REVIEW OF MUSICAL FORMS

I. Single Movement Forms

A. Repetition Forms
   1. a a' a" - Variation Form
   2. ab or II: a :II: b :II - Binary Form. Examples abound in the allemandes and
gavottes of Bach. This form developed into the Sonata Form of the Classical
era.
   3. II: a :II: ba :II - Rounded Binary Form
   4. II: a :II ba - Sonata Form (Exposition, Development, Recapitulation)
   5. a b a - Ternary Form
   6. abacaba - Rondo Form (five-part form)
   7. abacaba - Rondo Sonata Form
   8. abacab...a - Rondeau (no relation to medieval Rondeau)
   9. Medieval Forms
      a. Ballade - poems derived from English Ballads, set to music usually as
         through-composed songs. Later examples were written in the form of
         cantatas, i.e., in various movements of contrasting character.
      b. Rondeau - form of Medieval French music, frequently occurring in the
         monophonic songs of the trouvères (13th century) as well as polyphonic
         music of the 14th & 15th centuries ABaAabAB
      c. Virelai (chanson ballade) - developed from the Medieval Rondeau originally a
         dancing song and was performed in alternation of a chorus and a soloist,
         the chorus singing the refrain before and after each stanza in such a
         way that the final refrain of the first stanza also served as the initial
         refrain of the second.
      FIRST STANZA - Abba SECOND STANZA - Abba THIRD STANZA - AbbaA
      This structure was also used frequently in Italy and Spain. The Italian
      Ballata and Spanish cantigas are written in this form.
      d. Ballata - one of the chief forms of Italian 14th century music derived from
         the Virelai. It was originally a song accompanying round danses; however,
         no surviving example shows evidence of dance rhythms.
         Monophonic examples are found in the religious laude of the 13th
         century and Landini's polyphonic music in the 14th century. AbbaA

B. Continuation Forms

1. Cantus Firmus forms
   a. Organum - earliest type of polyphonic music. The form consists of a plain
      song to which one or more contrapuntal parts are added.
      (1) Parallel Organum (9th & 10th centuries). The duplum (vox
         organalis) accompanies the tenor (vox principalis) in the lower
         fifth or fourth, note against note.
      (2) Free Organum (11th & 12th centuries). The duplum still follows the
         tenor, but without being restricted to parallel motion. There is
         an increasing emphasis on contrary motion.
      (3) Melismatic Organum (12th century). The duplum now regularly
         above the tenor, consists of groups of notes sung against a
         single note of the tenor, the extension varying from a few to
         long melismatic passages.
      (4) Measured Organum (before and after 1200). The rhythmically free
         dupla of the St. Martial style were supplanted by dupla written
         in strict rhythm according to the rhythmic modes of Leoninus.
   b. 13th Century Motet - unaccompanied choral composition based on a Latin
      text. The 13th century French motet branched into the secular field.
      The form consists of the addition of a full text to the duplum.
c. Choral Compositions

2. Imitative Forms
   a. 16th Century Motet - choral composition with a Latin text in four to six voice parts with a cantus firmus in long-held notes. There is imitative treatment of successive portions of the text.
   b. Ricercar - instrumental counterpart of the vocal motet. It uses imitative treatment of several themes in succession corresponding to the points of imitation in the motet.
   c. Fugue - contrapuntal context based on a short melody (subject) which is stated at the beginning of the fugue in one voice alone. The structure is an alternation of expositions and episodes.

II. Compound Forms (forms consisting of various movements)
   A. Instrumental
      1. Sonata - instrumental composition which consists of three or four movements. The normal scheme is Allegro, Adagio, Scherzo (or Minuet), Allegro. The first movement is most frequently in the sonata form. The second movement may be in sonata form, ternary form, binary form, or variation form. The third movement is usually in ternary form. The last movement is usually in sonata form or rondo form.
      2. Concerto - composition for solo instrument and orchestra. It is most effectively played on an equal basis. It practically always has three movements only. In this form there is the use of a cadenza - an extended section in free, improvisatory style typically-drawing from thematic material which exhibits the virtuosity of the soloist.
      3. Suite - a Baroque instrumental form consisting of a number of movements each in the character of a dance, and all in the same key. The dance movements are structured in Binary Form.
      4. Toccata - keyboard composition in free, idiomatic style, employing full chords and running passages with or without the inclusion of sections in imitative style.
   B. Vocal
      1. Cantata - composite vocal form of the Baroque Period consisting of a number of movements such as arias, recitatives, duets, and choruses which are based on a continuous narrative text (lyrical, dramatic or religious).
      2. Mass - forms drawn from the most solemn services of the Roman Catholic Church consisting of the Proper and Ordinary of the Mass such as the Kyrie, Sanctus, Gloria, Credo, Agnus Dei.
      3. Passion - a musical setting of the text of the Passion drawn from one of the four Evangelists of the Bible.
      4. Oratorio - composition of an extended libretto of religious or contemplative character performed by soloists, chorus and orchestra without scenery, costumes, or action. Greater emphasis on choral contexts if found in the oratorio with an absence of quick dialogue as found in opera.
      5. Opera - a drama either tragic or comic which is sung throughout with appropriate scenery and acting to the accompaniment of an orchestra. There are a few operas with spoken dialogue which produces a combination of musical and theatrical representation.

III. Free Forms and Program Music
   A. Through Composed
   B. Character Pieces (Preludes, Impromptus, Rhapsodies, Fantasies, Ballades, Scherzos etc.)
   C. Symphonic Tone Poem and Symphonic Suite
   D. Hybrid Forms
   E. Multi-Media Forms, Mixed Media Forms, Inter-Media Forms