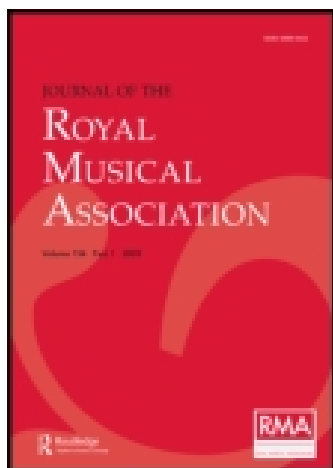


This article was downloaded by: [McMaster University]
On: 21 December 2014, At: 11:53
Publisher: Routledge
Informa Ltd Registered in England and Wales Registered
Number: 1072954 Registered office: Mortimer House, 37-41
Mortimer Street, London W1T 3JH, UK



Proceedings of the Musical Association

Publication details, including
instructions for authors and
subscription information:
<http://www.tandfonline.com/loi/jrma18>

On Some Tendencies of Form as Shown in the Most Modern Compositions

Charles Maclean M. A., Mus. Doc.,
OXON

Published online: 28 Jan 2009.

To cite this article: Charles Maclean M. A., Mus. Doc., OXON
(1895) On Some Tendencies of Form as Shown in the Most Modern
Compositions, Proceedings of the Musical Association, 22:1, 153-181,
DOI: [10.1093/jrma/22.1.153](https://doi.org/10.1093/jrma/22.1.153)

To link to this article: <http://dx.doi.org/10.1093/jrma/22.1.153>

PLEASE SCROLL DOWN FOR ARTICLE

Taylor & Francis makes every effort to ensure the accuracy
of all the information (the "Content") contained in the
publications on our platform. However, Taylor & Francis,
our agents, and our licensors make no representations or
warranties whatsoever as to the accuracy, completeness,

or suitability for any purpose of the Content. Any opinions and views expressed in this publication are the opinions and views of the authors, and are not the views of or endorsed by Taylor & Francis. The accuracy of the Content should not be relied upon and should be independently verified with primary sources of information. Taylor and Francis shall not be liable for any losses, actions, claims, proceedings, demands, costs, expenses, damages, and other liabilities whatsoever or howsoever caused arising directly or indirectly in connection with, in relation to or arising out of the use of the Content.

This article may be used for research, teaching, and private study purposes. Any substantial or systematic reproduction, redistribution, reselling, loan, sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden. Terms & Conditions of access and use can be found at <http://www.tandfonline.com/page/terms-and-conditions>

JUNE 9, 1896.

PROF. J. FREDERICK BRIDGE, Mus. Doc., OXON.,
VICE-PRESIDENT, IN THE CHAIR.

*ON SOME TENDENCIES OF FORM AS SHOWN IN
THE MOST MODERN COMPOSITIONS.*

BY CHARLES MACLEAN, M.A., Mus. Doc., OXON.

THE general subject which underlies the following paper is the geometry of the practical composer, and I regret that I find it impracticable to deal effectively with even a part of that subject by any methods except such as involve much definition, symbolization, category, classification, cataloguing, and so forth. A broad and even æsthetic treatment of the same subject is no doubt possible, and surveys of that class are of great assistance to the art; it seems however sufficient to say that such is not the object of the present paper, which deals rather with the labour of the workshop proper. All the principal writers on the practical aspect of musical form have, whatever their special method, built up their subject in more or less of geometrical fashion. The composer himself must equally have such processes in his mind. More confusedly no doubt than has the analyst, for the sub-division of labour entails this; and perhaps only just enough for his own immediate purposes, for that is human nature. But still the processes must be there. The subject then in short demands a mechanical treatment, and I can only hope that I may be able to offer this with the least offence.

I.—DEFINITIONS.

The definitions in this section on some selected heads are not proposed didactically, but merely to show the sense in which the terms are used in the present paper.

FORM is the proportionate arrangement of the details of a consecutive composition, using in more or less of combination the different resources of melody, harmony, development, structural mass, rhythm, supplements, and dynamic expression.

Mass-form is the above when both melody and harmony, both the horizontal line and the vertical line of a score, are viewed together. The consideration of mass-form is seldom absent from modern art-work; and though the task is difficult, analysis has as best it can to follow.

Under *MELODY* the following have to be noticed.

The *Melody-line* is that part of a score horizontally considered which carries the main melody. Octaves rank as unisons in this connection, and if the melody passes from one octave to another (even from treble to bass) this is still held not to interrupt the melody-line.

A *Theme*, otherwise "Idea," is a rather vague term for a stretch of melody, independent in respect of length of the more formal length-segments hereafter to be mentioned under "rhythm," but recognizable by being homogeneous in its character. It more often than not carries with it also the sense of the mass-form.

Under *HARMONY* the following must be noticed.

A *Cadence* is a harmonic resting-point, more or less pronounced. Its main technical classification is into full (sub-divided into authentic and plagal according as the root-basis of the penultimate harmony is dominant or sub-dominant), inverted, interrupted, and half; these last three being much inferior to the first in affording harmonic rest, and so being called middle cadences.

By *Transmutation* in this paper will be meant the transfer of matter from one prevailing tonality to another prevailing tonality for purposes of organic construction.

DEVELOPMENT is the presentation of melodic or harmonic material (chiefly the former) in a new form or forms; the methods of doing so being too well known to need mention here.

A *STRUCTURAL MASS* may be otherwise called a *Movement*, and is the largest unit of consecutive length of total material (harmonic or melodic). It divides itself according to the point of view taken into *Parts*, *Period-groups*, *Subjects*, *Episodes*, &c.

A *Part* is some sub-division of a structural mass larger than a *Period-group* or a *Subject* or an *Episode*.

A *Period-group* is a general term for material forming portion of a Structural mass or *Part*, which contains more than one period, and which may or may not be liable to re-introduction or development.

A *Subject* is a special term for material forming portion of a Structural mass or *Part*, which is liable to re-introduction or development.

Episode is a special term for material forming portion of a Structural mass or *Part*, which is for the most part not liable to re-introduction or development.

RHYTHM is the proportionate arrangement of such minor or formal length-segments as (in diminishing order) periods, phrases, sections, and motives.

A *Period* (otherwise Sentence) is the largest length into which it may be convenient to divide a single segment of the Structural mass. A frequent, though anything but necessary, form of this will be that which comprises 8 accents (hereafter to be defined). The influence of the dance tends to encourage regularity of this particular class; the influence of the voice tends to draw away from it. The period may for convenience be sub-divided into *Phrases* (fore-phrase and after-phrase), the phrase into *Sections*, and the section into *Motives*. A motive will in such classification be the smallest unit, resembling the foot in poetry.

SUPPLEMENTS. In whatever way the analysis is conducted, there must always be a certain amount of matter to be classed under this head. Thus even between different structural masses there may be fragments best classed as mere Introductions, Interludes, &c. Between and after the different parts of a structural mass there will be Bridges, Codettas, and Codas. Between periods there will be Link-passages.

Under **DYNAMIC EXPRESSION** the most noticeable feature in this connection is Accent.

Accent is a special strength applied at very short intervals and as symmetrically as possible. It usually coincides with the bar-lines of notation, but is sometimes specially denoted at variance with the bar-lines. The accent greatly assists rhythm.

II.—ANALYTICAL SYMBOLS.

The following is the symbolical system adopted in the present paper. One or two of the symbolical devices are already in use in works of reference.

(a) Unless there is mention to the contrary, the analysis is directed mainly to the melody-line. Though the idea of mass-form can never really be got rid of in analysis (see above on the head of mass-form), yet this understanding will be found to be a convenient compromise.

