GUIDE TO

# Musical Composition

IN THE

INVENTION OF MELODIES
THEIR TRANSFORMATION, DEVELOPMENT
AND SUITABLE ACCOMPANIMENT

BY

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# PREFACE

"How does one begin, in order to compose a little piece of music? Pretty thoughts often float before me; but if I try to write them down and make a little musical whole of them, I commonly am stopped short after the first four measures, where my fancy leaves me in the lurch. If to the first thoughts I add *new* ones, they will not fit together rightly. Then I wonder at the composers of larger works. It is incomprehensible to me, how one can think out such innumerable thoughts, and fit them all together into one consistent whole. I remark, to be sure, that in such works many a thought, once there, comes up again, but as it were in a new dress. For the study of a School of Thorough Bass I have no time; moreover, such a work, without the special guidance of a teacher, would probably remain a book with seven seals for me. Besides, it is not at all my purpose to form myself into a composer proper; I only wish to have just so much light in this matter, as to enable me at times to write musical trifles for my own satisfaction, or at the most for good friends."

These words are taken from the letter of a friend, who turned to me in this predicament. I often have the same inquiry made of me by word of mouth, and information asked of me, which leads me to infer the quite erroneous notion of many dilettanti, namely, that a piece of music consists for the most part of a string of wholly *new* thoughts To prove the contrary, in the most obvious and striking man

ner, I have made them give me a single measure, or only couple of tones, out of which I have forthwith developed various little pieces, waltzes, polkas, &c., partly playing them over first on the piano, and partly writing them down without the aid of the instrument. This excited great astonishment; and quite as much so when I pointed out, in larger compositions, how whole periods are developed out of a few notes. Of course I could not make the matter wholly clear and comprehensible to such inquirers all at once; but I promised them to lead them to a spring, from which the greatest masters in the art had drawn, a real magic fountain, which so fructifies the inventive fancy of those who drink from it, that they find one musical thought continually crowding out another.

Where is this fountain? Quick, let us go to it! Gently, friends! Before we reach it, we must first go over a small mountain, and then we must not drink too hastily, for that is dangerous. The name of the magic fountain I can give beforehand; it is called THEMATIC TREATMENT.

Thus did this "Guide" originate. May it find friendly reception in wider circles, and lead many to the fountain! But a knowledge of the theory of Harmony is presupposed. Whoever wants this knowledge can easily obtain it through my "Introduction to the Theory of Harmony," of which this "Guide" is a sort of second part, or further development.

H. W.

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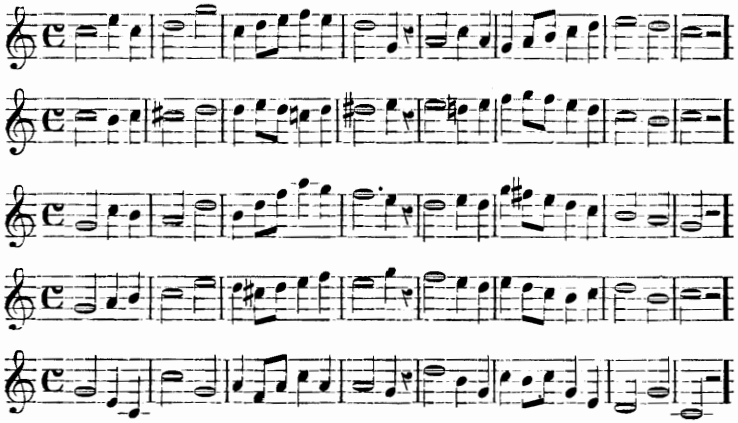
# GUIDE TO

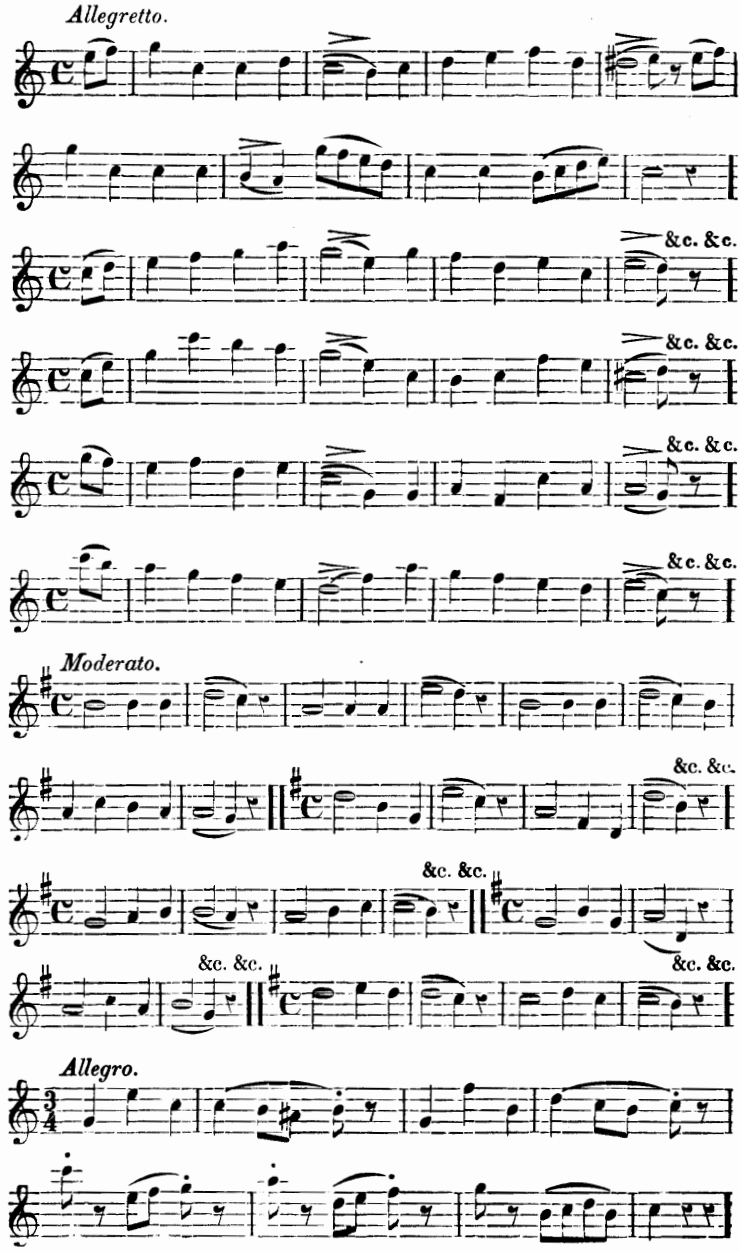
# MUSICAL COMPOSITION

## I. Pattern Melodies for Imitation.

The chief thing in Music is MELODY. He who can invent beautiful and expressive melodies, has in his power the most important art of a composer. Taking the *Rhythm* of one melody for a pattern, many others may be formed in imitation of it. For example:



Such rhythmical imitations, to be sure, are no real melodic formations in a proper sense, but they are a very good preparatory means. The following melodic patterns should be imitated in a similar manner, always taking care that the melodies be as *sing-able* as possible. A mere wandering about of tones, without harmonic connection or natural flow, is no melody. The melodic steps or intervals must be easily comprehended, and such as appeal to the feeling. To make the matter easier to the beginner, the commencing measures to some imitations are here given, but he must also try, *without* a given beginning, to form melodies after each melodic pattern.


Allegretto.
&c. &c.
&c. &c.
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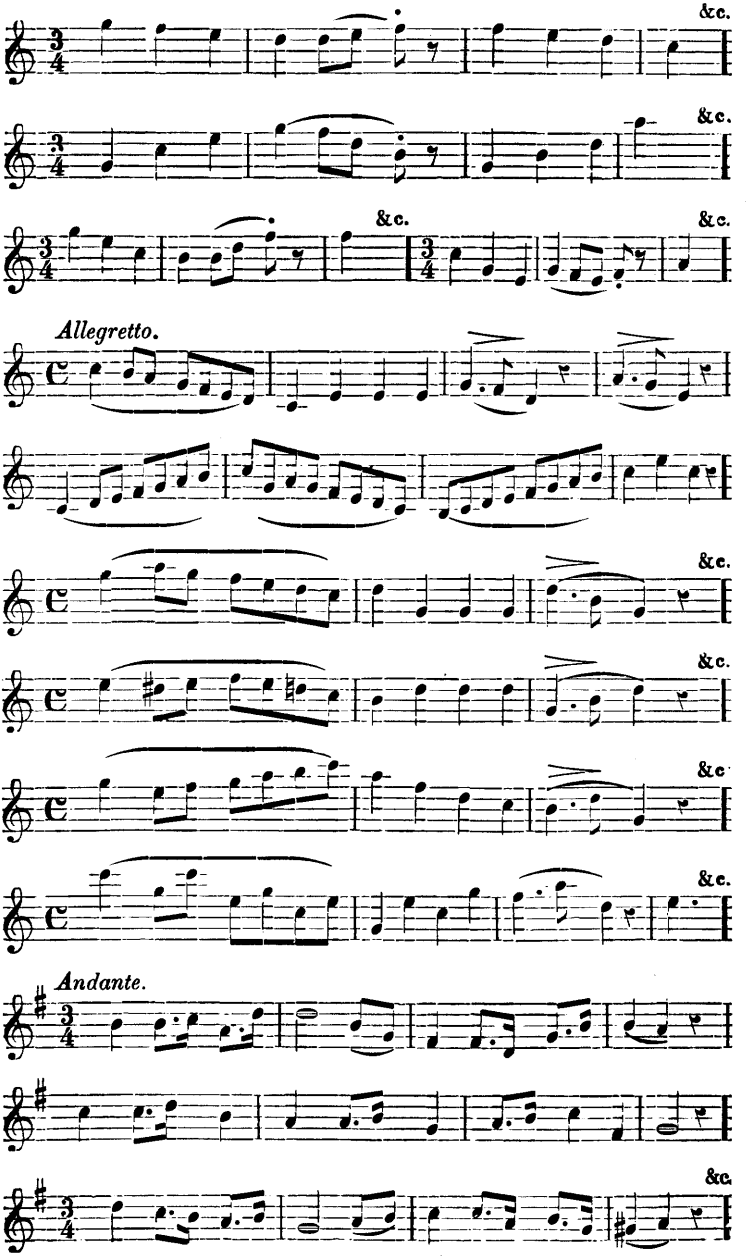
Moderato.
&c. &c.
&c. &c.
&c. &c.
Allegro.


&c.
&c.
&c.
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Allegretto.
&c.
&c.
&c.
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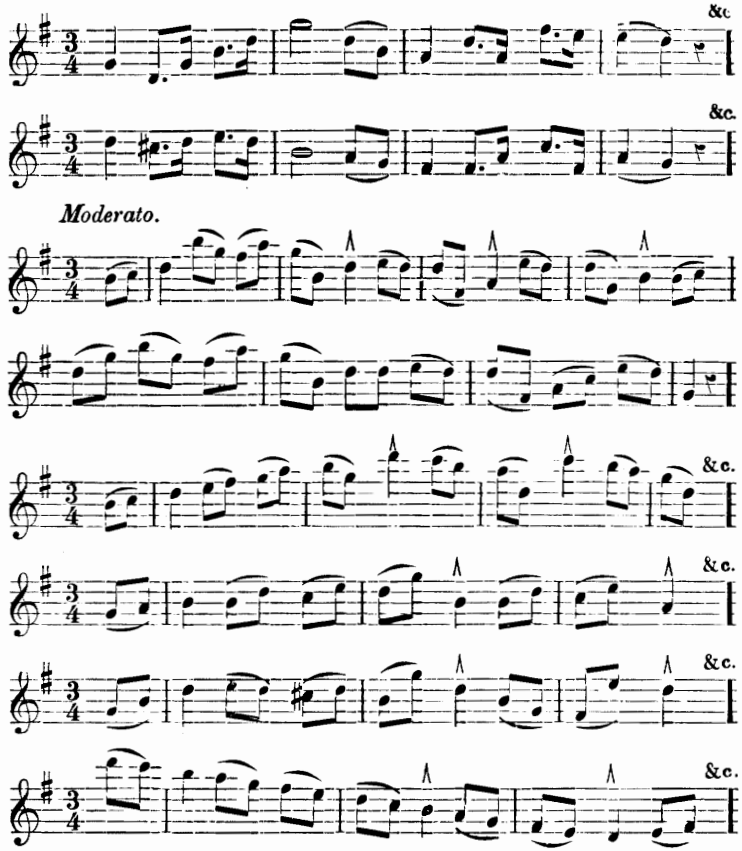
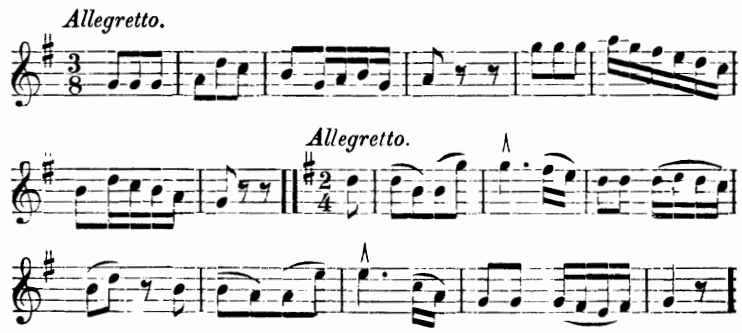
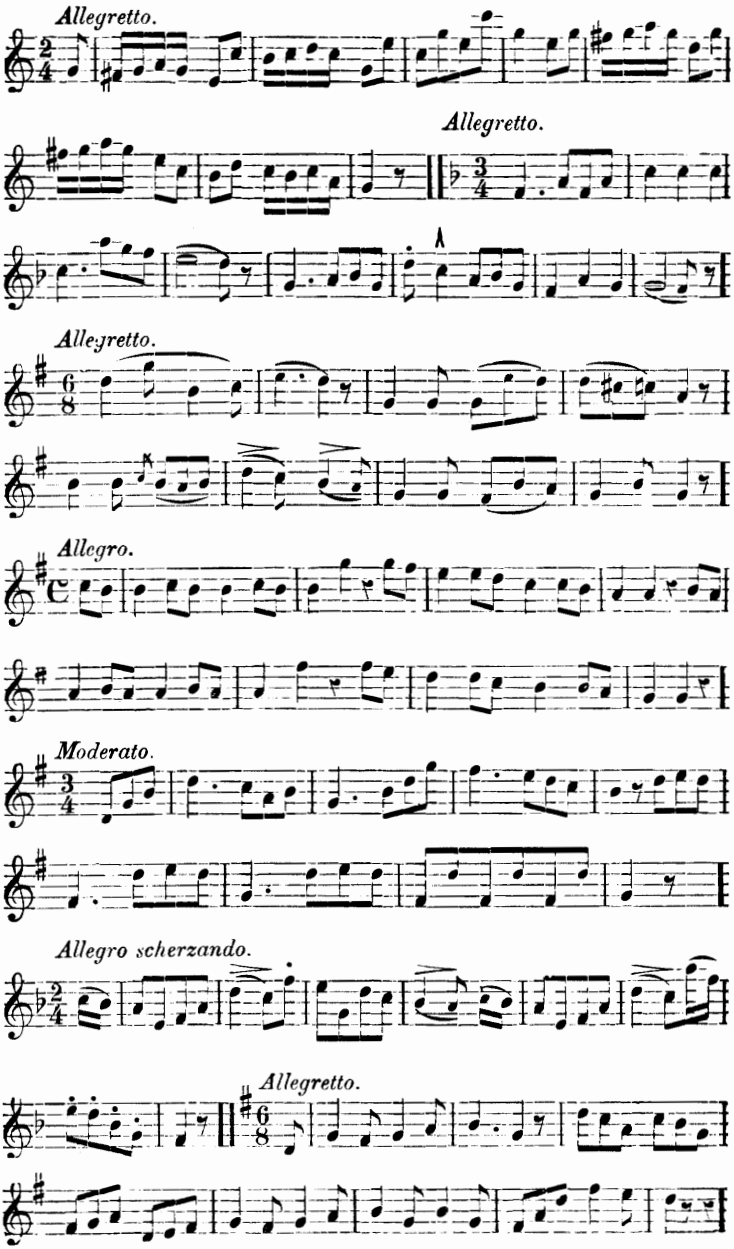
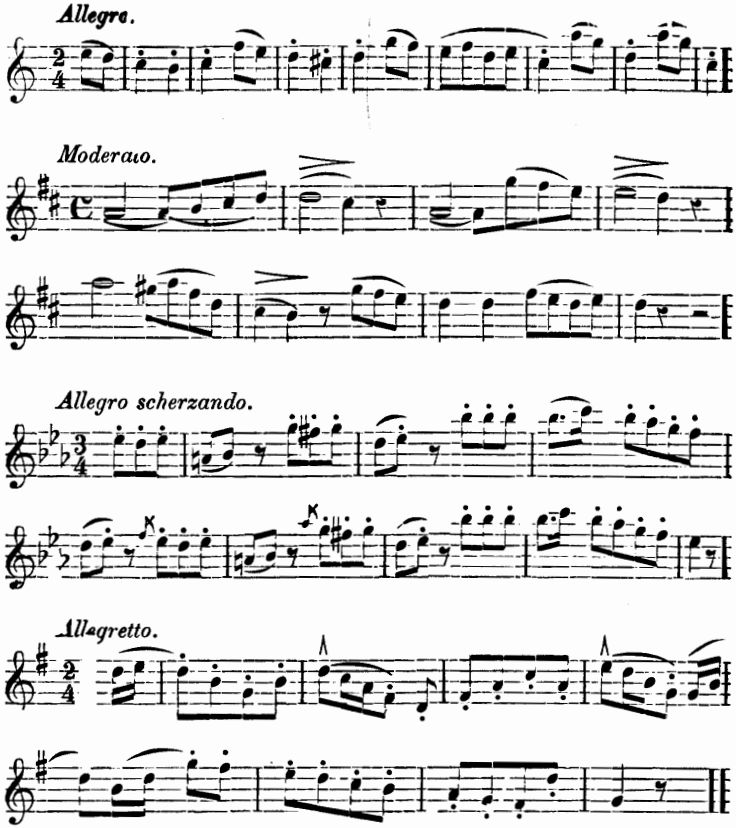
Andante.
&c.




The following melodic patterns should be imitated four times *without* a given beginning.




Allegretto.
Allegretto.
Allegretto.
Allegro.
Moderato.
Allegro scherzando.
Allegretto.

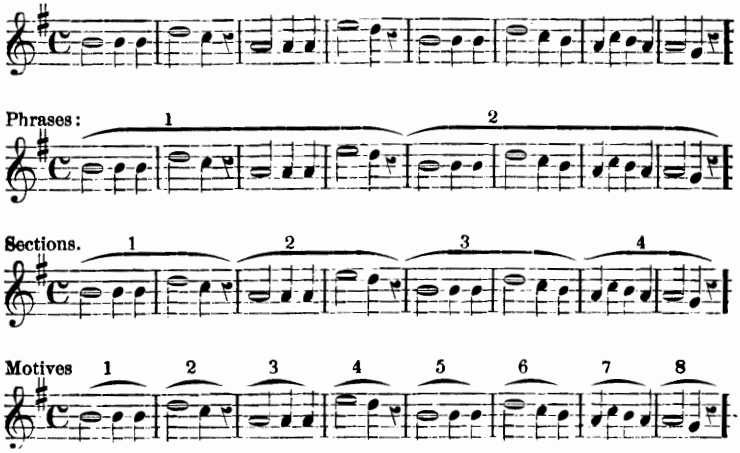



## II. Structure of Musical Pieces.

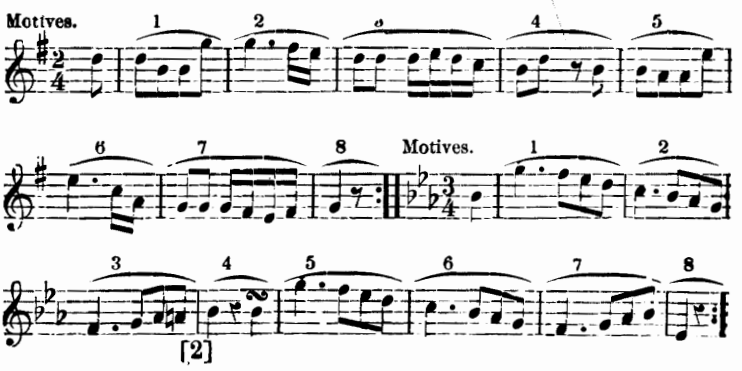
If we examine the structure of a piece of music more closely, we find that it consists of smaller or larger *members*, (tone-groups,) strung together. Usually such a member consists of eight measures; in the technical language of music it is called a *Period*. Such periods, for example, are the eight-bar melodies which have so far occupied us. The period may be again divided into *smaller parts*, but always into *equal halves;* thus the 8 measures into twice 4 measures, the 4 measures into twice 2 measures, and finally the 2 measures into twice 1 measure. The half-period of 4 measures is called a *Phrase;* the half-phrase of 2 measures is called a *Section;* and the half-section of 1 measure is called a *Motive*.

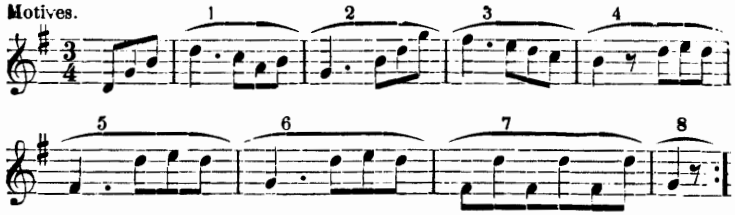
It must be remarked that the word *Motive* is also often used in a wider sense, as meaning a *whole Melody*. Thus there are variations upon *opera motives;* that is, the *themes* of the Variations are taken from opera music But here we use the word Motive throughout in the first-named sense as indicating the smallest division of a Period

PERIODS AND THEIR MEMBERS.

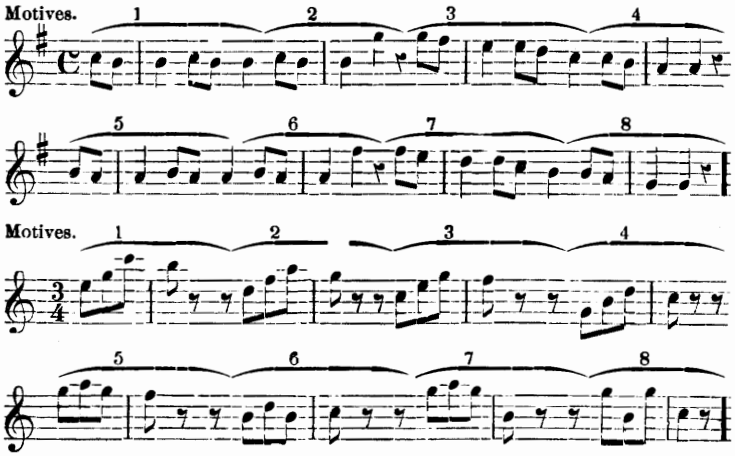



In periods commencing with *upward beats*, the up-beat is considered as an *incomplete Motive*, which belongs with the equally incomplete *closing Motive*. That two such incomplete motives make up together a whole, is clearly heard upon a repetition of the period.






Many of these periods with up-beats may also be divided otherwise, that is to say, so that *every* motive may have an up-beat, but of equal value For example :




## III. The Theme.

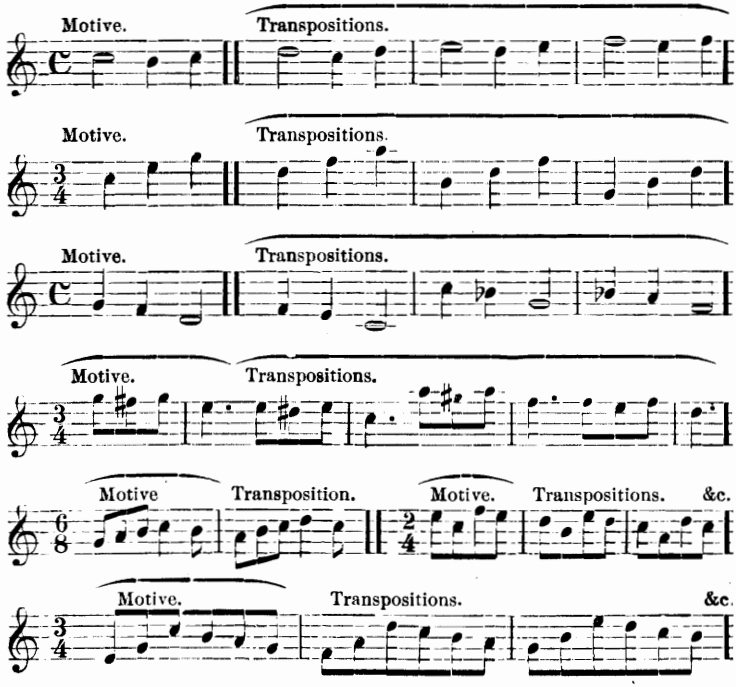
It is seldom that a piece of music has but a single Period ; nearly all pieces contain several periods ; but the *first* period contains the *principal thought*, which is *repeated* in different parts of the other periods, either in whole or in part. Such a principal thought is called the *Theme*. But the repeated thought should not be employed always in its *first* form ; it should be *altered*, *transformed*, but always so that it may still be recognized. In this way its appearance every time excites a new interest The art of working up a theme in this way, is called *thematic treatment*. The theme itself contains such work ; for we have already remarked that some of its motives are precisely alike, and that others are very similar

Such different forms are inexhaustible, as we shall soon see; therefore it would be impossible to represent them all.

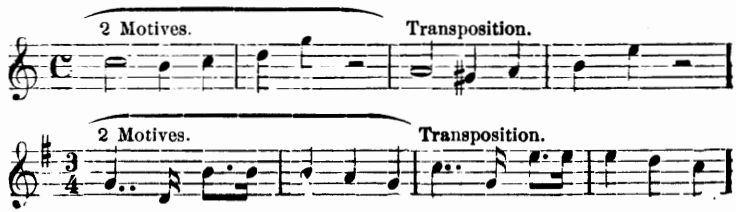
THE PRINCIPAL WAYS OF TRANSFORMING A THEME are the following:

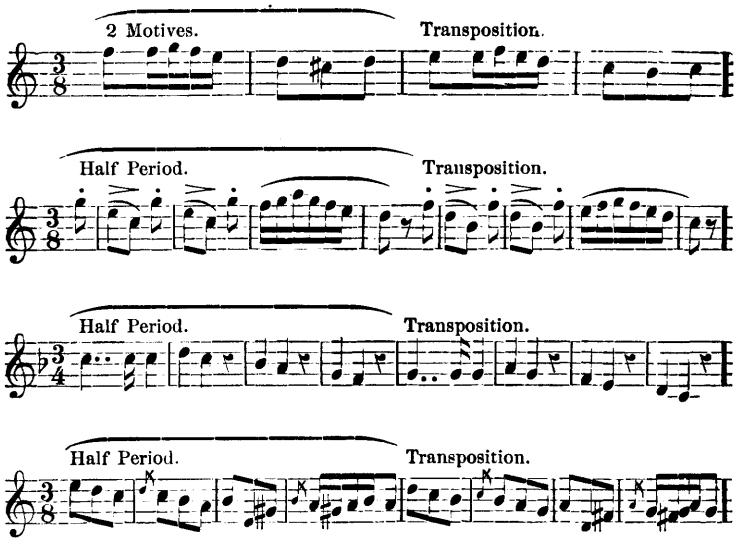
### 1. Transposition.

A Motive is *transposed*, when it stands upon different degrees or steps of the scale, but with the same intervals preserved.




Also *several* motives taken together may be transposed. For example

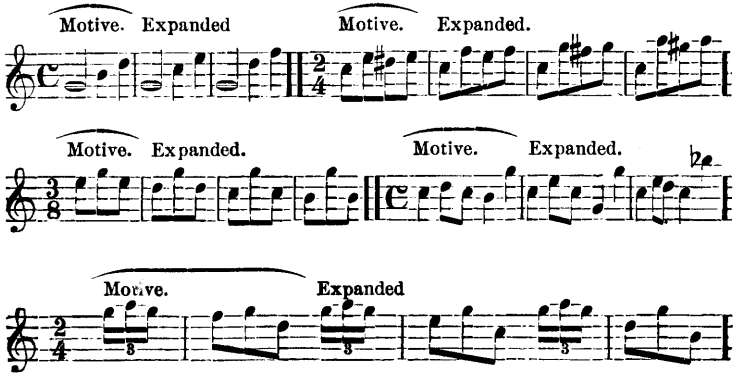





Transposition plays a principal part in the thematic working of both smaller and larger pieces.

