

A.F.C. KOLLMANN'S THEORY OF HOMOPHONIC FORMS

A Thesis

Presented in Partial Fulfillment of the Requirements for  
the degree Master of Arts in the  
Graduate School of the Ohio State University

by

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The Ohio State University

1986

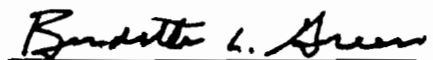
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## ACKNOWLEDGEMENTS

I wish to thank the Ohio State University, The University of Iowa, and the Library of Congress for their help in obtaining the specific documents and musical examples that were essential for this study. Gratitude is expressed to Dr. Butler and Professor Peter Gano for their support and comments, and to Peter Ratcliffe for his most welcome assistance. And finally, a special appreciation is due to Dr. Burdette Green for his continued guidance and immeasurable patience.

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## PREFACE

As a contemporary of Haydn, Mozart, and Beethoven, Augustus Frederic Christopher Kollmann presented theoretical writings of particular interest. Especially important are his ideas about musical form. He not only provides early descriptions of classical homophonic forms but also applies the principles of rhetoric to musical structure. These ideas are the focus of this thesis.

In recent years, scholars have begun to recognize the importance of Kollmann's writings. Scholarly works that devote a section to Kollmann include the doctoral dissertations of David W. Beach (1974) and Jamie Croy Kassler (1971), Erwin R. Jacobi's "Harmonic Theory in England After the Time of Rameau" (1957), and Imogene Horsley's Introduction to the 1973 reprint of Kollmann's An Essay on Practical Musical Composition (1799).

Since Beach's dissertation concerns "The Harmonic Theories of Johann Philipp Kirnberger; Their Origins and Influences," his discussion of Kollmann deals with the influence that Kirnberger had on his system of classification. Beach focuses on Kollmann's two harmony treatises (1796, 1816), and includes quotes and musical examples from them.

He attempts to prove the first treatise followed Kirnberger's ideas almost exactly, while the second was an attempt to complete and improve the system.<sup>1</sup> Through quotes and musical examples from the harmony treatises, he proves Kollmann's indebtedness. Indeed, Kollmann himself acknowledged that he was the first to introduce Kirnberger's ideas in England through his own publications.

Kassler's dissertation, "British Writings on Music, 1760-1830," comments on the organization and methodology in each of Kollmann's treatises. Kassler uses Kollmann's description of the sonata as an example to demonstrate his logical breakdown of forms into categories, and provides charts to show his complete system.<sup>2</sup> She further discusses Kollmann's theoretical reasoning, which stems from his "just idea" of both the nature and purpose of music.

Jacobi's article is actually an English translation of the first chapter of his doctoral dissertation, "Die Entwicklung der Musiktheorie in England nach der Zeit von

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1. Beach. The Harmonic Theories of Johann Philipp Kirnberger; Their Origins and Influences, pp. 195-202.

2. Kassler. British Writings on Music, 1760-1830, pp. 119-21.

Jean-Philippe Rameau." <sup>3</sup> His discussion deals with Kollmann's harmony treatises, as well as his writings on thorough bass, and gives quotes from both sources to show Kollmann's development as a theorist. Jacobi shows why Kollmann favored Kirnberger over Rameau and Marburg and why, after ten years, found it necessary to correct Kirnberger's system. According to Jacobi, Kollmann's theoretical works were the most significant ones written during that time in England because of their "completeness and orderliness as with regard to their progressive outlook." <sup>4</sup>

Horsley's introduction presents a good overall view of Kollmann as theorist, organist, composer, and teacher, while focusing on his *Essay on Composition* (first edition). She explains why Kollmann spent more time discussing polyphonic forms than homophonic ones, and how his theoretical principles may be equally applied to composers from Bach to Haydn. Although Horsley helps clarify some of Kollmann's principles of sonata form, and includes a facsimile of the first movement of his Analyzed Symphony, she does not discuss his important ideas about small forms.

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3. Translated by David Kraehenbuehl, Journal of Music Theory I:2, Nov. 1957, pp. 126-46. The section concerning Kollmann was published separately in German in the Archiv für Musikwissenschaft, XIII: 3/4, 1956, pp. 263-70.