(b) A segment length is first determined on for unit, then such units are represented by alphabetical letters; A, B, C, &c.

(c) The + sign shows the apposition of units.

(d) A bracket () shows that the contained units are for some purpose to be considered together.

(e) Where the units are all equi-denominational (e.g., all periods), capital letters suffice; A + B + C + D.

(f) Where it is inconvenient to bring them all to the same denominator, two small letters in brackets will equal in length one capital letter; (a + b) + C + (a + d) + C.

(g) A^r shows that A is repeated once again as soon as heard.

(h) A* shows that A already heard now appears with some sensible variety.

(i) A^t shows that that variety takes the form of transmutation of tonality.

(j) A^d shows that it takes the form of thematic or other development.

(k) Where it is necessary to particularize the prevailing tonality of units, this must be done in fraction form. The terms used in denominator will be the degrees of the scale, and such words as "various," "modulating," &c.;

$$\left(\frac{A}{\text{ton}} + \frac{B}{\text{dom.}} \right) + \frac{C}{\text{sub-dom.}} + \left(\frac{A}{\text{ton}} + \frac{B}{\text{ton}} \right)$$

(l) Similarly for counting bars contained in periods, phrases, &c., of each unit ;

$$\frac{A}{4 + 3 + 4} + \frac{B}{6 + 6 + 4}$$

(m) Where the melodic line and the tonalities have to be symbolized separately, that can be done thus ;

$$\frac{a}{A} + \frac{b}{B} + \frac{c}{C} + \frac{d}{A}$$

(n) In extended formulæ, especially on the balance and ternary principles, vertical lines will show the main lines of demarcation ; A + B | C + B.

III.—THE FOUR ELEMENTARY FORM-PRINCIPLES.

Coming to general form itself, I submit that it will be found on examination to be based on four elementary form-principles ; the simply uttered or to coin a word the Monopoeic (*μονόποιον*), the recurrent or Strophic (*στροφή*), the interrupted or Episodic (*ἐπεισώδιον*), and the balanced or to coin another word the Isorropic (*ισορροπή*).

The assignment of terms derived from the Greek to abstract principles being a common practice, I will not apologize for making the above set of four complete by borrowing two words which are good Greek but have not yet been used in English.

The modern art appears to be on the verge of processes in which three diverse elements require to be formally manipulated much in the way that a juggler plays with three balls, in which case a fifth head would have to be given of say Trimorphic (*τριμορφον*); but I will not pursue this contingency here, the balance principle regarded as the apex of constructive methods being quite enough to engage present attention. Here then is a description of the four above-named form-principles, and the shortest possible mention of their combination.

(i.) The simply-uttered or Monopoeic form-principle calls in no aid from the principles next hereafter to be mentioned. It presents material, whether short or long, in a form the essential feature of which is that it should be taken by the ear or understanding as a whole. The artless tunes of the savage or rustic, and even the spontaneous vocalizations of civilized man when giving vent to natural emotion or excess of spirits, are generally monopoeic. When taken into art, this form is the easiest in many senses to be produced, and the most difficult for the hearer to gauge by any process of the understanding proper. It appeals in fact primarily to sensibility. I have not found it noticed in any text-book as an element of form, but the conclusion will be arrived at later in this paper that it must be seriously reckoned with in estimating present tendencies. Symbolized by letter, examples could only appear as a single letter, A; so that symbolization here is of no use.

(ii.) The recurrent or Strophic form-principle marks the first introduction of formal limit to spontaneous utterance. It repeats the material as soon as given out, once, twice, thrice, &c. If as the art progresses the repetitions exhibit variation, the recurrence is still the essential part of the process. Also if there is an occasional break by the introduction of really extraneous matter, this is only done casually and in order to set off the recurrence by sheer contrast. The Strophic form is of course mentioned in text-books under the head of Songs, Variations, &c. Symbolized by letters, this principle would appear in such abstract forms as $A + A + A + A$, or $A + A^* + A^* + A$, or $A + A + A + B + A$.

(iii.) In the interrupted or Episodic form-principle formal art advances a step farther, by making the extraneous interposed matter an essential feature of the arrangement. It is a ready compromise between complete freedom and the more complex processes of formal limitation, and is perhaps the leading characteristic of modern art-work of the lighter class. It appears in the text-books under the head of Ternary, Rondo, and such-like concrete applications. Two familiar forms are:— $A + B + A$, and $A + B + A + C + A$, the former being a ternary and the latter a quinary.

(iv.) The balance or Isorropic form-principle implies that in two more or less equal yet different parts of a whole, the one is marked off in some way from the other and each exhibits itself as in some way a counterpart of or a contrast to the other. In the simplest possible form of this, or the mere apposition of two units contrasted or resemblant in melody, harmony, duration, &c., the principle may certainly represent a rudimentary phase of form-genesis. But the attainment of balance soon involves the introduction of more elaborate material than that, and becomes *pari passu* complex; and speaking practically and without over-refining the classification this principle is of course the most advanced of the four. It makes indeed in its higher forms considerable demands on the understanding, that necessary factor in art-receptivity if music is to be more than a mere sensuous thing. The term binary will be found used in the text-books to cover certain applications of this principle, but the principle itself is nowhere that I am aware of worked out completely as a principle; and indeed even the word "binary" is used with very shifting meanings by different writers.

The balance principle is too complex to be disposed of summarily; it must be shown under four different methods of application, which are as follows in their historic order or at any rate in that of their philosophic genesis:—

(a) By mere apposition of units, such units being inherently contrasted or resemblant, *e.g.*,

$$\begin{array}{c|c} A & A^* \\ A & B \\ \hline A + B & C + D, \end{array}$$

if B, C and D answer the character specified.

(b) By repetition of units as soon as heard, *e.g.*,

$$\begin{array}{c|c} A^r & B \\ A & B^r \\ A^r & B^r \\ \hline A^r & (B + C)^r \end{array}$$

This is, next to apposition, the most instinctive way of expressing balance. If in any consecutive length-segment an initial portion of considerable dimensions, or a concluding portion of considerable dimensions, or both, are repeated in this way, that is enough to mark off the two portions. It is also enough to establish a sense of balance; for even if one portion only is repeated, that will give two similars on one side of the line of demarcation and one single on the other, which is in itself something of a balance; while if both portions are repeated, there are two similars on each side, which is clearly a balance.

(c) By re-introduction after break. Of this, without repetition, there are but three practical available instances, viz. :—

1. $A + B \mid A + C$
2. $A + B \mid C + B$
3. $A + B \mid C + A$

In no. 1 the principal or initial subject is re-introduced to separate the two minor subjects; and in no. 2 one of the two minor subjects is itself re-introduced, with the break of the other minor subject. No. 3, where the principal subject is re-introduced at the end, might be written $A \mid B + C \mid A$, which would be a case of episode not balance; so that this instance would depend on the intrinsic nature of the contents.

