Chapter Objectives

- Define and analyze main sections of a composition in binary form
- Define and analyze main sections of a composition in ternary form
- Define and analyze main sections of a composition in rondo form
- Define and analyze main sections of a composition in sonata form
- Define and analyze main sections of a composition in concerto form

A young girl growing up in the Midwest is dreaming of faraway places where “troubles melt like lemon drops.” Her life is what some would call mundane, but as a tornado barrels down on the Kansas farm, the young girl and her dog are transported to the magical Land of Oz. Here she meets characters such as Glenda the Good Witch, the Scarecrow, the Tin Man, and the Lion, all who have a profound influence on her quest to return to the Kansas farm. Through the music, dancing, and the laughter, there is a great deal of conflict as the Wicked Witch of the West tries to steal the magic slippers from Dorothy so she can never return home. By the end of the movie, the witch is dead, and Dorothy awakens back in Kansas only to realize that the entire trip to Oz was nothing but a dream.
Understanding musical form is very similar to outlining the plot of *The Wizard of Oz*.

- Introduction of first theme (Dorothy in Kansas, "Somewhere Over the Rainbow"; scenes appear in black and white)
- Transition to new key and/or theme (tornado and flight to the Land of Oz)
- Second theme (the Land of Oz in full Technicolor)
- Conflict and development (running from the witch; the haunted forest)
- Resolution of conflict (killing of witch; balloon ride back to Kansas)
- Return of original key (Dorothy waking up in Kansas; film returns to black and white)

In movies, the plot is focused on the characters, the conflict, and the resolution of the conflict. Musical form is also based on the characters (the themes or sections), the conflict (modulations), and the resolution of the conflict (retransition to the original theme and/or key). So why should we even bother to study classical forms? It is up to us as listeners, performers, engineers, and players to better understand how the differences between sections, whether that be in key, melody, harmony, or even instrumentation changes, help to create an overall framework and story.

By definition, musical form is the overall structure of a musical composition. It includes the study of how phrases evolve into larger sections, creating a template for how the piece works together as a whole. Historically, classical forms have been the framework for countless pieces. Sonatas, concertos, symphonies, and arias from the classical and romantic periods typically seem to follow the same formal design. This attention to formal detail eventually became the basis for song design in popular music.

Listen to the short piano piece “Wilder Reiter” from *Album für die Jugend*, Op. 68, on the YouTube channel. Composed by Schumann as an exercise for young pianists, this piece clearly has different sections. The first section is written in a minor key, and the second section is composed in a major key. Are you able to hear this? Think of this excerpt as a story. You have an introduction (with the first melody), a plot, a conflict (with the introduction of the major key), and a resolution (the return to the original melody and minor key). What other changes do you hear that allow you to recognize three distinct sections?

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**ARTISTS IN RESIDENCE**

**The Original Rock Stars of the Classical Music World**

The year is 1761. A 5-year-old boy sits down at the harpsichord to play before Empress Maria Theresa in Austria. Was he nervous? Was he confident in his own abilities? We will never truly know, but his performances were well received by the royalty. While impressed with his virtuosity, it was his joyful demeanor and exciting personality that impressed the empress most. And so began the European tour of Wolfgang Amadeus Mozart. By 1776, the 20-year-old Mozart was premiering one of his symphonies in Salzburg. The reaction to one of Mozart’s earlier performances is recounted in the text by Neal Zaslaw, where the author states, the audience reacted with “excited applause and amazement: the former on account of its beautiful composition, the latter because Mozart, when he wrote it, can scarcely have been twelve years old.”

The year is 1817. A young Frederic Chopin begins to give public concerts of his original compositions throughout Poland, including a performance for the czar of Russia by the
time he was 11. Unlike Mozart, Chopin preferred to perform in smaller venues, including homes. He focused more on his composition study and teaching his wealthy young pupils. In a letter to his contemporary Franz Liszt, Chopin states, “I am not fitted for public playing. The public frightens me, its breath chokes me. I am paralyzed by its inquisitive gaze, and affrighted at these strange faces; but you, you are meant for it. If you can’t win the love of the public, you can astonish it and deafen it.”

The music of both Mozart and Chopin is timeless; however, their approaches to live performance were quite different. Both achieved some success during their lifetime, but it wasn’t until after death that their musical works were recognized as true masterpieces by the public. Can you think of contemporary artists in popular music whose music is timeless? What popular songs will still be recognized by a generation 200 years from now? How do you think live performance impacts the success of an artist today?

