## CONTENTS

INTRODUCTION	page xi
EDITOR'S PREFACE	xiii
EXPLANATORY NOTE	xv
GLOSSARY	xvi
GLOSSARY PART I	~**
CONSTRUCTION OF THEMES	
CONSTRUCTION OF THEMES	
I. THE CONCEPT OF FORM	1
	19
II. THE PHRASE	3
Comment on Examples 1-11	
Examples 1–11	5
III. THE MOTIVE	8
What Constitutes a Motive	9
Treatment and Utilization of the Motive	9
Comment on Examples 17–29	9
Examples 12–29	11
IV. CONNECTING MOTIVE-FORMS	16
Building Phrases	16
Examples 30–34	18
V. CONSTRUCTION OF SIMPLE THEMES (1)	20
1. BEGINNING THE SENTENCE	20
The state of the s	1 1 1 1 1
The Period and the Sentence	20
The Beginning of the Sentence Illustrations from the literature	21 21
The Dominant Form: The Complementary Repetition	21
Illustrations from the literature	22
Comment on Examples 40-41	22
Examples 35-41	23

-	-	
₩.	re	
704		

## CONTENTS

VI. CONSTRUCTION OF SIMPLE THEMES (2)	page 25 25
2. ANTECEDENT OF THE PERIOD	
Analysis of Periods from Beethoven's Piano Sonatas	25
Analysis of Other Illustrations from the Literature	26
Construction of the Antecedent	27
VII. CONSTRUCTION OF SIMPLE THEMES (3)	29
3. CONSEQUENT OF THE PERIOD	29
Melodic Considerations: Cadence Contour	29
Rhythmic Considerations	30
Comment on Periods by Romantic Composers	30
Examples 42–51	32
VIII. CONSTRUCTION OF SIMPLE THEMES (4)	58
4. COMPLETION OF THE SENTENCE	58
Comment on Examples 54-56	59
Illustrations from the literature	60
Examples 52-61	63
IX. THE ACCOMPANIMENT	82
Omissibility of the Accompaniment	82
The Motive of the Accompaniment	83
Types of Accompaniment	83
Voice Leading	84
Treatment of the Bass Line	86
Treatment of the Motive of the Accompaniment	86
Requirements of Instruments	87
Examples 62–67	88
X. CHARACTER AND MOOD	93
Example 68	96
XI. MELODY AND THEME	98
Vocal Melody	98
Illustrations from the literature	99
Instrumental Melody	101
Melody versus Theme	101
Examples 69–100	105
XII. ADVICE FOR SELF-CRITICISM	116
Illustrations of Self-Criticism	117

## PART II SMALL FORMS

XII	I. THE SMALL TERNARY FORM	age 119
	The Small Ternary Form	119
	The Contrasting Middle Section	120
	Illustrations from the literature	120
	Comment on Examples 105-7	122
	The Upbeat Chord	123
	The Recapitulation	123
	Illustrations from the literature	124
	Examples 101-7	126
XIV	UNEVEN, IRREGULAR AND ASYMMETRICAL CONSTRUCTIO	N 137
	Examples 108–12	139
XV.	THE MINUET	141
	The Form	141
	Illustrations from the literature	142
	The Trio	143
	Examples 113–19	144
XVI	I. THE SCHERZO	150
	The A-Section	151
	The Modulatory Contrasting Middle Section	151
	The Practice Form	151
	Illustrations from the literature	153
	The Recapitulation	154
	Extensions, Episodes and Codettas	155
	Further illustrations from the literature	155
	The Coda	157
	The Trio	157
	Examples 120–3	158
XV	II. THEME AND VARIATIONS	167
	Structural Constitution of the Theme	167
	Relation between Theme and Variations	168
	The Motive of Variation	169
	Production of the Motive of Variation	169
	Illustrations from the literature	169
	Application and Elaboration of the Motive of Variation	170
	Illustrations from the literature	170
	Counterpoint in Variations	172
	Illustrations from the literature	172

## CONTENTS

	Sketching the Variations	page	173
	Comment on Examples 126		173
	Organization of the Set		174
	Examples 124-7		175
	PART III		
	LARGE FORMS		
XVI	II. THE PARTS OF LARGER FORMS (SUBSIDIARY		
	FORMULATIONS)		178
	The Transition		178
	The Transition with an Independent Theme Illustrations from the literature		179 179
	Transitions Evolving from the Previous Theme Illustrations from the literature		180 180
	The Retransition		181
	Illustrations from the literature		181
	The Group of Subordinate Themes		183
	Illustrations from the literature		183
	The 'Lyric Theme'		184
	The Coda Illustrations from the literature		185 186
XIX	THE RONDO FORMS		190
	The Andante Forms (ABA and ABAB)		190
	Other Simple Rondos		192
	Variations and Changes in the Recapitulation (Principal Theme)  Illustrations from the literature		193 193
	Changes and Adaptations in the Recapitulation (Subordinate Group)		194
	Illustrations from the literature		194
	The Large Rondo Forms (ABA-C-ABA)		195
	Illustrations from the literature		196
	The Sonata-Rondo		197
	Illustrations from the literature		197
XX.	THE SONATA-ALLEGRO		199
	(FIRST MOVEMENT FORM)		
	The Sonata-Allegro		200
	The Exposition		201
	The Principal Theme (or Group) Illustrations from the literature		202 202
	The Transition		203
	The Subordinate Group		204
	Illustrations from the literature		204
	The Elaboration (Durchführung) Illustrations from the literature		206 207

CONTENIS	1X
The Retransition	page 209
The Recapitulation Illustrations from the literature	209 210
The Coda	212
Illustrations from the literature	212
Conclusion	213
APPENDIX	
Fundamentals of Musical Composition (Author's Statement)	214
INDEX	216

and the first water water with the constitution of the first transfer of the first of the first

the contract of the first the first of the f

and the second of the second o

to the second of the second of