Music 160A class notes
Dr. Rothfarb

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Formal functions:
- There are four basic formal functions:
  - Expository
  - Transitional
  - Developmental
  - Terminative
- Each of these functions has a set of unique characteristics and serves a different purpose.
- You should have an idea of what to expect, but should not make assumptions that do not reflect the music.
  - For example, it's a good idea to keep in mind that many pieces begin with an expository section and end with a terminative section. But you must remember that expository sections do not occur only at the beginning and that terminative sections may occur before the end of a piece.
- It is also very important that you be able to verbalize and explain why a particular section performs one of these formal functions. Ask yourself what is actually happening in the music at a given point. (Is it harmonically stable? Is it modulating? Is the music establishing, strengthening, or destabilizing the key? Are there clearly heard themes being presented? How long is the section? Does the section require further development or does it have a strong sense of resolution? Etc.)

1. Expository sections
- are declarative,
- present thematic material,
- are harmonically stable,
- establish the key without venturing too far,
- have a relatively high degree of clarity and comprehensibility, and
- are not necessarily found only at the beginning of a piece.

2. Transitional sections
- connect two sections,
- are modulatory and **destabilize the tonality**, and
- are generally relatively short in length.

3. Developmental sections
- take motives, themes, and ideas from the expository sections and make something new of them,
- have moments of tonal stability but then quickly move on, and
- are typically longer than transitional sections.

4. Terminative sections
- are very harmonically stable (in the Classical era),
- bring a sense of closure and repose,
- frequently have many conclusive cadences,
- can present a summary of previously presented music, and
- are not necessarily found only at the beginning of a piece.

More on cadences:
- A <u>cadence</u> is a point at which a relative sense of resolution is achieved.
- Johann Philipp Kirnberger, in his *The Art of Strict Musical Composition*, defines cadence by using an analogy with speech:
  - Kirnberger suggests that just as one fully understands a sentence only when the sentence is complete, one cannot fully grasp the meaning of a musical phrase until the cadence. We need a break or resting point in order to fully comprehend meaning and to mark the end of a thought.
- Cadences are of various closural strengths.
  - There is no hard and fast rule regarding the relative strengths of the various cadence types. The strength of a cadence depends on the context and is unique to each piece.
- When analyzing a cadence, the first step should be to identify what type of cadence it is (IAC, PAC, half, etc.).
- Once you have determined the type of a particular cadence, you should consider the many different factors affecting its strength.

Examples of cadences from the anthology:
- Anthology example 1:
  - The first cadence is an IAC (because of the $\hat{4}$ - $\hat{3}$ in the soprano).
  - The second cadence is a PAC.
  - Example 1 constitutes a <u>period</u> because it is made up of two phrases, the first of which is inconclusive and the second of which is conclusive.
- Anthology example 13:
  - The first cadence is a half cadence ending on V.
  - The second cadence is a PAC.
  - These two phrases form a parallel period.
  - A <u>parallel period</u> is a period in which the two phrases have largely the same melody.
- Anthology example 4:
  - The first cadence is imperfect (particularly since the V chord is in inversion)
  - The second phrase ends with a PAC but is in a different key.
  - This is a special type of period called a <u>modulating period</u>.

Assignment:
- Read chapter 2 on structural units.
- On the website, follow the "Formal Units" link and read about basic formal units.