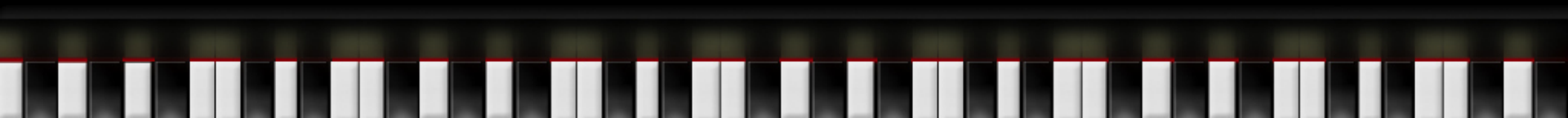


# Area of Study Five

Structure and Form



# Definition of Key Terms

Key Word	Definition
Structure/Form	Terms to describe the way musical ideas are arranged and ordered in a composition
Repetition	Repeating musical phrases or sections of the music
Contrast	A musical section that is different from what has been heard before
Binary	A piece of music in two sections (A B)
Ternary	A piece of music in three sections (A B A)
Call and Response	The opening phrase is answered or completed by one or more other musicians
Rondo	Music in at least 5 sections where the first section (A) is repeated after each new contrasting section (B, C, etc.)
Theme and Variations	A form in which an opening theme is subject to variations upon each successive repetition
Arch-shape	a type of form or structure which is symmetrical, e.g. A B C B A
Sonata	A composition, usually in four movements, for one or two instruments
Minuet and Trio	A dance style written in 3/4 time. The two sections are both in binary form, with the trio forming a contrast to the minuet
Scherzo and Trio	Similar form to the minuet and trio but faster
Strophic	A song form in which the music is repeated (exactly or almost exactly) for each verse
Through-composed	A song form in which the music changes continually to reflect the meaning of the words



# Definition of Key Terms

Key Word	Definition
Da capo aria	An aria in ternary form
Cyclic	A composition where the theme recurs, possibly in different styles, throughout the work
Ground Bass	Music where a bass pattern (or melody in the bass) is repeated a number of times while the parts above alter
Continuo	This refers to the type of bass part written in the baroque period, consisting of a bass line with, sometimes, the addition of figures indicating the harmonies to be played, known as a figured bass
Cadenza	A solo vocal or instrumental passage improvising on music previously heard in the movement



# Structure and Form

- # Structure and form are words that are used to describe the way musical ideas are arranged and ordered in a composition
- # In most pieces of music, this is concerned with how a composer balances **repetition** and **contrast**
- # Repetition of previous musical material is useful in creating a sense of unity within a piece, although too much repetition can result in the music becoming predictable and boring



# Structure and Form

- # There are many ways in which contrasts or changes to the music can be introduced – for example, the introduction of a new melody, a new key, or different harmonies or instrumentation
- # This adds variety and interest, but too much contrast may make the music seem confusing and lacking in shape
- # It is usual to identify the different sections in a piece of music by using letter names, so that the opening section would be called A, and each new, contrasting section would be given a different letter name
- # If a section is repeated, it has the same letter name as when it was first heard: for example, A<sub>2</sub> would be the first repeat of section A



# Binary Form

- # A piece that is in **binary** form has two sections of roughly equal length
- # The first section (A) is answered by the second section (B)
- # Each section is usually repeated
- # There is also usually a change of key, or **modulation** during Section A, so that it ends in a new key
- # If the piece is in a major key this is most likely to be the **dominant**
- # In minor keys the modulation is typically to the **relative major**, although it may end with an **imperfect cadence**
- # The second section of the piece (B) begins in the new key, but will eventually modulate back to the original, **tonic** key



# Ternary Form

- # Ternary form is built up in three sections, A B A
- # Section B contains music that contrasts with Section A in some way
- # The repeat of section A (A<sub>2</sub>) can be exactly the same as the original, or the composer may have changed some details to make it more interesting than listening to a straight repeat



# Call and response

- # **Call and response** is where a musical phrase that is played or sung by one musician, is immediately followed by a responding phrase from another musician or the whole group
- # It is common in traditional African music, and in African-American music such as spirituals, gospel, blues and jazz





# Rondo Form

- # The word *rondo* is taken from a Latin word which means 'to return', and that is exactly what happens in the music
- # The main theme (A) keeps on returning, with contrasting sections of music in between
- # These contrasting sections are called **episodes**
- # Rondo is an example of a multi-sectional form, since it has more sections than binary or ternary form