### Binary Form

**Binary form** refers to any piece of music clearly divided into two parts or sections. The form is *sectional* if the A section concludes with a perfect authentic cadence in the original key.

However, the A section may involve a modulation from the tonic or conclude with a cadence other than a PAC. In either case, the form is considered *continuous*.

**Rounded binary** includes a return of the material from the A section at the conclusion of the B section. As a result, there is a tendency for the organization of the phrases to be more symmetrical. Three sections are found in rounded binary:

1. **Statement of the theme in the original key (A section)**
2. **The digression (B material often in new key)**
3. **Restatement of the original material**

Because the modulation often occurs in the A section, the majority of rounded binaries are continuous, although there are exceptions to this rule.

Study the score from Bach’s *Goldberg Variation No. 9*. While the repeat signs are an obvious indicator of the two sections, the new melodic material presented at measure 9 marks the true division of this piece. The abundance of C♯s in the final measures of the A section solidify the key of D major, so we know a modulation has occurred. There is no return of the melodic material from the A section, so the form of this piece is continuous binary. Study the following chart in order to better understand the formal design as you listen to the piece and follow the score.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures:</td>
<td>1–8</td>
<td>9–16</td>
</tr>
<tr>
<td>Key:</td>
<td>G–D major</td>
<td>D–G major</td>
</tr>
<tr>
<td>Cadences:</td>
<td>PAC (D)</td>
<td>PAC (G)</td>
</tr>
</tbody>
</table>
Mozart’s Piano Sonata No. 11 in A Major is a clear example of sectional rounded binary form. The short piece opens in the key of A major with a repeated rhythmic and melodic motive in the first two measures. A PAC occurs in measure 8 in the original key of A major. The B section begins in measure 9, where the accompaniment line is changed to include arpeggios. The material does not really differ all that much between the two sections, and the key has not changed. However, it is enough of a change for our ears to say that...
something new is happening. The opening material returns in measure 13 and concludes the piece with slight variations. Study the following chart in order to better understand the formal design as you follow along with the score.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures:</td>
<td>1–8</td>
<td>9–12</td>
<td>13–18</td>
</tr>
<tr>
<td>Key:</td>
<td>A major</td>
<td>A major</td>
<td>A major</td>
</tr>
<tr>
<td>Cadences:</td>
<td>PAC</td>
<td>PAC</td>
<td>PAC</td>
</tr>
</tbody>
</table>

Mozart, *Piano Sonata No. 11 in A Major, K. 331, Mvt. I*
**TERNARY FORM**

Movements in ternary form consist of three main sections, most often represented with the letter scheme ABA. **Ternary form** is reserved for those compositions that can clearly be divided into three distinct parts. This style of formal design includes a statement, a contrast, and a restatement. The first division is distinguished by the completion of a harmonic movement (a complete cadence). The second section is recognizable by its contrasting material in key, melody, texture, and/or rhythm. The third and final section is made up of a restatement of the original material from the first section, but more importantly a return to the original key. Often these three distinct sections will be set off by three complete cadences.

This design has many similarities with the rounded binary form discussed earlier; however, there are two main differences that distinguish a ternary structure from rounded binary form.

1. In a ternary structure, the A section is often closed, meaning that it has a complete harmonic movement ending in the same key.
2. The B section in a rounded binary is normally a digression whose contrast sounds more like a continuation of the A section. The B section in ternary is a clear and striking contrast to the A section, most often in its change of tonality.

There are two types of qualifiers for ternary form. **Simple ternary** refers to a three-part structure in which each section is a phrase or period design; each section falls short of having another form within it. **Compound ternary** is a three-part structure with other forms within one of the three sections, such as the A section having a binary structure. The design of simple ternary has two qualifiers to distinguish a more precise formal structure:

1. **Continuous ternary**: a simple ternary structure in which the A section contains a modulation to another key or concludes with a cadence other than a PAC (much like the continuous binary principle)
2. **Sectional ternary**: a simple ternary structure in which the A section ends with a PAC in the original key

Chopin’s *Etude in E Major, Op. 10, No. 3*, is a clear example of simple sectional ternary. The outline of the formal structure is shown below. In what ways, melodically, rhythmically, and harmonically, is the B section strikingly different from the A section?

