

## Exam Section 1

### Chromatic Harmony, Phrase Structure, and Basic Forms

1. There is a matching section on forms/terms that are described on this study guide.
2. You will also be given a score example to analyze in terms of key relationships, basic form, and chromatic harmony in specific measures.

Examples of some of the kinds of questions for the score analysis (the exact measure numbers are left blank here but they are given on the exam):

**Question:** What is the overall form of the piece? (a) binary, (b) rounded binary, (c) waltz, (d) simple ternary, (e) compound ternary

[to study, see "Other Single-Movement Forms," below]

**Question:** What type of phrase unit is created by measures \_\_\_\_? (a) repeated phrase, (b) phrase chain, (c) period, (d) enlarged period, (e) phrase group [to study, see "Basic Phrase Types," below]

**Question:** What kind of chord appears in measure \_\_\_\_? (a) Italian 6, (b) German 6, (c) Dominant 7, (d) Neapolitan, (e) secondary dominant [to review, see "Predominant Chromatic Substitute Chords," below]

**Question:** What is the key at measure \_\_\_\_ in relation to the tonic key? Possible Answers:

(a) Dominant (since this piece is in A minor, the dominant key would be E minor [not E major which is too distant])

(b) Dominant of the parallel (A major is the parallel key of A minor, so this key would be E major [V of A major])

(c) Relative major (the relative major of A minor is C major—they are "relatives" because they share the same key signature [like a blood line or DNA])

(d) Subdominant (IV; so the subdominant key of A minor is D minor)

(e) Subdominant of the relative major (the relative major key is C major, so this key would be F major: [IV of C])

## Other Single-movement Forms

(arranged in order from simple forms to complex forms)

**Binary Form:** A form comprised of two distinctly opposing musical sections ("A" vs. "B")  
--it is the musical reflection of traveling a straight line from "Point A" to "Point B".

In **Binary Form**, each section is usually repeated: ||: A :|| ||: B :||  
I - V      V - I

**"Rounded Binary Form"** is created when the main melody returns at the end of the "B" section: ||: A :|| ||: B A :||--**This is a pre-cursor to Sonata Form**  
I - V      V - I

**Ternary Form:** A form having both opposition and return ("A B A")--it is the musical reflection of a circle (start at "A" at the top, go around the circle to "B" at the bottom, then continue around the circle back to "A")

**Rondo Form:** A form that has its main melodic idea--the fast and catchy "rondo" theme [A] --return two or three times after contrasting melodic material and key.

- 5-part Rondo (ABACA) used in slower movements,
- 7-part Rondo (ABACABA) used in fast movements

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### Compound Ternary Forms:

**Minuet & Trio Form:** Before 1810, this design was the usual third movement of the Classic 4-movement design.

This form features a moderate aristocratic dance in 3/4 meter with two opposing sections. It is a **Compound Ternary form**, with each large section having multiple subsections:

- "**Minuet**" section [A B A] [repeated]
- "**Trio**" section: [repeated] sweeter-sounding with reduced scoring (not as heavy as the "Minuet") [C D C] [repeated]
- "**Minuet**" returns [with no repeat] [A B A]

**Scherzo & Trio Form:** After 1810, this design was the usual third movement of the Classic/Romantic 4-movement design.

This form features a rougher "joking" peasant dance in 6/8 meter with two opposing sections--it is a **Compound Ternary form**, with each large section having multiple subsections:

- "**Scherzo**" section [A B A] [repeated]
- "**Trio**" section: [repeated] sweeter-sounding with reduced scoring (not as heavy as the "Scherzo") [C D C] [repeated]
- "**Minuet**" returns [with no repeat] [A B A]

**Waltz & Trio Form:** By 1830, this design was the used in small-scale piano works.

This form features an elegant upper-class "waltz" dance in 3/4 meter with two opposing sections. It is a **Compound Ternary form**, with each large section having multiple subsections:

- "**Waltz**" section [A B A] [repeated]
- "**Trio**" section: [repeated] sweeter-sounding with reduced scoring (not as heavy as the "Waltz") [C D C] [repeated]
- "**Waltz**" returns [with no repeat] [A B A]

**Da Capo Aria:** A common structure of arias in late-Baroque operas.

*It is comprised of an "A" section, a contrasting "B" section, and a "da capo/dal sego return to the "A" section which is then **ornamented by the singer for dramatic purposes**--it is a **Compound Ternary form**, with each large section having multiple subsections.*

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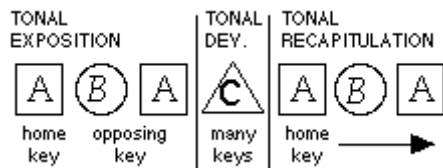
**Theme & Variations Form:** A form that presents a musical "theme" and then a series of variations on that theme:

- Theme 1 - Variation 1 - Variation 2 - Variation 3 - Variation 4 (etc.)