4. Jacobi. *Journal of Music Theory* I:2, Nov. 1957, p. 146.

These studies treat Kollmann rather briefly since they are primarily concerned with other topics. Moreover, they focus on Kollmann's harmonic theories, and spend little time discussing his theory of composition, which includes his overall view of musical form. (This latter is important because writings dealing with musical form are rare during that time, especially in the English language.)

The purpose of this study is to obtain a clearer and more thorough understanding of Kollmann's theories of musical form. Kollmann's ideas are difficult to understand because they are presented in unclear, sometimes tentative sounding discussions. The problem is complicated further, by the fact that many of the musical examples at the end of the text fail to clarify the discussions. On the other hand, his references to musical examples not included in the text are frequently very informative. By examining his ideas in the light of these additional sources, this study offers an organized view of Kollmann's formal theories and provides an insight into a contemporary composer's understanding of musical structure in the classical period.

In 1756, Augustus Frederic Christopher Kollmann was born into a musical family in Engelbostel, Hanover. His father was the organist in Engelbostel, while his brother Georg Christoph became organist of the St. Katharine's

Church, Hamburg. In 1781, Kollmann was appointed organist and schoolmaster of Kloster Lüne. The following year he moved to London, at the invitation of King George III, to become organist and schoolmaster of the Royal German Chapel in St. James' Palace, a post he held until his death in 1829. Kollmann remained active as a performer, composer, teacher and writer on music.

As a theorist he was strongly influenced by Kirnberger, whose harmonic theories he introduced to England. In addition to treatises, he published didactic scores containing analytical notes. These included the *Twelve Analyzed Fugues* (1810) and the *Analyzed Symphony* (1798). In 1799, Kollmann planned to publish an analyzed edition of J.S. Bach's *Well-Tempered Clavier*, but withdrew when three European publishers proceeded to print editions of it. He provided, however, the manuscript for the Wesley-Horn edition of this work. Kollmann also translated excerpts from Forkel's life of Bach for his own short-lived periodical, The Quarterly Musical Register (1812, two issues only). In the first issue Kollmann gives a synopsis of his New Theory (1816) and Essay on Composition (2nd ed., 1812).

Although Kollmann admired Kirnberger's harmonic theories, he considered them to be unfinished and thus undertook their completion. In his first harmony treatise, An Essay on Musical Harmony (1806), Kollmann pointed out

the limitations of Kirnberger's chord classification, and proposed a new system based on a freer rule for the treatment of dissonance, namely that dissonances need not be prepared. This proposal would increase the number of useful dissonances. It should be noted that Kollmann was very conscientious about giving credit to Kirnberger, as well as to other theorists whom he admired but sometimes disagreed with, Rameau, Marpurg, and Tartini.

All of Kollmann's works were published in England and were, therefore, written in English; some of them he published himself. The treatises fall into four categories: those on harmony, composition, thorough bass, and analyzed music. The two categories, harmony and composition, were intended to explain the "grammatical and theoretical" aspects of music. The others were intended to be used with the corresponding harmony and composition treatises.

Table 1. Kollmann's theoretical works.

<u>HARMONY</u>	<u>COMPOSITION</u>	<u>THOROUGH BASS</u>	<u>ANALYZED MUSIC</u>
An Essay on Musical Harmony (1796)			Analyzed Symphony (1798)
	An Essay on Practical Musical Composition (1799)	A Practical Guide to Thorough Bass (1801)	
A New Theory of Musical Harmony (1806)		A Second Practical Guide to Thorough Bass (1807)	
	An Essay on Practical Musical Composition, 2nd ed. (1812)		Twelve Analyzed Fugues...(1810)
			Twelve Analyzed Fugues...2nd ed. (1822)
A New Theory of Musical Harmony, 2nd ed. (1823)			

The treatise of principal importance to the present study is the Essay on Practical Musical Composition. The second edition of 1812 offers no major changes to the edition of 1799. The numbers and headings of the chapters are identical. Only a few subheadings are changed, or moved around, and all except one of the musical examples included in the text are the same. (The second edition contains one extra fugue by J.S. Bach.) Kollmann attempts to clarify some topics by giving clearer and more concise explanations; in addition he updates his references from the Essay on Harmony (1796) to the New Theory (1806). In



some instances, he even refers to both of these treatises.