# Rondo Form

- # Here is an example of a rondo form that has two contrasting episodes, although it is not unusual to find rondos that have three, four or even more episodes
- # Of course, as previously mentioned, a composer may change the repeats of the main theme in some way (often by making them shorter), since it 'returns' a number of times



# Theme and variations

- # **Theme and variations** form involves starting a piece of music with a theme, and then repeating the theme a number of times, but changing, or 'varying' it each time
- # The opening theme is usually easy to remember, and often in binary or ternary form



# Arch-shape

- # **Arch-shape** is a type of form or structure which is symmetrical, so that the plan of the music resembles the shape of an arch
- # For example, A B C B A



# Sonata form

- # **Sonata form** is a large-scale musical form
- # Sonata form consists of three main sections called the **exposition, development and recapitulation**
- # Sonata form is like a three-act play
- # The characters (subjects) are introduced in the exposition
- # They go through all sorts of dramatic situations in the development, and then everything is sorted out and resolved in the recapitulation



# Sonata form

- # In the **exposition**, the composer ‘expounds’ or presents the main musical ideas, called ‘subjects’
- # A subject is typically a melodic idea, and there are usually two of them in the exposition
- # The **first subject** is in the tonic key and the **second subject** contrasts by being in a different key (usually the dominant in a major key, or the relative major in a minor key) and mood



# Sonata form

- # The two subjects are linked by a **bridge passage**, a section in which the music modulates from the first to the second subject
- # The bridge passage often uses scale-like passages, because scales are good at defining the key of the music
- # The exposition may be 'rounded off' by a short **codetta**, and ends in the new key



# Sonata form

- # The **development** section develops ideas such as melodic phrases or rhythms found in the exposition
- # It is a dramatic section in the piece, usually with lots of key changes
- # The **recapitulation** brings back the musical ideas from the exposition, but with the bridge passage altered so that the second subject returns in the tonic key
- # The whole movement may be rounded off by a **coda**, which is a longer version of the codetta found at the end of the exposition





# Minuet and Trio

- # A minuet is a dance that was popular during the 17<sup>th</sup> and 18<sup>th</sup> centuries, particularly in the royal courts
- # It is a stately dance, in 3/4 time, performed at a moderate tempo
- # In **minuet and trio form**, the trio forms the middle section (B) of a ternary (ABA) structure, followed by a repeat of the minuet (A)
- # The trio has a thinner texture: often there were just three parts (hence the name 'trio'), though this is not always the case
- # Within the overall ternary form, the individual sections (the minuet and the trio) are in binary form



# Strophic, through-composed, da capo aria

- # These are all forms used in vocal music
- # **Strophic** form is when the same music is repeated for different verses in a song
- # A good example can be found in most hymn tunes
- # **Through-composed** is the opposite of strophic, with new music for each verse in a song
- # The music develops continuously, changing to reflect different moods or situations described in the text
- # A **da capo aria** is a type of song found frequently in opera
- # *Aria* literally means 'air' – another word for a melody
- # In an opera it is sung by a solo singer with an orchestral accompaniment



# Cyclic form

- # Unlike most other forms looked at so far, where there is progression from one section to another, cyclic form is the constant repetition of a fixed number of beats, or melodic patten
- # During each cycle, rhythms or melodic patterns can be repeated and developed through improvisation, or by changes in texture or dynamics
- # Cyclic music is common in Africa, India and Asia – for example, Indonesian gamelan music



# Popular song forms

- # There are many different kinds of forms used in popular song
- # In the examination you may be asked to recognise the structure of a piece of popular music by using letters or the name of the form
- # One common structure of popular song is built around **verse** and **chorus**, which have contrasting music
- # Other features may include an **intro**, an **outro**, and **fills**, which are a bridge between the sections, often supplied by the guitar (guitar fill) or drums (drum fill)
- # A classic example of a popular music form is the **12-bar blues**



# Ground bass

- # A **ground bass** is a melody in the bass (lowest part) that is repeated throughout the music
- # While the bass line is repeated, the melody and sometimes the harmony keep changing, so that the repeated ground bass unifies the whole piece while providing the basis for melodic and/or harmonic variations
- # There are many examples in all kinds of music
- # In popular music, a ground bass could be a riff that is repeated continuously throughout a piece of music while the accompanying melody and harmony keep changing, for example in 'Money' from Pink Floyd's *Dark Side of the Moon*