(d) By applying key-transmutation to the harmony, simultaneous with the repetition or re-introduction of the thematic unit. *E.g.*, briefly :—

$$\begin{array}{l} A + B \mid B^{\sharp} + A, \text{ or} \\ A + B \mid A + B^{\sharp} \end{array}$$

There are 9 practical cases of such transmutation with two units only, restricting the conditions to use of tonic and dominant, and restricting the complete length-segment to that which both begins and ends in the tonic (which are necessary limitations to prevent the enquiry from being unduly diffuse.) It seems desirable to set these out symbolized in full, and they are as follows :—

Where the thematic units
are not balanced in
equal amounts

$$\left\{ \begin{array}{l} 1. \quad \frac{A}{\text{ton}} + \frac{B}{\text{ton}} \mid \frac{B^{\sharp}}{\text{dom}} + \frac{B}{\text{ton}} \\ 2. \quad \frac{A}{\text{ton}} + \frac{B}{\text{ton}} \mid \frac{A^{\sharp}}{\text{dom}} + \frac{A}{\text{ton}} \\ 3. \quad \frac{A}{\text{ton}} + \frac{A^{\sharp}}{\text{dom.}} \mid \frac{A}{\text{ton}} + \frac{B}{\text{ton}} \\ 4. \quad \frac{A}{\text{ton}} + \frac{A^{\sharp}}{\text{dom}} \mid \frac{B}{\text{ton}} + \frac{A}{\text{ton}} \\ 5. \quad \frac{A}{\text{ton}} + \frac{B}{\text{dom}} \mid \frac{A^{\sharp}}{\text{dom}} + \frac{A}{\text{ton}} \end{array} \right.$$

Where they are balanced in equal amounts	6.	$\frac{A}{\text{ton}} + \frac{B}{\text{dom}}$		$\frac{B^t}{\text{ton}} + \frac{A}{\text{ton}}$
		$\frac{A}{\text{ton}} + \frac{A^t}{\text{dom}}$		$\frac{B}{\text{dom}} + \frac{B^t}{\text{ton}}$
Where they are not only so balanced, but are also alternated	8.	$\frac{A}{\text{ton}} + \frac{B}{\text{dom}}$		$\frac{A^t}{\text{dom}} + \frac{B^t}{\text{ton}}$
		$\frac{A}{\text{ton}} + \frac{B}{\text{dom}}$		$\frac{A}{\text{ton}} + \frac{B^t}{\text{ton}}$

The notes at the sides of these examples show the progressive development of a thorough balance, and the latest are with little doubt the highest forms.

As to showing this method with three thematic units, but still maintaining the idea of balance, that could be done; but the list would be very lengthy, and as a matter of fact the practical art of tonal transmutation is at present mainly directed to two units only.

(v.) Of cases where the form consists of a combination of the different sub-heads under the same elementary form-principle, or again of different form-principles themselves, the number is quite countless, and I will only for bare illustration give here certain extremely common and fundamental instances. These are:—

$$1. A^t | B + A,$$

a combination of the repetition method and the re-introducing method of the balance principle; in other words, iv, "b" and iv, "c" above combined.

$$2. A^t | (B + A)^t,$$

another and excessively common variety of the same combination. As to the last two examples, note that if the repeats are not observed they become ternary or episodic; the same is the case with a very large number of these binaries, a point generally overlooked; where the repeats are indicated in notation by double-bars and repeat dots, they are constantly as a matter of fact not observed.

$$3. A^t | B | C^t,$$

where there is balance by repetition, but also an episode inserted in the middle.

$$4. \frac{A}{\text{ton}} + \frac{B}{\text{dom}} \left| C \right| \frac{A}{\text{ton}} + \frac{B^t}{\text{ton}},$$

a combination of last example under iv, "d" above with the episodic principle, and is of course even thus in symbol the easily recognisable modern "sonata-form."

$$5. \quad \frac{a}{A} + \frac{b}{B} + \frac{c}{A},$$

where the melody-line is simply stated (monopoeic) or at best balanced by mere apposition, but the tonality is episodic; this is shown here as the germ out of which arises a vast amount of modern work, dependent solely on harmonic considerations for its organic construction.

IV.—ACCEPTED TYPICAL EXAMPLES OF APPLICATIONS OF THE SAME.

These then are the four elementary form-principles, with the possible or most convenient examples of their application set out under bare symbols. I am afraid that it is necessary to go over the same ground again in concrete examples, otherwise there will be very little chance of the points being realized; and the course I propose to adopt is to take these examples from music already accepted as standard, in other words to establish typical cases. The comparison of present day music with these types will then be a simple matter.

It must be observed in passing that the subject of application falls under the two heads of application in gross and application in detail. A crystal breaks up not into irregular fragments, but into smaller and smaller crystals. And so the principles above mentioned are exemplified in the smaller quite as much as in the larger segments of musical compositions. Thus the breaking up of a period into very small component parts, and the tracing therein of the principle of recurrence (strophic character), balance (isorropic character), &c., form a familiar undertaking. This paper will deal mainly with the larger geometry, but occasional mention will be made of the smaller sub-divisions.

(i.) Accepted typical examples of application of the simply-uttered or monopoeic principle:—

Contrapuntal music prior to the dawn of the present era of mass-form; any church composition of Palestrina might be taken as example.

Recitatives, whether the old *secco* or the later *stromentato*; in all their infinite phases.

Vocal concerted music of great variety. *E.g.*, English anthems and "services," which follow only the words and obey no dogmatic canon of form.

Opera music in particular, so far as it depends on the words and action and is emancipated similarly from dogmatic canon.

Songs of single stanza, where this gives no opportunity for dissection according to the other principles. For an old example take Flemming's "*Integer vitæ*." For new examples might be taken the majority of Beethoven's short songs, or the prayer in "*Freischütz*," or Mendelssohn's Songs without Words, Book I., no. 6, the Gondolier's Song. If the song is made of a stanza of this class several times repeated with merely different words (*e.g.*, Weber's "*Wenn ich ein Vöglein wär*," op. 54, no. 6), it will be regarded in this paper as still monopoeic, the term strophic being reserved for such iterations as show some art-device.

Introductions or similar large masses in cyclic forms, which admit only of being regarded or are most conveniently regarded as entities indivisible according to the other principles. *E.g.*, the Introduction to Beethoven's 1st Symphony.

As regards the interior portions of organic works, it will be evident that the monopoeic principle prevails in such episodes, codettas, &c., as are found to be indivisible in themselves and non referable to other portions of the organism. In fact wherever the other form-principles are for the moment suspended there the monopoeic principle is the only one left in force. The long episode in the slow movement of Beethoven's 2nd Symphony is merely made of three separate themes in apposition, and must be regarded as thematically monopoeic.

Enough is said here to show that already in what is accepted as standard music, monopoeism is an element not only not to be neglected, but of the highest importance. It might be objected at the outset, that this is but the absence of form. But this can only be so, by taking form with a much narrower definition than I have endeavoured to give to it at the opening of this paper, where I have exhibited it as the totality of a composer's orderly disposition of his consecutive materials. Taking the question on its lowest grounds, one may remark that just as every wall has cement as well as bricks, and every precious stone has in practical use its setting, so monopoeic matter will serve at least as a foil to matter more mathematically adjusted. But there are those who go very much farther than this, and think that musical receptivity is quite capable of taking monopoeic matter for itself and on its own merits, even without contrast; and the above examples of standard music show that in certain departments this result is already attained.

(ii.) Accepted typical examples of the application of the recurrent or strophic form-principle:—

Multiple-stanza songs of forms such as $A + A + A + B + A$ or $A + A + A + B + A + C$ (the unit here being the stanza), where something casually extraneous at a point or points of the repetitions, for instance as a penultimate episode or as a coda, raises the whole into an art-form requiring to be distinguished from a mere monopoeic iterated. *E.g.*, Mendelssohn's part-song the "Nightingale" in form $A + A + A^*$.

Variations of all classes. *E.g.*, either the Variations in Beethoven's Septet, where the repeated unit is only slightly concealed, or his thirty-three Variations (op. 120) on Diabelli's Waltz, where it is greatly concealed. A ground-bass is a case of variations, where the repeated unit appears only in the bass. *E.g.*, Handel's "Vaghe pupille" in "Orlando."