The second edition shows less evidence of the ongoing style change than one might expect, considering that thirteen years had elapsed between the two editions. Kollmann's second edition does, however, include references to additional composers. Mozart is discussed more often in the second edition, and Beethoven is now cited for his First Symphony, Op.21.

This thesis primarily concerns Kollmann's view on homophonic forms. To that end, the examination of his composition treatises, as well as his references to musical examples, provides a considerable insight into problems of terminology. To clarify terms, I have used Kollmann's A New Theory of Musical Harmony (1806) as a primary source. this work is the prerequisite to An Essay on Practical Musical Composition (2nd ed.), since it contains the "grammatical" counterpart to his "rhetoric" of music. The harmony treatise is essential in defining Kollmann's key relationships, methods of modulation, and use of period structure.

I have also examined Kollmann's Twelve Analyzed Fugues (1810), which parallel the ideas in his composition treatise and give additional insight into his analytical procedures. These analyses help in determining Kollmann's inner division of a movement, regardless of its form or compositional style. With respect to the composition

treatise, both editions have proved useful in making final judgements. Overall, the second one has been more advantageous; both the much improved harmony treatise and the analyzed fugues that correspond with the second edition may then be utilized.

## CHAPTER I

### THE ROLE OF ANALYSIS IN THE STUDY OF COMPOSITION

Kollmann's textbook on musical composition does not provide detailed schemes of musical forms (sonata form, rondo, minuet, etc.); instead, it is based on principles that govern form in composition. By this method he explains sonatas, symphonies, and concertos in successive chapters and gives their general plans along with suggestions for variation. In the introduction to An Essay on Practical Musical Composition, Kollmann discusses the way in which his musical treatises should be studied. He refers to his two major essays as his "doctrine of the science of music," and states that the harmony treatise is a prerequisite to the study of the Essay on Composition.

Kollmann divides the method of study and practice of harmony and composition into two phases:

...first, the general study of a whole Treatise, in the order in which it is written; secondly, the particular study and practice of the three chief branches of the Art of Composition: Simple counterpoint, Double counterpoint and Imitation, and Whole

Pieces. (An Essay on Practical Musical Composition, 1799 ed.,p.xvi.) <sup>5</sup>

Only after the student acquired the complete command of the basic skills of music--scales, intervals, chords and their progressions, etc.--could he begin the study of simple counterpoint. The practice of simple counterpoint would begin by "first, the expressing of a given harmony in a certain number of parts; secondly, the inventing of a regular harmony, and expressing it in any fixed number of parts." (1799 ed.,p.xvii.) When the student becomes "sufficiently fluent" in these skills, Kollmann allows him to attempt short compositions of a certain established form and character, such as minuets and marches. This procedure assists the student "in inventing, which he wants, till he has practise and courage enough to invent without this or any other assistance." (1799 ed., p.xviii.)

Kollmann, however, considered it best for the student to avoid diverting his attention from the complete course of study by composing too soon or too often. He hoped that the greater the student's patience, the greater would be his "satisfaction." Kollmann's method of teaching

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5. All future references to An Essay on Practical Musical Composition will be indicated by only the publication date of the specific edition; thus 1799 ed. will indicate first edition while 1812 ed. will indicate second edition.

imitation is worth noting. He asks the student to borrow subjects of different lengths and qualities from unfamiliar compositions and to paraphrase them without constructing formal pieces. They were then to compare their imitations with the originals to see how they might be improved.

Following the study of the first two branches of composition (simple counterpoint, double counterpoint and imitation), Kollmann discusses musical analysis as an aid to writing complete compositions.

The final study and practice of all that relates to simple and double Counterpoint, and the preparatory one to that of writing whole pieces, is united in the analyzing of all sorts of musical pieces. This very important branch of the study of Composition should not be neglected. For, on the one hand it teaches us how to discover the perfections or imperfections of the compositions of other Authors; and on the other hand it enables us to compose so, as to be able of accounting for every period or note we write ourselves. (1799 ed., pp.xviii-xix.)