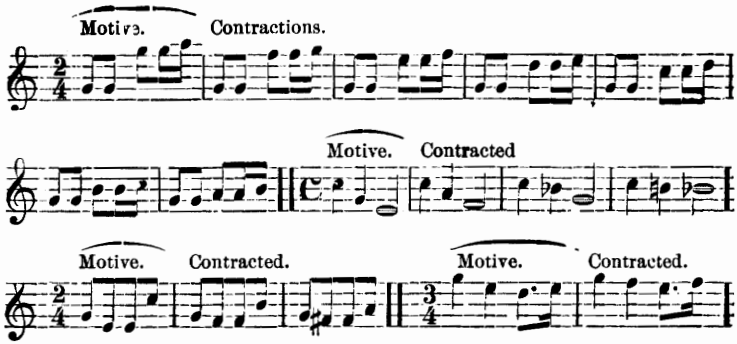
### 2. Expansion.

In transposition the intervals of a Motive are *not* altered; but here the notes are spread farther apart, i. e., *the Motive is expanded.*



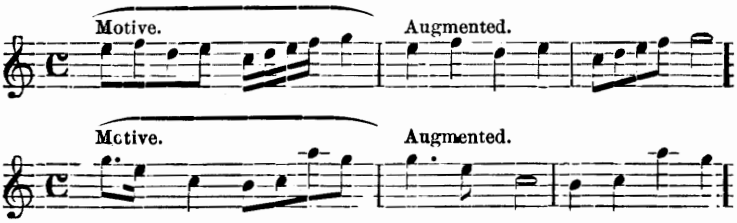

### 3. Contraction.

Here the intervals of a Motive are made smaller, or *contracted*



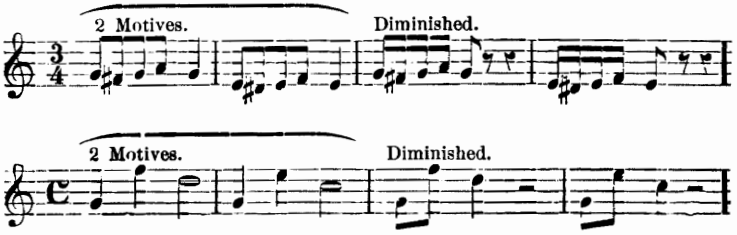

### 4. Augmentation.

Here the intervals of the Motive are not changed, but the *length* or *time-value* of the notes is *augmented.*



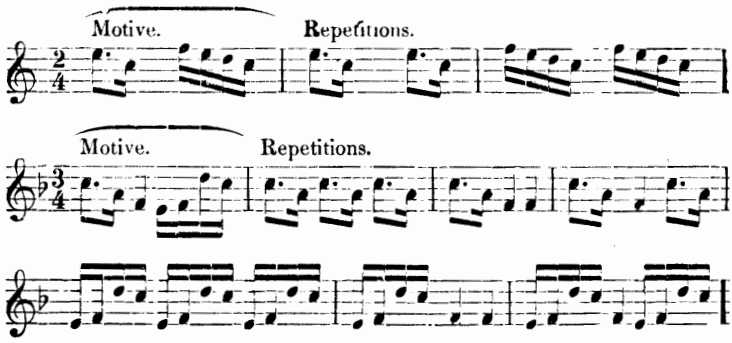

### 5. Diminution.

This is the opposite of the preceding; for the value of the notes of the Motive is *diminished* instead of being augmented, while the intervals remain unchanged.



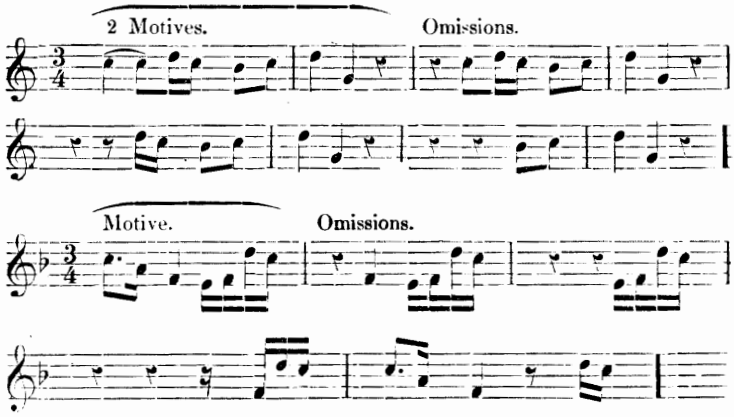

### 6. Repetition.

Many motives may be variously remodelled by the repetition of fragments or *members* of the Motive



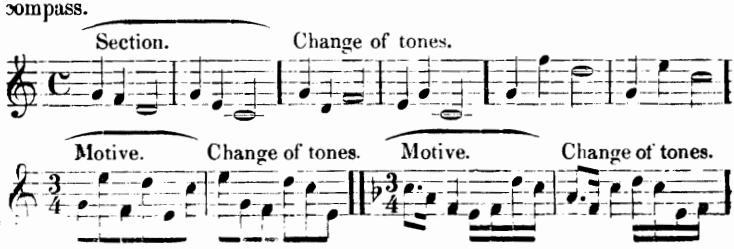

### 7. Omission.

One or more members may be *omitted* from a Motive.



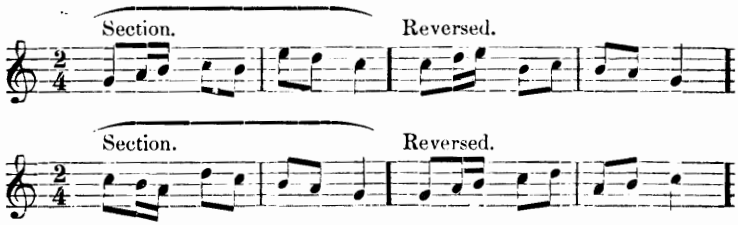

### 8. Changing the Order of Tones.

The members of a Motive, especially such as form a chord together may be *interchanged*, i. e., introduced in a different order, but without altering the rhythm. This may occur within a narrower or a wider compass.



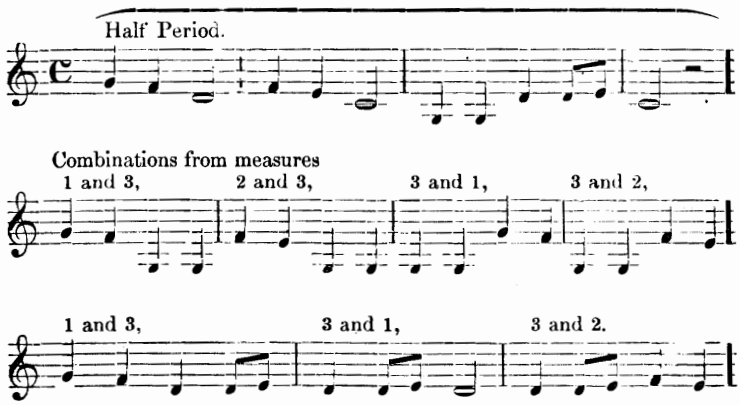
### 9. Reversing the Order of Tones.

A Motive, or several Motives may be taken *backwards*, i. e. from the end to the beginning, without altering the rhythm.



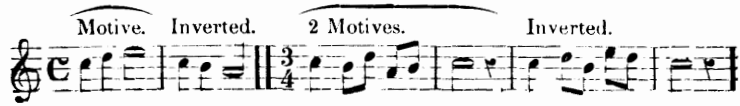

### 10. Combining Members of different Motives.

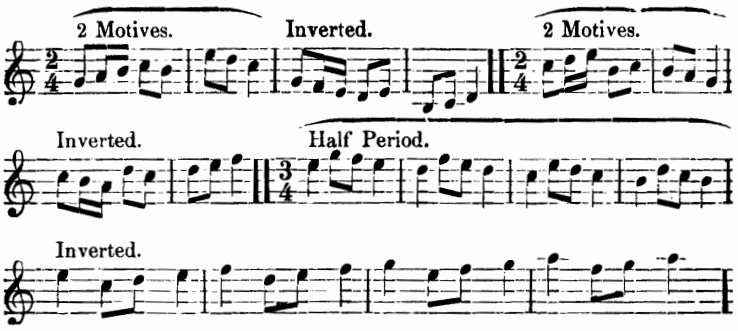
By this means of transformation many *new* Motives may be formed




### 11. Inversion.

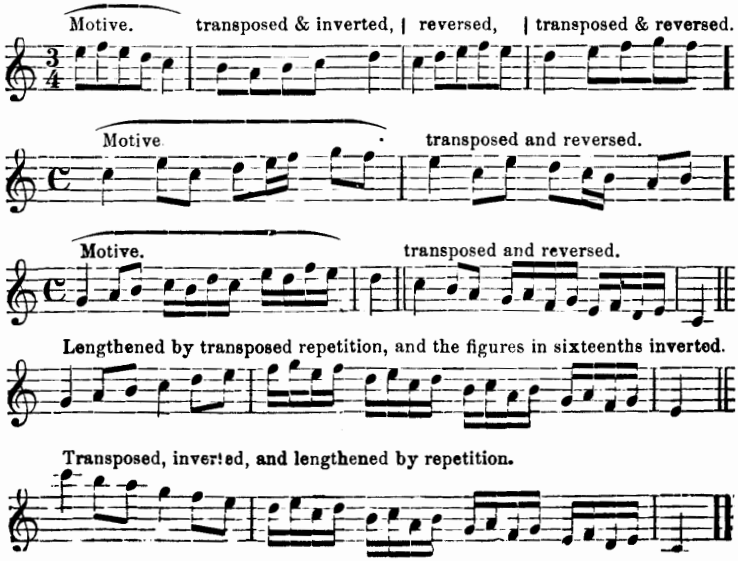
Motives may also be so changed, that their intervals shall make *inverted* steps, or move in the opposite direction. This is not reversing the order of tones, as in No. 9, for there the series of tones went back from the end to the beginning; but here we commence inverting the intervals at the *first* note of the Motive, and not at the last.

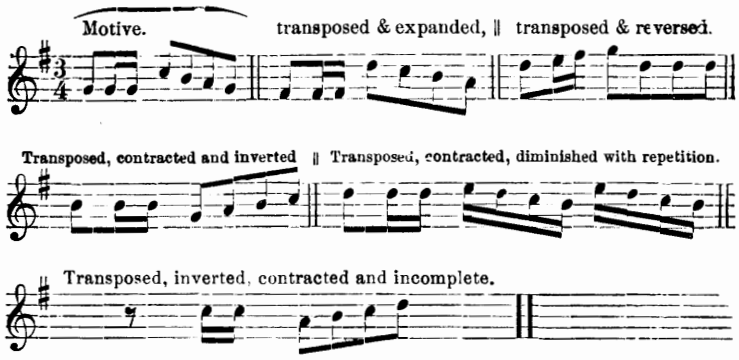





## IV. Combination of several Modes of Transformation.

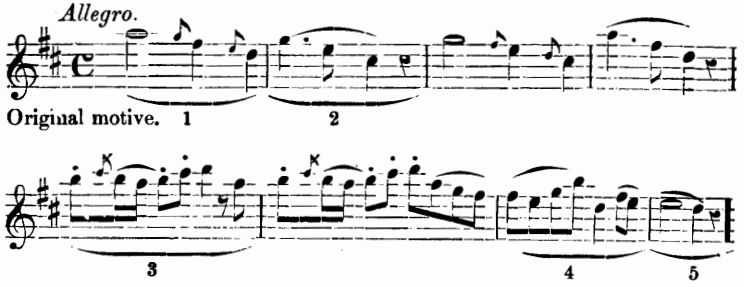
Frequently not only one, but two, three, or even more means of transformation are applied to a Motive *at the same time*. Thus we can transpose a Motive and at the same time contract it, or we may transpose and at the same time expand it. In the same way Motives may be at once transposed and inverted, transposed and diminished, transposed and repeated, &c. &c. It is better to begin with combining only *two* modes; but there are also three-fold, four-fold and even five-fold transformations, as the following example shows.



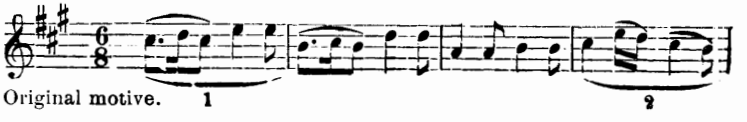


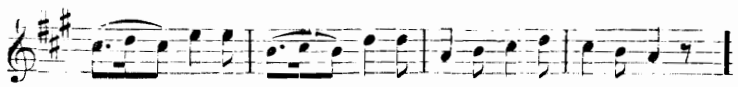

## V. Consideration of some Periods with regard to their Thematic Treatment.

We have already remarked that not a single Period consists of purely *new* motives, but some motives are only transformations of others, which we will call *original motives*. In the following Periods, which are mostly taken from well known works of Mozart and of Haydn, the original motives must be pointed out, with allusion also to their transformations.

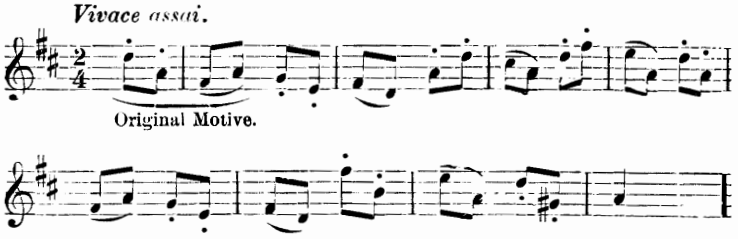



The whole Period has five original motives; the first we find transposed in the third measure, and the second transposed in the fourth measure. In the sixth measure we have the third original motive repeated, but enlarged by two new members (G and F♯) at the close, in order to connect it more agreeably with the following fourth motive.

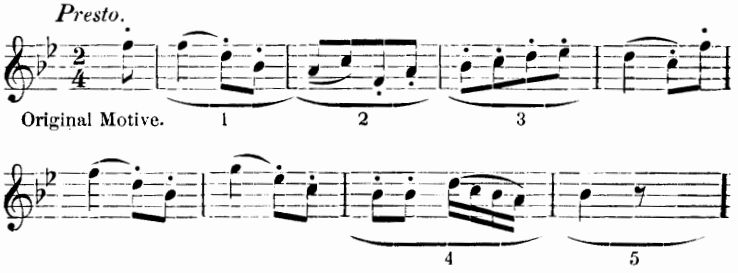




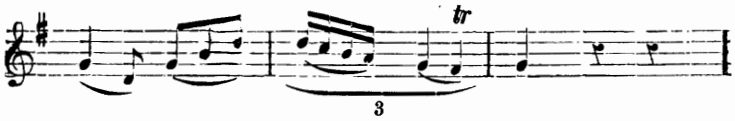
This whole Period is developed out of two motives. The second measure is a transposition of the first original motive, and we find both repeated in the fifth and sixth measures. Measures 3, 7 and 8 contain transpositions of the two last members of the first original Motive, namely the crotchet and quaver. Properly this period has only *one* original motive; for, strictly taken, the E in the second original Motive is only a participant note, and the two semi-quavers may be resolved into the harmonic note D, in which case this motive would be only a transformation, like measures 3, 7 and 8.



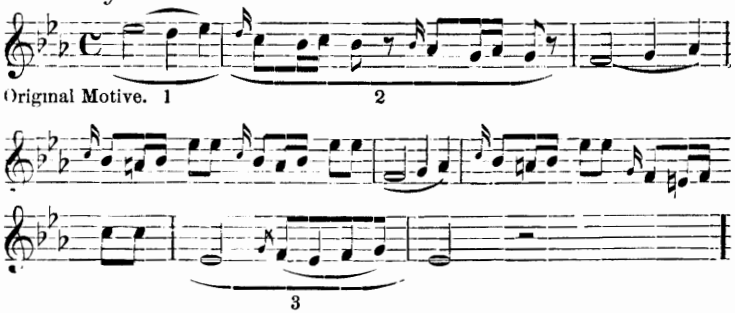

What may be made out of so simple a melody with only a single original motive, may be seen in Haydn's Symphony, No. 10.



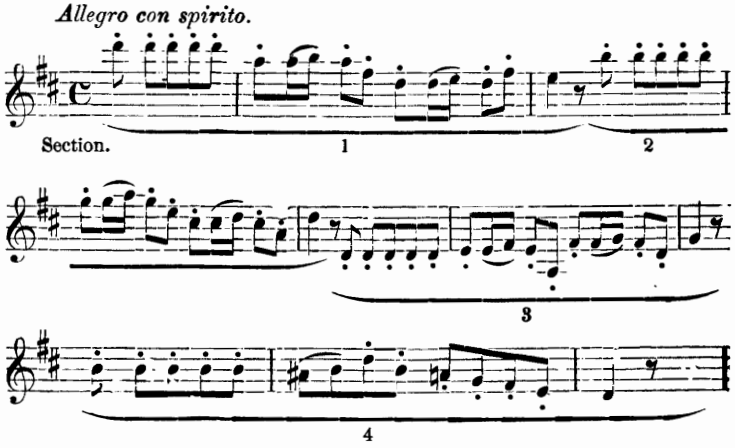

Here only the first original motive has been transformed; measure 4 has been transposed, contracted and inverted; measure 5 repeated literally, and measure 6 transposed.




Measures 3 and 4 are transformations of the first two original motives; measure 5 is a transformation of the first original motive. 1. e., partly transposed, contracted and inverted; and measure 6 is, half of it, an expansion of the second original motive, and the other half a transformation of the three eighths in the first original motive.



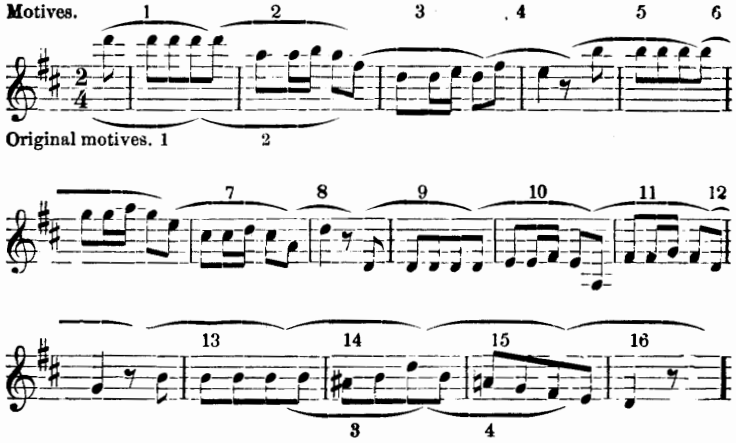

The second original motive only half deserves this name, because the second half is only a transposition of the first. This motive is transformed in the fourth and sixth measures, where the two eighths make inverted and expanded steps. Measures 3 and 5 are transformations of the first original motive.




Such periods as the last are better divided into sections than into

motives, since each section makes a little whole. The first is the origina section; the second and third are transpositions of the same, with occa sional contractions, expansions and inversions, which are easily found out Only in the fourth section (measure 7) is a new thought introduced.

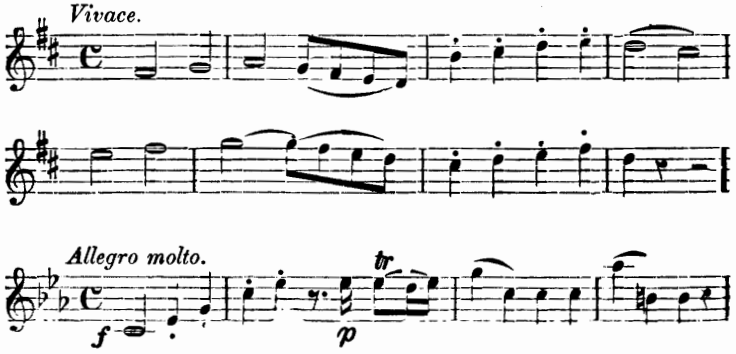
We might make a period of *sixteen measures* of it, by changing the $\frac{4}{4}$ into $\frac{2}{4}$ measure, and the feeling actually divides it so.

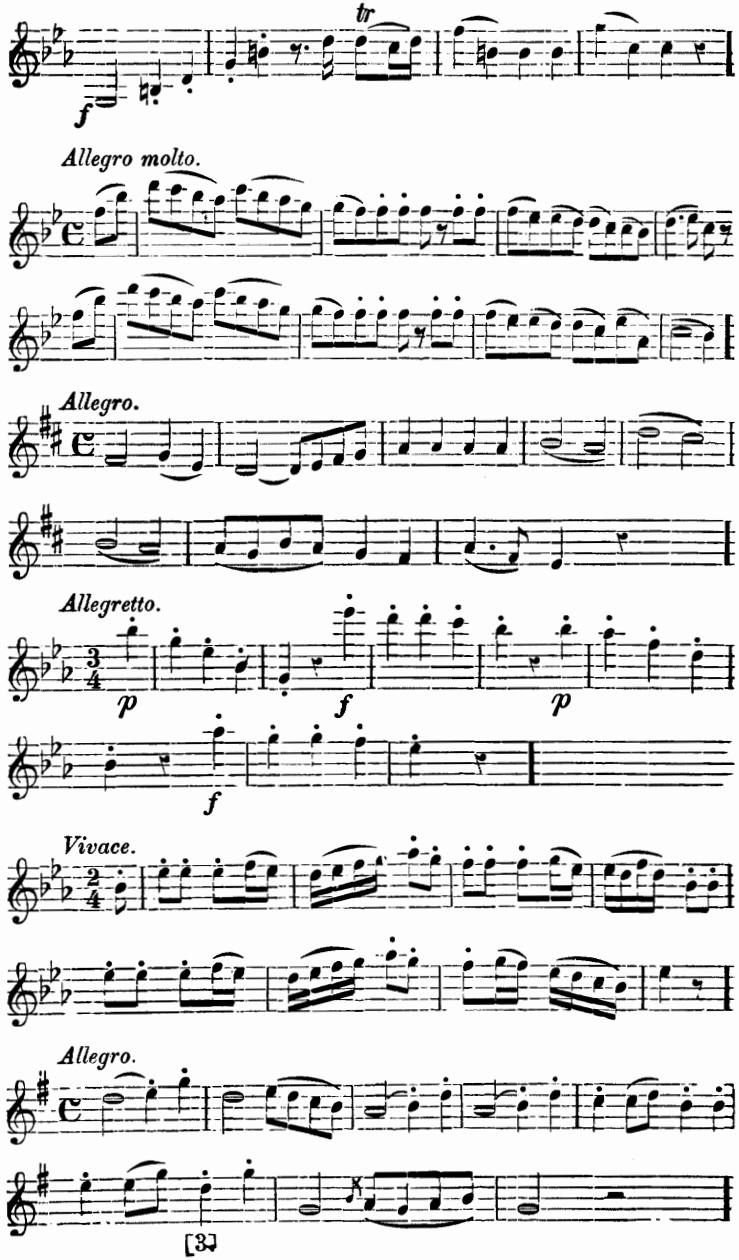


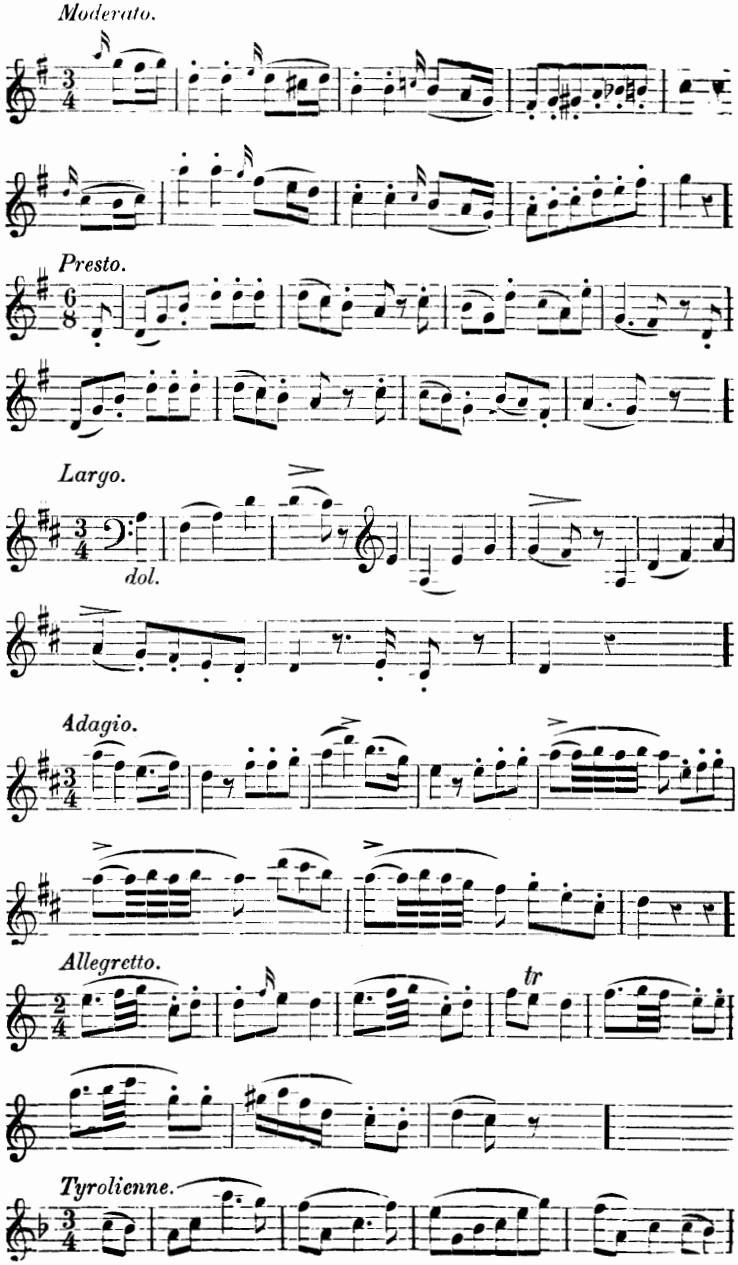

We shall soon become better acquainted with such periods of more than 8 measures.

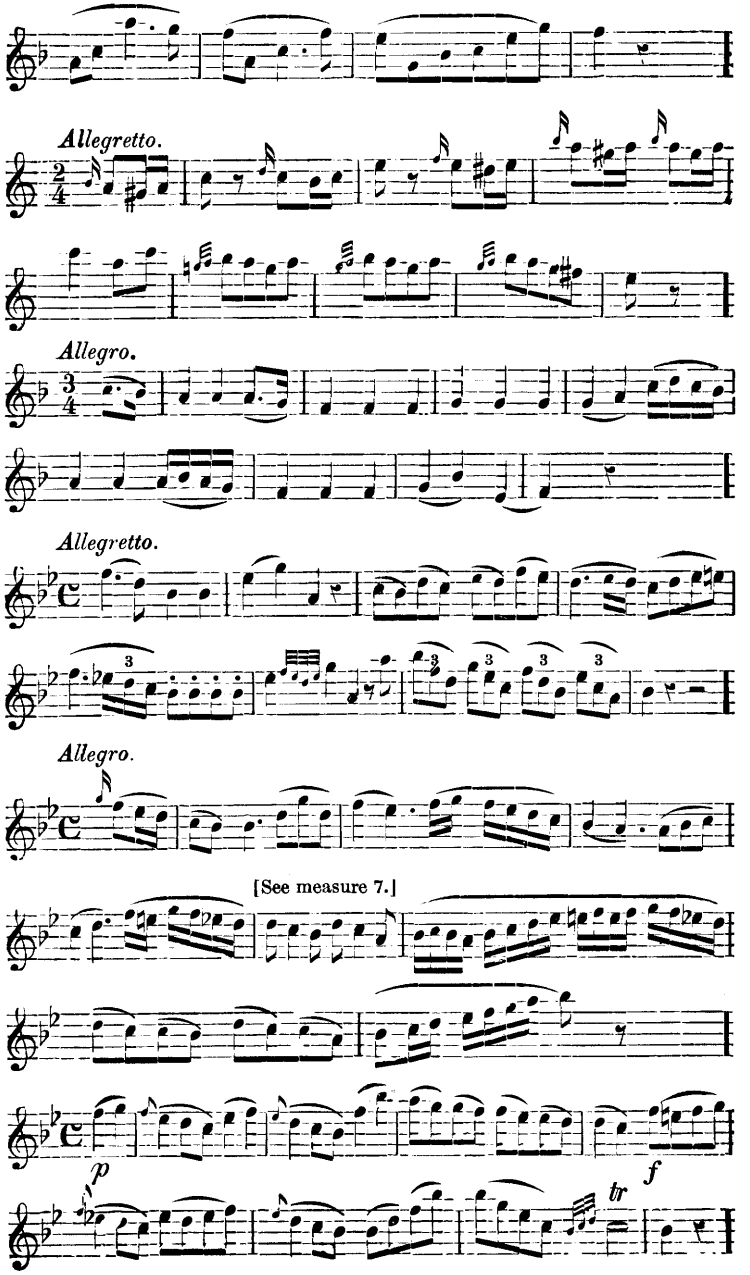
## Exercises.

