn “Spinning Song”
  - mm. 25-29 are a retransition back to the key of C and also to the primary theme
• AMF No. 12b Casella “Minuetto & Musette”
  - mm. 68-72 are a retransition back to the opening Minuetto
• AMF No. 14 Haydn Piano Sonata in D, (Hob. XVI: 37), III
  - mm. 81-93 retransitions to the primary key and theme
• AMF No. 17a Kuhlau Sonatina, Op. 20, No. 1, I
  - mm.46-49 are the retransition back to the primary theme and key
Retransition

- AMF No. 15 Beethoven *Piano Sonata, Op. 2, No. 3, IV*
  - mm. 63-68 is an “anticipatory” retransition (uses a motive derived from the music in the upcoming section)
  - mm. 175-180 is similar
Codetta

• literally “little coda”
• its function is to reaffirm the cadence
• two types of codettas:
  - harmonic codetta
  - melodic codetta
Codetta

- AMF No. 13 Beethoven *Piano Sonata*, Op. 2, No. 1, II
  - mm. 27-29 harmonic codetta
- Ex 111 Kuhlau *Sonatina* Op. 20, No. 2, II
  - book mislabels this as Op. 22
  - final four bars are a repetition of the cadential group (harmonic codetta)
  - listen to the last 20 measures; at 1’ 41” on Spotify
Codetta

- *AMF No. 9a Mendelssohn “Spinning Song”*
  - mm. 21-25 melodic codetta
- *AMF No. 11 Schubert “Restless Love”*
  - mm. 77-83 melodic codetta
  - Schubert uses extensions throughout this *Lied*. The codetta involves an extension too.
- *AMF No. 12b Casella “Minuetto & Muzette”*
  - mm. 25-32 are a melodic codetta
- *AMF No. 15 Beethoven *Piano Sonata*, Op. 2, No. 3, IV*
  - mm. 55-62 melodic codetta
Interlude

• Interlude is similar to a transition
  – it has some independence
  – it may appear between a theme and its repetition or between two different parts

• AMF No. 19 Beethoven *Piano Sonata*, Op. 31, No. 3, I
  – m. 9 & mm. 53-56

• AMF No. 9a Mendelssohn “Spinning Song”
  – mm. 56-64 both a retransition and an interlude
  – mm. 56-64 are similar to mm. 25-29 but seem to have a bit more independence. Why?
Sections

• a section is characterized by the use of a particular, identifiable melody

• What identifiable melody characterizes these sections:
  - AMF No. 17b Kabalevsky Sonatina mm.56-91
  - AMF No. 19 Beethoven Piano Sonata Op. 31, No. 3, I
    - mm. 25-32
    - mm. 89-136
  - AMF No. 20a Bach Invention No. 1
  - AMF No. 21a Fugue No. 2 from WTC Book I
Episode

- an episode is a section of some length which may be harmonically unstable
- the use of the term “episode” in homophonic forms differs from the use in polyphonic forms
- AMF No. 17b Kabalevsky Sonatina mm. 9-26
  - these measures are an episode in a homophonic form
  - here the episode is of some length often not derived from previous material (like a digression); see S&S p. 61
- “episode” is often used to describe less stable sections in a ritornello form or rondo form.
- http://www.humanities.mcmaster.ca/~mus701/macmacvol2/contents/appendix.htm
Episode

- episodes in polyphonic forms (like a fugue)
  - describe a part in which only a fragment of the main theme is used, often in sequence
  - tend to modulate

- AMF No. 20a Bach Invention No. 1
  - episodes:
    - mm. 5-6, 9-10, 13-14, 17-19
    - note the use of fragments of the primary motive
Coda

• coda literally means “tail”
• it is a section at the end of a composition
• codas may be of considerable length
• Single section codas:
  - AMF No. 10b Schumann “The Rider Song” mm. 46-54
  - AMF No. 11 Schubert “Restless Love” mm. 83-93
Coda

- two section coda:
  - AMF No. 5 Mendelssohn “Venetian Boat Song”, mm. 35-46
  - N.B. mm. 40-46 are also a “postlude”
  - AMF No. 13 Beethoven Piano Sonata, Op. 2, No. 1, II, mm. 48-61

- three or more section coda:
  - AMF No. 19 Beethoven Piano Sonata, Op. 31, No. 3, I, mm. 220-253
Postlude

- a section of some independence at the end of a work (may be the final section of the coda)

- *AMF* No. 5 Mendelssohn “Venetian Boat Song”
  - mm. 40-46 are a postlude
  - N.B. mm. 40-46 are the second sections of a two-section coda (see previous slide)
Homework

• Find a work in a simple form (see pg. 57 for a list) that has at least one auxiliary part (i.e., introduction, retransition, coda, postlude, etc.).

• Bring in one copy of the score and a link to a recording so we can listen in class.