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures:</td>
<td>1–21</td>
<td>22–61</td>
<td>62–77</td>
</tr>
<tr>
<td>Key:</td>
<td>E major</td>
<td>B major</td>
<td>E major</td>
</tr>
<tr>
<td>Cadences:</td>
<td>PAC</td>
<td>PAC (E)</td>
<td>PAC</td>
</tr>
</tbody>
</table>
Chopin, *Etude in E Major, Op. 10, No. 3*

**Lento ma non troppo.** $\frac{\text{d}}{\text{c}} = 100$

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**4**

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**8**

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**12**

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**16**

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Composed in just 24 days, Handel’s *Messiah* is one of the most performed choral compositions of all time. The aria “He Was Despised” is written in compound ternary form. The opening forty-nine measures are labeled as the A section; however, within the section, a binary form can be heard. At measure 21, the key has changed to B♭ major, and following the transition from 21 to 24, there is a change in the melodic material. As you listen to the piece, discuss the ways in which the music is altered at measure 24 and compare that to the shift at measure 50. The *da capo* at the end of the B section instructs the performer to return to the opening forty-nine measures, creating a large-scale, compound ternary piece.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>Da Capo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures:</td>
<td>1–49</td>
<td>50–67</td>
<td></td>
</tr>
<tr>
<td>Key:</td>
<td>E♭ major</td>
<td>C minor</td>
<td></td>
</tr>
<tr>
<td>Cadences:</td>
<td>PAC</td>
<td>PAC (G min)</td>
<td></td>
</tr>
</tbody>
</table>

Handel, “He Was Despised” from *Messiah*
Handel, “He Was Despised” from Messiah (continued)

He was despised and rejected, a man of sorrows, acquainted with grief, a man of sorrows, and acquainted with grief.
sor-rows, and acquainted with grief;

He was despised, rejected, He was despised and rejected of men, a man of sor-rows, and acquainted with grief;
Handel, "He Was Despised" from *Messiah* (continued)

rejected, a man of sorrows, and acquainted with grief, and acquainted with grief,
He gave his back to the smiters, and his cheeks to the smiters, and his cheeks to

them that plucked off the hair, and his cheeks to
Handel, "He Was Despised" from Messiah (continued)

them that plucked off the hair, and his cheeks to

them that plucked off the hair, he hid not his

face from shame and spitting, he hid not his
face from shame, he hid not his
from shame and spitting.

Da Capo.
The works presented in this chapter were composed by what most people consider to be the masters of baroque and classical composition. Their influence could be heard in music over the next 200 years, whether in the operas of Wagner, the choral pieces of John Rutter, or the piano progressions used in Bruno Mars’s “If I Was Your Man.” Volumes of books have been written about these composers, and some scholars spend a lifetime analyzing their music and compositional output.

Take some time to further research the life and compositional style of one of the composers highlighted in this chapter. What influence did each composer have on the music of his time period? What differentiates a piano sonata of Beethoven to one composed by Mozart? There is a difference, and you can probably hear it after listening just once or twice! Now, it is up to you to figure out why and how these compositional differences vary from composer to composer. The same can be said when comparing the music of, say, Madonna and Pink. Are there similarities? Of course. But it is those subtle changes that allow us to know who is performing—or, in the case of the classical masters, who is composing, these timeless compositions.

Johann Sebastian Bach (1685–1750)
George Frederic Handel (1685–1759)
Franz Joseph Haydn (1732–1809)
Wolfgang Amadeus Mozart (1756–1791)
Ludwig van Beethoven (1770–1827)
Frederic Chopin (1810–1849)

**RONDO FORM**

Rondo form is comprised of a recurring section alternating with contrasting sections. Rondo movements tend to be separated into five or more parts so that the alternation between the restatement and contrasting sections can be more clearly realized. Part A is commonly referred to as the refrain, and the contrasting sections are referred to as couplets or episodes. The primary factors in determining the contrasting sections is the tonal area, as well as change in style and character of the music. The most common type of rondo is the five-part rondo in which there are three appearances of the basic thematic material with separation of two contrasting sections (ABACA). There are no qualifiers for rondo form, such as continuous or sectional.