Other miscellaneous pieces. For instance, Beethoven's Bagatelle, op. 33, no. 7, where a binary mass in formula $A + B | A + C$ is just repeated three times, with only a very slight curtailment at end on the third occasion. Or again Schumann's "Eusebius" in the "Carneval," which is in the form $A^* + (B + A)$ ^{three times}. These methods are certainly not common.

Interior or subordinate portions of many organic works, where insistence by repetition is the only constructive principle observable. *E.g.*, Weber's song "Klage," op. 15, no. 2, where some irregular stanzas are held together by a striking recurrent cadence, after the manner of a refrain.

In the steady flow of organic music this principle is to a great extent ousted by the others, but as an essential form it is even to this day extremely prevalent in vocal music of the lighter class.

(iii.) Accepted typical examples of the application of the interrupted or episodic form-principle :—

Hymn-tunes, song stanzas (especially national songs), old dance-tunes, and similar very short compositions, of the form $A + B + A$; the unit being in these cases perhaps no more than a single period. *E.g.*, the old German chorale "Jesus Christus unser Heiland," or the short Volkslied "O Tannenbaum," or Spohr's rather longer song "Rose wie bist du."

Arias (such for instance as those initiated by the Venetian and Neapolitan schools of the seventeenth century and since continued) of the form $A + B + A$, the unit here being a whole composite Part. These are called Arie da Capo. Example, Handel's "Lascia ch' io pianga"; where indeed A is in itself ternary or episodic, but this point belongs rather to the question of combination of principles.

Quite innumerable pieces, both vocal and instrumental, of larger dimensions than those first mentioned, and with

more complex units, but still in the form $A + B + A$, or at any rate $A + B + A^*$. Pianoforte pieces, modern dances, &c., are ready instances of these; *e.g.*, Chopin's Nocturne in F, op. 15, no. 1. For a vocal instance take the trio "Lift thine eyes" from "Elijah."

The slow movements of a large proportion of standard sonatas, string-quartets, symphonies, and other cyclic works. *E.g.*, the Adagio in Beethoven's Septet.

Movements in the form of Minuet and Trio, when taken as a whole. *E.g.*, the Scherzo in Beethoven's Pianoforte Sonata in A flat, op. 26.

Pieces in the so-called Ancient-rondo form, as $A + B + A + C + A$, or $A + B + A + C + A + D + A$. Here there is more than one episode, and each episode as a rule differs from the other, and the whole form is quinary, septenary, &c., as opposed to the above which are all ternary. I will not offer details about this very familiar form. Examples are not only the older class of rondos so styled, but countless extended vocal and instrumental pieces of the lighter class where more than one episode is used though the title of Rondo is not taken. Mendelssohn's "Cornelius" march is a simple quinary Rondo.

Pieces in the so-called Rondo-sonata form, showing the general arrangement $A + B + A + C + A + B^t + A^*$. Here there is a suspicion of the balance-principle methods, B^t being B transmuted in tonality according to the sonata-form system, and A^* is generally a Coda bearing some affinity only to A. In spite of these divergencies the form is essentially episodic. Practical examples are any one of Beethoven's Rondos in the P. Forte sonatas; in connection with which it is to be noted that Beethoven did not regard the Rondo-form even when thus developed as of sufficient dignity to have a place in his orchestral symphonies. Weber has treated this Rondo-sonata form in a masterly manner, though with a very free hand.

The "episodes" of a fugue are in reality nearly always development-links, but occasionally the fugue is episodic in the sense here meant. *E.g.*, Bach's Organ Fugue in D minor (Griepenkerl, Bk. III., 4).

In the interior parts of musical organisms this principle is constantly exemplified. For instance the first twenty-eight bars of the Rondo in Beethoven's Pianoforte Sonata in C, op. 2, no. 3, are a plain ternary, $A + B + A$.

In conclusion under this head, so far as any musical meaning can be assigned to the term lyrical, the episodic principle is more favoured by lyric pieces than is the balance principle.

(iv.) Accepted typical examples of the application of the balance or Isorropic form-principle.

Under method "a" or apposition :—

Simple national songs, ranging from the ancient Minnelied onwards, where there is a pause or obvious break in the middle, this alone making two periods and creating something of a balance; thus $A^{\curvearrowright} + B$. Example, the old Swiss Volkslied "Herz, mein Herz," or Weber's part-song "Schwertlied," or his "Einsam bin ich," in "Preciosa." There are others rather in the form $A + A^*$, and where the contents justify the description of "question and answer" (Frage und Antwort); e.g., Zelter's "King of Thule," to take a very simple instance. Where these simple forms are effected by an ending of the first limb on the dominant, which is the special mark of the German Volkslied (as for instance in the "Schwertlied" above-named), this is the germ of the highly developed modern balances by harmonial contrast. In the interior of an organic work this sort of balance of two periods is often very marked; e.g., the opening of Mozart's Pianoforte Sonata in C minor, where the question and answer system is clear.

Any hymn-tune in the familiar four sections with four clear cadences may be taken as an example of balance made by incidental break, $A + B \mid C + D$, and as in this sense and to this extent distinguishable from monopoeic work.

Under method "b" or repetition :—

Simple tunes, both vocal and instrumental, and both ancient and modern, exemplify the method of balance by mere repetition as soon as heard. For instance in the hymn-tune "Adeste Fideles," or in the German Volkslied "Papst und Sultan," or in the first part of Handel's Song of Sirens from "Rinaldo," the second section being repeated, $A \mid B'$, there is a clear divisional line at end of first section, and there is a balance between matter simply stated and matter once repeated which follows it. The old hymn-tune "O filii et filiae," or again the theme of Schumann's op. 1 variations, show in form $A' \mid B'$ repetition on both sides of the line of demarcation or fulcrum of balance. The Volkslied "Der gute Camarad" shows the form $A' \mid (B + C)'$, where the second portion is much longer than the first and indeed contains two elements; this was a very early development, having some sort of retrospect to the ternary or episodic principle in so far as B is placed between A and C, but being still kept quite within the balance-principle by the repeats.

In the interior of organic works the establishment of a subordinate balance by repetition is one of the commonest devices in music; e.g., the opening thirty-five bars of the first Allegro in the Scotch Symphony, where pure iteration of short phrases occurs three times. When this iteration is at different degrees of the scale, as in three other instances in

the same thirty-five bars, that may be said to be the principal germ out of which thematic development proceeds.

Under method "c" or introduction after break :—

"Totaleclipse" from Handel's "Samson" is an example of $A + B \mid A + C$; where the weight of re-introduction is thrown into the beginning of each limb.

Schubert's song "The green ribbon," from the Maid of the Mill cycle, shows $A + B \mid C + B$; where the weight is thrown into the end of each limb.

The first part of Mendelssohn's part-song "Early Spring," op. 59, no. 2, shows $A + B \mid C + A$; where the opening factor re-appears at the end and there are two distinguishable factors in between; if these last two were regarded as one, the case would of course be a simple ternary. This is an exceptional and perhaps rather modern development.

I may mention, as it bears on the conclusions which will later be presented, that it is somewhat difficult to find examples of this re-introducing method simple and unmixed. Not in the least because the principle is obscurely presented in the art, for it is on the contrary one of the most patent and strongest links in the chain leading up to the development of high modern forms. But because music on the balance system has been, so to speak, so saturated with the repetition method last mentioned, that in concrete examples this nearly always accompanies balance by simple re-introduction after break. In analysis the two must be separated, and I think it will be seen later that the musical art is actually emerging from the stage where repetition is so much relied upon for formal effect.

