

Review of Terms: Period Structure and Binary Form

Please be familiar with the terms that appear in italicized bold text.

1) Simple Structures and Language

- a) Phrase
 - i) **Antecedent** (Question) vs.
 - ii) **Consequent** (Answer)
- b) **Period** (Structure resulting from the pairing of a weekly conclusive phrase and a stronger more conclusive phrase.
 - i) Melodic Types
 - (1) **Parallel** (When the two phrases of a period are melodically similar to each other)
 - (2) **Contrasting** (When those phrases are melodically dissimilar)
 - ii) Harmonic Types
 - (1) **Interrupted** (A pair of phrases containing two harmonic motions, with the first moving to the dominant and the second restarting on I and then moving through V to an authentic cadence.)
 - (2) **Continuous** (A pair of phrases that has a single sweeping harmonic motion)
 - (3) **Sectional** (A pair of phrases that features two authentic cadences to tonic, with the first phrase ending on an IAC and second phrase on a PAC)
 - (4) **Progressive** (Second phrase ends with an authentic cadence in a different key area)
- c) **Sentence Structure** [Any musical structure that unfolds in a short-short-long process that creates the rhythmic proportion 2+2+4 (or 1+1+2)]
- d) Double-Period
- e) (A large period whose own antecedent/consequent phrases each consists of two smaller ant/cons phrases)
- f) Composite Form (Pieces whose construction is characterized by a process of stringing together separate sections)
- g) **Compound Form** [Describes large music structures that consist of smaller organic forms (often *nested* binary forms)]

2) Binary Form (A complete work that can be parsed into two distinct sections)

- a) Thematic Design
 - i) **Simple** (When the two sections of binary form share no melodic material)
 - ii) **Rounded** (When the opening melodic material of the binary form returns in the second half of the second section)
- b) Harmonic Structure
 - i) **Sectional** [When the cadence at the first set of double bars (or at the 'half-way point of the binary form) is tonic)
 - ii) **Continuous** (When the first section closes in a key other than the tonic)
 - iii) **Interruption** (When there is a return to tonic in the middle of the second half of binary form prior to the authentic cadence which completes the structure. This *interruption* is similar to that found in smaller period structure, a return to tonic before closure. It is often associated with the return of A material in a rounded-binary structure.

3) Ternary Form [A three-part form in which material from the first part (A) is followed by contrasting material in the second part (B). The third part is usually a literal repetition of the A section, resulting in a formal outline of ABA or ABA'] (Minuet/Trio; Da Capo)

- a) **Transition** (Bridging musical material that serves to move away from tonic to another key area)

- b) **Retransition** (Bridging musical material that serves to return from a foreign key back to tonic)
- 4) Rondo (Structure that alternates between sections of recurring material and varying material)
- a) **Terms**
- i) **Refrain** (Sections of recurring material in a rondo)
- ii) **Episodes** (Sections of contrasting material in a rondo)
- iii) **Coda** (Extra musical material that occurs after a piece “could” have ended)
- b) **Five-Part Rondo** (A rondo form whose sections are ordered A-B-A-C-A)
- c) **Seven-Part Rondo** [A rondo form whose sections are ordered A-B-A-C-B-A (Arch Form)]

“You should expect:

1. One piece in sonata form—25%. You will not have seen this piece previously.

2. One other piece—20%. It can be in any form that we have studied (other than sonata form). You will not have seen this piece previously.

The sonata form piece will be played once. The other piece will not be played.” - McClelland

Literature

Binary:

(Numerous short pieces from The Complete Musician, Steven Laitz)

From the Burkhardt:

- Wolf, “In der Fruhe,” (p. 385)
- Chopin, Mazurka 6 in A minor, Op. 7, No. 2 (p.334)

Ternary:

- Grieg, “Hjemve” (“Homesickness”), op. 57, no. 6
- Brahms, Intermezzo in A major, Op. 118, No. 2 (p. 367)

Rondo:

From the Burkhardt:

- Beethoven, Piano Sonata No. 8 in C minor, second movement (5-part)
- Beethoven, Piano Sonata No. 8 in C minor, third movement (7-part)

Other

- Mozart, Viennese Sonatina in C, K.Anh. 229, Allegro

Sonata:

From the Burkhardt:

- Clementi, Sonatina in G major, first movement (p.161)
- Beethoven, Piano Sonata No. 5 in C minor, second movement (p. 228)

Other:

- Hadyn, Piano Sonata no. 48, Allegro con brio
- Beethoven, Piano Sonata no. 19 in G minor, op. 49, no. 1. Andante
- Beethoven, Symphony No. 3, 1st movement
- Brahms, Symphony No. 2, 1st movement

*Mid-term Exam Selections (1 per section)

- Mozart Piano Sonata No. 7, KV309
- Mozart Piano Sonata in No. 3, KV281

Theme and Variations (et al):

From the Burkhardt:

- Handel, Air from Suite No. 5 in E major (p.76)
- Brahms, Variations on a Theme of Robert Schumann, Op. 9 (p.356)

Fugue:

- Well-Tempered Clavier, Prelude and Fugue in C minor, No. 2, fugue
- Variations and Fugue on a Theme by Handel, Op. 24, fugue

Terms from Chapter on Sonata Form

(Click Below to See Sonata Handout)

<http://files.jasongray.com/kruspeform/sonataformhandout.pdf>

TERMS AND CONCEPTS

- closing section (Cl)
- false recapitulation
- first tonal area (FTA)
- monothematic sonata form
- second tonal area (STA)
- slow introduction
- sonata form
 - exposition
 - codetta
 - development
 - recapitulation
 - coda
- subdominant return
- three-key exposition
- transition (Tr)
 - dependent transition (DTr)
 - independent transition (ITr)