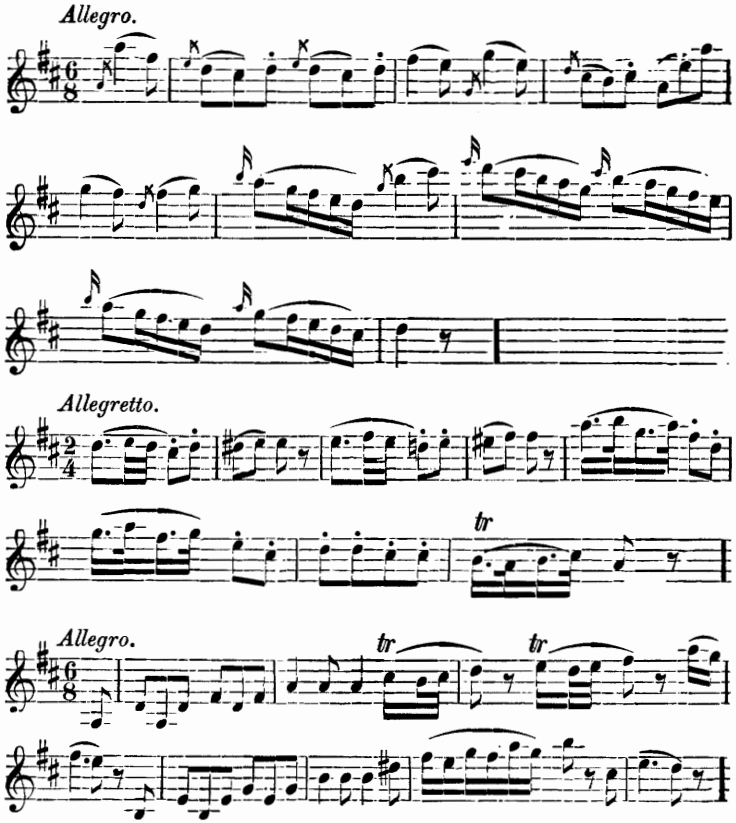
In the following Periods the scholar must seek out and indicate the original motives himself, and also note the transposed motives as above.




tr
f
Allegro molto.
Allegro.
Allegretto.
p
f
p
f
Vivace.
Allegro.


Moderato.
Presto.
Largo.
dol.
Adagio.
Allegretto.
tr
Tyrolienne.

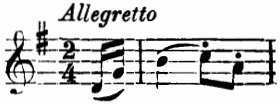

Allegretto.
Allegro.
Allegretto.
Allegro.
[See measure 7.]
p
f
tr

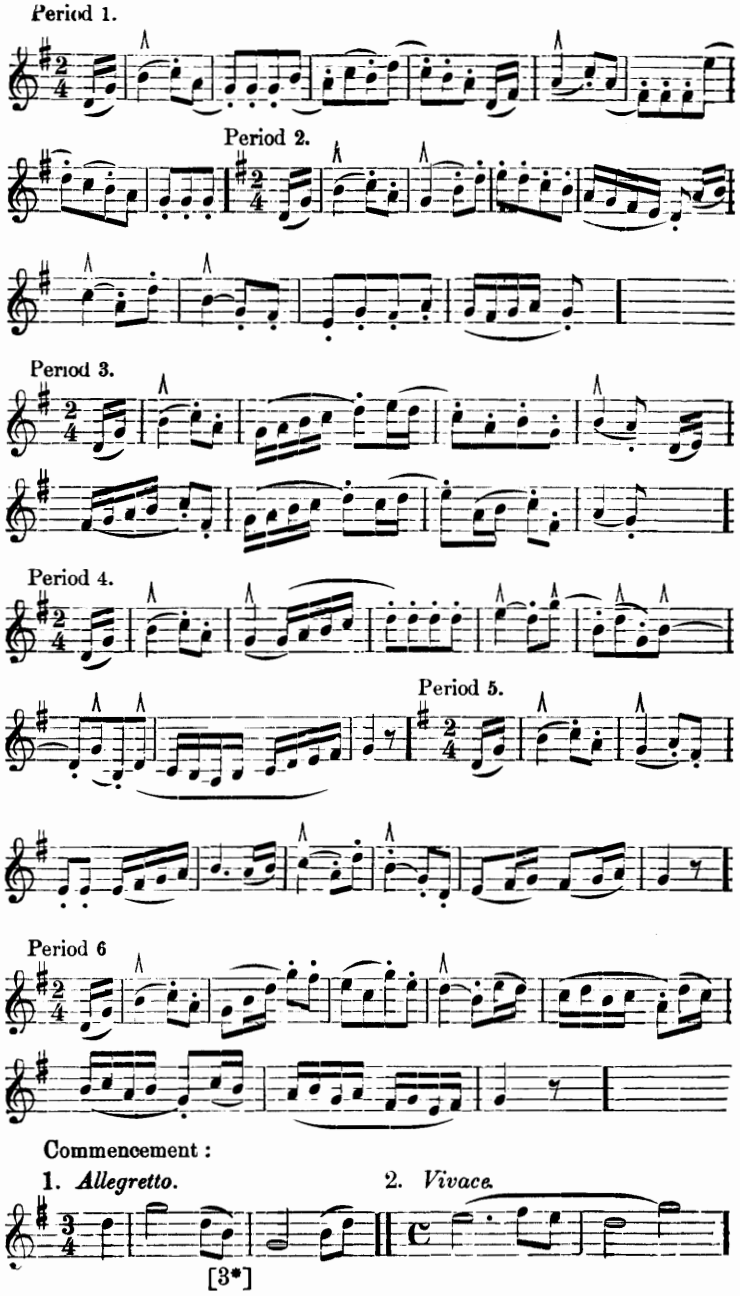


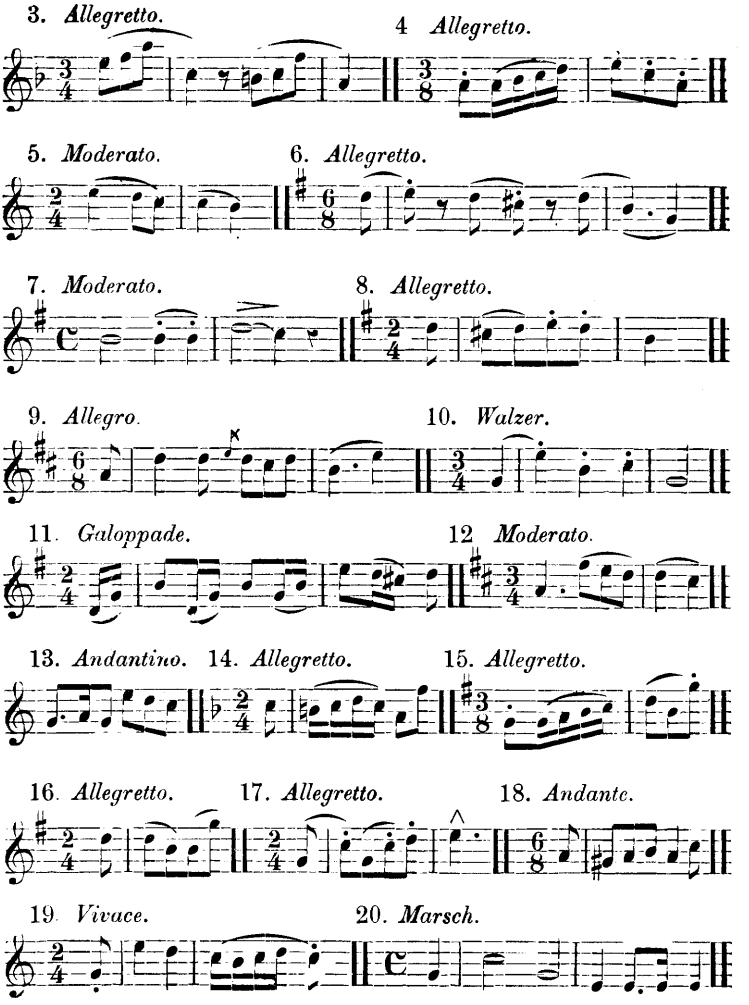

## Some Periods of the Scholar's own Formation.

Hitherto the scholar has worked after certain melodic patterns, simply imitating the pattern melody, measure for measure, without knowing the means of transforming the melody. Here he is no longer to work after such models. In the following exercises only the commencing motives will be given him, and out of these he is to form periods of eight measures; the invention, transformation and succession of the other motives is left wholly free to him. Several periods should be formed from one and the same beginning. For example.

Commencement




Period 1.
Period 2.
Period 3.
Period 4.
Period 5.
Period 6
Commencement :
1. *Allegretto.*
2. *Vivace.*

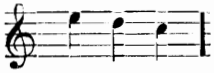



Choose now out of various musical pieces several more such beginnings for the formation of periods; but choose them from pieces with which you are not familiar, and then compare your work with the original, in order to avail yourself of the necessary improvements. This done, then invent the beginning also. Melodies will flow more and more easily from your imagination, and you will gain more and more dexterity in the thematic treatment.

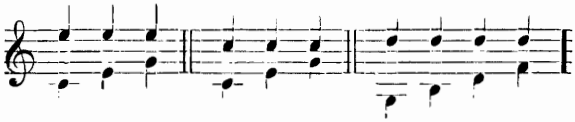
## VI. The Harmonic Accompaniment of Melodies

In the invention of a Melody, a person who is at all musically culti vated has in his thought at the same time the Harmony to it, at least its fundamental chords. Nay, even unmusical persons and children find for simple melodies a second part as a harmonious accompaniment, even should it consist only of the ground-tone (Tonic) and the Fifth (Dominant). So too will we begin with setting a second part as an accompaniment to a melody; not all at once to a whole Period, but first to one measure, and then to two and four measures.

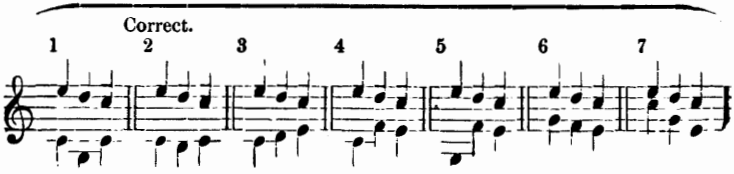
The following three notes, we will suppose, require a one-voice accom paniment.

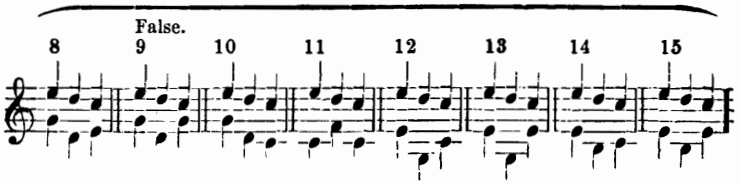


In the first place we must know to what chord each of these tones belongs The first and third note (*e* and *c*) belong to the Trichord of C major, and the middle note (*d*) to the Dominant chord of this Trichord Hence an interval out of these two chords must be chosen for the accom panying voice; but which? We will try them all one after another, and let the sense of hearing judge which intervals will serve our purpose.



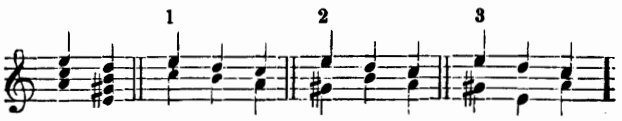
All these combinations sound not disagreeably; but some of them sound *empty*, namely the Octaves $e-e$, $c-c$, $d-d$, the fifth $g-d$, and still more the fourth $g-c$. Such empty consonances we must avoid as much as possible, at all events not use them in unfit successions of tones The accompaniment of the above three melodic notes, both in a correct and a false tone-series, would be as follows:



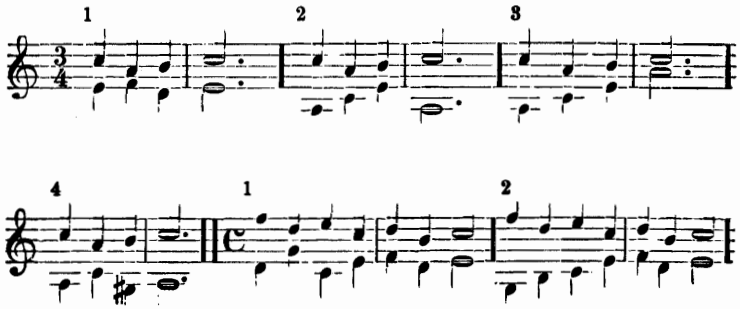


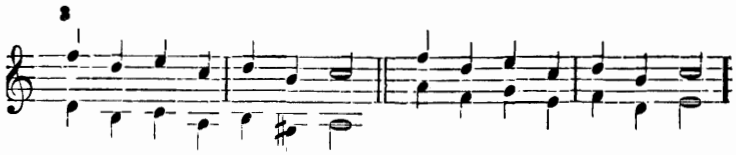

What *is* there false, then, from 8 to 15? In 8 the octave *d;* in 9 this same octave, with the fourth *g – c;* in 10 the two octaves *d* and *c;* in 11 the progression from *f* to *c*, because the seventh must always move but *one* step downward, and here *f* should go to *e;* in 12 the octave *e*, in 13 and 14 the same octave, and also in 15, besides the progression from *b* to *e*, because *b* is here the *leading-note* to *c*. — In 3, to be sure, an octave (*d*) occurs; but in this progression of the two voices, where one moves downward and the other upward, it is not faulty, nor does it sound badly. Such a progression of the parts is called *Contrary motion* Of this more hereafter.

We may also accompany the three melodic notes *e*, *d* and *c* with tones from *other* harmonies, for *e* and *c* belong also to the Trichord of A minor, and *d* to the Dominant chord of this Trichord. For instance:



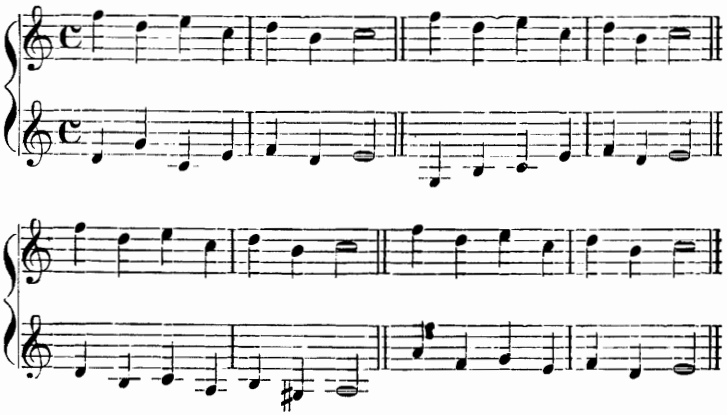

In the following examples the accompanying harmony is so obvious as to need no explanation.



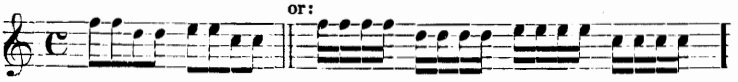


**Figural Voices.**

To illustrate what is meant by this we will take the last example.



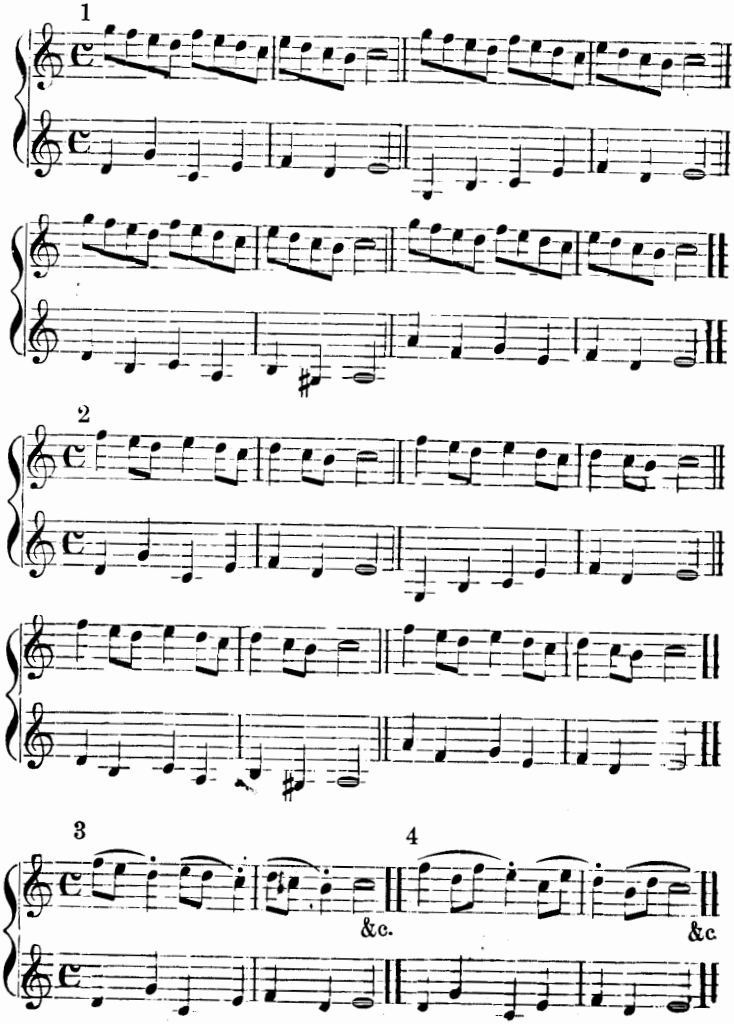
Here both voices proceed in *simple* tones. Now if these voices are dissolved into *richer* note-forms,—if, for example, a fourth is turned into 2 eighths or 4 sixteenths, &c., we have *figurated* the voices. But it must not be understood that the eighths and sixteenths are to come always upon the place of their principal notes, in this way :

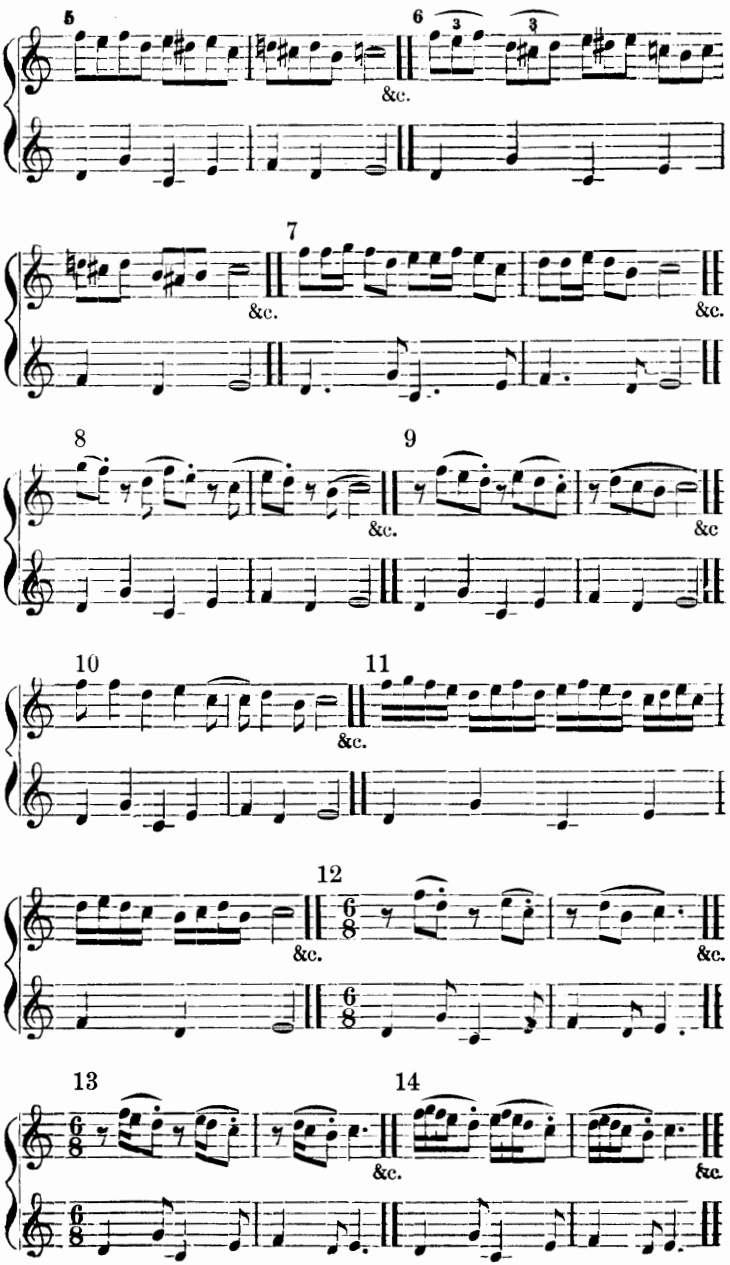


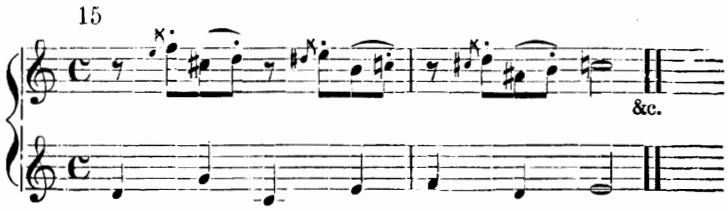

The enriching or embellishment of a voice is effected by participant notes, passing notes, harmonic notes (in broken harmony), syncopated notes and suspensions. In composing a figural melody, one must first think of the principal notes, which should stand in the place of the figures ; and if one would set a proper accompaniment to a figural melody, he must be able to find out the principal notes in the various figurations. Accordingly the composer must be able correctly to distinguish passing and participant notes from the harmonic notes, and also the harmonic principal notes from the harmonic accessory notes. And not less must he

have a sufficient knowledge of syncopations and suspensions. Figuration is an excellent means of transformation, which contributes remarkably to the animation and coloring of a piece of music; and hence it is of great importance to a composer.

The following 15 examples show, in what a variety of ways the principal notes of the upper voice may be figurated.




5
6
3
3
&c.
7
&c.
&c.
8
&c.
9
&c
10
&c.
11
12
6/8
&c.
&c.
13
6/8
&c.
14
&c.




**Remarks on these 15 Examples.**

Ex. 1. The first eighth of every quarter is a participant note; the harmonic principal note strikes in every quarter as the second eighth.

2. The first and third quarters are not figurated; the second and fourth have participant notes, as in Ex. 1.

3. In the first and third quarter the second eighth is a passing note; the second and fourth quarters are not figurated.

4. In the second and fourth quarter the harmonic principal note is answered by a harmonic accessory note; the first and third quarters are not figurated.

5. The first quarter has a passing note; the second on the contrary begins with a harmonic accessory note, which the harmonic principal note follows as an after-stroke. So too with quarters 3 and 4.

6. Each triplet begins with a harmonic principal note, which strikes in again after the passing note.

7. In the first quarter the first eighth is a harmonic principal note, which is repeated again as a sixteenth, and then followed by a passing note; so too with the third quarter. Quarters 2 and 4 begin with a harmonic accessory note, answered by the harmonic principal note.

8. The first eighth in quarters 1 and 3 is a participant note; quarters 2 and 4 begin with an eighth pause, which is followed by the harmonic principal note.

9. Quarters 1 and 3 begin with an eighth pause, followed by the harmonic note; the first eighth in quarters 2 and 4 is a participant note.

10. The harmonic principal notes strike in after, because they are pushed out of place by syncopation.

11. Every quarter begins with a harmonic principal note; the figure of the first quarter has then two passing notes, between which the principal note is again struck. So it is also with the figure of the third quarter. In the figure of the second quarter the passing note is followed by a harmonic accessory note, to which the principal note succeeds as a fourth sixteenth. So also with the figure of the fourth quarter.

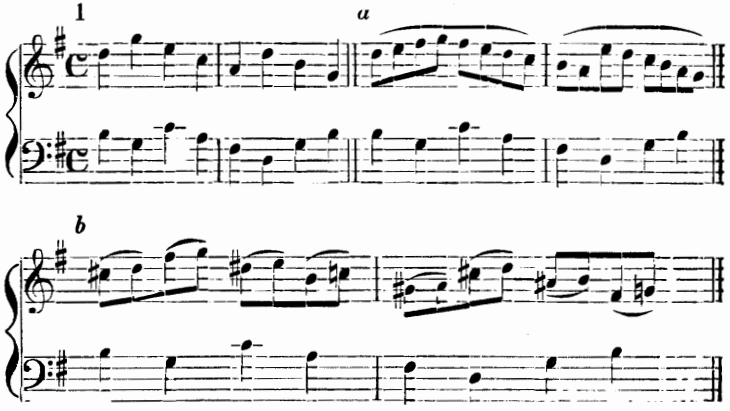
12. Here $\frac{6}{8}$ time is used instead of $\frac{4}{4}$. The second and fourth tones of the lower voice are shortened into eighths. In the upper voice the harmonic principal notes strike after, as second and fifth eighths

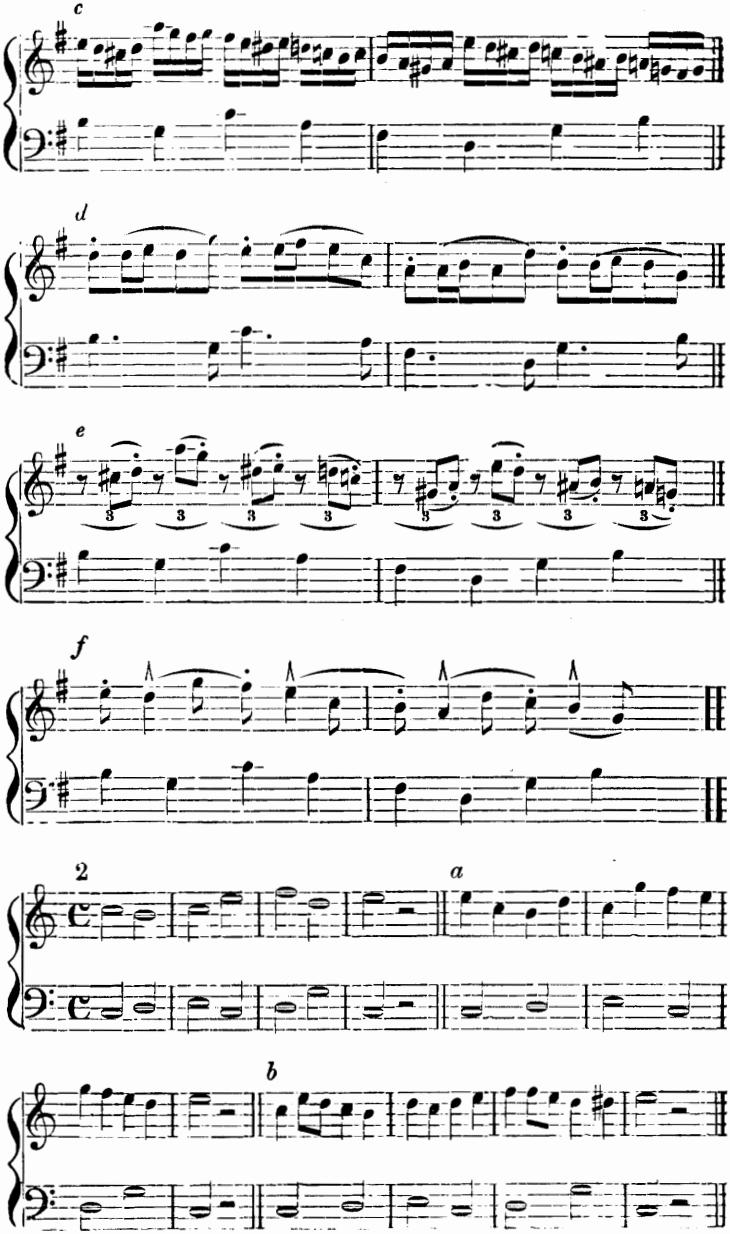
13. The harmonic principal note, striking after, is followed by a passing note.

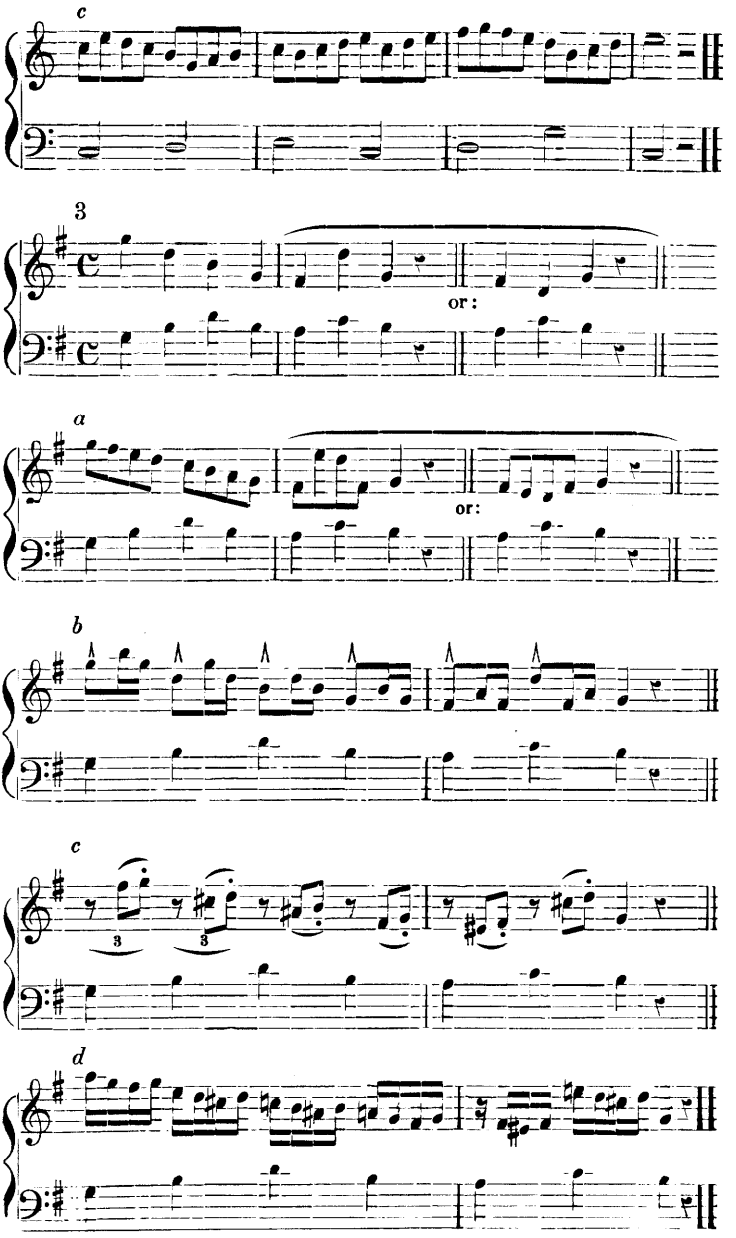
14. The harmonic principal note is followed by two passing notes, between which the principal note is again struck.