The second movement of Beethoven’s “Pathétique” sonata, *Piano Sonata No. 8 in C Minor, Op. 13*, has been used in countless movies and commercials, and it is played in piano recitals across the country. In one simple YouTube search, you can find over 300 videos of just this one movement! The formal divisions in this movement are clear and distinguishable in both key and melodic material. As you listen to this piece and follow the following form chart, discuss why you think this particular movement has maintained its popularity for over 200 years.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fmin</td>
<td>E♭–Ab</td>
<td>Ab</td>
<td>Ab</td>
<td>A♭</td>
<td>Ab</td>
</tr>
</tbody>
</table>

**WEBSITE**

**VIDEO**

**TRACK 43**
Beethoven, Piano Sonata No. 8 in C Minor, Op. 13 (“Pathétique”) Mvt. II

Adagio cantabile
Beethoven, Piano Sonata No. 8 in C Minor, Op. 13 (“Pathétique”) Mvt. II (continued)
SONATA FORM

Sonata form emerged logically from the rounded binary concept, the original simplicity of the style growing gradually more complex. The three main components of a composition in sonata form are the exposition, the development, and the recapitulation.

The purpose of the exposition is to introduce the two main themes that can be contrasting in style, in melody, and in rhythm; however, the important distinction is typically the difference in key. The statement of theme I is usually followed by a modulation (transition) to theme II. Often this modulation is to the dominant if the original key is a major key, or to the relative major if the original key is a minor key.

After the presentation of theme II, there is often a closing section whose primary purpose is to solidify the newly established key. As a final subsection in the exposition, there
may be another closing theme or a codetta to “round off” the exposition. As a rule, the exposition closes with a very decisive complete cadence. You will know that you are at the end! The following chart outlines the typical classical form of the exposition.

Exposition of Sonata Form (Major Key)

<table>
<thead>
<tr>
<th>Key Area:</th>
<th>Theme I</th>
<th>Transition</th>
<th>Theme II</th>
<th>Closing Theme</th>
<th>Codetta</th>
</tr>
</thead>
</table>

The second section of the sonata form, the development, is devoted to an extensive manipulation of figures and themes of the exposition. Many tonal areas are emphasized in the development. Several compositional techniques, such as use of sequences for modulation passages, literal restatements of the opening material of the exposition, vast amounts of repetition, and imitation of melodic ideas in changing key areas, are found within the development section. At the conclusion of the development, there must be a retransition back to the original key before the recapitulation begins. This retransition is normally accomplished through the use of an extended dominant that solidifies the key. Think of those Beethoven sonatas in which the V chord seems to continue for at least twenty measures!

The final section of sonata form, the recapitulation, is a restatement of material from the exposition. Occasionally the material in the recapitulation is an exact restatement of material of the exposition; however, the key area of the second theme must now be in the original key. That’s what sonata form is all about—the tonal conflict between the two themes and the resolution when they both return in the same key. The recapitulation is no longer a progressive movement from one tonality to another, but a complete harmonic unit within the original tonality. In order to accomplish this, the second theme from the exposition is stated in the original key.

As you study the score, ask yourself the following questions:

1. Can I hear two distinct themes in the opening exposition? If so, are they contrasting in key?
2. Where is the transitional passage between the two themes? How is the modulation achieved?
3. Is there a closing theme or codetta? Does the exposition end with a final cadence in the new key?
4. Where does the development begin? Are original themes presented in various keys? Does the development include new material? At what point does the composer seem to focus on the dominant chord in order to lead us back to the original key?
5. Where is the return of the original theme in the original key? Does theme II return in the original key?
6. Is there a coda that solidifies the original key?

Study the following form chart while you listen to the first movement from Haydn’s Piano Sonata in D Major, Hob.XVI:37. The main themes are listed for you in the chart. What is the purpose of measures 35–40? What themes are used in the development? How is the return of theme 1 in the recapitulation different from the original theme 1?
### Haydn, Piano Sonata in D Major

<table>
<thead>
<tr>
<th>Theme 1</th>
<th>Transition</th>
<th>Theme 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition, measures 1–40</td>
<td>1–8</td>
<td>9–16</td>
</tr>
<tr>
<td>Key:</td>
<td>D major</td>
<td>A major</td>
</tr>
<tr>
<td>Final cadence:</td>
<td>PAC</td>
<td>PAC</td>
</tr>
<tr>
<td>Development, 41–60—PAC in D major</td>
<td>Recapitulation, 61–103</td>
<td></td>
</tr>
<tr>
<td>Measures:</td>
<td>61–74</td>
<td>74–79</td>
</tr>
<tr>
<td>Key:</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Cadences:</td>
<td>PAC</td>
<td>PAC</td>
</tr>
</tbody>
</table>