**Ritornello Form:** (means "Return") A formal design based on the dramatic alternation of two opposing entities: A "returning" big group ("Tutti") and a contrasting small one ("solo"). **This is commonly used in the first and last movements of concertos and concerto grossos in which the ritornello sections can have interchangeable thematic material.**

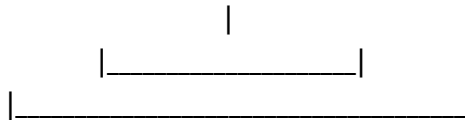
--Tutti-Solo-Tutti-Solo-Tutti-Solo-Tutti, etc.

**Sonata-Rondo Form:** A form that blends the essential features of both sonata form and rondo form. In the diagram below, the rondo form elements are in large capital letters, while the sonata form elements are given in their descriptive terms:

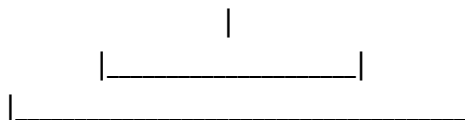


**Arch Form:** A design that creates a symmetrical arch with its structure

- In a **sonata form** movement: Theme 1 - Theme 2 - Development - Theme 2 - Theme 1  
(Exposition) | (Recapitulation in reverse order)



- In a **rondo form** movement: A B A C A B A



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## Common *Multi-movement* Designs

**Concerto:** 3-movements

1. [Fast] Concerto-Sonata form (a Sonata form that also incorporates Ritornello)
2. [Slow] most often Ternary form (ABA)
3. [Very Fast] Concerto-rondo form (a Rondo form that also incorporates Ritornello)

**Baroque Suite:** A collection of dances comprised of several contrasting movements

## Standard Classic 4-movement Design:

1. [Fast] Sonata form (Exposition - Development - Recapitulation)
2. [Slow] Ternary form (ABA), 5-part Rondo (ABACA), Theme & Variations, or another small form
3. [Moderate] Compound Ternary form such as "Minuet & Trio form" or "Scherzo & Trio form"
4. [Very Fast] 7-part Rondo (ABACADA), or Sonata-Rondo |A BA| C | A BA| with harmonic Exposition/Development/Recapitulation in its episodes

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## Non-traditional Designs

- **Serialization** (numerically pre-determining the order of pitch, rhythm or other parameters)
- **Mobile Form** (sections are played in a different/random order each time)  
such as Terry Riley's *In C*
- **Phase music** (the same musical line is simultaneously heard against itself out of sync)  
such as Steve Reich's *Violin Phase*
- **Improvisation** (the performer chooses what to play within a given framework)  
such as a saxophonist improvising a chorus over a 12-bar blues pattern
- **Indeterminacy** (incorporating the element of CHANCE within a composition)  
such as John Cage's *4'33"*

## Other Designs

- **Passacaglia:** continuous variation based on a repeated bass line (such as JS Bach BWV 582)

## Review of Other Related Concepts

### Basic Phrase Types

**Period:** (the most important to know) Two phrases in which the first (*antecedent*) promises a continuation and the second (*consequent*) provides a conclusive cadence. (Sometimes referred to as a two-phrase period.)

*SYMMETRICAL PERIOD:* A period whose antecedent and consequent phrases are of the same or similar length.

*ASYMMETRICAL PERIOD:* A period whose antecedent and consequent phrases are of different lengths.

*PARALLEL PERIOD:* A symmetrical period whose antecedent and consequent phrases are similar in content.

*CONTRASTING PERIOD:* A period whose antecedent and consequent phrases are dissimilar.

*DOUBLE PERIOD:* Similar to the grouping of an antecedent and a consequent phrase to form a period, but here two periods that take on the role of antecedent and consequent.

**Phrase Group:** Three or more phrases, at least two of which are similar, only the last of which ends with a conclusive cadence.

**Phrase Chain:** Three or more dissimilar phrases, only the last of which ends with a conclusive cadence.

**Phrase Link:** A melodic/rhythmic device used to promote continuity between grouped phrases, further enhancing the perception that a period, phrase group or phrase chain has not yet reached its conclusion.