15. In the first quarter the harmonic principal note, adorned by a short *appoggiatura*, strikes after, as also in the third quarter; quarters 2 and 4 have participation notes.

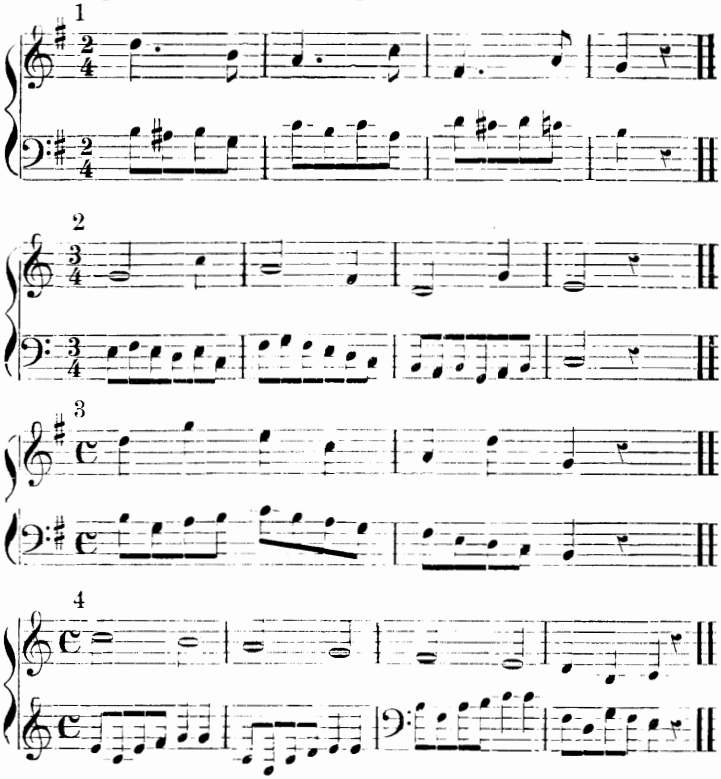
To the following figurated examples the scholar in composition should write down similar remarks himself.



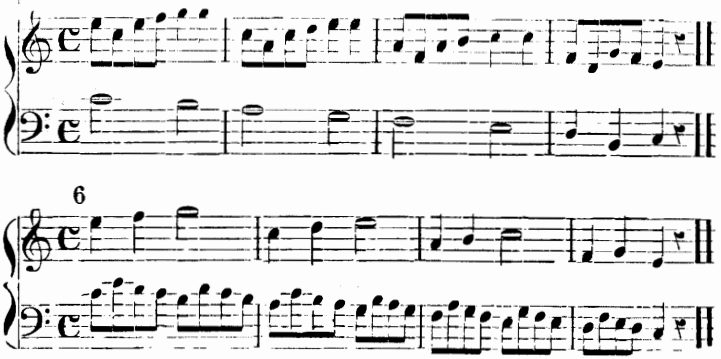

c
d
e
f
2
a
b


c
3
or:
a
or:
b
c
3
3
d

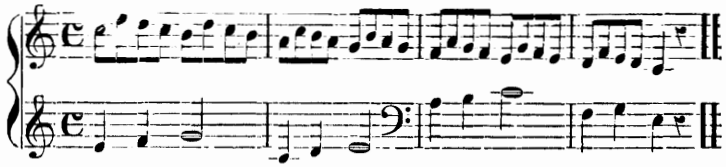
Examples with the lower part figurated.



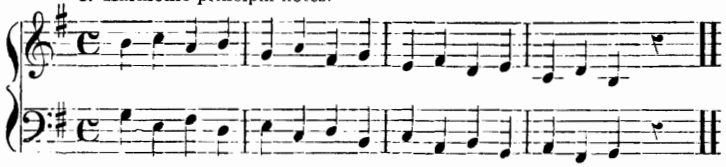

5. The parts of No. 4 exchanged, so that the upper becomes the under, and *vice versa*.



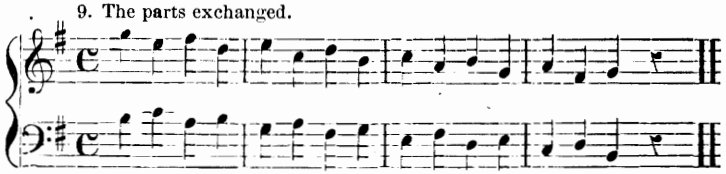
7. The parts exchanged.



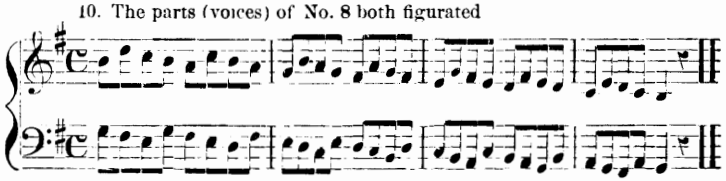
8. Harmonic principal notes.



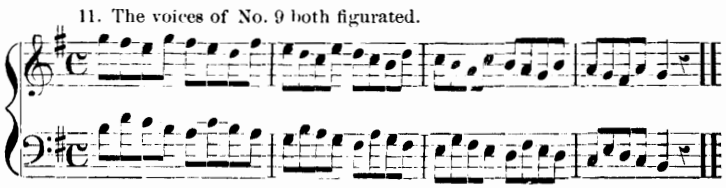
9. The parts exchanged.



10. The parts (voices) of No. 8 both figurated

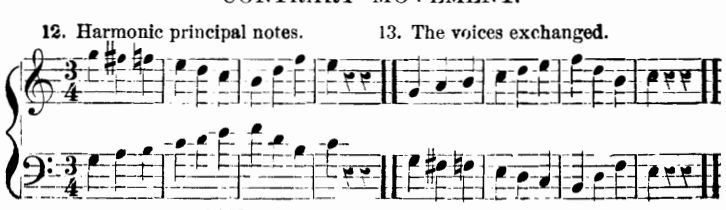


11. The voices of No. 9 both figurated.

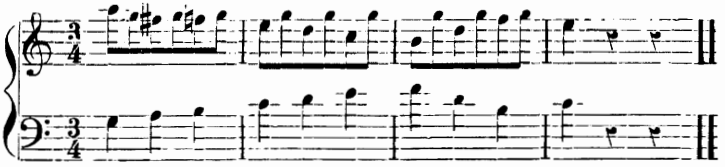


## CONTRARY MOVEMENT.

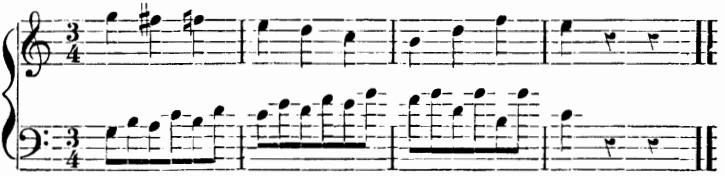
12. Harmonic principal notes. 13. The voices exchanged.



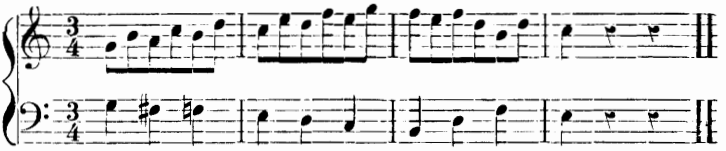
14 The upper voice of No. 12 figurated.



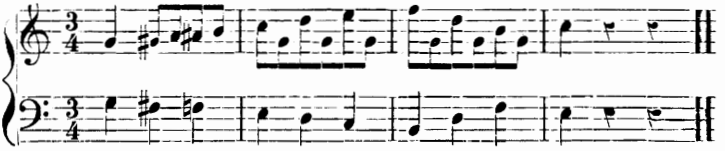
15 The lower voice of No. 12 figurated.



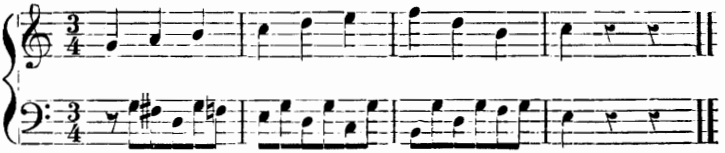
16. The upper voice of No. 13 figurated.



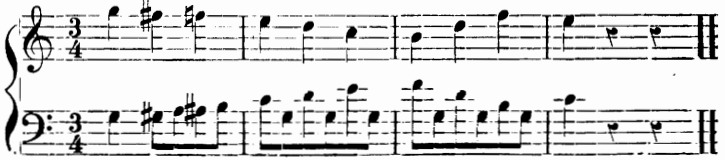
17. Or so:



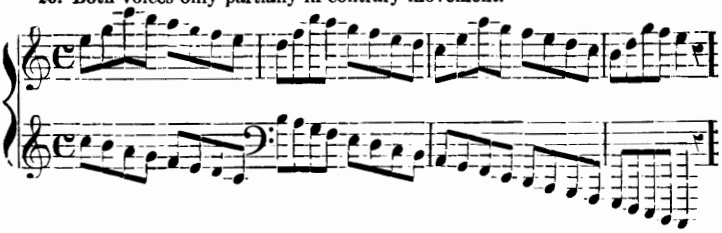
18. The lower voice of No. 13 figurated.



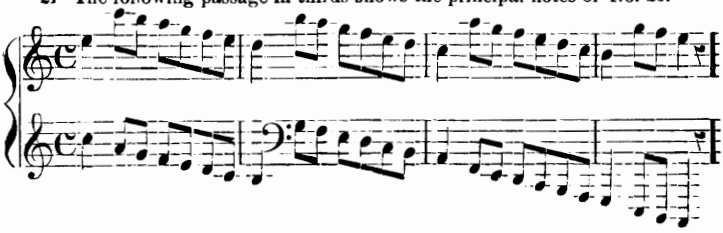
19. The lower voice of No. 12 figurated.



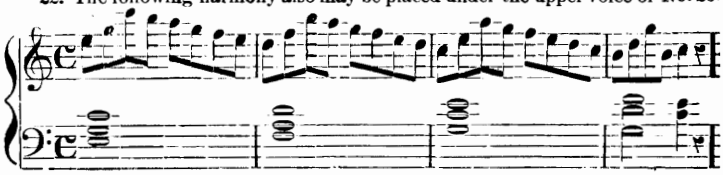
20. Both voices only partially in contrary movement.



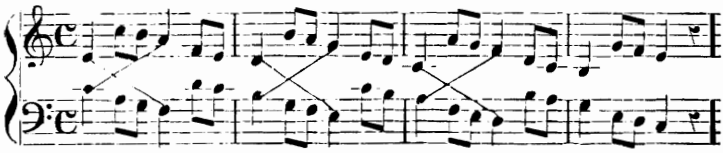
21. The following passage in thirds shows the principal notes of No. 20.



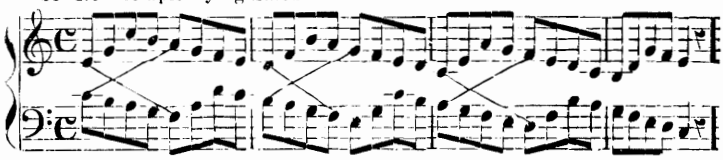
22. The following harmony also may be placed under the upper voice of No. 20.



23. The same melody founded on the following passage in thirds.



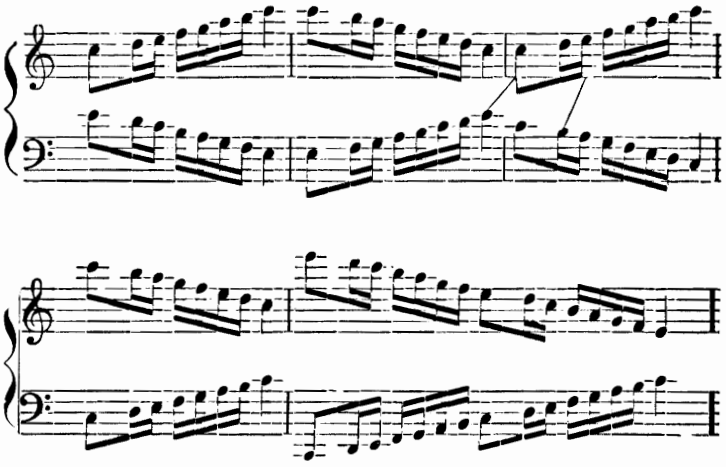
24. Now completely figurated.



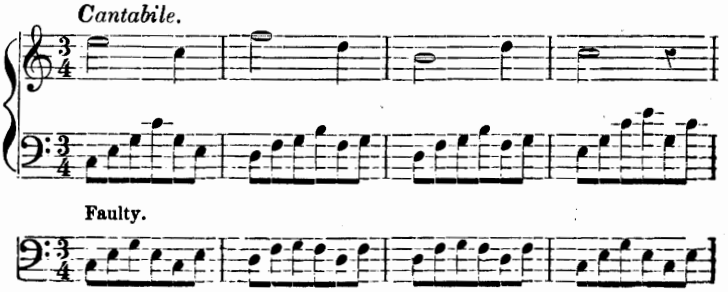
Observe: The first measure in Nos. 23 and 24 contains the original motive, which appears in the other measures as transposed, and indeed

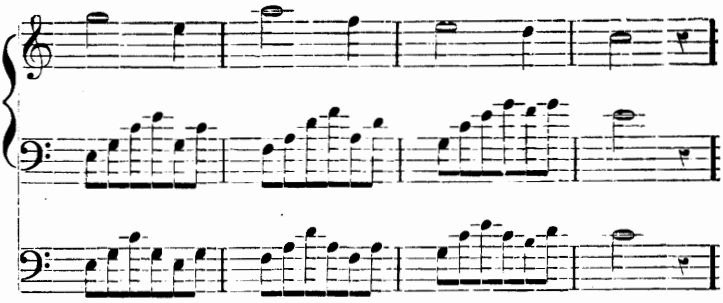
in both voices. Also the cross-lines show that the first four-eighths of one voice are repeated, by transposition, in the last four-eighths of the other voice. Such repetition in the other voice is called *imitation*, of which we shall speak more fully in due time.

In *contrary movement* there often occur tones, progressing step by step, which form *several consecutive dissonances*. Such progressions must be used but seldom, and in a quick *tempo*, since in a slower movement their dissonances, being longer heard, would sound too harsh. For example.



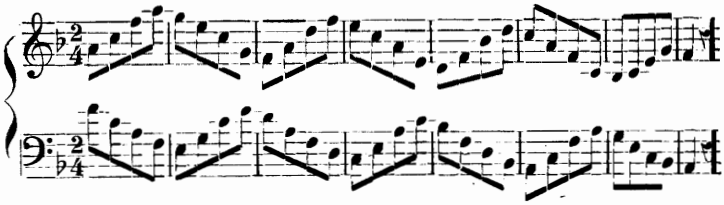
If tones of a *broken harmony* occur in the figurated voice, they must be so placed as not to form false fifth and octave progressions (consecutive fifths and octaves.)



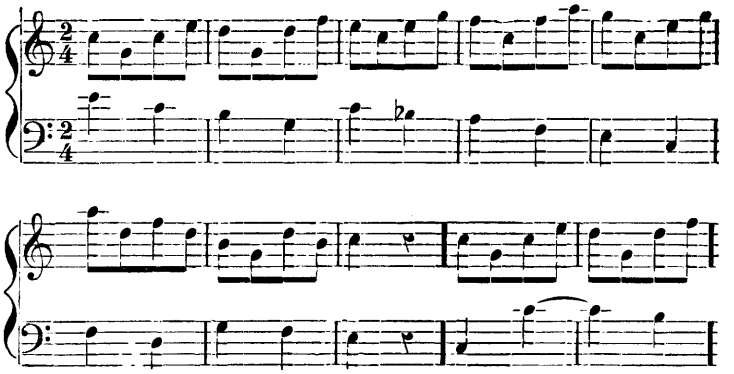


In the faulty first measure, the fourth eighth *e* forms an octave with the upper voice, and then both voices move on in an octave to *c*. Similar faulty progressions are found in the other measures. In the figurated voice which stands above the faulty one, octaves occur also, to be sure, because the harmony is *full*, and the upper voice has holding tones; but the octaves strike after, do not progress to another octave, and are not struck simultaneously with tones of the upper voice A good musical ear soon detects such faults.

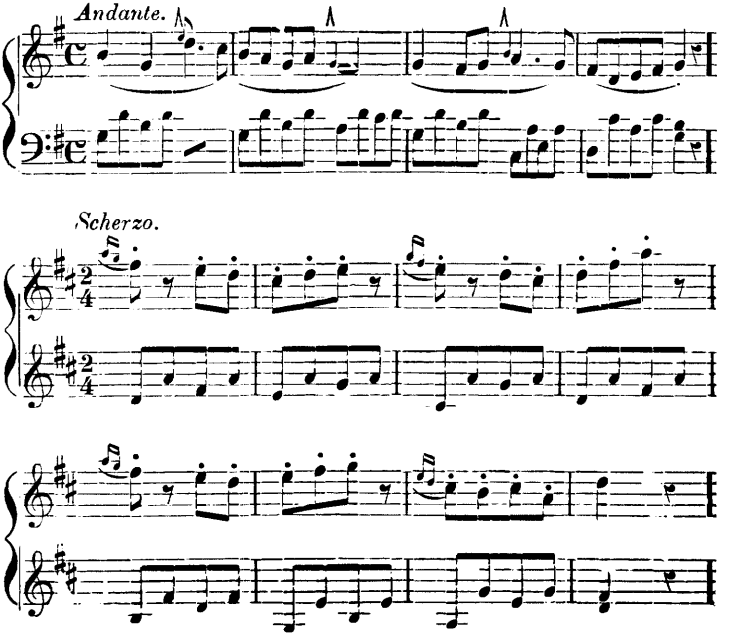
Both voices figurated by broken harmony.



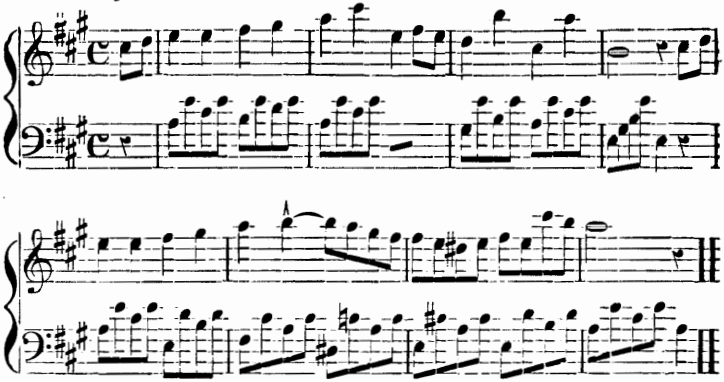
If in the figurated voice two tones of broken harmony come always upon one tone of the other voice, then the after-tone, which is taken from the omitted tones of the chord, must be so chosen as to indicate the harmony distinctly.—If a third is struck after an octave, as after the octaves *c* and *f* in the first and fourth measures of the following example, it is not faulty. We might give *c* as the lower voice to all the four notes of the first measure, and by a tie prolong this *c* through the first two-eighths of the second measure, as indicated at the close of this period.



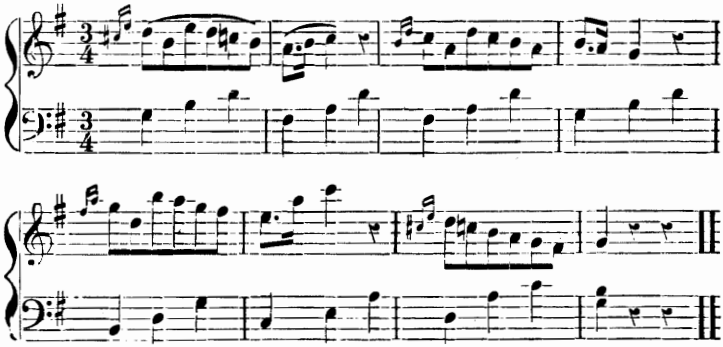
Passages with broken harmony frequently occur in Piano-Forte works, as *figures of accompaniment*, where not seldom the fifth (or Dominant) plays the principal part in the after-strokes. It facilitates the seeking out of harmonic principal notes, particularly notes, &c. to imagine the broken harmony as struck *together*.



*Allegro moderato.*

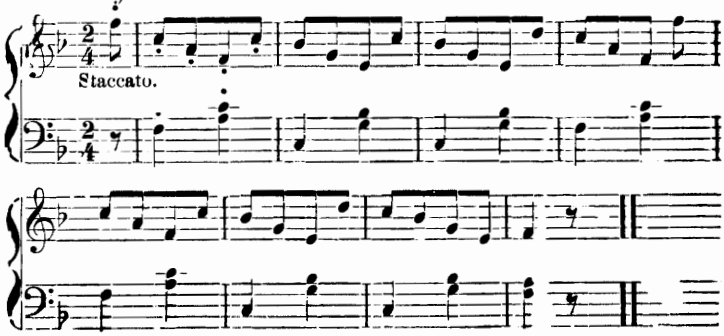


*Moderato.*

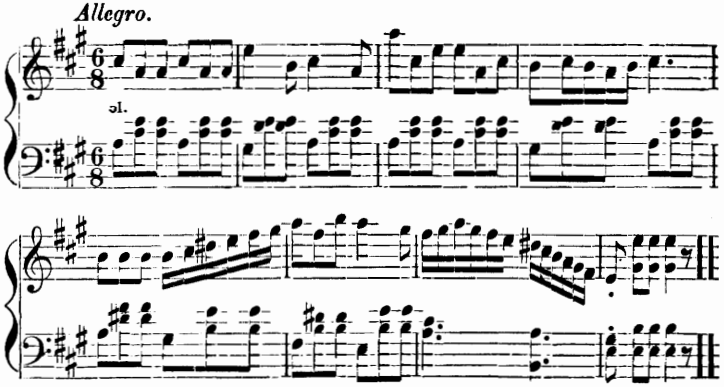


The figures of accompaniment only partly broken. For example:

*Allegro scherzando.*

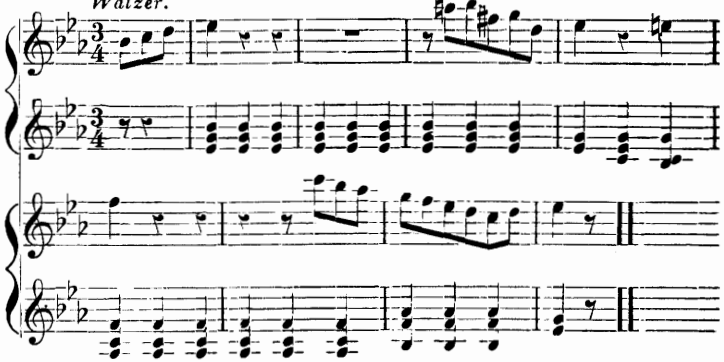


*Allegro.*

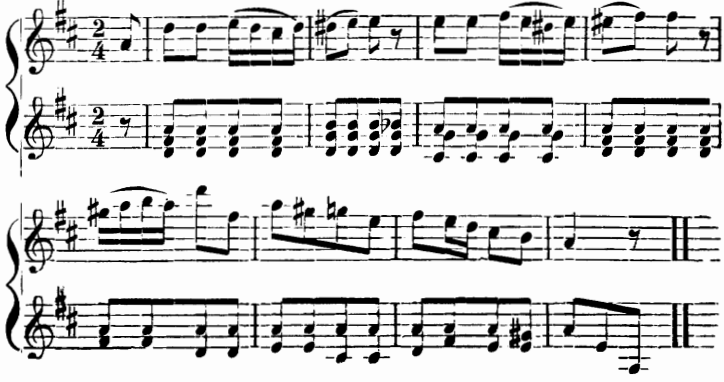


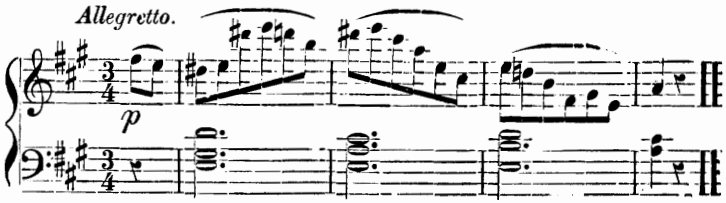

Accompaniment with chords *not* broken. For example:

*Waltzer.*

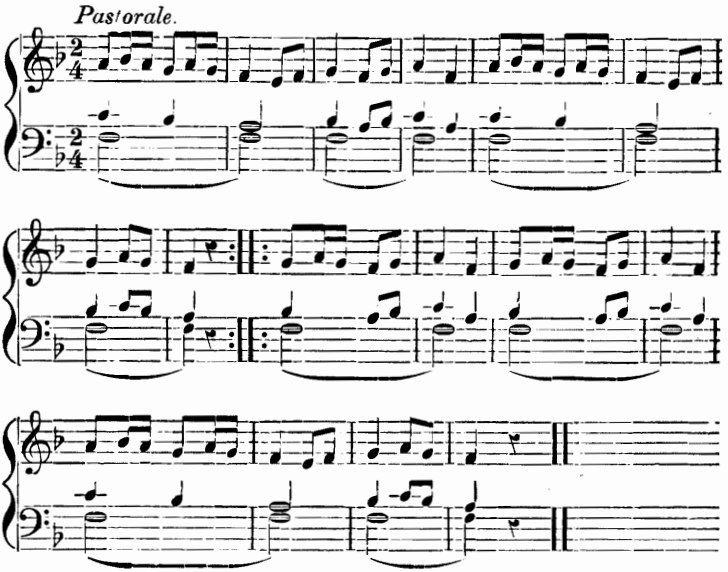


*Allegretto.*

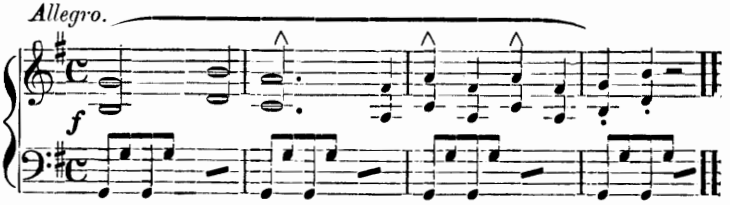




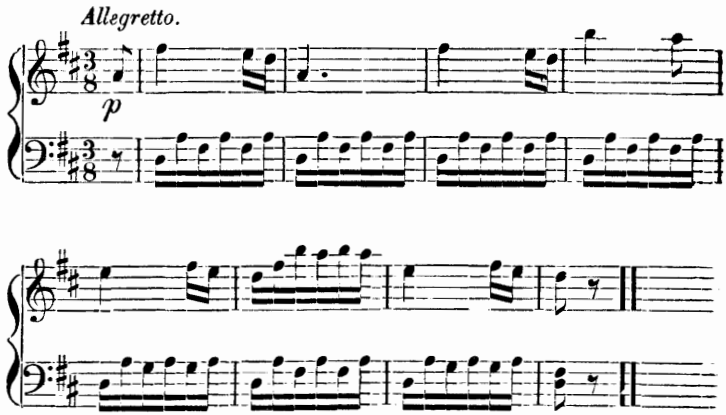

With the bass immoveable, or *Organ-point.*



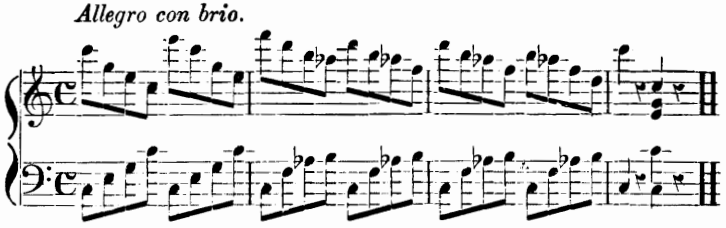

In larger compositions the Organ-point often occurs in this way through whole periods; for instance, in the Finale of Haydn's well-known D major Symphony, from the beginning through two consecutive periods. It is seldom found of such length in piano compositions, but all the more frequently therefore in a few measures.