**Haydn, Piano Sonata in D Major, Hob.XVI:37**

*Allegro con brio.*

![Musical notation](attachment:notation.png)
Haydn, *Piano Sonata in D Major, Hob.XVI:37* (continued)
Haydn, Piano Sonata in D Major, Hob.XVI:37 (continued)
CONCERTO FORM

Written in such a manner as to spotlight a solo instrument, concerto form consists of two main formal sections, the solo (S) and the ritornello (R). In many instances, the solo sections outline traditional sonata form with the first solo (S1) acting as the exposition, the second solo (S2) acting as the development, and the third solo (S3) acting as the recapitulation. However, it is the alternation of themes and key areas between the orchestra and the soloist that define this form.

Study the following form chart for the first movement of *Concerto in E-flat for Horn*, K. 495, by Mozart. What is the purpose of R1? Also, notice the changes in key areas presented. Do the key changes remind you of modulations from other forms? How are the keys related? How is S1 similar to the exposition in classical sonata form? Can you hear two contrasting themes? Hint: R2 can be considered the closing theme of the “exposition”!

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Key Areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>R1</td>
<td>1–42</td>
<td>E♭ major</td>
</tr>
<tr>
<td>S1</td>
<td>43–73</td>
<td>E♭ major–B♭ major</td>
</tr>
<tr>
<td>R2</td>
<td>74–81</td>
<td>B♭ major</td>
</tr>
<tr>
<td>Transition to S2</td>
<td>82–83</td>
<td></td>
</tr>
<tr>
<td>S2</td>
<td>84–99</td>
<td>C minor</td>
</tr>
<tr>
<td>R3</td>
<td>100–117</td>
<td>E♭ major</td>
</tr>
<tr>
<td>S3</td>
<td>118–145</td>
<td>E♭ major</td>
</tr>
<tr>
<td>R4</td>
<td>146–end</td>
<td>E♭ major</td>
</tr>
</tbody>
</table>
Mozart, Horn Concerto No. 4 in E-flat Major, K. 495, Mvt. I
Mozart, *Horn Concerto No. 4 in E-flat Major, K. 495, Mvt. I* (continued)
Mozart, *Horn Concerto No. 4 in E-flat Major, K. 495, Mvt. I (continued)*
Mozart, *Horn Concerto No. 4 in E-flat Major, K. 495, Mvt. I* (continued)
Mozart, *Horn Concerto No. 4 in E-flat Major*, K. 495, Mvt. I (continued)
Mozart, *Horn Concerto No. 4 in E-flat Major, K. 495, Mvt. I (continued)*
Mozart, *Horn Concerto No. 4 in E-flat Major, K. 495, Mvt. I (continued)*

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- **Ob.**
- **E♭ Hn.**
- **Solo E♭ Hn.**
- **Vln. I**
- **Vln. II**
- **Vla.**
- **Vc. and Cb.**

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- **Oboe**
- **Horn in E♭**
- **Solo Horn in E♭**
- **Violin I**
- **Violin II**
- **Viola**
- **Cello and Bass**
Mozart, *Horn Concerto No. 4 in E-flat Major, K. 495, Mvt. I* (continued)
Mozart, *Horn Concerto No. 4 in E-flat Major, K. 495, Mvt. I (continued)*

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EXERCISES

ANALYSIS

The following list includes compositions that can readily be found on IMSLP or in a library. As you listen to each piece, try to diagram the main formal structure, including sections, key changes, and final cadences.

Continuous Simple Binary
- J. S. Bach, *English Suite in A Minor*, BWV 807: Courante
- J. S. Bach, *Cello Suite in G Major*, BWV 1007: Sarabande

Rounded Binary
- Mozart, *Sonata in D Major*, K. 284: Mvt III (Theme)
- J. S. Bach, *Violin Partita in B Minor*: Tempo di Bourrè

Ternary
- Clara Schumann, *Piano Trio in G Minor*: Mvt. III (Andante)

Compound Ternary
- Handel, *Sorge Infausta una procella* (from *Orlando*)
Rondo Form

- Haydn, *String Quartet in E-flat Major* (“The Joke”): Mvt. IV (Presto)
- Mozart, *Piano Sonata in A Major, K. 331*: Mvt. IV (Rondo alla turca)

Sonata Form


Concerto Form

- Haydn, *Cello Concerto No. 1*: Mvt. II (Moderato)
- Chopin, *Piano Concerto No. 2*: Mvt. I (Maestoso)