**Phrase Elision:** when the cadence of one phrase occurs simultaneously with the beginning of the next phrase.

### Chromatic Harmony: Pre-dominant Chromatic Substitute Chords

**"Pre-dominant" chords** [such as ii or IV] **set up the dominant [V] in a tonal progression;** but there are stronger chromatic ways to move to V that use the same kinds of half-step "tendency tones" that make dominant chords resolve to I:

- V
- V7
- vii (leading-tone diminished)
- vii7 (leading-tone diminished 7)

For clear examples, we will work in the key of C major and show you some *pre-dominant substitute chords* that chromatically move to V:

We are trying to set up ["tonicize"] the dominant chord "G major," and that can be done

### I. Using traditional "diatonic" progressions:

either "ii to V" [d minor to G], or "IV to V" [F major to G]

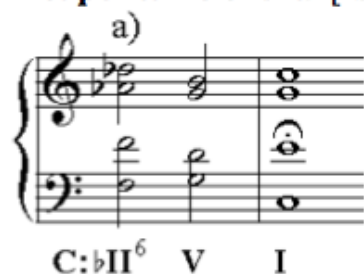
### II. Using "secondary dominant chords", such as

- "V of V" to V [D major to G], or "V7 of V" to V [D7 to G]

- "vii of V" to V [F# diminished to G], or "vii7 of V" to V [F# fully-diminished 7 to G]

### III. Using "predominant chromatic substitute" chords that lead to and tonicize V even stronger!

- **Neapolitan 6 chord:** ["bII"] in C major, this is a D-flat triad in first inversion



- **"Augmented 6" chords:** (these all contain the interval of a "augmented 6" [in this case Ab to F#] created by using the "secondary dominant chords" shown above, but altering the A pitch to an A-flat and putting it in the bass so it is a tendency tone that leads down by half-step to the dominant root "G":

**"Italian 6" chord:** this is a "vii of V" with an altered Ab in the bass

- "vii of V" would be spelled "f# a c" [f# diminished] and resolve to G major [g b d]  
(chromatic tendency tones are f# to g, and c to b)

- "It+6" would be spelled "f# ab c" and with the a-flat in the bass

(all three pitches are chromatic tendency tones, and two of them must resolve to the "g root" of V)

**"German 6" chord:** this is a "vii7 of V" with an altered Ab in the bass

- "vii7 of V" would be spelled "f# a c eb" [f# fully-diminished 7] and resolve to G major [g b d]  
(tendency tones are f# to g, c to b and eb to d)

- "Ger+6" would be spelled "f# ab c eb" and with the a-flat in the bass

(there are now four chromatic tendency tones that resolve to each note of the V chord, and two of those tendency tones must resolve to its "g" root)

**"French 6" chord:** this is a "V7 of V" with an altered Ab in the bass

- "V7 of V" would be spelled "d f# a c" [D7] and resolve to G major [g b d]  
(tendency tones are f# to g, c to b, with a common tone "d")

- "Fr+6" would be spelled "d f# ab c" and with the a-flat in the bass

(there are now three chromatic tendency tones and a common tone "d" that resolve to each note of the V chord, and two of those tendency tones must resolve to its "g" root)

The diagram below shows how these work in both C minor and C major, but in both keys these "augmented 6th" chords are spelled identically and resolve to the dominant [V = G].

a.	b.	c.	d.	e.	f.
Neapolitan	Italian	French	German (o.k.!!)	(interpolated cadential $\frac{6}{4}$ )	in major:
$\flat 6 \quad \flat$	$\sharp 6 \quad \flat$	$\sharp 6 - \flat 5$ $4 - \flat 3$	$\sharp 6 \quad \flat$	$\sharp 6 \quad 6 - \flat 5$ $4 - \flat 3$	$\sharp 6 \quad 6 - \flat 5$ $\sharp 4 \quad 4 - \flat 3$
$\flat \text{II} \quad \nabla$	$\text{It}^6 \quad \nabla$	$\text{Fr}^6 \quad \nabla$	$\text{Ger}^6 \quad \nabla$	$\text{Ger}^6 \quad \nabla$	$\text{Ger}^6 \quad \nabla$

Note that in order to avoid parallel 5ths, the "German Augmented 6" chord usually moves to a "cadential 6/4" chord [a I 6/4 chord that resolves to V]—so this is why a "cadential I 6/4" is considered a dominant chord in function [not a tonic]—it acts as an embellished dominant then resolves to V before the final cadence to a root position I chord.