The bass in the second and third measure has the Organ-point, although given in eighths.



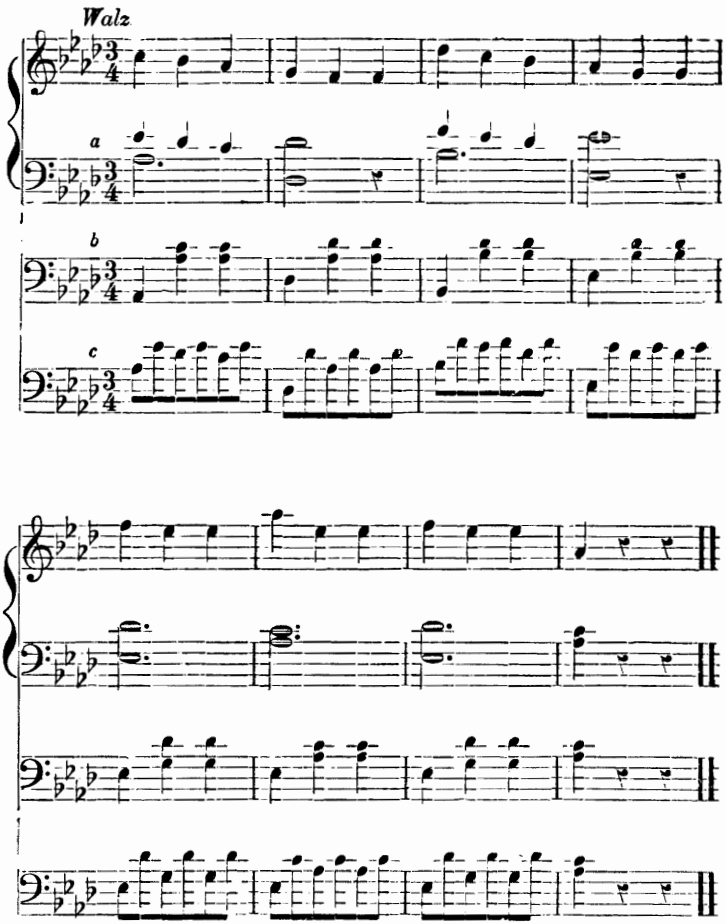

The first note of the bass in measures 5 and 7 is an Organ-point.



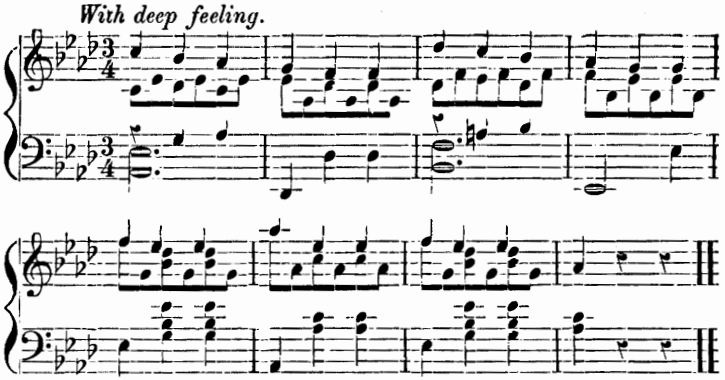

Measures 2 and 3 have an Organ-point in the first note.

## Harmonic Accompaniment of the Scholar's Own.

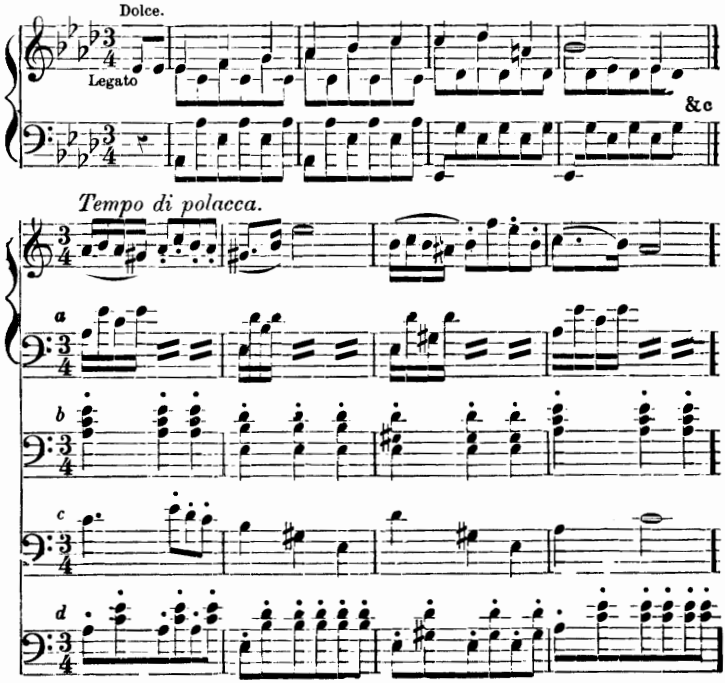
To set a right accompaniment to a melody, one must reflect through what fundamental chords it can be done. These chords he will find, if he will fasten his eye distinctly on the principal notes of the melody, and not be led astray by accessory notes (participant notes, &c.,) especially if in figurated passages he knows how to find out the ground-notes quickly. But then too he must have regard to the measure, *tempo*, rhythm and character of the melody which is to be accompanied. The most beautiful melody may be ruined by a poor and inappropriate accompaniment; and a poor melody can be made interesting by an apt accompaniment. Some examples will confirm this.




The accompaniment at *a* does not please us, because it is better suited to an Andante That at *b* is better, because it is more waltz-like; yet there is something in this that goes against the feeling; the melody moves purely in quarter notes, and now too comes the accompaniment in the same movement, by which the whole becomes very monotonous. The accompaniment at *c*, on the contrary, consists of eighth notes, for which reason it is the best of the three. But there is still a better one. The melody is taken from the so-called *Sehnsucht* (*Le Desir*) waltz, ascribed to Beethoven; there it has the following accompaniment:

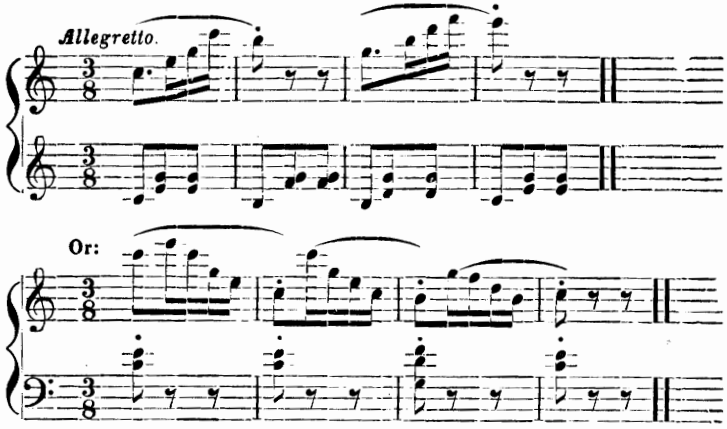



We find something similar in melody and accompaniment in many piano compositions; for instance, in the well-known "Fairy Dances" of Reissiger.

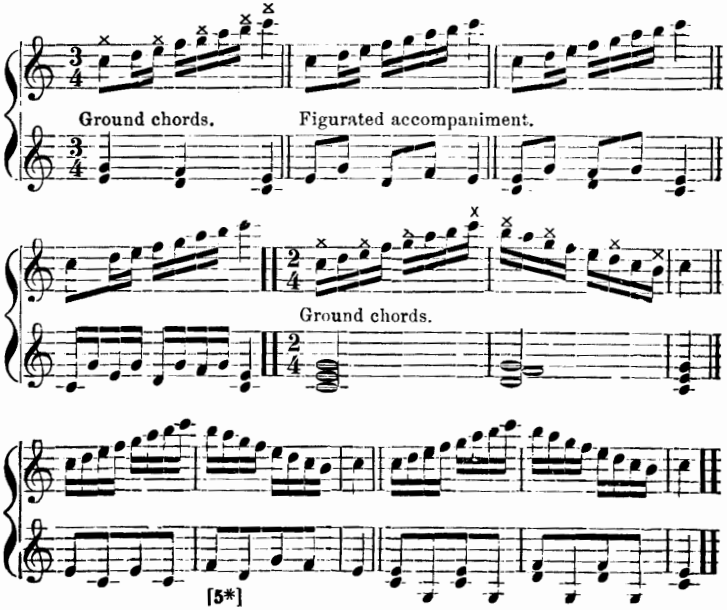


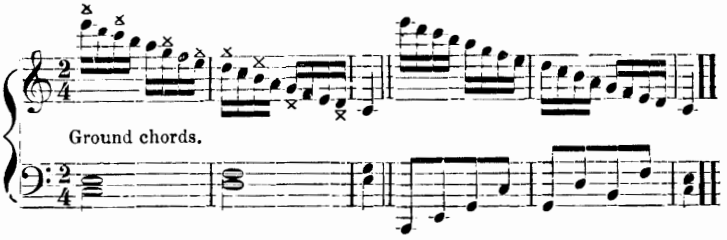

The accompaniment at *d* alone is of the right kind; at *a*, *b* and *c* the polonaise character is entirely lost.

If a melody consists of broken harmony, the ground chords are obvious, e. g

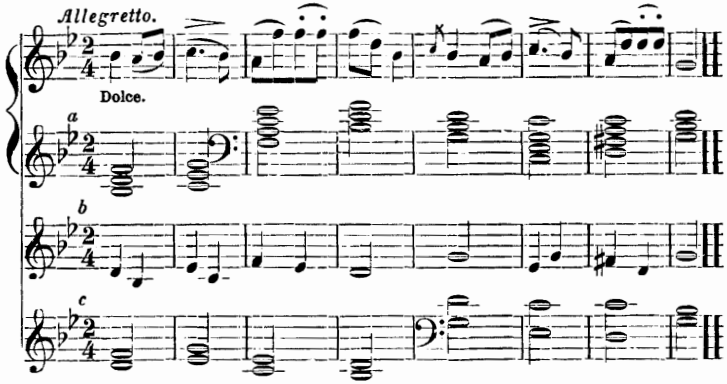



On the other hand the seeking out of the principal notes sometimes occasions some difficulty to beginners, when the melody is figurated in scales or runs. But when the principal notes are once singled out, the ground chords are easily determined. In the following examples the principal notes are marked by ×.





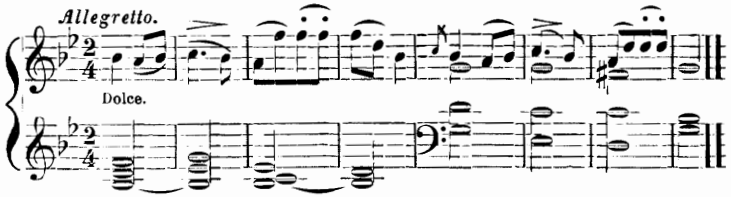

It is understood of itself, that it is not a matter of indifference whether the fundamental chord be used in this or that position or inversion ; much more must it be carefully considered whether the original chord or one of its inversions best suits the place to be accompanied else there will be faulty reduplications and progressions, e. g.



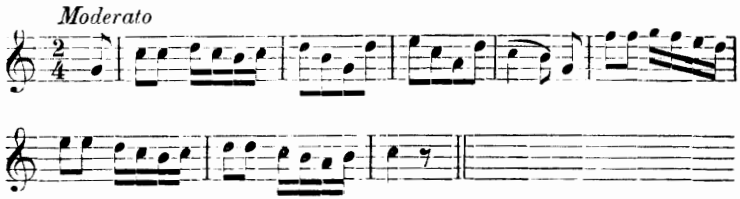

The accompaniment at *a* sounds very disagreeably, especially the first two measures, where ground-tone and melody progress in octaves, and moreover the two outermost tones of the accompaniment move in fifths, (*b♭—f*, *c—g*). The chords spring up and down without connection, and the sevenths rise, instead of falling, &c. But one who has any sort of notion of modulation and a true ear, will not proceed from one chord to another in so awkward a manner.

Against the succession of tones at *b* there is nothing to be said, only the whole sounds too thin. In the first measure the second quarter (*b♭*) is not a faulty octave, because the melody also introduces *b♭* in the second eighth, for the bass voice has already given the *third* to it, and the melody has first a *participant note*.

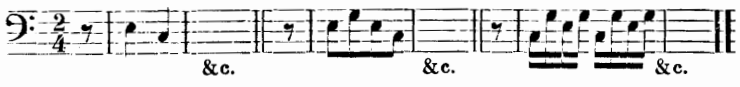
With the accompaniment at *c*, one might be satisfied, but the following is certainly still more to the purpose. The bass note in the second and third measure makes an Organ-point.

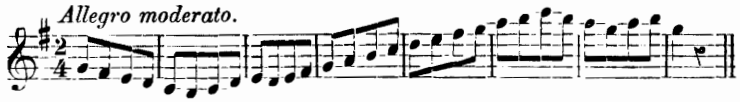



## Melodies as Exercises for Harmonic Accompaniment.

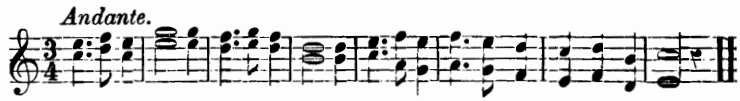



Accompanied first with Fourths merely, then with Eighths, then with Sixteenths, &c.

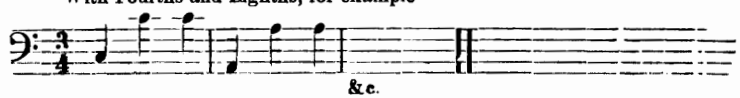


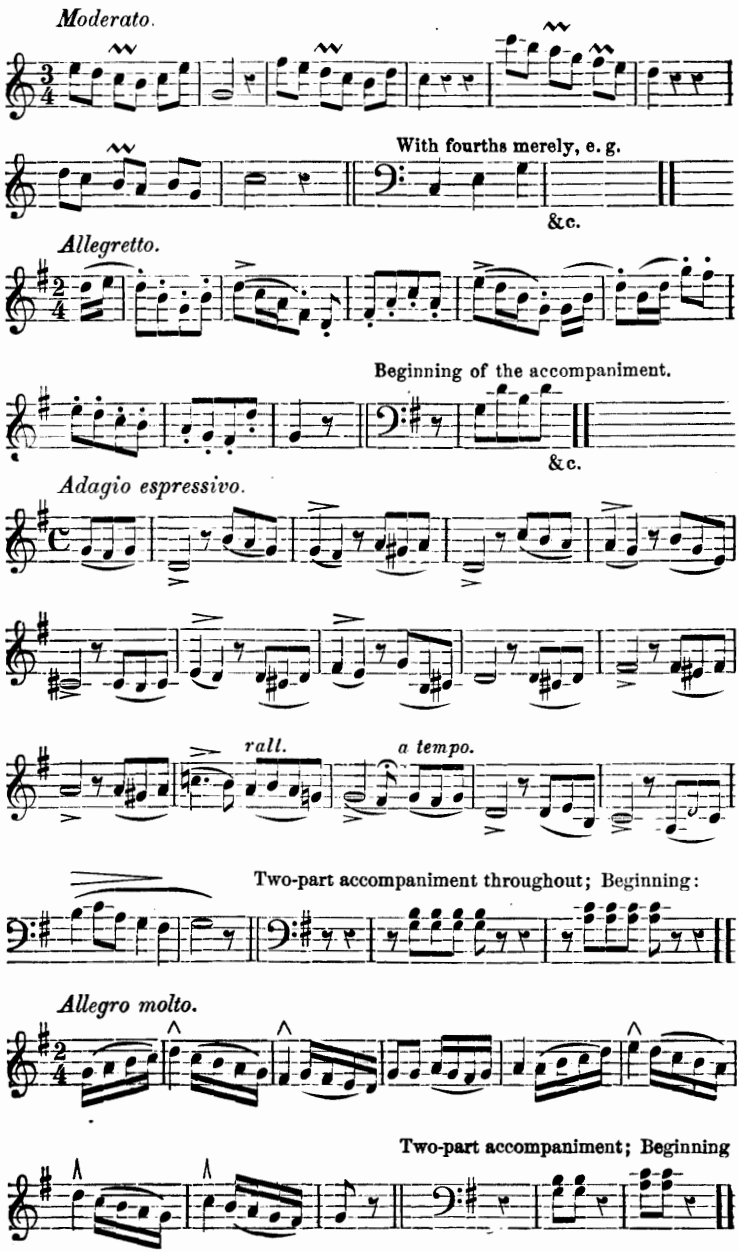



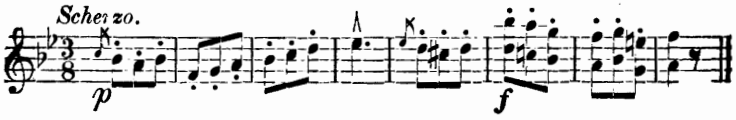

With Eighths merely.

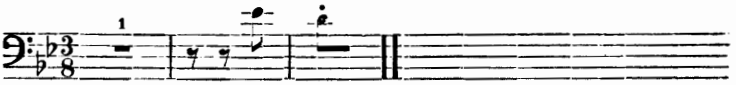

With Fourths and Eighths, for example·




Moderato.
With fourths merely, e. g.
&c.
Allegretto.
Beginning of the accompaniment.
&c.
Adagio espressivo.
rall.
a tempo.
Two-part accompaniment throughout; Beginning:
Allegro molto.
Two-part accompaniment; Beginning




One-part accompaniment; Beginning:




To give rules for all cases, as to what kind of accompaniment is best suited to this or that melody, is a pure impossibility, since these cases are infinitely various. An attentive perusal of good compositions for the piano helps one to a sure judgment in the matter, and to the necessary skill in composing. But one must not only look at and play such pieces, he must use them for written exercises; he must write off from them an eight-bar melody, and set a fit accompaniment to it. It will then be very interesting and instructive to compare his own work with another's; but it is not necessaay that the two should agree note for note.

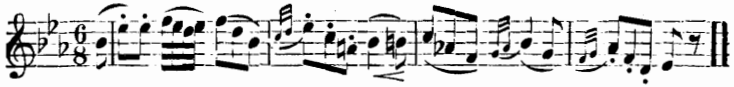
If the scholar invents melodies of his own, to which the fundamental harmony has floated before his mind at the same time, the right mode of accompaniment also will suggest itself. But in most cases, in the beginning the accompaniment will cost him some pains. Let him not lose courage! By constant reflection and endeavor he will at last succeed in finding the right accompaniment. Our greatest masters have not made their works without some pains, and all at once so pure and perfect as they lie before us; but they have first made plans and sketches, which they afterwards elaborated in various ways. Neither beautiful melody nor accompaniment fly into one's hands so instantaneously as many seem to imagine

## VII. Periods of different Length.

We have already said that all pieces of music, from the smallest to the largest, consist of ***Periods***. The smaller have only *one* period, the larger several, which are strung together. Heretofore we have had to do only with periods consisting of *eight measures;* but there are periods of *more* or *fewer* measures. For example:

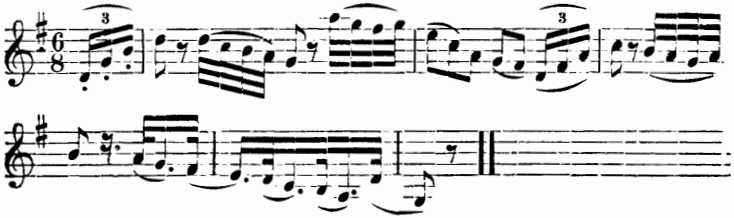
Periods with *four* measures.

*Andante.*

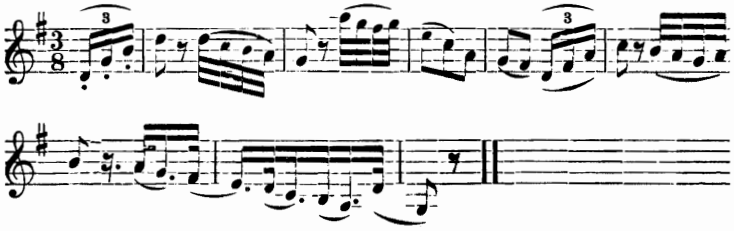


The feeling halves these measures, and makes of them an *eight-bar* period.

*Andante.*

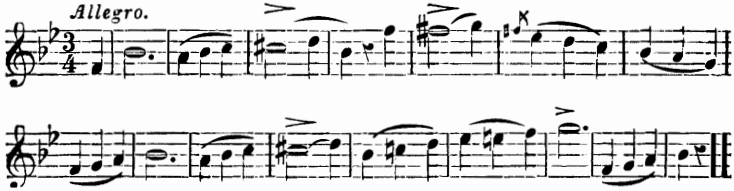


Here too again the feeling makes *eight* measures.

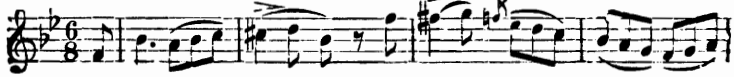


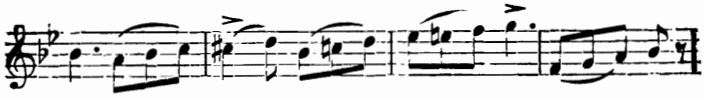
Periods with *sixteen* measures.

*Allegro.*



Here the case is the reverse ; the feeling divides this melody into *eight* bars, by changing the $\frac{3}{4}$ time into $\frac{6}{4}$ or $\frac{6}{8}$.

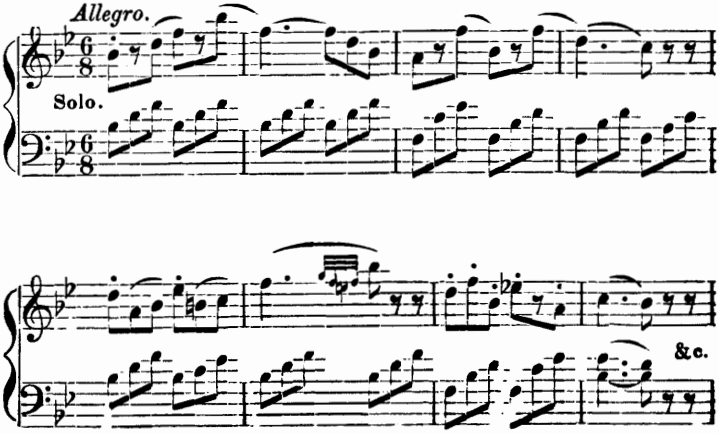




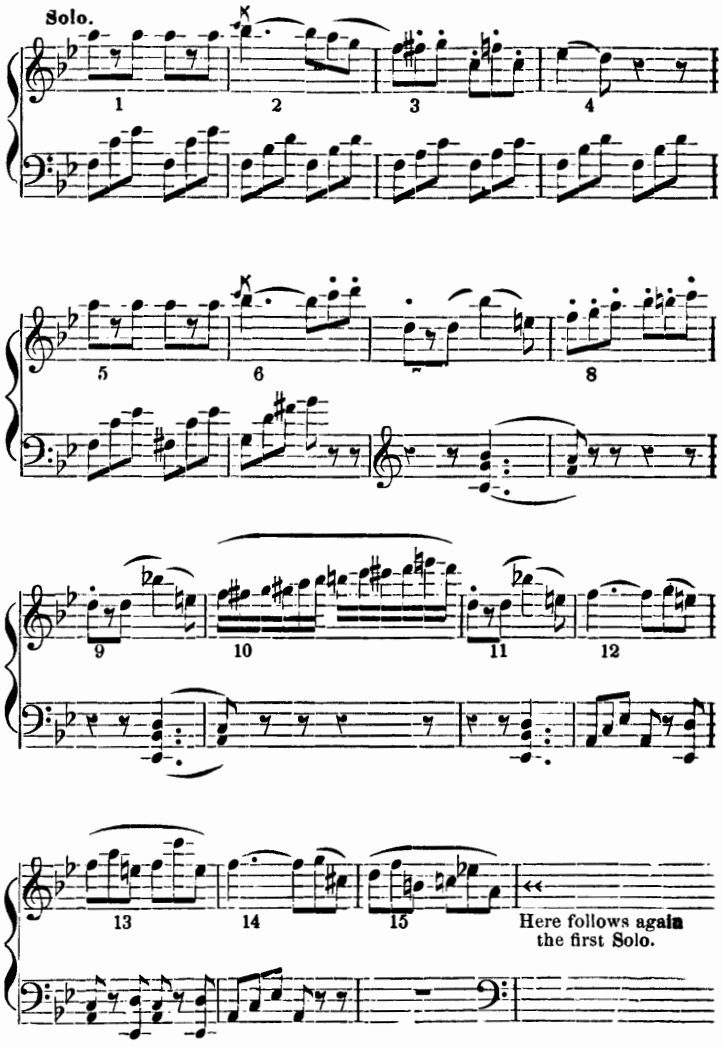
Besides such periods of four and sixteen measures there are two other kinds. 1. An eight-bar period is *lengthened* by the addition of another motive, section, or phrase; or, 2. it is *shortened* by taking away one or more measures. In this way arise periods of 9, 10, 11, 12 measures, and so on, or of 7 measures and less.

One may ask: What is the use of this? Would it not be simpler if we formed all periods of an equal compass, one as well as another of eight bars?—It would be simpler, to be sure, but *too* simple. The feeling craves *variety*, not merely in rhythm and succession of tones, as has been already shown, but also in the length of periods, especially in larger pieces of music, which otherwise would easily become tame and monotonous. But the principal period remains always that of eight bars ' ce in it the leading thoughts, the theme, of a composition are presente and the other divisions of musical thoughts are to be regarded only as transformations of that one. Moreover, a shortened period is easily converted into the full eight-bar form; and by dropping out certain measures from a lengthened period, you have again the period of eight measures.

We take, as a first example, the beginning of the last Allegro in Mozart's Concerto in B flat major.



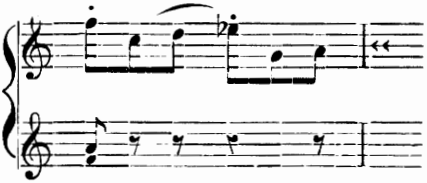
After the preceding eight-bar period has been repeated by the orchestra, there follows again a second Solo:




This second Solo consists of a lengthened period of *fifteen* measures, of which the first 8 measures form the natural principal period, and

the last 7 the prolongation. That it really is only a prolongation, and not a new period of 7 measures, is obvious to hearing, through out.

If we play merely the principal period, stopping with the first eighth of the eighth measure,— pause 5 eighths, and then let the *first* Solo immediately follow,— we feel that a *mediating transition* between the two periods is wanting. Could we not remodel the eighth measure into such a transition, so that the lengthening of the period would become unnecessary? We will try it, and remodel this bar thus:



This would be better, at any rate, than the first attempt, where we fall into the house with the door, as it were; but yet the entrance of the first Solo comes *too soon* for our feeling, which desires a *longer* mediation. We will therefore make some further trials, by forming periods of from 9 to 16 measures.

1) Of 9 measures: After the 7th measure, let the 14th and 15th follow.

2) Of 10 measures: After the 7th measure, let the 13th, 14th, and 15th follow.

3) Of 11 measures: Leave out 8, 9, 10, and 11, and pass directly from 7 to 12.

4) Of 12 measures: Skip from 9 to 13.

5) Of 13 measures: Strike out measures 9 and 10.

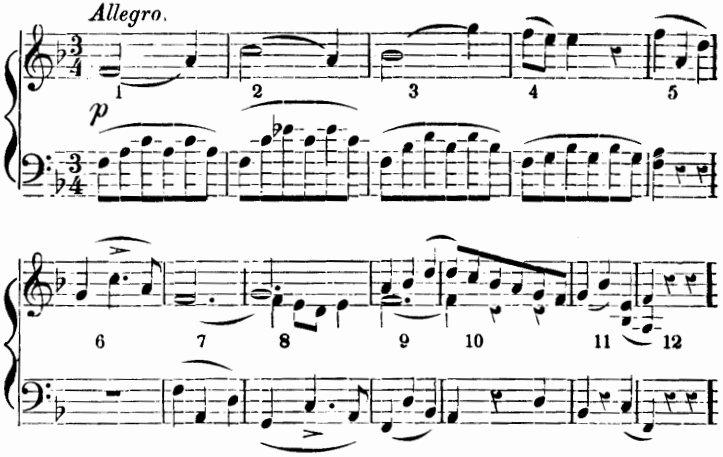
6) Of 14 measures: Strike out the 12th measure.

7) Of 16 measures: Repeat the 13th measure.