The importance he places on analysis is evident throughout the entire composition treatise. Kollmann constantly refers to specific examples that are to be analyzed for various purposes, and he includes many of the examples in a seventy-page appendix. However, most of the examples are extracted from polyphonic works and are intended for the study of fugue and canon. His references to homophonic examples involve mostly outside sources,

such as the Sonatinas, Op.5 (1795) and the Analyzed Symphony, Op.7 (1798), or works by other composers, such as the London Symphonies of Haydn.

Although the Analyzed Symphony was published separately, it was intended for use with the composition treatise in the section titled "Pieces of One or Two Long Sections." The items designated in the score are: the subjects and imitations, the modulations, the counterpoint inversions, and the period structures. As Kollmann states, "the piece in question stands far behind the symphonies of Haydn, and other great composers, yet I presume to think it calculated to exemplify simple regularity, and the various manners in which longer or shorter subjects may be treated." (1799 ed., p.xix.) Kollmann hoped that once the student acquired analytical skills, he would find it easy to compose elaborate compositions on his own.

With regard to writing complete compositions (the third and final branch of the study), Kollmann requires an initial study of the entire composition treatise, and then, a detailed study of both Chapter One, "Of the Plan for a Piece to Be Composed," and the particular chapter that contains the genre of the composition to be used (sonata, symphony, etc.). The student should then concentrate on a "short and simple form" of composition, such as a sonatina, rather than a symphony or a concerto.

From short and simple pieces a Student may gradually advance to longer and more complicated ones, till he finds himself able to attempt any piece he chooses. (1799 ed., pp. xix-xx.)

In this thesis, Kollmann's order of presenting formal ideas as found in the Practical Guide to Musical Composition is followed as closely as possible. For the sake of a systematic presentation, however, some reordering has been necessary. Since Chapter I, "Of the Plan For a Piece to Be Composed," concerns principles that govern all forms of composition, many of his ideas will be examined in detail during discussions of a particular genre of composition.

Kollmann requires the student to analyze musical examples, progressing from mere fragments of 12 measures in length, to small sonatinas comprising various sections, and finally to the Analyzed Symphony (first movement) with its various subsections. Clearly his first chapter provides the key to his teaching philosophy. He gives much insight into various musical forms through his musical examples and analyses, and details the manner in which those forms interrelate. Kollmann stresses that this chapter must be carefully mastered by the student, since it is to be used in conjunction with each of the chapters dealing with specific forms. In closing Chapter I, Kollmann again points out the importance of his overall plan which

is to be followed in writing any type of composition.

The necessity and expediency of attending in composition to what has been said in the present Chapter, cannot be doubted. For composing according to a well-considered plan, not only facilitates the work itself, but also ensures a good success of it; when without such a plan, there arises much trouble in vain, and no certain success can be depended upon, because the composition goes on like a Poem, of which no sentiment has been previously digested. (1812 ed.,p.6.)

Kollmann discusses sonatas, symphonies, and concertos in their respective chapters (II,III,IV). He calls attention to their similarities (length, number of movements, form of individual movements) and stresses that they should be composed according to the general plan explained in Chapter I. He views the sonata as having a style more refined and delicate (containing embellishments and the like) than would be proper for symphonies or tutti in concertos. Kollmann discusses an array of sonata types which include solos, duos, trios, and quartets. Among the sonatas that he recommends for study are: Handel's Suite for Calvecin, C.P.E. Bach's Six Sonatas, Haydn's Sonatas, Op.58 and 75, Clementi's Sonata, Op.19, and sonatas by Kozeluch. Kollmann mentions Mozart's trios and quartets, but does not refer to any of his keyboard sonatas.



Aside from his own Analyzed Symphony, Kollmann cites no particular symphonies as formal models. In Chapter III, however, he comments briefly on the London Symphonies of Haydn and praises them as being the finest examples yet of this genre. Although he does not discuss any one in particular, Kollmann does indicate typical key relationships between movements. Trio reductions of the London Symphonies were first published in London in the 1790's, and it is more than likely that he knew these works in this format. His own Analyzed Symphony was published in a similar trio reduction. Kollmann does not cite any of the Mozart symphonies. In the second edition of the Essay, however, he briefly mentions the scoring of Beethoven's First Symphony (1800) and the number of real parts employed (five) in the "second minuet."