Under method "d" or key-transmutation simultaneous with repetition or re-introduction after break :—

Composers have made use of all the forms set out symbolically under this head, and if the forms were taken along with repetition, which as just said overlies them so constantly, examples without number might be brought forward. However it is not necessary to be so detailed. I will merely point out again that the first five cases are cases of unequal balance, and the next two are cases of equal balance, in respect of the amount of A and B presented; and if a single concrete example is required to be given, no. 7 can be instanced in the English air "The Lass of Richmond Hill."

With no. 8 or

$$\frac{A}{\text{ton}} + \frac{B}{\text{dom}} \mid \frac{A^{\sharp}}{\text{dom}} + \frac{B^{\flat}}{\text{ton}}$$

regular alternation comes in along with equal balance, and this may be said to be the first binary form recognised by the text-books, being called the "ancient sonata-form." The

special note of this as compared with its successor, no. 9, is that both the units, and not one only, are transmuted. As an example of it may be taken Mozart's "Ave Verum."

The 9th case or

$$\frac{A}{\text{ton}} + \frac{B}{\text{dom}} \mid \frac{A}{\text{ton}} + \frac{B^{\dagger}}{\text{ton}}$$

is the modern sonata-form without repetitions and less the development episode. This has sometimes been called "abridged sonata-form"; but as it is historically the precursor of the full sonata-form, I think it would be better to call it "rudimentary sonata-form," leaving the term "abridged" to those cases (like, say, Mozart's "Figaro" overture) where there is at any rate a suspicion of an episode observable. Comparing this case no. 9 with no. 8, it will be seen that in no. 9 with a view to increasing the sense of the principal tonality only one unit is transmuted. As an early example may be taken Handel's "O had I Jubal's lyre" from "Joshua."

(v.) Accepted typical examples of the combination of the above-mentioned methods:—

The form $A^{\dagger} \mid B + A$ is almost the commonest form in existence. For instances may be taken the air "The blue bells of Scotland," and Mendelssohn's Songs without Words, Bk. I., no. 4, or Bk. II., no. 3.

The form $A^{\dagger} \mid (B + A)^{\dagger}$ is very nearly as common. For instances may be taken Witzlaf's old Minnelied "To Frau Minne," Chopin's Nocturne, op. 9, no. 2, and Mendelssohn's Songs without Words, Bk. II., nos. 1 and 2. A slight curtailment at end here is a very usual process indeed.

Of the form $A^{\dagger} \mid B \mid C^{\dagger}$, where there is an episode interrupting a balance form, the Austrian National Hymn is an example.

The form

$$\frac{A}{\text{ton}} + \frac{B}{\text{dom}} \mid C \mid \frac{A}{\text{ton}} + \frac{B^{\dagger}}{\text{ton}}$$

with or without repetition of the first limb, and where C is a development section, is modern full sonata-form. Here A and B go by the technical names of "first subject" and "second subject." The form is so thoroughly well-known that I need not stop even to quote an example. But I will just mention that Sonatina-form is distinguished by having no bridges and being on a very small scale, that Concerto-form shows

$$\left(\frac{A}{\text{ton}} + \frac{B}{\text{ton}} \right) + \left(\frac{A}{\text{ton}} + \frac{B^{\dagger}}{\text{dom}} \right) \mid C \mid \frac{A}{\text{ton}} + \frac{B}{\text{ton}}$$

in lieu of an ordinary repetition of the exposition, and that there are cases even in standard works in sonata-form where A and B change places in the recapitulation.

The form

$$\frac{a}{A} + \frac{b}{B} + \frac{c}{A}$$

is shown in the Volkslied "War ich ein Brunnlein klar," or in Schubert's no. 15 from the Maid of the Mill. As above said, out of this method of having a free melody-line and effecting contrast, balance, &c., through the tonalities alone springs a whole order of modern music.

V.—SOME OF THE MOST MODERN COMPOSITIONS ANALYSED WITH REFERENCE TO THESE TYPES.

In selecting some quite modern works for analysis with reference to these type cases, I wish to say that the procedure of doing so has been simply first to take principal classes, and then within these classes to take writers who seem to represent the most advanced present practice, and that otherwise the selection of works has been made at random. A survey so confined as this paper requires will be exposed, as regards any inferences to be drawn from it, not only to the danger of leaving out something material, but also to that of being supposed to be arranged specially for supporting a particular thesis. Care has therefore been taken to meet these objections in the above manner; it can be distinctly stated that the classes and composers once selected in the manner mentioned, the cast of the net for pieces has been quite a fortuitous one, and to the best of my judgment the following analyses are fairly indicative of the whole present situation.

Songs.—Brahms has been a prolific song-writer, and is also, it is needless to say, the most accomplished formalist alive. His songs illustrate accordingly an extraordinary variety of type-forms. His op. 112, six songs for vocal quartet, may be analysed as being almost his last vocal work. The first is a ternary; A having a double fall (speaking from the keyboard point of view) to the dominant of the dominant, then B rising again in each of these two keys, then A with transmutation. Of the remaining five songs, three are strophic, one is a small balanced form A' | B' + coda, and one is a small cyclic composed of two balanced forms with interlude or A' | B | C'. The same writer's single voice

song, op. 57, no. 4, taken quite at hazard, shows how considerably in interior mechanism he has put aside 4-bar rhythms; this is

$$\begin{array}{c} \text{A} \\ \hline 4.3.3.2 \end{array} + \begin{array}{c} \text{B} \\ \hline 5.2.2.4 \end{array} + \begin{array}{c} \text{A} \\ \hline \text{as before.} \end{array}$$

But the majority of his songs show the same thing.

There is a somewhat prevalent opinion I think that Wagner had no lyric capacity and wrote no lyrics; but this goes very much beyond the truth, and with a view to his great influence on the music of to-day it appears to me necessary to answer such views in detail. As to his capacities he seems to have been able to do almost anything he liked in music, and as to the facts he has left various specimens of lyrics in his operas; while the point to be here noted is that in all of those he has adhered to traditional forms.

What may perhaps be called the lyrics proper occur as late as "Tristan" in 1859 and then cease. These always appear as a means of great contrast after music of a different nature on large lines. They are in form perhaps rather on the Trouvère than on the subsequent Volkslied model. Principal specimens are the Steersman's song after the storm in the "Flying Dutchman," the Shepherd's song after the Venusberg music in "Tannhäuser," and the Sailor's song after the emotional overture in "Tristan." The inner construction, the minor geometry of these is in each case just the same, depending on balance by what has been termed above question and answer. Thus the Steersman's song,—a 4-bar question with 4-bar answer, then another pair of same kind, then a coda. The Shepherd's song (perhaps the most perfect of Wagner's lyrics),—a 4-bar question with 4-bar answer, then a 2-bar question with 2-bar answer, then a 5-bar coda and a further 4-bar coda. The Sailor's song,—four preliminary bars, then three pairs of questions and answers in respectively 2-bar, 2-bar, and 4-bar phrases, then a 4-bar coda to match the opening.

What may be called the quasi-lyrics are those songs imbedded in the opera texture, where Wagner has asserted his individuality more, but where he is still none the less a formalist. In all these cases the sections of the songs are interrupted by interlude matter, something after the fashion of the interludes between sections of a chorale, in which for the most part other characters take part. In "Meistersinger" there are five of this kind of song, and I will here quote them. Walther's self-introductory song "Im stiller Herd" is in form (A + B)* | C + B; balance by re-introduction after break, and the balance heightened by repeating the first limb; otherwise two stanzas and an "after-song," as Hans

Sachs later in the opera expresses himself. Walther's song offered for mastership is in form $A + B | C + B$; this is just the same as the last without the repetition, and A is very short. The cobbler's song is a continuous melody of three 4-bar rhythms, these being separated by several iterated 2-bar rhythms; the interior mechanism of this is rather strophic than balanced. Beckmesser's serenade, which is really a passable song and is only in its presentation ridiculous, is a question and answer of 4-bar rhythm, then a 3-bar link, and a 4-bar "after-song." Walther's celebrated "Preislied," sung before the populace, is in form $A + A^* + B$; balance by repetition of one limb; in other words, again two stanzas (the second ending dominant which Hans Sachs pronounces an innovation) and an "after-song."

