

# Form and Analysis

Day 22

Theme and variations day 1

Two kinds of theme and variation:

- 1) traditional: theme followed by variations primarily of the melody, but of many parameters in fact.
- 2) ground-based (ostinato): repeated melodic figure, often in bass, runs through whole piece or movement

#1: separate theme, sections clear >> **sectional variations**

#2: chaconne, passacaglia, variations on a ground, etc. >> **continuous variations**

(We are dealing with sectional variations first.)

Analyzing sectional variations:

1. Analyze and describe original
2. Analyze changes of basic features through variations
3. Take note of what does not change
4. Devise an account of the shape the music takes as it goes through the series of variations

Keep track of: Key, mode, form, length, basic tonal structure, precise harmonic sequence, tempo, melody, bass, and texture

Green: theme and variation examples

Example 6-1

HANDEL: Suite No. 5 in E Major, Air ("The Harmonious Blacksmith")

reprise

Handwritten harmonic analysis for the score:

- Phrase 1: E: I, I, I, V<sup>b</sup>, I, ii<sub>6</sub> V I of V
- Phrase 2: I<sub>6</sub>, I, I<sub>6</sub>, I
- Phrase 3: E: I, I, V, I<sup>b</sup>, I<sub>6</sub>, I

1. Key: E
2. Mode: major
3. Form: simple continuous binary
4. Length: part one, two bars, repeated; part two, four bars, repeated
5. Basic tonal structure:  $I \rightarrow \text{II} \parallel I - V - I : \parallel$

6. Precise harmonic sequence:

$$\parallel : I V I \mid V_6 vi_6 vii_6^{\circ} iii \mid \frac{ii_6 V I}{\text{of V}} : \parallel$$

$$\parallel : I_6 IV I_6 I \mid IV I_6 IV I_6 vii_6^{\circ} I \mid V I_6 ii_6 I_6 \mid ii_6 I_6 vii_6^{\circ} I V_7 \mid I : \parallel$$

7. Tempo: not indicated; presumably *moderato*
8. Melody
9. Bass
10. Texture: homophonic, mostly four-part chordal style

HANDEL: Suite No. 5 in E Major

(a) DOUBLE 1



Musical notation for Double 1, featuring a treble clef with a C-clef and a bass clef with an F-clef. The key signature is E major (three sharps) and the time signature is common time (C). The piece is marked with a fermata over the first measure and the tempo marking *rit. f.* in the second measure.

(b) DOUBLE 2



Musical notation for Double 2, featuring a treble clef with a C-clef and a bass clef with an F-clef. The key signature is E major (three sharps) and the time signature is common time (C).

(c) DOUBLE 3



Musical notation for Double 3, featuring a treble clef with a C-clef and a bass clef with an F-clef. The key signature is E major (three sharps) and the time signature is 2/4. The piece is marked with a fermata over the first measure.

(d) DOUBLE 4



Musical notation for Double 4, featuring a treble clef with a C-clef and a bass clef with an F-clef. The key signature is E major (three sharps) and the time signature is 2/4. The piece is marked with a fermata over the first measure and a triplet of eighth notes in the second measure.

(e) DOUBLE 5



Musical notation for Double 5, featuring a treble clef with a C-clef and a bass clef with an F-clef. The key signature is E major (three sharps) and the time signature is common time (C). The piece is marked with a fermata over the first measure.

energy

Types of variation (i.e., ways of varying):

Ornamental

Simplifying

Figural

Melodic: new melody added to a variation (typically in continuous variations)

Contrapuntal (imitative, canonic, fugal, etc.)

Characteristic: make the variation resemble a specific musical form or dance type