Mozart's lengthened period of *fifteen* measures is still *the best.*

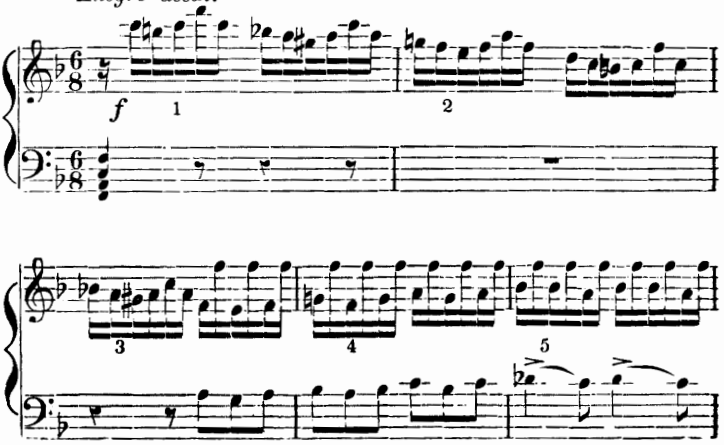
Let us now consider the prolongation with regard to its thematic treatment, or the working of the theme. Measures of 9 and 11 are repetitions of measure 7, and measure 10 is varied after measure 8. Measures 12 and 14 are transformations of the second motive of the first Solo, as 13 and 15 are of the fifth motive.—With truth, then, was it said above: The prolongations flow out of the principal period, and are to be regarded as transformations of the same. At least it is so for the most part. The means here employed for lengthening the period are easily detected.

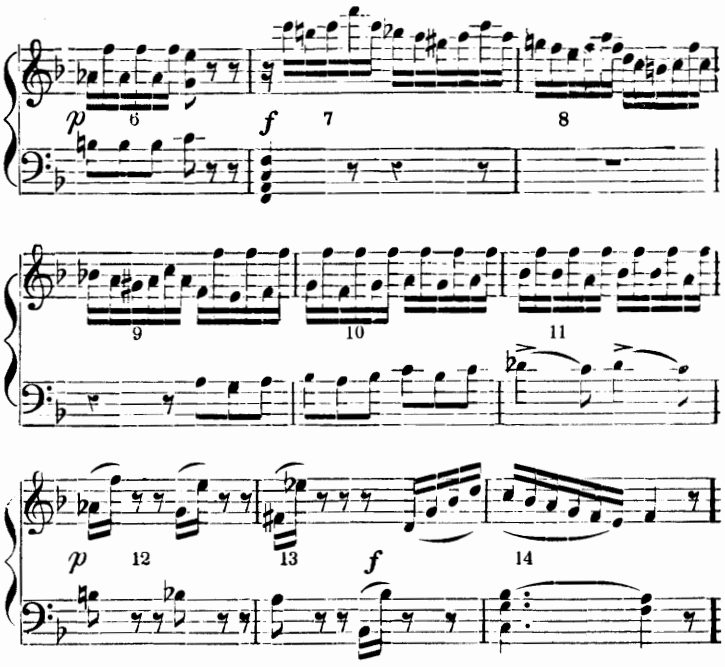
Period of *twelve* measures:




Strike out measures 6 to 9, and we have the eight-bar period. But it would be a pity to sacrifice these four measures, for the reason that they contain an *imitation*, of which the fifth measure makes the beginning. We shall make acquaintance with such imitations in a following chapter. Leave off the first four measures, and we also have a period of 8 measures. But in this case the Bass quarter (*f* and *a*) in the fifth measure must be left out.

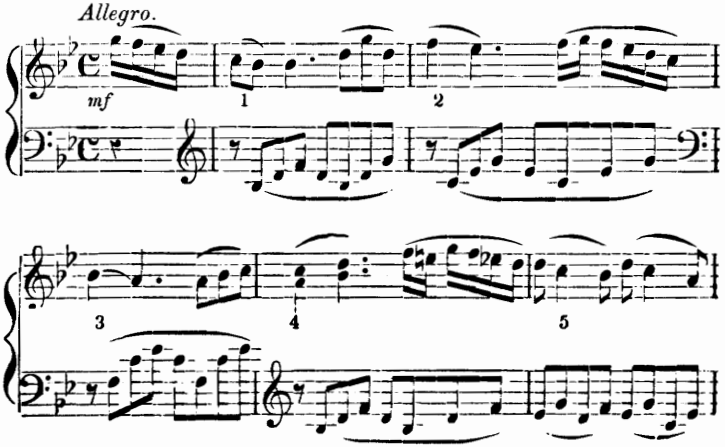
Period of *fourteen* measures:

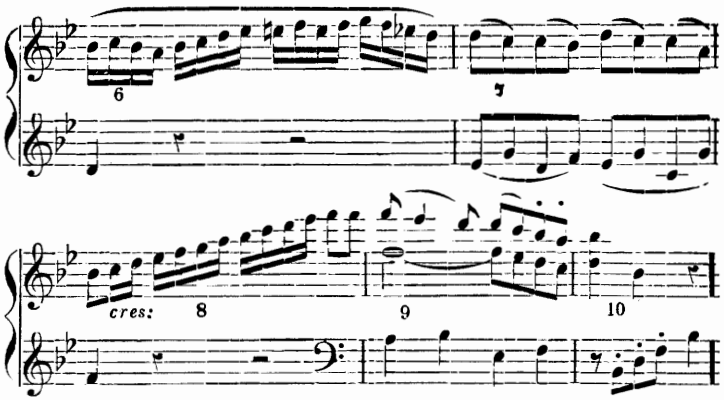





The eight-bar period appears, if we leave out measures 6 to 11. Let the student seek out for himself the means used for lengthening this period.

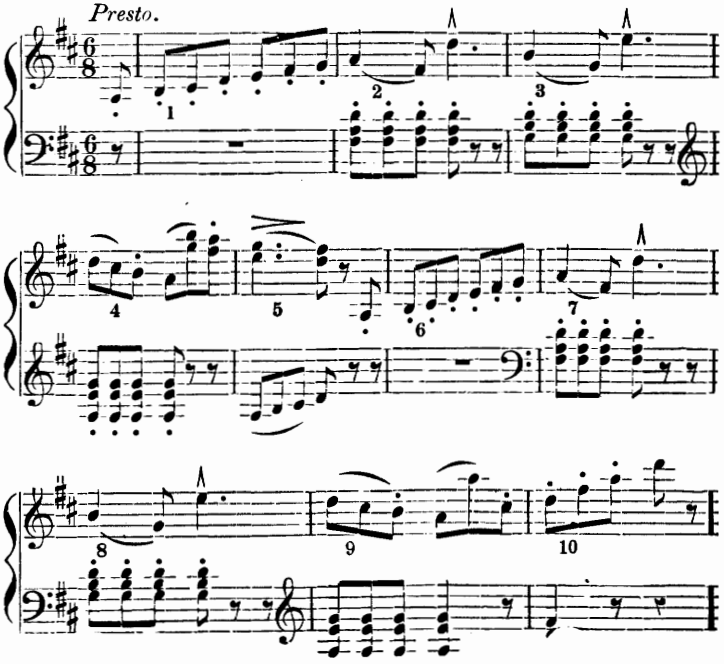
Period of *ten* measures:



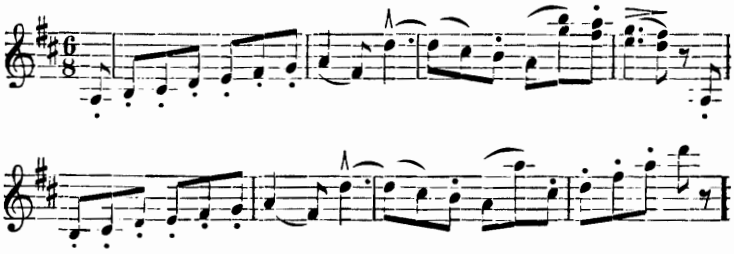



A period of eight measures is left, if measures 9 and 10 fall away and we end with the third quarter of the eighth measure, that is, with the second *b* flat; or if measures 5 and 6 are left out.—What are the means of prolongation here employed?—

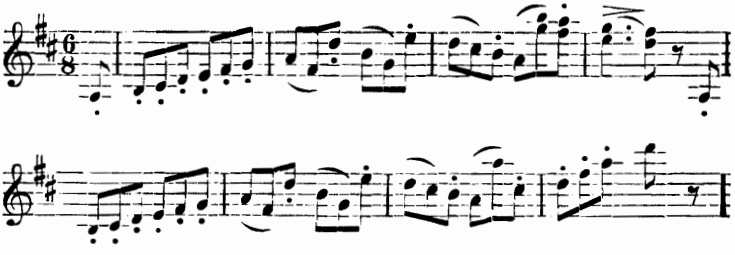
Period of *ten* measures.



To make an eight-bar period out of this, we must drop measures 3 and 8, which would give this form to the melody:

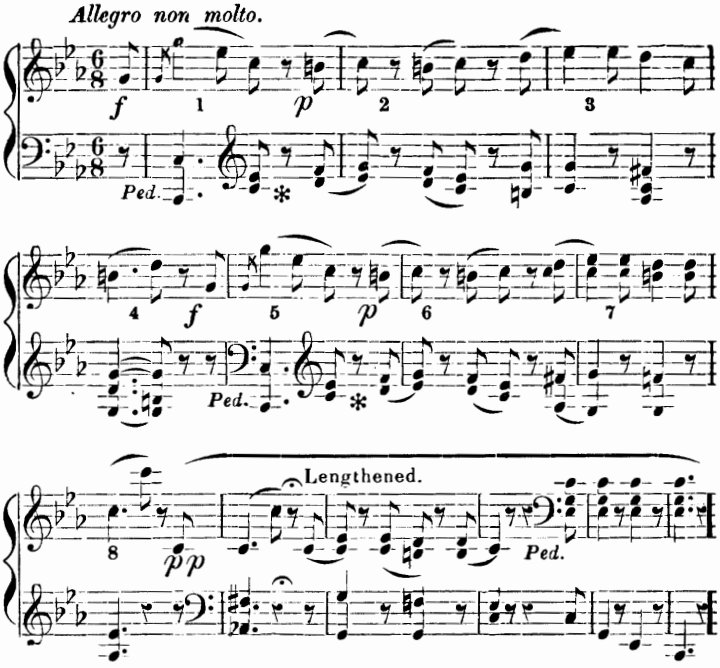


Or we might condense measures 2 and 3 into *one*, and also measures 7 and 8, when we should have the following melody:

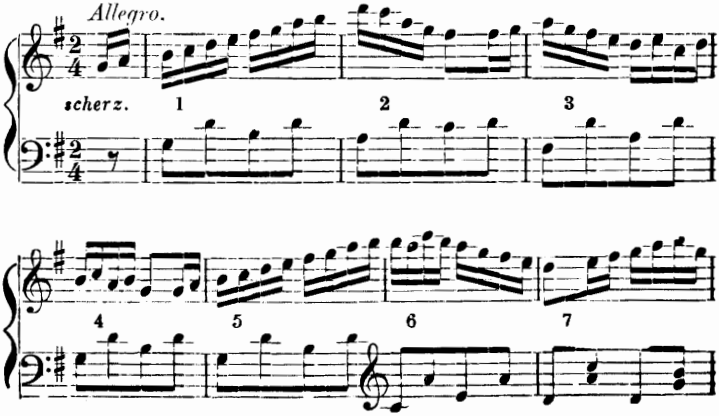


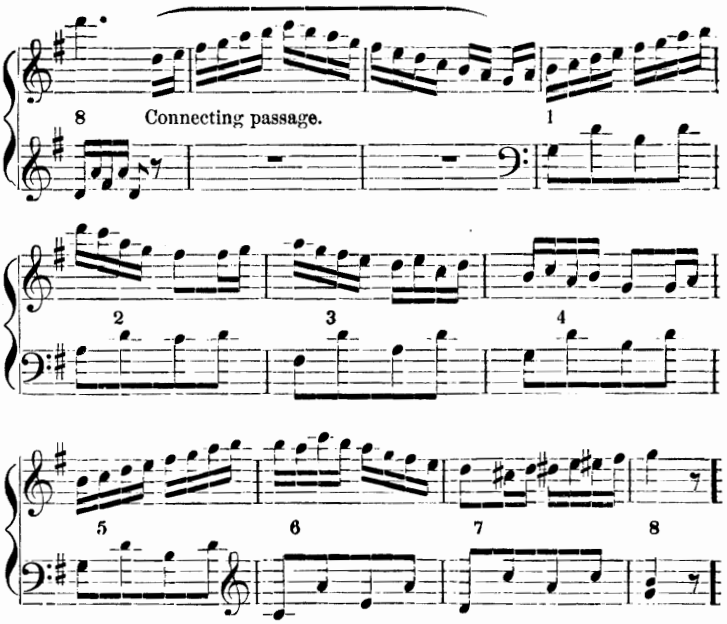
In both cases, however, the accompaniment would have to be changed. Measures 2 and 7 appear in measures 3 and 8 as transposed repetitions, and it was this that caused the lengthening of the period But it must be borne in mind, that we have here been merely showing how a lengthened period *can* be transformed into one of eight bars, which is by no means saying that it *should* be so transformed; and Father HAYDN, out of whose symphonies the above period is taken, would turn round in his grave, if we should lay hands on his masterworks in this way. From this old master the scholar can learn the best use of *all* the means of transformation, and how one may thereby develop a great and beautiful composition out of a simple melody.

Lengthened period-formations very frequently occur in musical pieces as *concluding passages*. For example:



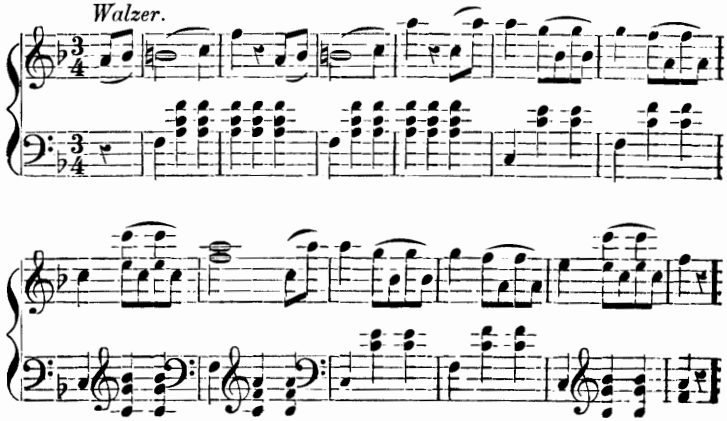

The *connecting passages* between periods do not properly belong to the lengthening of the periods; but lest the two should be confounded, here follows an example.






It must be remarked, however, that the connecting passages should not be too foreign to the motives of the periods, but should be developed naturally and appropriately out of them.

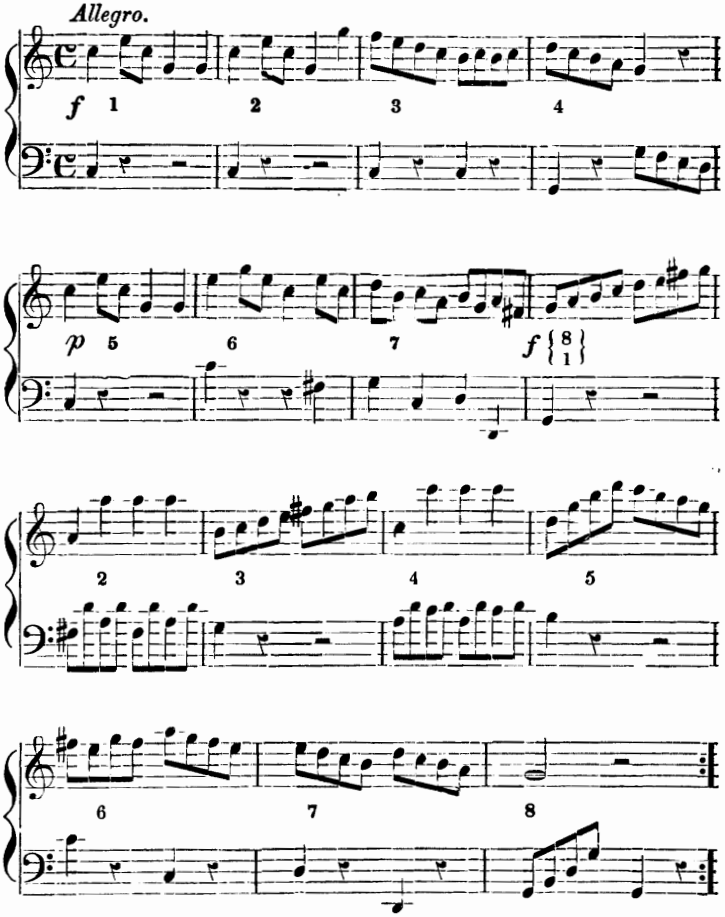
Periods of 12 measures are also formed by repeating the *second phrase* or half of the eight-bar period, commonly with slight alterations; thus



If the entire eight-bar period be repeated in this way, we have a double period of 16 measures.

### The Shortening of Periods.

We give at the outset an example of this, and append the necessary observations.

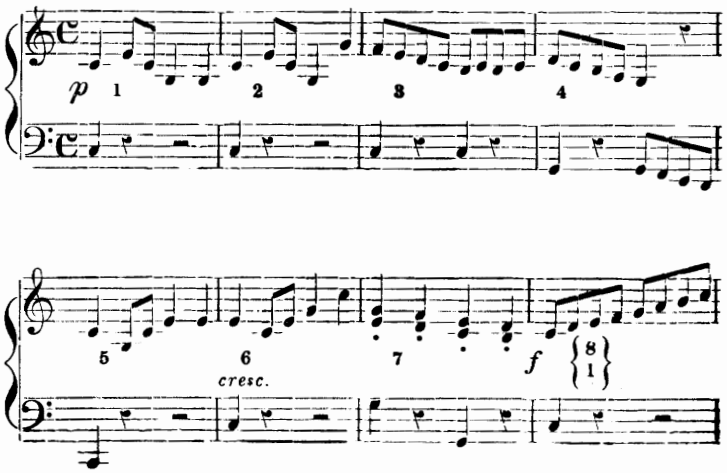


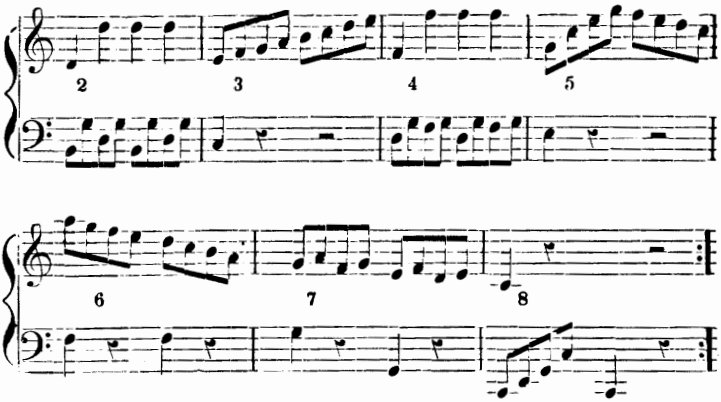

That is the beginning of a well known Sonata of Clementi, which many certainly have played, without remarking that there are not 16, but only 15 measures.—

May it not be a period *lengthened* out to 15 bars, like that which was adduced as an example from the Mozart Concerto, and therefore not at all a *shortened* one? And why is the eighth measure doubly numbered, where the figures 8 and 1 are placed in brackets?—

In the eighth bar lies the knot, or rather the *solution* of the knot. As in Mozart we heard at once the prolongation, by which the transition to another period was to be mediated, so we here see and hear now in Clementi, very clearly, that with the 15th bar the period is formally closed, inasmuch as a sign of repetition follows, and upon closer consideration the feeling tells us, that *with the eighth bar a new period begins.* The end of the first period coincides with the beginning of the second period in one and the same measure, so that the conclusion of the first period is as it were swallowed up by the beginning of the one that follows. The *forte* in the eighth bar does not come in without reason; it serves to make the beginning of a new period felt. Also the first measure of this period is repeated with transposition in the third; and so too the second measure in the fourth, which likewise is a sign of the entrance of a period. These 15 measures, then, consist of a *seven-bar* period followed by a full period of eight bars.

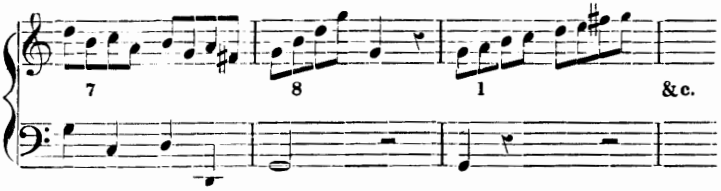
If now we consider the conclusion of this Allegro, we remark precisely the same thing.





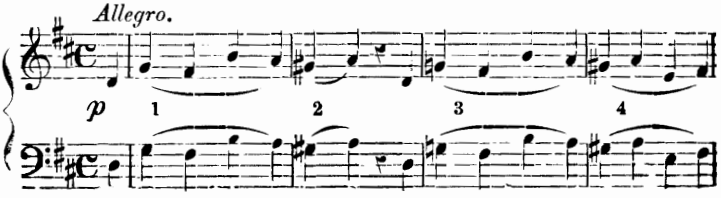

This conclusion is a transformation of the first two periods: Measures 1 to 4 transposed; 5 and 6 transposed and inverted; 7 also transposed, but containing only the principal of the figured notes in the first period; and so on.

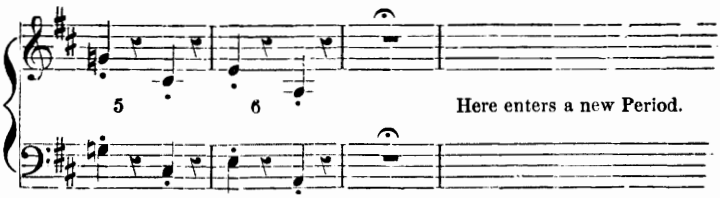
Would we see the *ground* of such abbreviation, we have only to bring the first period into its complete eight-bar form, somewhat as follows:




This conclusion in the eighth measure breaks the connection of the two periods by a full stop, which is quite unwelcome to the feeling. On the contrary, by the omission of the eighth bar, the whole acquires a livelier flow.— Such abbreviations occur very frequently, and therefore we have spoken of them at such length.

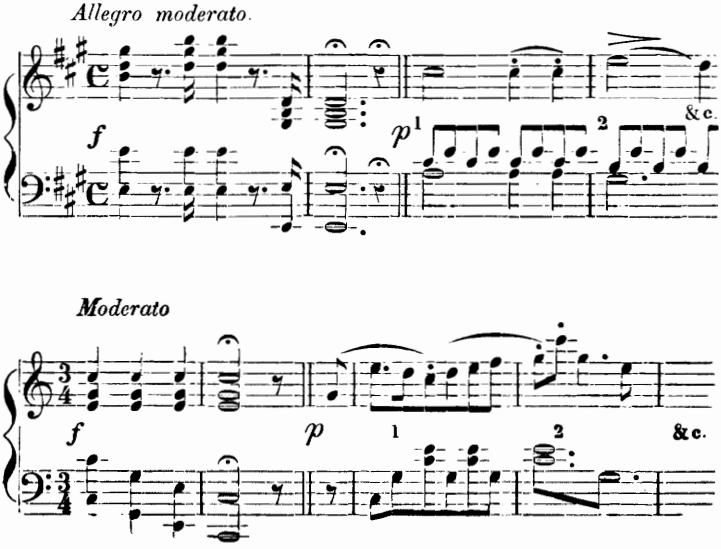
Abbreviations by the introduction of *General Pauses*. Example:

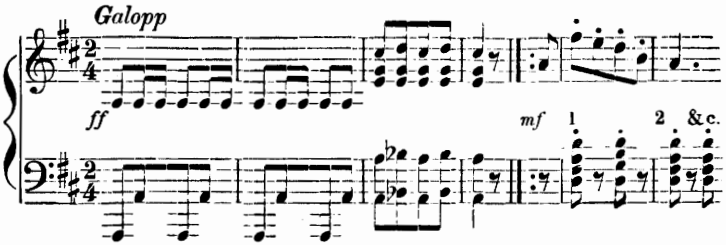





In passages so incomplete and interrupted by a general pause, the feeling as it were silently supplies the wanting measures. There is a peculiar charm in such abbreviations, only they must not be used too often. The listener is surprised, all the more, if after the pause the piece takes an unexpected turn. Such pauses sometimes occur even in dance music.

Many pieces, small and great, are *introduced* by *short phrases*. These are not shortened periods, but merely little introductions, *after* which the first period commences. They have something similar to the lengthened conclusions, for they are a sort of lengthening of the beginning. The following examples need no explanation.



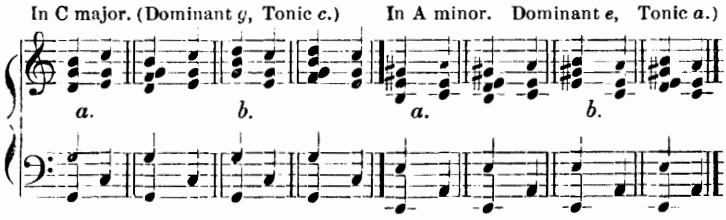



## VIII. Cadences.

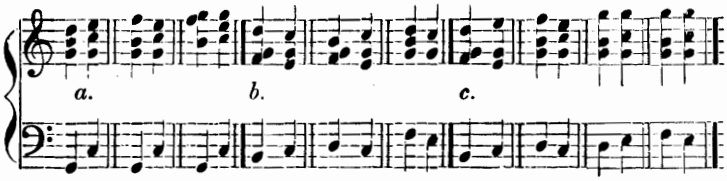
Cadences are the most decisive marks by which we can recognize the end of a period, and at the same time the beginning of another period They are of four kinds.

### 1. The Full Cadence.

It consists of two chords, of which the first is the *Dominant-Seventh Chord*, and the second the *Tonic Trichord*, i. e. the Trichord, which has its seat upon the Tonic or key-note of a piece of music.

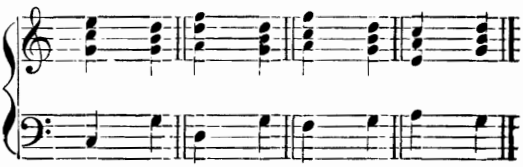



At *a.* the upper voice of the first chord rises one step into the Tonic of the second chord; at *b.*, on the contrary, the upper voice of the first chord descends a step into the Tonic of the second. The Bass moves throughout in its fundamental tones. This kind of concluding sequence is called a *perfect* full cadence. From these the *imperfect* full cadences are to be distinguished, where the upper and lower voice, either alone or both at once, make *other* progressions. In the following example at *a*, the upper voice proceeds to the third of the Tonic, or remains standing on the fifth of the same; at *b.* the Bass steps are imperfect, i. e. they do not give the *ground-tone* of the Dominant; at *c.* *both* of the outside voices are imperfect.



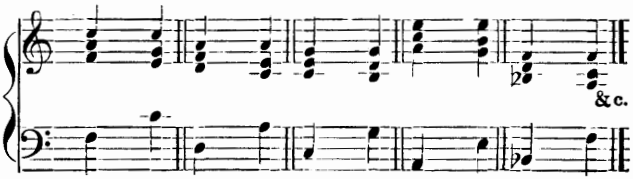

### 2. The Half Cadence.

This arises, when the Dominant-Trichord follows upon any chord belonging to the scale. Example:



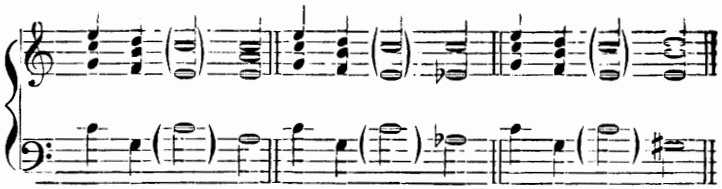
### 3. The Plagal Cadence.

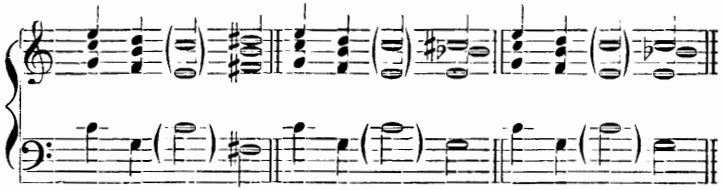
This is one in which the Tonic Trichord is preceded by the Trichord of the *Subdominant*. Example:



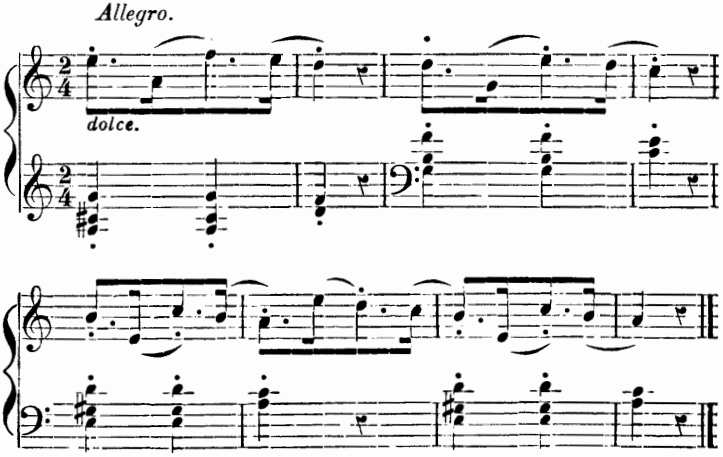

### 4. The Deceptive Cadence.

After the Dominant chord the ear commonly expects the Tonic Trichord; now if instead of this expected chord another follows, it is *a deceptive cadence*, i. e. one in which our expectation is deceived or betrayed. Used in the right place such cadences have a good effect; but the composer must deal sparingly with them, or they will lose their charm and cease to be agreeable. Here follow some examples of the most common way of using them. The expected chords are placed in brackets.