One of the most advanced writers in the post-Wagnerian style is Richard Strauss, and I here analyse two of his separate songs. In "Nightfall" the form is

$$\begin{array}{c} \text{A} \\ \hline 4\text{-ton} \end{array} + \begin{array}{c} \text{B} \\ \hline 14\text{-related keys} \end{array} + \begin{array}{c} \text{A} \\ \hline 4\text{-ton} \end{array};$$

the episode is practically an excursus on the ♯ on sub-dominant; in spite of intricacy of harmony the whole is a simple ternary. "White Jasmine," op. 31, no. 3, is by figuration of melody strophic, and by tonalities as shown by the full cadences at end of the three stanzas ternary; the form is

$$\begin{array}{c} \text{A} \\ \hline 9\text{-ton} \end{array} + \begin{array}{c} \text{A}^* \\ \hline 9\text{-sharp submediant} \end{array} + \begin{array}{c} \text{A}^{**} \\ \hline 13\text{-ton} \end{array} + \text{Coda};$$

here though the incidental harmonies are as discursive as they can possibly be, yet the ultimate form is really quite strict.

The French composer Bruneau, who writes with the freest possible hand in opera, is comparatively strict in form in his separate songs, of which the six "chansons à danser" are specimens. Deducting one which is purely strophic (a short refrain ingeniously varied in the accompanying harmonies), the remainder of these are ternaries, and the construction of each is precisely the same. The first subject A proceeds from tonic to dominant, then follows a long and more or less erratic episode mainly consisting of A altered or developed, then the original A again, varied or otherwise. In one only there is just a trace of the higher art of transmutation. All have long symphony codas, apparently meant to efface the effect of the discursiveness in the songs proper. He has evidently made a great effort to reduce his ideas to lyric

shape, and (setting aside questions of higher criticism) the form is better than that of Berlioz's songs written half-a-century before.

Dances.—I will again begin with Brahms. His waltzes are all on the solid and for this purpose traditional binary basis; for instance in his op. 39, sixteen distinct waltzes, eight are $A^r \mid B^r$ and eight are $A^r \mid (B + A)^r$, all most compact. His three Hungarian Dances for orchestra are as follows. No. I. is $A^r + B^r \mid C^r + D^r \mid A^r + B^r$, ternary made of three repetition-balances, very little modulation or transmutation, and diverse and separate themes. No. II. is a ternary $(A + B)^r \mid C \mid B + A$, episode very short, and the subjects are inverted at recapitulation. No. III. is two binaries in apposition, with a retrospective coda; $(A + B) + (C + B) \mid D + E \mid B$.

Rubinstein's four ballets in "Feramors" are each a binary + an episode + the binary repeated + a coda; in all the strictest form of traditional ternary.

Of Dvořák's Slavonic Dances for orchestra I take two. No. I. is altogether a ternary, and each of the three component parts is

$$\frac{a}{A} + \frac{a}{B} \mid \frac{a}{C} + \frac{a}{A}$$

being thus strophic in melody, and binary in harmony; in the middle part only is there a slight introduction of a second theme. No. V. is a rondo organically worked.

Saint-Saëns's Bacchanale in "Samson and Dalila" is in its main outlines in form $A + B + C \mid D \mid B + A + C^r$; a ternary with two items inverted in the recapitulation and one item transmuted; there are two large codettas, both organic.

The four pieces of German's "Gipsy Suite" are identical in construction. Each begins with an introduction on the dominant. Each is a simple ternary, with the episode consisting of a binary in form $A + A^r$. The sutures between periods or period-groups are in almost all instances rounded off by link-passages, but these are scarcely at all organic.

Moszkowsky's Malaguena in "Boabdil" is a brilliant ternary in the ordinary form; where may be noticed the way in which each separate subject falls in its course from tonic to dominant, a characteristic modernity.

I should like here to mention that I can find little trace of Chopin's influence as a formalist having extended to dance-compositions of the present day, though such influence might have been expected. In effect, though his fancy was beautiful, his construction was indifferent. His Valses de Salon for instance are characterized by a large number of themes undigested and without organic treatment, and a constant

tendency to rise (speaking from the view of the keyboard) to more and more flat keys, relying on a sudden leap back at the end to regain tonality. As to the former defect I can quote a somewhat parallel case in Meyerbeer's four "*Marches aux Flambeaux*," where rondo themes of the most trifling extent have to do duty as holding together an overwhelming mass of large and quite unconnected (although in themselves impressive) episode themes. As to the latter defect I need scarcely point out that it is the exact opposite of traditional method, and it is in my humble opinion this more than anything else which gives to so much of Chopin's music when taken in block a certain unwholesomeness and unsatisfactoriness of effect.

Sonata-form pieces.—A vast concourse of writers still employ this form for all serious instrumental pieces, and with very little practical variation from type. I will quote however three compositions by Brahms which illustrate partial new tendencies in connection with the form.

His "*Schicksalslied*" opening chorus is, deducting the introduction, in form

$$\frac{A}{\text{ton}} + \frac{B}{\text{relative key}} \mid \frac{A}{\text{ton}} + \frac{B^{\dagger}}{\text{ton}},$$

the "rudimentary modern sonata-form." Great freedom is adopted, as in all Brahms's organic work, in the details of the adjustment of the component elements; but the main feature of dual matter, dual tonality, and transmutation as the end approaches, is perfectly clear. In quoting this example I have not reckoned the two intermediate bars on the trombones at the point of balance in the light of episode, though undoubtedly they are the bare embryo of such, just as is the single dominant chord in the centre of the slow movement to Beethoven's Pf. Sonata in C minor, op. 10, no. 1. Instances might have been found where B is actually fused into the recapitulated A at the point of balance so as to make episode plainly absent. But I think this point may pass, and the example quoted is a very clear one. Of all compressed forms for short pieces of an elevated type, I beg to think that according to the evidence this rudimentary or at any rate greatly abridged sonata-form has the most future before it.

The first movement of Brahms's Pf. Quartet in G minor, op. 25, and the Finale of his Pf. Quartet in A, op. 26, are both in form $A + B \mid A + A^{\dagger} + B^{\dagger}$. The recapitulated A after the point of balance is short and A developed quickly follows. It will be seen that the essence of this form is that the development section is postponed so as to come between the two recapitulated subjects. There is no reason in the

nature of things why this should not take place, nor is the sense of crisis at the point of balance in any way impaired. It is perhaps the most trenchant modern variation of large sonata-form.

Overtures.—Of overtures which though following generally the sonata-form lines are distinctive in having many themes conjoined with brevity of free-fantasia section, a specimen is Brahms's "Academical Festival Overture," op. 80. This has at least six themes, and they are all treated as far as possible organically. To take the body of the work first. The first subject appears broadly in the shape of a single leading theme, with sub-themes merely added incidentally, and with the tonic well established throughout. The second subject consists of two themes in apposition (the latter using a sub-theme) and the keys are in regular manner on the sharp side. The short fantasia is wholly on the matter of the first subject. The recapitulation transmutes the whole exposition in regular order to tonic. As to the Introduction, it presages the 1st subject matter. The Coda is a new theme ("gaudeamus igitur") treated by mere apposition, like the $\frac{9}{8}$ time on trombones in the Scotch Symphony, or the "God save the Queen" in Weber's Jubel Overture. If there may be any suggestion of fault in this overture, it is (1) too many themes even when treated by Brahms's consummate grasp, and (2) Introduction in same tempo as body, and therefore with difficulty distinguished from it by the hearer.

