Music 160A class notes
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Thematic material:
- There tends to be a focus, in music analysis, on thematic material: Where is it? What is it? What is its character? What is it doing? Etc. This is, of course, very important (think of a fugue, for example, which one can't talk about without mentioning the theme), but the underlying frameworks of various pieces and forms are the harmonic structures.

Harmonic structures:
- Composers in the 18th century may not have been completely aware of the exact thematic structure of a piece in the so-called "sonata form." There were, however, certainly aware of the key structure. In other words, we find no mention of "sonata form" until much later, but plenty of sources describing how much time should ideally be devoted to each key area (tonic, dominant, submediant, etc.).
- Sometimes motivic analyses can become a little strained (a major second as a motive?!). Harmonic structures, on the other hand, are much more obvious and compelling. Understanding the fundamental harmonic structures should be the analyst's primary goal (only then should one consider moving on to a motive hunt).

Later harmonic forms:
- In this class, we have limited ourselves to certain forms, composers, and eras for the sake of clarity. As history progressed, however, the structures that we have been looking at evolved:
  - Structures became expanded
  - Boundaries became blurred
  - Cadences were aborted (although aborted cadences still provide some sense of structural articulation)

<u>Review of Forms</u>

Slow movement form:
- Slow movement form is a type of sonata form (which is, in turn, a type of binary form) because the first section is harmonically <u>open</u>.
- This particular type of sonata form lacks a substantial developmental section: the themes aren't worked out (developed) and other key areas aren't explored at any great length.
- The first section begins with Theme 1 and then leads—via a transitional section—to Theme 2 which ends with a perfect authentic cadence in the dominant key. The second section returns to the tonic key (often by adding a minor seventh to the tonic chord of the dominant key, making it a V^{7} chord in the global tonic). The recapitulation begins with Theme 1 in the tonic key, which leads to a transition that doesn't modulate. This non-modulating transition is often composed with the same gestures as the transition from exposition, only this time reworked to avoid modulation. This, of course, is followed by Theme 2 in the tonic key. (Often, both main sections are closed with a short, terminative passage.)

Sonata form:
- Sonata form is a lot like slow movement form, but bigger and with more material.
- Sonata form *does* have a significant development section whose goal is typically the submediant (a key which is often reached through a series of ascending fifths).
- In a minor sonata form, the harmonic destination of the exposition is the relative major or the minor dominant (or both in that order, outlining the tonic triad). Sometimes the minor dominant is reached in the development section.

Ternary sonata form vs. binary sonata form:
- In a binary sonata, the recapitulation consists of only the second theme in the tonic key. (The development section often begins with Theme 1 in the key of the dominant.)
- In a ternary sonata, both themes return in the recapitulation in order (both in tonic).

Ternary form:
- The main thing to look for in a ternary form has to do with the harmonic closure of the first section. In a ternary form, the first section is tonally closed (that is, it has a conclusive cadence in the global tonic key).
- Contrast is also an important aspect of ternary form, as the second section is meant to differ significantly from the first and last. This is particularly true of key areas. One finds such highly contrasting key areas as the subdominant or the flat submediant in the middle sections of ternary forms (these are keys that would likely not appear in a binary form).

Later:
- These forms didn't end with the 19th century. They would return at moments such as the beginning of the 20th century where harmonies became vague and experimental. Formal organizations (such as the ones listed above) were often used by such composers as Webern to ground these pieces and make them more manageable and accessible.