But the Cadences must not be regarded as an absolutely decisive and infallible sign for the distinguishing of periods one from another; for many periods have no cadences, but flow into the next following, as we have already seen in the abbreviations of periods; and not unfrequently cadences occur in the *middle* of a period. Thus:




We feel that here are not *three* periods, but only *one*, although three cadences occur in it, and what is more three perfect cadences The second

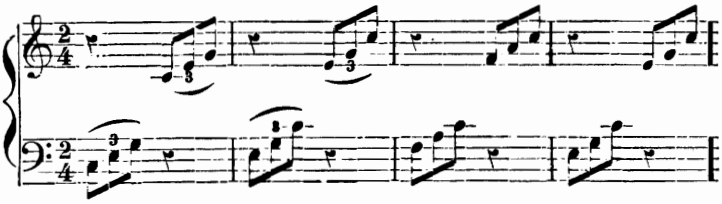
section is a transposed repetition of the first; so also is the third, only with a little addition of three notes If we do not reckon this addition, the fourth section becomes an unaltered repetition of the third. The whole period, then, in spite of cadences and pauses, shows *unity of design;* it would have no *complete meaning*, if a section were to be left out; the musical thought expressed in it would be disturbed. So we find it in *all* periods; whoever takes sufficient note of *that*, has the most infallible sign for the distinguishing of periods, and can neither be led astray by cadences. nor by prolongations and abbreviations.— It will be well now to re-examine, from *this* point of view, the lengthened and shortened periods already given as examples. The very first example out of Mozart's Concerto will appear now in another light; the *predominant motives*, with their transformations, will strike the eye more clearly, and we shall feel the *unity* of the whole period of 15 measures.

## IX. Imitation.

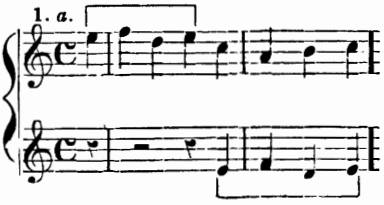
In speaking of the ways of transforming a melody, it was shown, that motives or parts of motives can be *repeated*, either literally, or transformed by transposition, expansion, contraction, &c. If a piece of music consist of *two* parts or voices, a musical thought can be transferred from one voice to the other. Such a repetition is called an *Imitation*. There must be as many kinds of imitations as there are kinds of transformations, which have come under our notice; and there are as many different *entrances* of imitations possible, as there are different intervals. Thus the imitation can enter in unison, or a second above or below, a third above or below, &c. It is one of the most interesting means of thematic treatment, and every one who is beginning to compose is advised to make himself as much at home in it as possible.

At the entrance of the imitation the voice which has first uttered the thought to be imitated, does not become absolutely silent, but continues to be heard, if only in a few tones occasionally, which indicate the fundamental harmony. If the first voice is silent, when the imitation enters then it is no longer a two-voiced, but only a one-voiced phrase, and therefore no imitation, but only a transposition. The second voice. which is heard during the imitation, is called the *Counter-phrase* (*Antithesis*.) To distinguish it from this we will call the passage to be imitated the

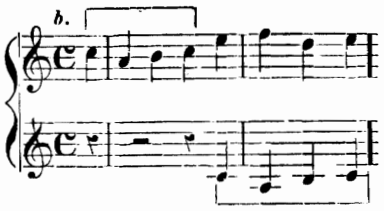
*rincipal phrase* (*Thesis.*) The principal phrase with its imitation may be of various lengths; we may repeat in another voice, i. e. imitate a motive, a section, a phrase, or even a whole period. The following example therefore is no imitation, since the counter-phrase is wanting.



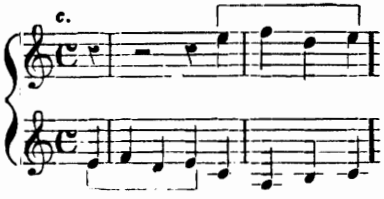
Various sorts of imitations will now be shown by examples, at first in the octave below and above, since these are the easiest. The principal phrases and their imitations are denoted by brackets.



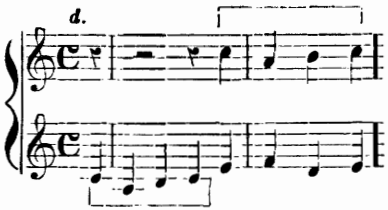

The Imitation enters an octave below, but note for note the same.



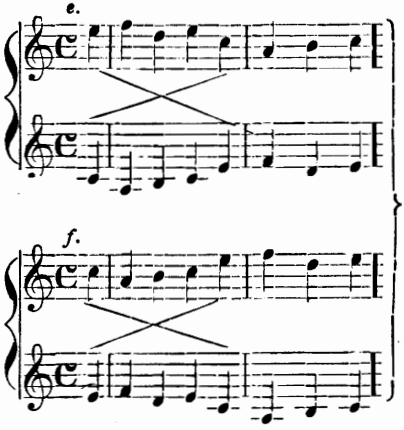

The Counter-phrase of *a.* is here made the principal phrase, and likewise imitated an octave below; on the contrary the principal phrase of *a.* has become the counter-phrase at *b.*




Here the lower voice first states the principal phrase of *a.*

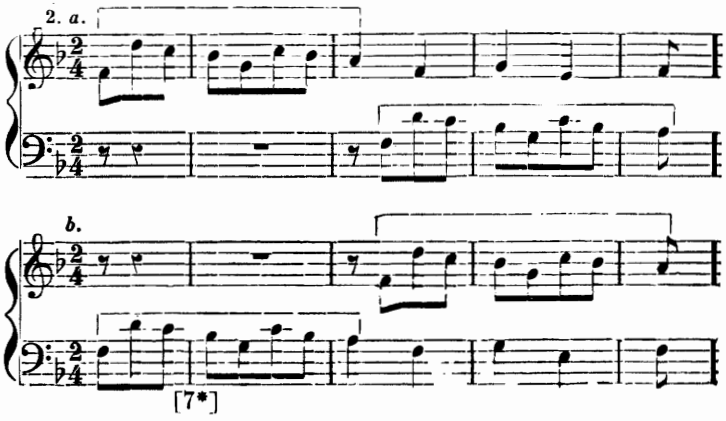


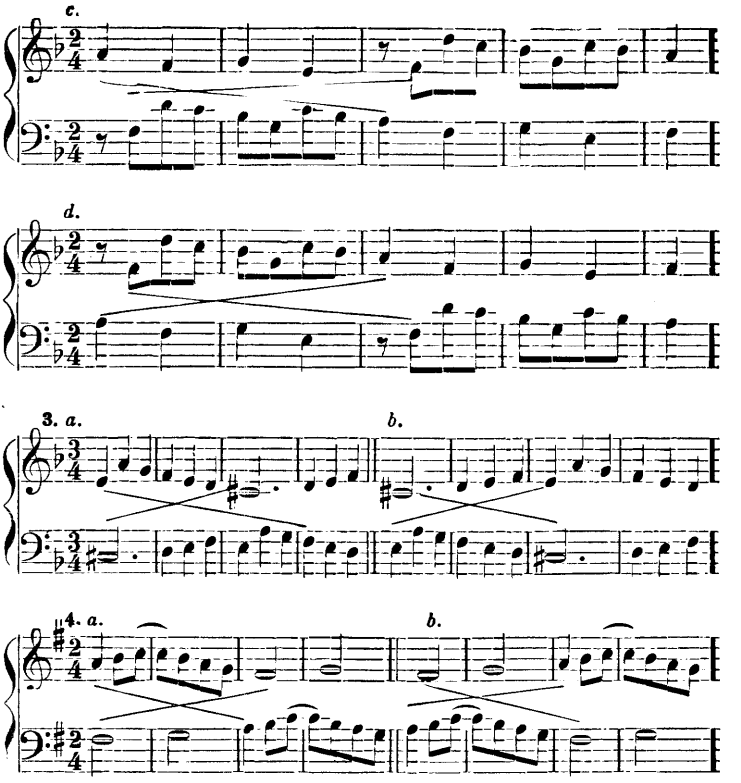

Here too the lower voice furnishes the principal phrase, which is that of *b*.



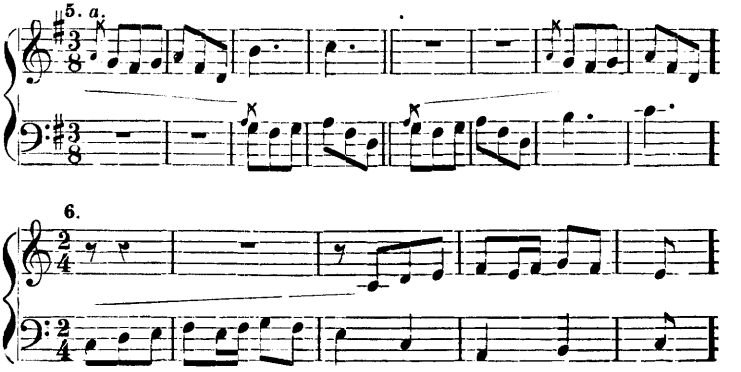

At *e*. and *f*. both voices commence together; the first motive of the upper voice is imitated in the second motive of the lower one; while the first motive of the lower one is imitated in the second motive of the upper one, as the cross-lines indicate.

Such *interchanges* of voices, where the upper becomes the lower, and the lower the upper, have already occurred among the examples of *figurated* voices. They are not possible in *all* imitations, nor are they essentially necessary. We give here a few more examples of them. The imitations are still found in the octave below or above.

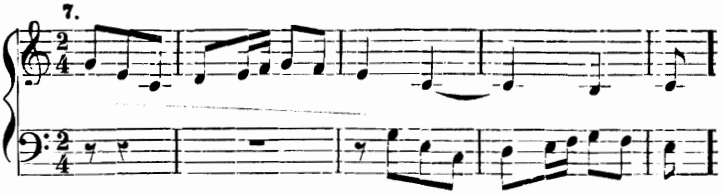




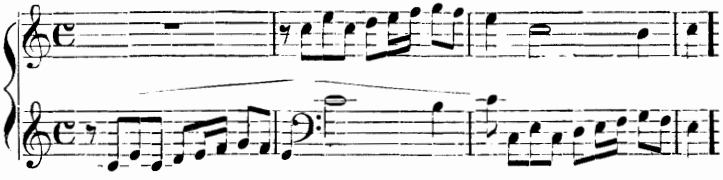

Also in the following examples the imitations occur in the octave.



7.

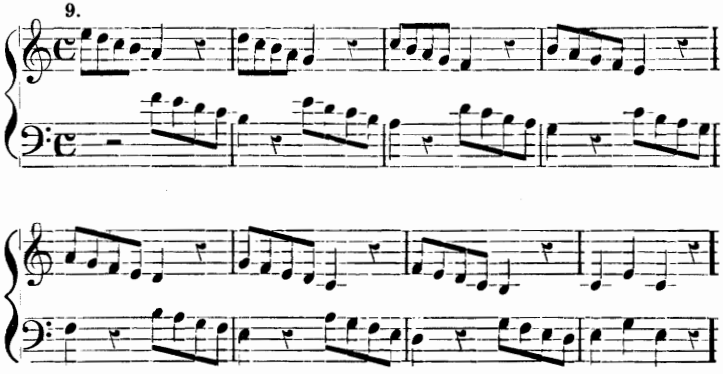


8. The second imitation, two octaves lower, sounds as if a third voice made the imitation.

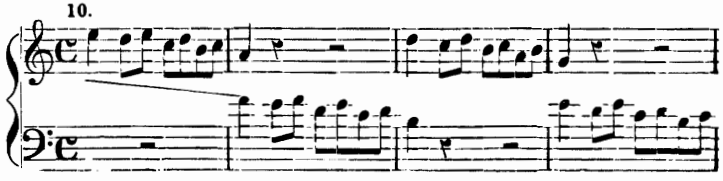


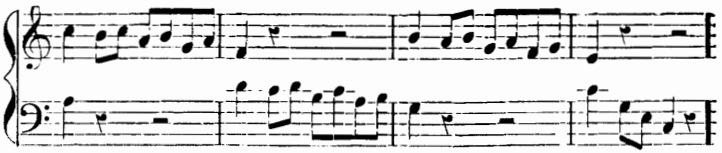
In the two following examples all the imitations enter in the *seventh below*. It might seem as if these were transpositions, and no imitations; but this is not the case, for the entrance of the imitation is simultaneous with the close of the principal phrase, by which the fundamental harmony is indicated, if only by a single quarter note.

9.

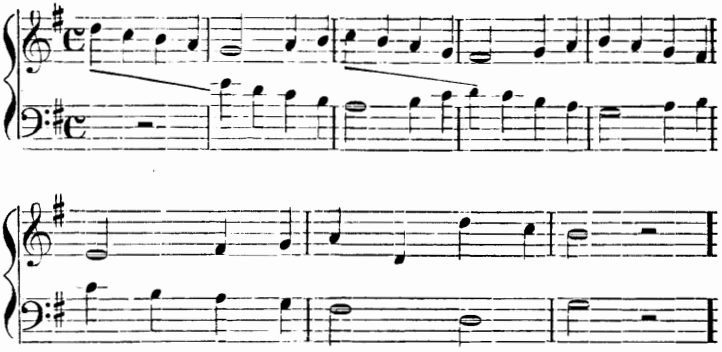


10.

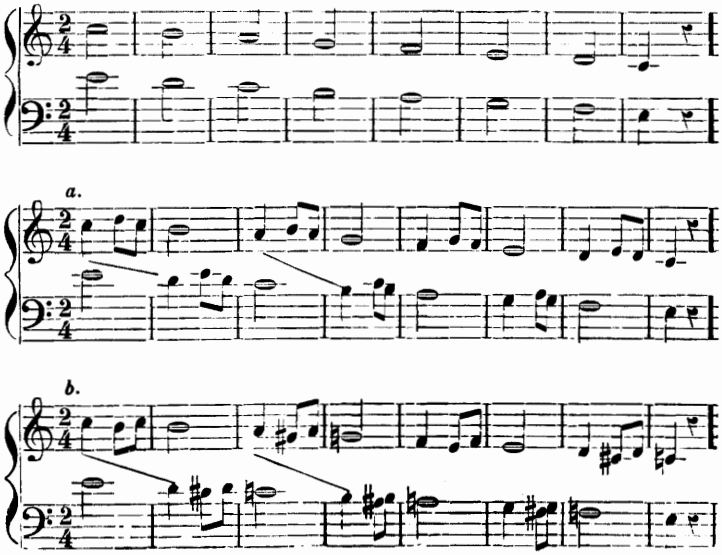


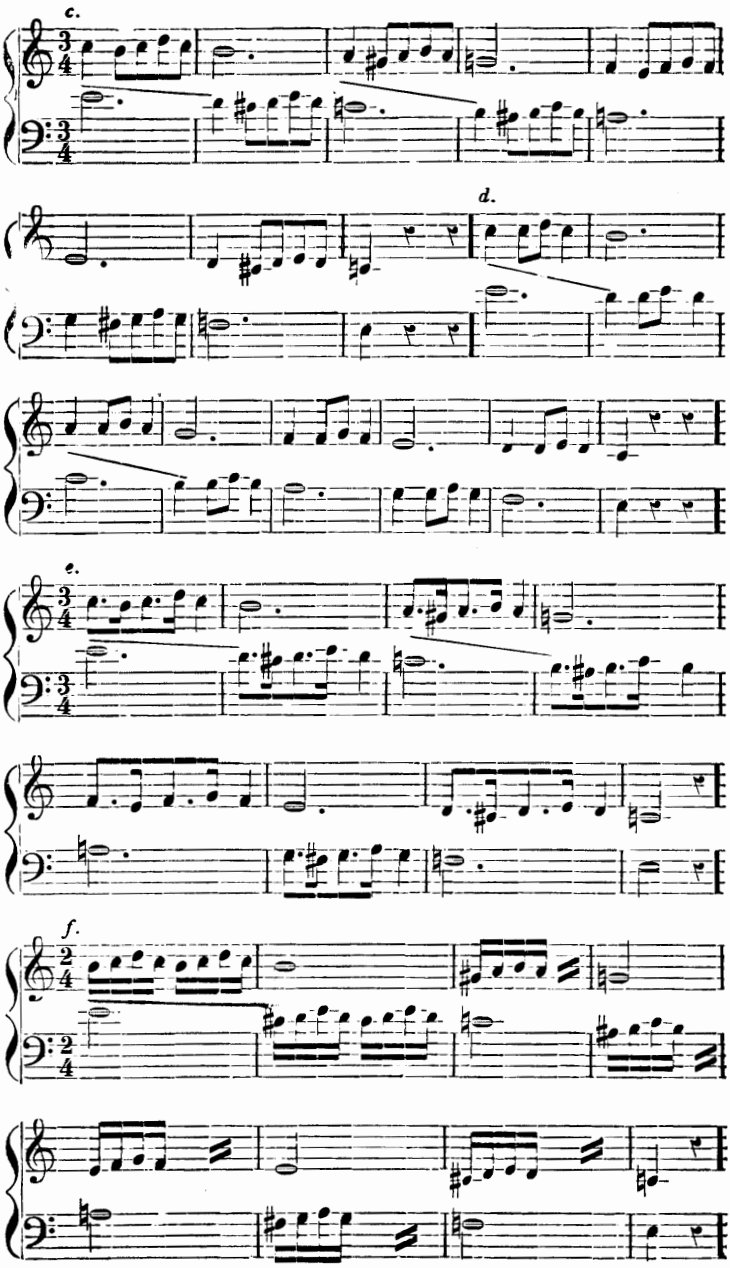


11 Imitations also in the seventh below.

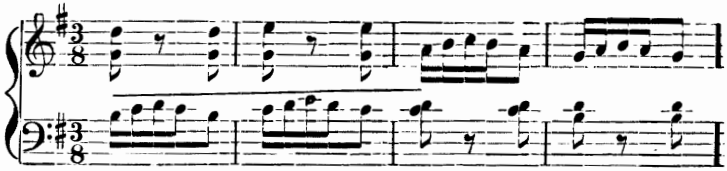


12. A passage of sixths used for different figural imitations in the seventh below.



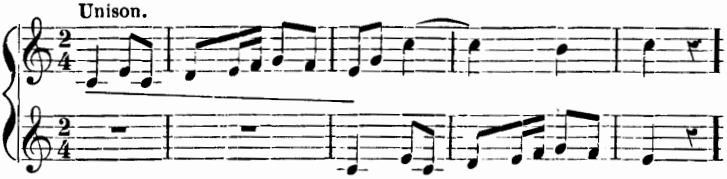

c.
d.
e.
f.

13 Imitation in the *seventh above.*

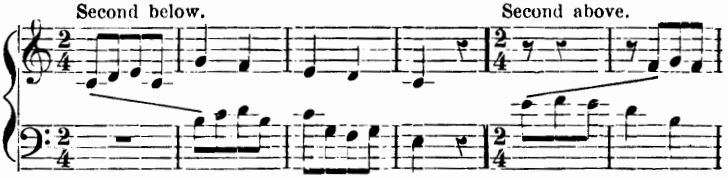


The following are examples of imitations in the other intervals.

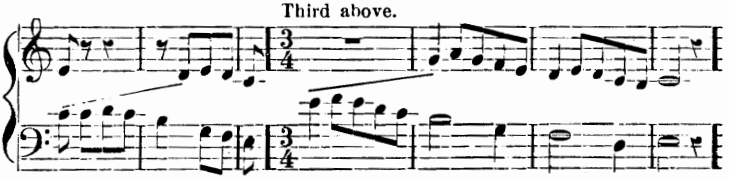
Unison.



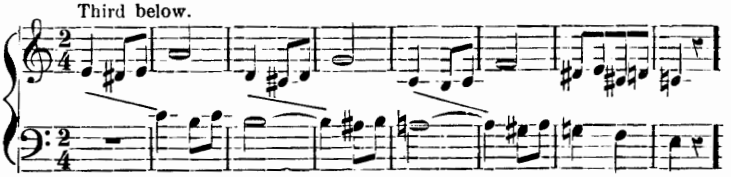
Second below. Second above.



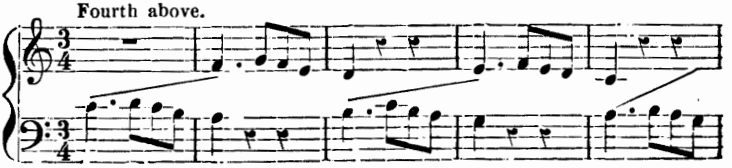
Third above.

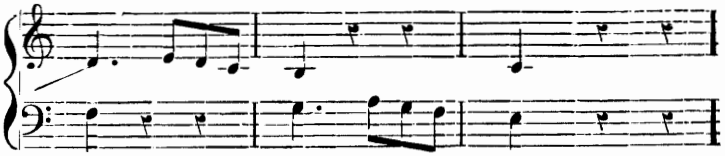


Third below.

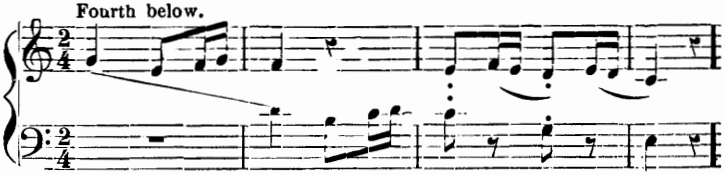


Fourth above.

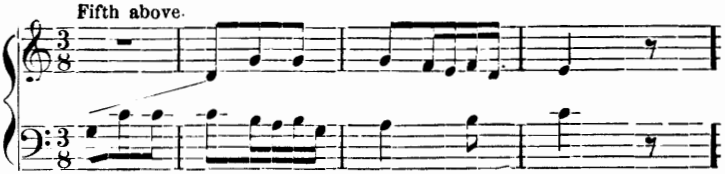


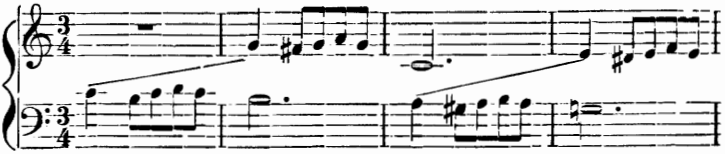


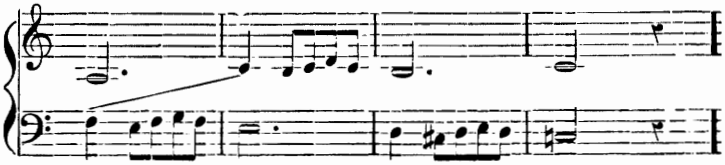
Fourth below.



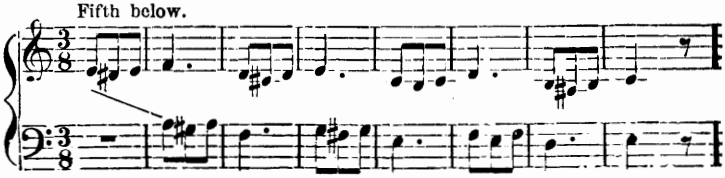
Fifth above.

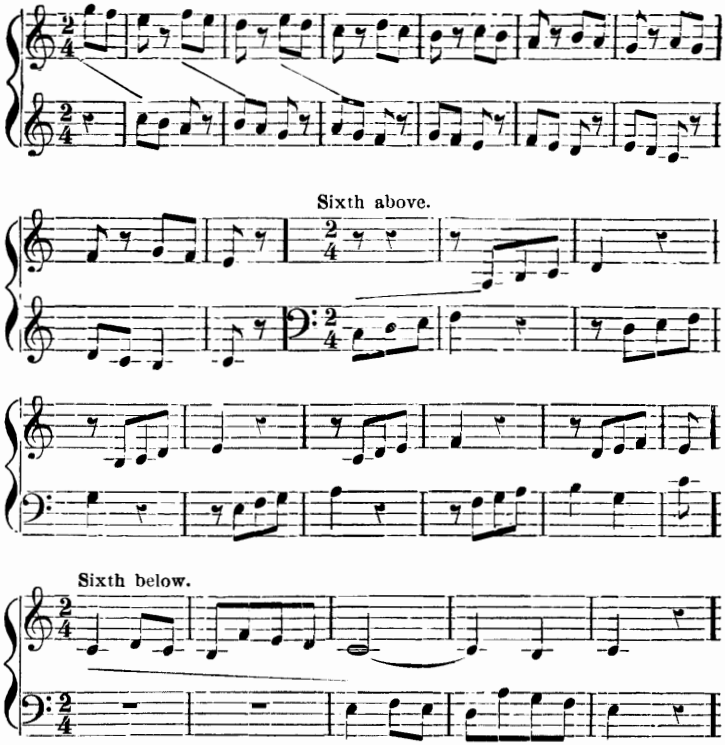




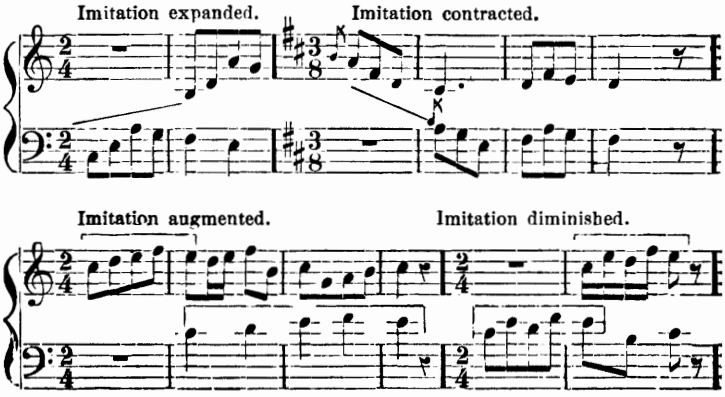


Fifth below.

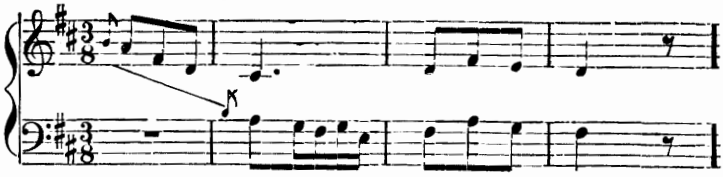




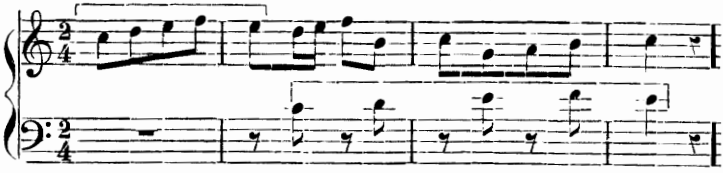

It has been already said, that the imitations can be *transformed*, as well as the motives. Example:



Imitation varied, and at the same time contracted.

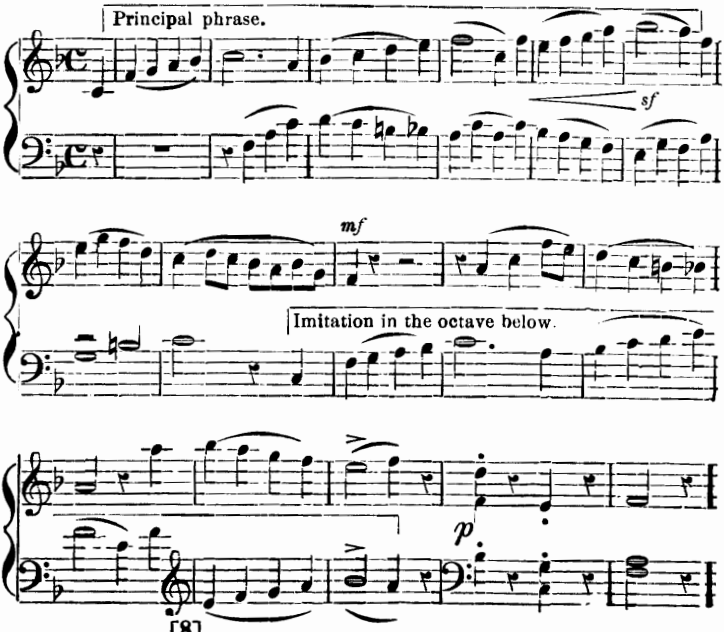


Imitation interrupted, and at the same time augmented.