Wagner's "Faust" Overture also uses several themes, the second subject for example consisting of three themes in apposition; but the presentation of tonalities and eventual transmutations are all perfectly regular and in accordance with precedent. With the obedience to form shown here may be compared what has been said above about Wagner's lyrics.

Dvorák's "Carneval" Overture in A is analogous in aim to Brahms's "Academical" Overture, but the treatment shows a great contrast. This too contains six themes. The first subject consists of three quite separate sub-themes just enunciated one after the other, and the last being on the flat side or subdominant. The second subject again consists of three quite separate sub-themes, the first coming in the dominant minor, the second in the flat sub-tonic leading to real dominant, and the third only (and this an excessively short one) wholly in the dominant. The entire balance is on the flat side, and out of 173 bars of exposition the dominant cannot be said to be in the least established or suggested for more than twenty bars. The free fantasia (197 bars) consists of a new episode in flat sub-tonic, followed by development of the three sub-themes of first subject in different keys, the

flat supertonic prevailing. In the recapitulation (109 bars) only sub-theme 1 of first subject appears again, while the second subject is represented by fragments of two out of its three sub-themes. Tonally the noticeable feature of this work is an almost entire absence of dominant tonality, the work being in fact little more than a contrast of a number of keys on the flat side with a tonic just finally reiterated but not led up to, to make up for them. Thematically its noticeable features are first sub-themes given prominently and at much length in exposition and then not noticed in recapitulation, and secondly episode also added in free-fantasia; thus in fact taking in a good deal more than is digested. The whole form leaves to my judgment a very bad effect on the ear. And I would here take the opportunity to meet an objection which may be raised, that these questions of form affect only the analyst in his chamber and not the hearer in the concert-room. I beg to say that no greater fallacy than that exists in the whole range of music. A moderately cultivated listener is conscious instantly when there are defects in form, though very likely unable to trace the reasons for his sensations until he has studied the written music.

Bruch's "Frithjof" Overture is a very simple matter to analyse, being just the ancient sonata-form

$$\frac{A}{\text{ton}} + \frac{B}{\text{dom}} \quad \bigg| \quad \frac{A^*}{\text{dom}} + \frac{B^*}{\text{ton}}$$

Light overtures are generally instances of mere apposition, of which an example is Planquette's overture to "Cloches de Corneville"; this is after the Introduction the apposition of three ternaries, each being an air from the opera. Sullivan's overture to the "Gondoliers" is a plain ternary + a short lyric rather ternary in form + a gavotte rather binary in form; all apposition with skilful connection. It may be doubted by-the-by, referring again to Dvorák's overture, whether such frank appositions as the two just mentioned are not more grateful to the ear than compositions which aim at the higher forms without carrying out their spirit.

Humperdinck's overture to "Hansel and Gretel" is a curious mixture of apposition and quasi-organic treatment. The leading subject (children's evening prayer) is first stated effectively and simply. Then in apposition and all in the key of the mediant, three other themes from the latter part of the opera. After this a fantasia on all the four themes in the original key. The "Schusterfleck" or "cobbler's patch" method of detail prevails extensively, and perhaps is justified by the nursery subject-matter; but I must state my opinion that the construction is on the whole more pretentious than satisfying.

Symphonic works.—I will analyse only one, but that the latest work of a Russian composer generally held to be very advanced, namely Tschaiakowsky's 6th or Pathetic Symphony.

Movement I. is in sonata-form pure and simple, though the outlines between the sections being not at all shaded off and there being several changes of tempo, the effect of the whole on the ear is more that of a fantasia.

Movement II. in $\frac{3}{4}$ time is as to construction a quite ordinary Menuet and Trio. The Menuet is a ternary in form $A^1 \mid B^1 \mid A$ + small coda, and the 'Trio is just the same.

Movement III. is a "rudimentary sonata-form" piece, i.e., sonata-form without any development section at all. The outlines are still ruder than in Movement I., though the construction is somewhat disguised by the initial phrase of 2nd subject appearing as a counterpoint through a great part of 1st subject. The 2nd subject is a plain March in obvious ternary. At the recapitulation the 1st subject is for the greater part of its length an exact transcription throughout the score of its original exposition, and the 2nd subject remains in precisely the same ternary form as before amplified by coda.

Movement IV. is a ternary with considerable phantasy in the working of the detail. This has the peculiarity of being a slow movement to end a cyclic work.

On the whole I should say that this symphony shows rather an imperfect use of than a revolt against traditional form.

Oratorio Choruses.—In taking examples from these the first serious divergence in modern music from type-form occurs. I take three illustrations at random.

The Prologue in Sullivan's "Light of the World" is as follows

Introd.	A	B ^d	A ^d B ^d	New coda
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
40	40	27	14	34

The whole might perhaps be regarded as a sort of binary $A + B \mid A + B$, with introduction and coda added; but the irregularity is no doubt greater than the adherence to type.

The first chorus in Cowen's "Transfiguration" is after the introduction briefly the apposition of two separate quasi-binary sections, the first being roughly $A^1 \mid B + A$ ending dominant, and the second still more roughly $C + D \mid C + D$ ending dominant, with a coda also separate at the end enforcing tonic. It will be seen how greatly this taken as a whole diverges from established types. I say nothing here regarding fine harmonies contained.

The body of the chorus "O elder brother come" from the same is a ternary with episode made partly of new matter and partly of the first subject developed; all things considered this chorus is in fairly strict episodic form.

Operas.—From the point of view of this paper the most noticeable feature of Wagner's mature opera style is the prevalence of long stretches of material all on one measure; that is to say (subject to the license of a little faster and slower on the part of singer or conductor) all in one tempo and pace, and consequently all on one conductor's beat. For instance for the first 397 bars of "Rheingold," in the scene of Alberich with the Rhine-nymphs, there is no change of beat and scarcely any indication of change of pace. This method was evidently adopted deliberately by Wagner for the sake of solidity of effect on the hearer, and shows the extreme swing of the pendulum away from the recitative style. Considering that the method was conjoined with a system of varying *Leitmotifs* to be used for varying characters or subjects, it must have cost him an infinity of pains thus to get all his material under one beat; and indeed this appears to be the secret of a great deal of that metamorphosis of themes which is often ascribed to more abstract causes. Inside this broad stream of measured music, the tonalities are carefully considered and well laid down, and all the essential principles of strophic, episodic, iterated, and balanced material are in turn made use of. This is the larger geometry of Wagner's art, and I must content myself with just noting how some of the most recent operas stand in relation to this one particular.

As a specimen of a recent opera in the post-Wagner style may be taken Goldmark's "Merlin." This contains a greater number of lyric snatches than Wagner's latest operas, but on the other hand more changes of time and pace. The essential principles of form are still observed in the interior mechanism, but with more rhapsody. The respective merits of this and the original Wagner style will perhaps be a matter of taste, but there is no doubt that the opera under quotation contains some highly beautiful music, of which its close at the death of Vivien may be taken as an instance.

