

**THE HOMOPHONIC FORMS OF  
MUSICAL COMPOSITION; FOR  
THE USE OF GENERAL AND  
SPECIAL STUDENTS OF MUSICAL  
STRUCTURE**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649101740

The homophonic forms of musical composition; For the use of general and special students of musical structure by Percy Goetschius

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**PERCY GOETSCHUIS**

**THE HOMOPHONIC FORMS OF  
MUSICAL COMPOSITION; FOR  
THE USE OF GENERAL AND  
SPECIAL STUDENTS OF MUSICAL  
STRUCTURE**



THIRD EDITION

THE  
HOMOPHONIC FORMS  
OF  
MUSICAL COMPOSITION

AN EXHAUSTIVE TREATISE ON THE STRUCTURE  
AND DEVELOPMENT OF MUSICAL FORMS,  
FROM THE SIMPLE PHRASE TO THE  
SONG-FORM WITH "TRIO"

FOR THE USE OF  
General and Special Students of Musical Structure

BY  
PERCY GOETSCHUIS, Mus. Doc.  
*(Royal Württemberg Professor)*

AUTHOR OF  
"THE MATERIAL USED IN MUSICAL COMPOSITION"  
"THE THEORY AND PRACTICE OF TONE-RELATIONS"  
"MODELS OF THE PRINCIPAL MUSICAL FORMS," ETC.



NEW YORK:  
G. SCHIRMER  
1905

LIBRARY  
UNIVERSITY OF CALIFORNIA  
DAVIS

MT58  
G64  
1905

COPYRIGHT, 1898, BY G. SCHIRMER.

18710

BURR PRINTING HOUSE,  
NEW YORK.

To  
**Mrs. D. D. A. Beach**  
AS A CORDIAL TRIBUTE  
TO AN EMINENT WOMAN-COMPOSER  
OF  
AMERICA

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

11

12

13



## PREFACE.

---

### I.

This book undertakes no more than the systematic enumeration and exhaustive explanation of all the formal designs and methods of structural treatment in the homophonic domain of musical composition, as revealed in classical or standard writings. The student who aims to acquire the Science of composition, is expected to imitate these designs and methods, and to look for additional illustrations and confirmations in general musical literature. This will develop skill and facility, will induce correct habits of musical thought, will enrich the mind with a fund of resources, and stimulate the imagination to increased responsiveness and activity.

But, further than this, the book lays no claim to furnishing clues to the subtle Art of composition. In converting his theoretical knowledge into successful practice,—into a *means to an end*,—the student can appeal to no other authority than that of his own fancy, good taste, and natural or acquired judgment.

### II.

The examples given for reference *must be inspected*,—if not totally, at least in great part. No student should hope to be entirely successful and efficient as a composer without possessing quite extensive acquaintance with the products and processes of successful writers. Therefore, the pupil must regard the conscientious examination of these carefully selected quotations, as a *very significant and distinctly essential* part of his study. This applies more especially to the works cited in Divisions I, II and III.

Some of the works,—those to which constant or frequent reference is made,—he must endeavor to own; for example:

The Pianoforte Sonatas of BEETHOVEN, HAYDN, MOZART and SCHUBERT;

The Symphonies (arr. for 2 hands) of BEETHOVEN and HAYDN;

The Bagatelles of BEETHOVEN;

The "Songs without Words" of MENDELSSOHN;  
The Mazurkas, Nocturnes and Preludes of CHOPIN;  
The Pfte. works of SCHUMANN (op. 12, 15, 68, 82, 99, 124),  
and of BRAHMS (op. 10, 76, 79, 116, 117, 118, 119);  
And some of the Songs of SCHUBERT and SCHUMANN.

### III.

The author hopes and expects that the book will prove quite as necessary and useful to the *general music-student*, as to the prospective composer; a knowledge of homophonic musical structure being, undeniably, of equal importance to *all* musical artists, reproductive as well as productive.

The general student, while studying and analyzing with the same thoroughness as the special student of composition, will simply omit all the prescribed Exercises.

PERCY GOETSCHUIS, Mus. Doc.

Boston, Mass., December, 1897.

## TABLE OF CONTENTS.

(Figures in parentheses refer to paragraphs.)

| INTRODUCTORY :                                  | PAGE |
|---|------|
| The requisites of musical composition . . . . . | 1    |
| The harmonic fundament . . . . .                | 2    |
| Basis of chord-succession . . . . .             | 2    |
| Ornamentation of chords . . . . .               | 4    |
| Figuration of chords . . . . .                  | 5    |
| The Divisions of musical form . . . . .         | 6    |

### DIVISION I.

#### CHAP. I. THE PHRASE :

|  |    |
|--|----|
| Definition (1) . . . . .                             | 7  |
| Beginning and ending (2) . . . . .                   | 7  |
| Perfect cadence (3) . . . . .                        | 8  |
| Modification of perfect cadence (4) . . . . .        | 8  |
| Harmonic aspect of phrase (5) . . . . .              | 9  |
| Approach to the perf. cadence (6, 7) . . . . .       | 10 |
| Melodic aspect of phrase (8) . . . . .               | 12 |
| Division of phrase-melody into members (9) . . . . . | 13 |
| Means of indicating melodic joints (10) . . . . .    | 15 |
| Syntax of phrase (11) . . . . .                      | 16 |
| Relations between melodic members (12) . . . . .     | 16 |
| <i>Exercise 1.</i>                                   |    |

#### CHAP. II. THE HARMONIC EQUIPMENT OF THE PHRASE-MELODY :

|  |    |
|--|----|
| Styles of accompaniment (13) . . . . .                                   | 19 |
| Distinction of one-, two-, three-, and four-voiced styles (14) . . . . . | 19 |
| Irregular harmonic bulk (15) . . . . .                                   | 23 |
| <i>Exercise 2.</i>   |    |