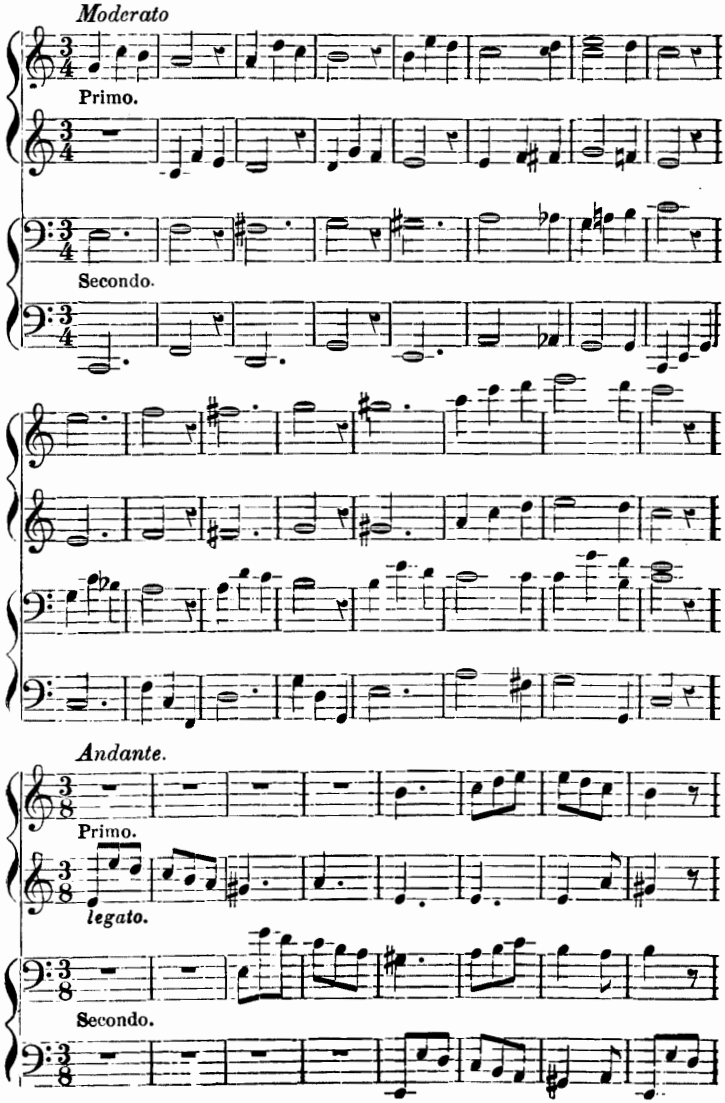
Since in imitations, as in motives, not only one, but several means of transformation may be used at once, it follows that very variously mixed imitations may be formed. By imitations of *larger* principal phrases, *double periods* can be formed.

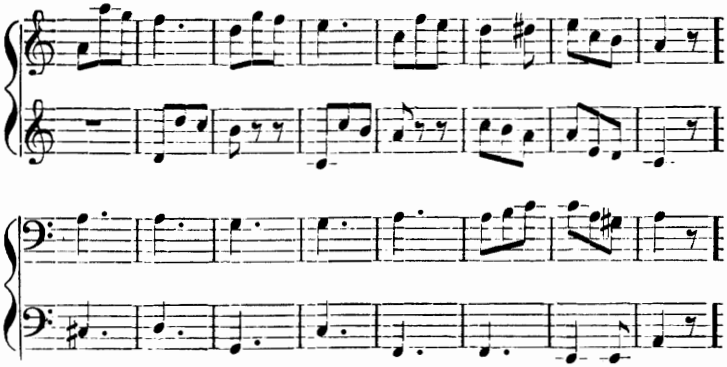
*Allegretto non troppo.*



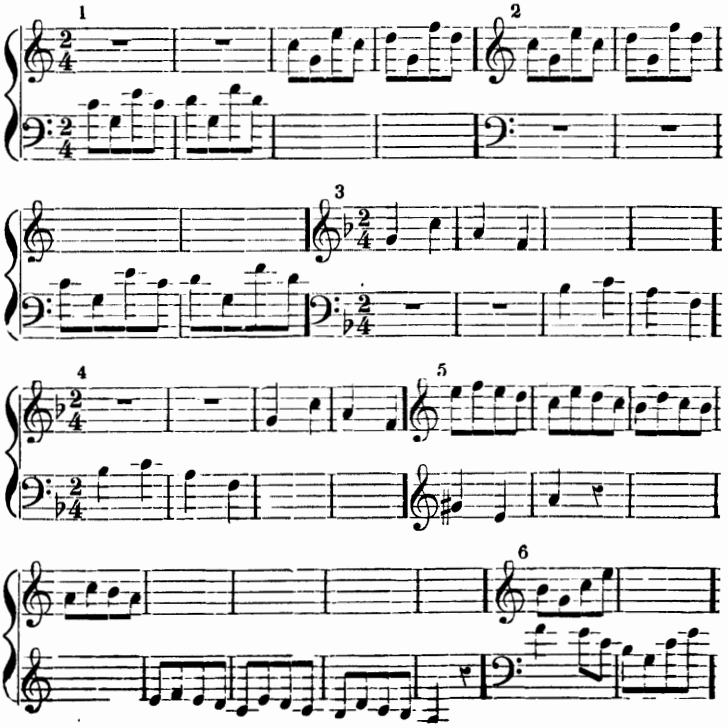
Observe, here the accompaniment of the principal phrase is again used as counter-phrase to the imitation.

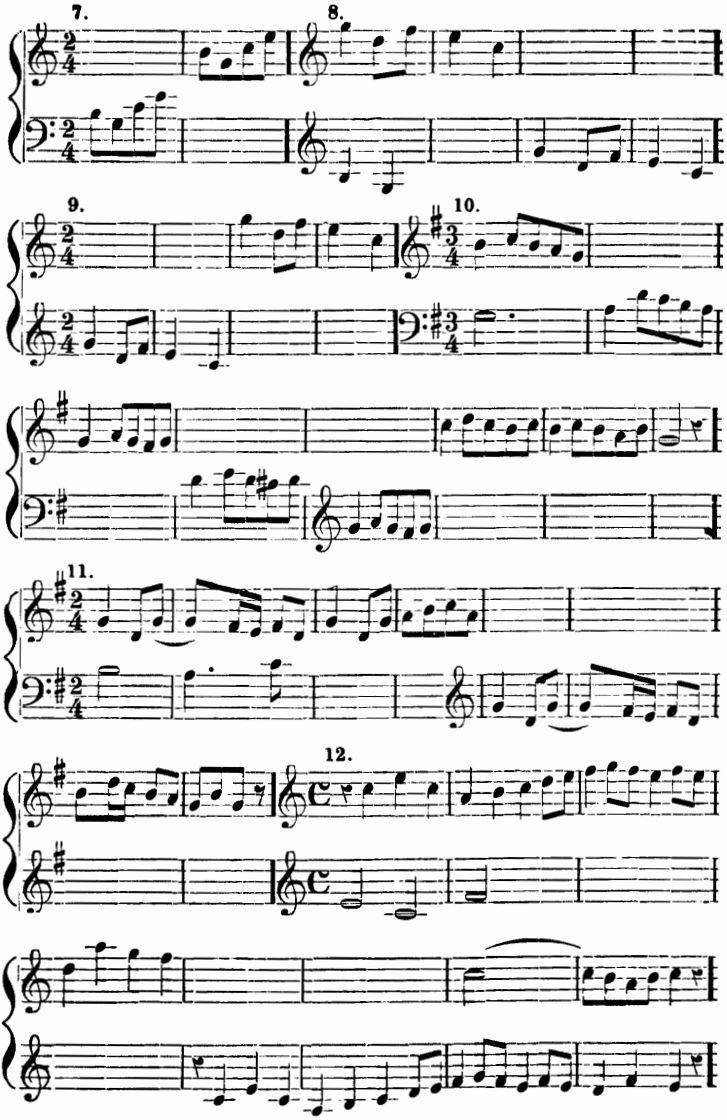
Imitations may be employed to great advantage also in piano-forte pieces for four hands. Example:





Counter-phrases should be written to the imitations in the following little sentences. Also the other empty measures are to be filled out with accompaniment, to which the beginning is given.

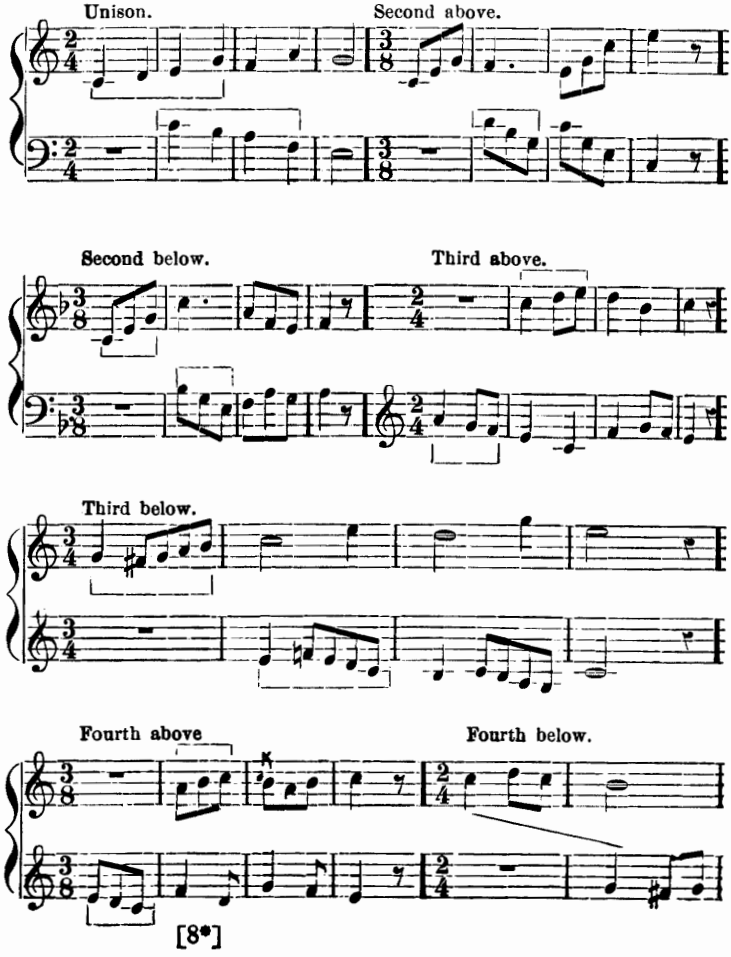


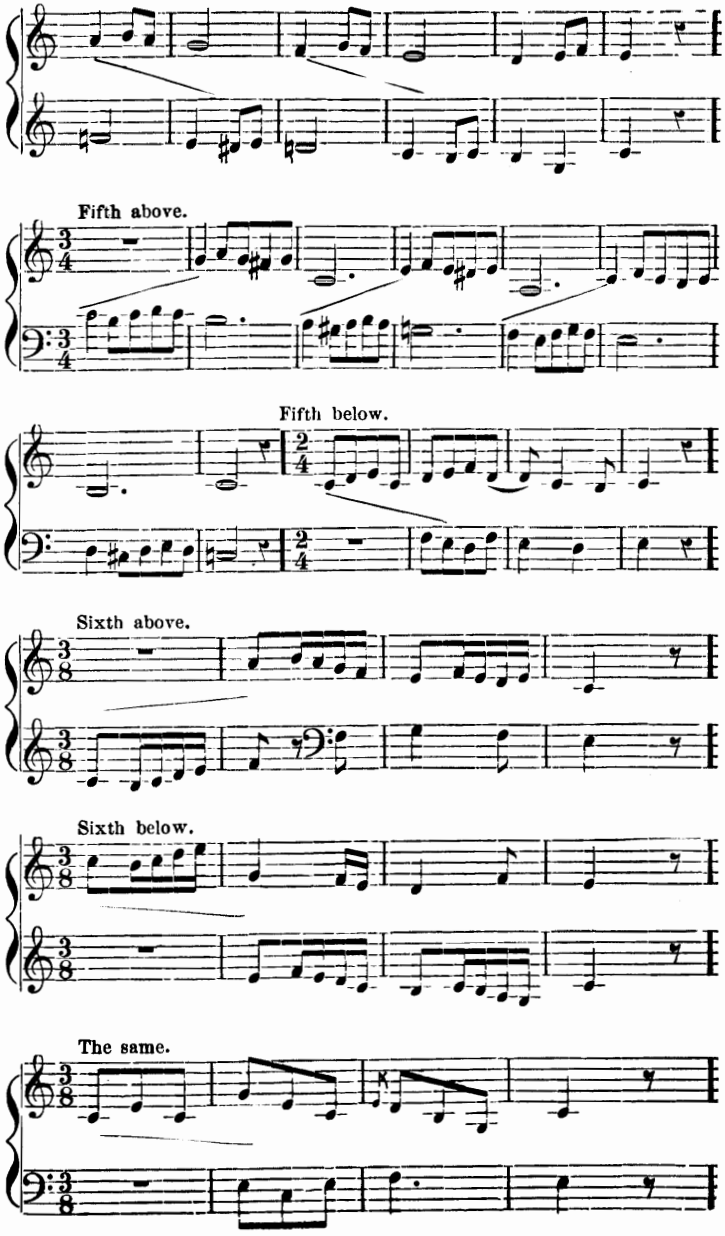


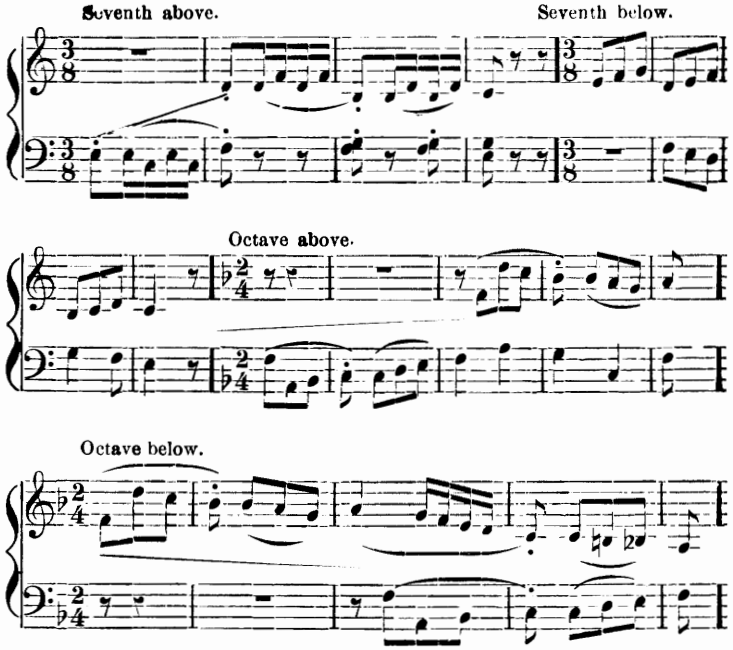

Let the scholar now invent fit principal phrases himself, and imitate them. If he does not succeed all at once as he would wish, let him not be deterred; further trials lead to the goal at last.

## Inverted Imitation

**Thus far** the imitation every time has had the same or a similar **move**ment with the principal phrase: if the principal phrase had rising notes, the imitation had the same; if the principal phrase had falling notes, so had the imitation. But *inverted* or *contrary movement* may take place in the imitation, where the *ascending* notes of the principal phrase become *descending* ones in the imitation, and *vice versa*, as in the inversion of motives, where the intervals make opposite steps. The inverted imitation may also enter in all possible intervals. Example:

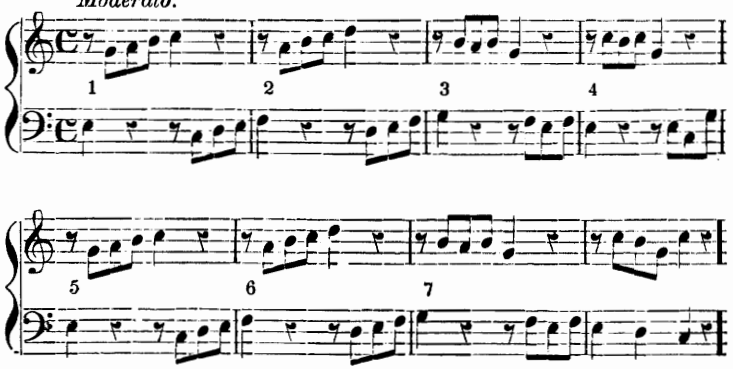



Fifth above.
Fifth below.
Sixth above.
Sixth below.
The same.

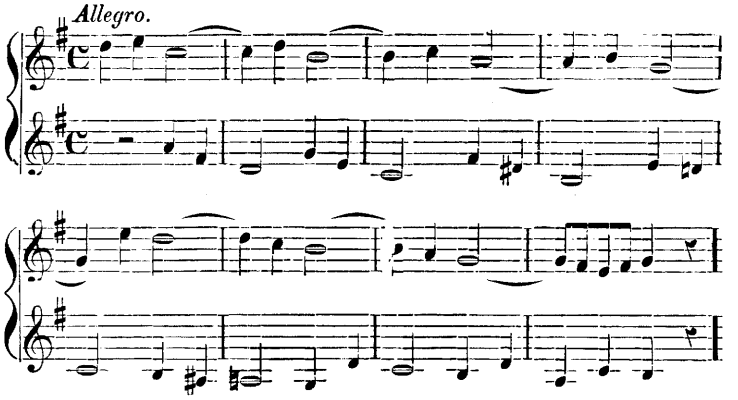



Let the scholar here invent some principal phrases himself, for inverted imitation.

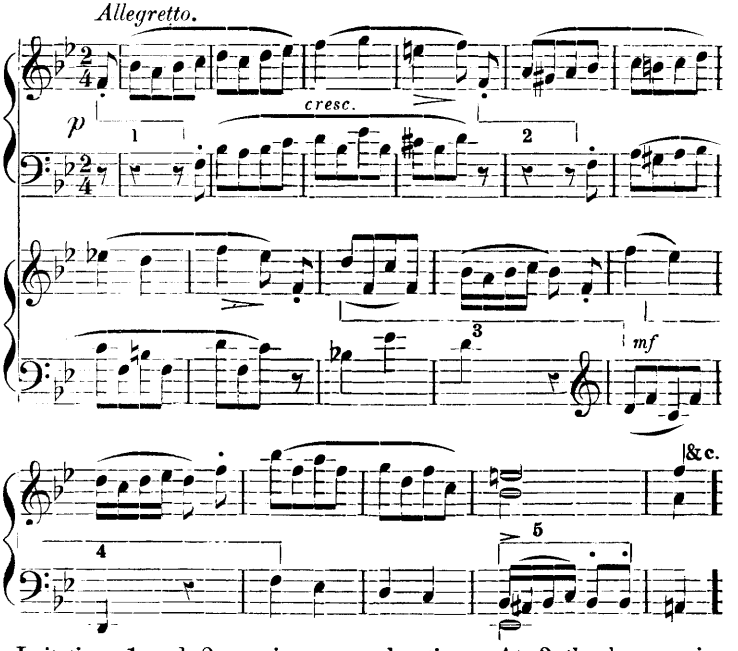
Examples with *mixed* Imitations.



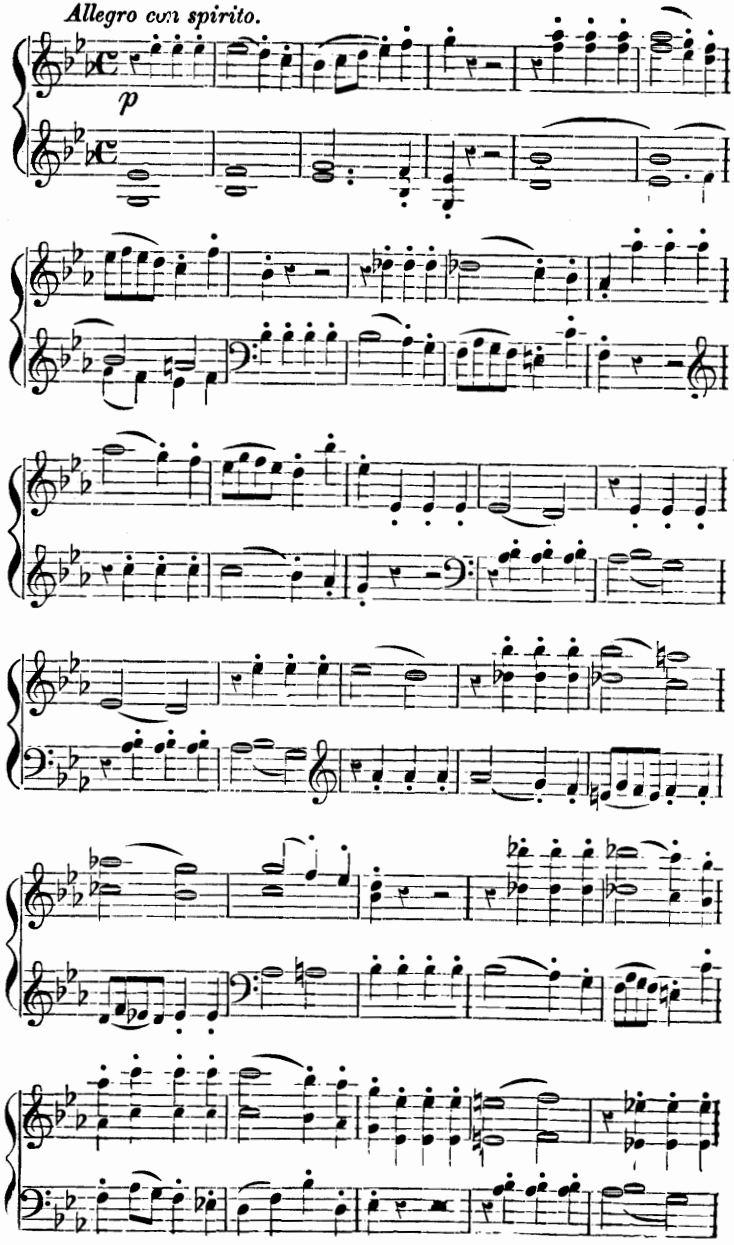

The imitations 1, 2, 5, and 6, enter in the fifth below; 3 and 7 in the fourth below; and 4 in the sixth below, although all of them in the lower octave. Remark also the expansions and contractions at 4, 3, and 7.

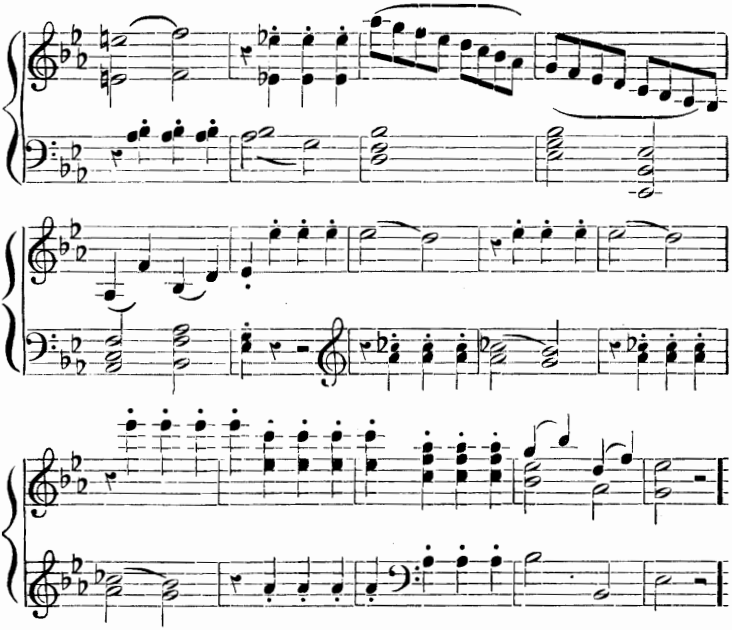



The imitations here, for the most part, are inverted and expanded.




Imitations 1 and 2 require no explanation. At 3 the lower voice merely imitates the first measure, but inverted, transposed and contracted; and then the upper voice brings in the figure in sixteenths again, instead of the lower At 4 too only one measure is imitated, and the figure in sixteenths only at 5.


Allegro con spirito.
p



The entrances of the imitations in this Allegro are not marked, because the eye and ear will easily distinguish them. —

If the first voice is imitated by the other, *note for note*, it is called a *canonical* imitation, or in short, a CANON. A richly and broadly executed Canon is the FUGUE, the most artistic thing in music. The composition of a Canon or a Fugue, therefore, is not a matter for a dilettante ; he will choose pieces which have *easier forms*. Such are the following :

### Dances.

Every beginner in composition is strongly advised to prepare dances of various kinds, since he will thereby acquire singable and flowing melodies, as well as rhythmical variety. The first thing is to choose *good models*, which consist of two, three, and even more parts. In these he will remark, that some kinds of dances have a determinate number of measures, from which there must be no variation, ( as the Ecossaise, the Cotillon, &c.), while others on the contrary may have more or fewer measures, ( Waltzes, &c.); but that in both cases the number of measures is always an *even* number ( 8, 12, 16 ). Especial attention is required by the *last measures* of a part, and the *first measures* of the part that follows with regard to *Modulation ;* one must see into what keys he can pass. The peculiar rhythm of the *National Dances* ( Polka, Polonaise, Francaise, Tyrolienne, &c.) is also learned best from good models.

### Variations.

Here is the best opportunity for practice with a view to acquiring facility in *Figuration.* The theme to be varied must have a *simple and pleasing melody;* else it will not admit of a sufficiently many-sided treatment. As the scholar writes merely for himself or for good friends, let him figurate his theme to his own heart's content, only do not let him hold those variations to be the best, in which the figuration is the richest; for if such pieces are to be judged by this measure, then the variations of Gelinek, for instance, would stand far above those of Mozart and Haydn; and yet the former are often nothing but a senseless humming, while the latter are to be commended as *models* to every composer.

No change must suppress the leading features of the principal melody; on the contrary these must be clearly heard in every variation. The process of varying might be, for example, the following. The melody figurated, by adding to it passing and participant notes, as well as harmonic by-notes;—the bass voice varied and with another harmony;—the bass takes the theme, the upper voice another melody as accompaniment;—the middle voices take different figures, while the upper voice delivers the theme, &c., &c.—But not only the tones, but also the tempo, the measure and key must undergo changes, so that every variation may have another *character*, cheerful, soft, fiery, complaining, genial, &c. Before the final variation, which has a quicker tempo, and also interpolated *parenthetic phrases*, like a Rondo, there comes usually an Adagio or Andante, either Major or Minor.—The variations also may be prefaced by an Introduction, in which there are allusions to the theme, that immediately follows; or it may consist merely of such *short phrases*, as we have already made acquaintance with when the subject of Periods was under consideration.

### Marches.

In these there commonly prevails a warlike, spirited character; it is felt even in funeral marches, which have a slower tempo, to be sure, but which always express *manly* sorrow. But the March requires more variety of harmony than the Dance.

### Song Composition.

The composer must possess the faculty of *expressing every emotion of the heart by tones*,—joy, sorrow, terror, rage, tenderness, &c. That is what we call the *character* of a piece of music. Through nothing can one acquire this faculty so soon and so well, as through the composition of Songs. Even in the *speaking tone* one may by his delivery mark the character and the intensity of feelings, and call forth the inward sympathy of those addressed by declamation; but all this may be done in a far livelier sense by the *singing tone*, which is as it were a higher degree of the speaking tone. Hence it will not do to make a melody to a text without any regard to its contents; the composer must first enter into the *sense and spirit of the poem*, before he can express by melody and harmony the feeling described

by the words. *What* tones, *what* chords will express the different emotions, cannot be taught; it can only be seen by examples. A rich harvest of such examples is afforded us especially by opera music. In the examination of any example, which he may select, let the scholar first observe in what way the Melody *alone* expresses the text, afterwards let him include the accompaniment, that he may see what this contributes to the enhanced effect of the melody. Then if he supposes various changes in the accompaniment, as in rhythm, harmony, accent, &c., he will be more strikingly convinced, that it has a great influence on the expression of the melody.—One who is so practised a singer, that he can *hit* the note well, will find the writing down of a melody from hearing, or from his own imagination, so much the easier.

For the *plan* or *design* of a Song composition, the following counsels may be given. When the contents of the text have been thoroughly thought over in the way suggested, then the first thing is to consider, to what *kind* of *measure* it is best suited. And now the text is written under music lines, and divided off, according to the kind of measure chosen, by bars; i. e. these bars are so placed upon the note-lines, as if the melody were to be at once written down there. Then the *Key* is to be determined, according to the compass of the melody, i. e. according to its lowest and its highest tone. When the melody stands complete upon the paper, then the accompaniment is *prepared*, by writing down upon note-lines *under* the text such *fundamental chords*, as seem to be most fit. Such fundamental chords give, as we have already seen, a stiff and helpless accompaniment, and therefore they require a further elaboration. Skill in this is acquired with most certainty by *imitation* of the various modes of accompaniment.

### The Rondo.

This is distinguished from other musical pieces by having a *principal sentence*, which, after various interludes or parenthetic passages, is *frequently repeated, and in the same form*. The beginner may best learn this in small and less developed pieces of this kind, (as the Rondino and Rondoletto). For his own work then let him choose a simple, pleasing theme. Would he aftewards attempt to write

### Sonatinas,

let him take the easiest for models, and work after them, adhering to their rhythm, in precisely the same way that he did when he commenced on pattern melodies. After he has written several Sonatinas in this way, he will succeed the better in his own original attempts.