Bruneau's opera style as shown in "Le Rêve" is the farthest point yet reached as a parallel development of the French school. And France being essentially the home of light opera, this may in passing be compared with that of say Offenbach who was writing as late as 1880; to show that whereas the light style consists of a series of perfectly rounded lyric pieces, however small in dimension, the serious style has thrown over lyrics altogether. Bruneau's style is far more rhapsodical, whether as to tonality, time, or thematic

development, than Goldmark's just mentioned. His effects are gained mainly by expressive melody and harmony.

Taking Mascagni's "*Rantzau*" as a type of the most recent Italian opera, the same remarks will apply with greater force to this.

Humperdinck's "*Hansel and Gretel*" is a brilliant patch-work on some very pretty tunes; the constructive methods are indeterminate, as already indicated in regard to the overture.

VI.—SUMMARY AND GENERAL CONCLUSIONS.

The conclusions I would offer are as follows:—

(a) All music is made up of a combination of the four elementary form-principles of simple statement, recurrence without break, re-introduction after break, and balance; this has been so ever since the dawn of the modern art, but different eras and styles have shown a greater importance attached to one or other of the principles.

(b) In the early days of church supremacy the monopoeic principle was paramount, and except in popular and at that time unrecorded art the other principles were disdained or not known. After a long subsequent period in which this principle has been greatly in abeyance, it has begun again to assert itself, principally under the influence of stage representation. The ear is expected now to take in long stretches of sound which, though not entirely destitute, are still largely independent of such aids to attention as are given by balance, recurrence, &c. Wagner tempers the situation by having long movements on a measured beat combined with the occasional entry of striking themes suitable to the action; the latter being his *chiaro* and the former his *oscuro*. Other opera-writers aim at the same by strict correspondence between the music and the scenic effects. In instrumental music, if a free hand is given to the melody-line, a sense of balance, &c., is imparted through the tonalities. But in any and all of these cases, more sustained attention is now demanded of the ear.

(c) Passing over strophic recurrence, re-introduction after break has established itself as the final principle of the lighter class of music. In this there is matter on one side, and matter somewhat similar on the other side, and something separate in between. I may add that there is in this perhaps more than in other forms a tendency with indifferent writers to endeavour to conceal deficient construction in the ternary proper by the use of long codas affixed thereto.

(d) The balance principle differs from that just mentioned in that there is somewhat similar matter on two sides of a line, but that this line is not represented by anything actual and only by an imaginary point of support or fulcrum. This principle is very broadly speaking the main attribute of the more reflective class of music.

A particular form of this is what may be called iteration in pairs, or the single repetition of a segment as soon as it has been heard, and the influence of this particular form appears to be on the wane. The old iterations of that kind which were so thorough as to be expressible in notation by double-bars and dots are retained only in a few cases, and nowadays when composers repeat segments they as often as not alter the ending, as for instance from tonic cadence to dominant cadence, or make other variations. Even viewed as a device of interior mechanism in the management of phrasing, it is not quite so prevalent as it was, and it is recognised I think as having been a mannerism even of Mendelssohn and Wagner (to take two very diverse examples) which could end in jading the ear.

Transmutation of key on the other hand as an element of balance is certainly being increasingly resorted to in the best music. Brahms rarely shows any matter secondary to the main theme, without in some way exposing it to transmutation.

(e) Regarding sonata-form I have indicated what I believe to be the two principal novelties in that connection; viz., first the increasing use of forms which are substantially rudimentary or abridged sonata-forms for many minor purposes, and secondly the occasional insertion of free fantasia between the recapitulated first and second subjects instead of putting it before them.

(f) As regards the lesser geometry shown in periods and phrases, a great contest is going on between the rival impulses of the dance shown in use of length-segments which are powers of 2 units or thereabouts, and of the voice which is almost free in its length-segments. There was a time when, to say nothing of the broader polyphonic style, even in the most lyric pieces the freedom just mentioned was the rule rather than the exception. Taking bars as units, the twelfth century Troubadour song "*Quant le Rossignol*" is entirely made of $(2 + 2 + 3)$ periods. The thirteenth century French air "*Robin m'aime*" is $(4 + 6) + (4 + 4 + 6) + (4 + 6)$. "*Charmante Gabrielle*" of the sixteenth century, one of the prettiest tunes ever written, is $6 + 6 + 5 + 5$. Purcell's beautiful air "*I attempt from love's sickness to fly*" from the "*Indian Queen*" (end of seventeenth century) is a rondo, where the rondo theme shows the phrases $5 + 3 + 4$, the first episode $5 + 2 + 2 + 2$, and the second episode

4 + 2 + 2 + 2. Rousseau's air "Au fond d'une sombre vallée" (eighteenth century) is $(3 + 3)' + (4 + 3 + 3 + 4)$. Weber's song in the Minnelied style, op. 30, no. 4, which has an inexpressible charm, is $3 + 3 + 4 + 3$; and it may be added that no great composer ever understood the Volkslied spirit better than Weber. A great phase of the art however arose in which the dance-rhythms became paramount, and except in the domains of sacred music and opera-recitative held sway almost throughout all musical literature; I will not dilate on this well-known historic fact. There is now in turn a revulsion of feeling against such exclusive potentiality of the dance-rhythms as tending when in excess to make music trivial, and in favour of an at any rate partial indulgence of the vocal impulse towards rhythm of other descriptions as tending when correctly managed to elevate it. The practice of the greatest masters of recent days abundantly bears out this proposition.

(g) Finally I would observe that taking the matter as a whole there is in the art of the present day an immense preponderance of tendency in favour of observing form of some sort, and indeed of observing form of well-established types. Granted that what I have called monopoeic material must be reckoned with as a component part of musical organisms, granted also that in the smaller segments rhythm seeks to be established by new formulas, these are after all but partial matters. Omitting the sacred music and operas there were at least seventy works analysed above, all taken at random; and every one showed complete adherence to typical form. The difficulty would rather be to find works which do not do so. Even in modern oratorio and opera some ultimate elements of form remain, and I am not at all sure that those departments are not merely passing through a phase; a composer who could combine the methods of Wagner and Brahms for instance would have the world at his feet, and there is no abstract reason why such a thing should not occur. The symbolizations and remarks given in my third section above will suggest the almost innumerable combinations which are still possible beyond existing types, and that human beings will ever in their art settle down to a negation of what we now call form I no more believe than that they will ever settle down to a negation of reason in their social existence. At any rate I beg to think that for the moment the outlook about form is sufficiently re-assuring.

DISCUSSION.

THE CHAIRMAN.—I regret that Dr. Maclean should be pressed by time to hurry through his paper, which is so full of striking investigations and interesting points. It would be impossible for me, even if the hour were not so late—it would indeed be presumptuous to attempt on the spur of the moment to go into the points which with so much acumen and industry he has put forward. We owe him a debt of gratitude for the clear illustrations he has put before us, and those who previously may have been tempted to follow the opinion of the man in the street that music has a tendency to be without form and void will now acknowledge that that is quite a mistake. It is an extremely clever scheme he has drawn up, and it is very interesting to be told that it was not until he had made out the illustrations by symbol that he looked for examples. The paper is one of the most interesting I have ever listened to at this Association.

Mr. BANISTER submitted that if some of the views advanced by Dr. Maclean might seem new, it was because of the way in which he had dealt with them, and of having put them forward in a different form to what was customary.

Mr. WEBB thought that the old composers did not always insert repetition marks on account of balance, but for the reason that they wished to impress the themes upon their hearers.

Mr. JACQUES did not think there was much harm in leaving out repetitions.

Prof. BRIDGE then moved that the best thanks of the Association be accorded to Dr. Maclean for his valuable paper, which the lecturer acknowledged.