In Chapter IV, Kollmann regards the concerto as a compound of the symphony and the sonata since it consists of both tuttis and solos. He discusses the many types of concertos for one or more instruments, with or without accompaniment, although he notes that the organ is the only instrument truly capable of the latter. In the second edition of the composition treatise, Kollmann describes the Mozart piano concertos as being the "best specimens of good modern concertos for the piano-forte." (1812 ed., p.15.)

Although he discusses fugue as a separate form (three chapters are devoted to fugue: V, VI, and VII), Kollmann treats it in much the same fashion as it is taught today. He requires the student to learn imitative contrapuntal skills which are then to be employed in whole compositions. In the composition treatise, Kollmann includes four analyzed fugues that are based on the same subject in order to demonstrate the many possibilities that can arise from one subject. He also uses the same subjects for examples of canon. Kollmann stresses the importance of fugue writing in these words:

It admits, and requires, a closer combination of the arts of harmony, imitation, and double counterpoint than other pieces of composition; and therefore writing a good fugue is not only a proof of a Composers' being a perfect harmonist, but the knowledge of that art also enables him to render all his other compositions more rich, and interesting, than it would otherwise be in his power. (1812 ed., pp.16-17.)

Kollmann spends much time discussing canon (Chapters XIII and XIV), and divides it, like fugue, into simple (one subject) and double (more than one subject) types. He discusses and gives many examples pertaining to the various types: infinite, perpetual, retrograde, inverted, augmented, diminished, polymorphos (a free canon), and per tonus (in which every return of the subject is one scale degree higher or lower than before).

The present chapter has reviewed Kollmann's method of teaching musical composition through his "doctrine of the science of music," which emphasizes musical analysis and the interrelationships of all musical forms. The following chapters are devoted to establishing Kollmann's hierarchy of forms through the study of musical examples in conjunction with his discussion. Establishing this hierarchy necessitates a study of small musical exercises, such as his early Sonatinas, Op.5. These examples help clarify the terminology that he later uses for discussing larger musical forms, and furthermore they show the relationships that exist in all musical compositions.

The remainder of this study is divided into five chapters. Chapter II details Kollmann's overall plan, which the student must understand if he intends to compose in any genre or form. This "Plan" explains the "length and disposition of a piece" and the "modulation of a piece."

Chapter III concerns small forms, and relates the principles discussed in the "Plan" to the musical examples recommended for the study of "small pieces." This study comprises the sonatinas that he categorized according to his modulation scheme. Since many of these sonatinas exhibit similar schemes, a point that is not made clear in the text, they will be regrouped into fewer and more accessible categories.

Chapter IV focuses on first movement form. Kollmann's discussion of the first movement of the Analyzed Symphony will be examined in detail because it provides an early account of sonata-allegro form. Since Kollmann regarded Haydn's London Symphonies as the best examples of this genre, some discussion on their relationships and proportions to Kollmann's method of division is included.

The description of first movement form is then carried over into concerto form which is the focus of Chapter V. Kollmann is careful to distinguish the two first movement forms, especially regarding the harmonic and solo-tutti aspects of the concerto. Also included in Chapter V are discussions of other large forms including rondos.

Chapter VI brings together Kollmann's ideas about multi-movement schemes as found in symphonies, concertos, sonatas, and sonatinas. Topics that are discussed include the key relationships between movements, and the composition's character, which is a matter of composer's "taste." Secondary properties that affect the composition as a whole will also be discussed.

## CHAPTER II

### KOLLMANN'S RHETORICALLY BASED "PLAN"

Kollmann stresses that a prior plan or outline must be thought out by the composer before he can attempt to create any sort of musical composition.

Composing a piece of Music, requires, like executing any other piece of Art or Science, a previous consideration of its intended nature; and of the means by which it can be made to answer its purpose in the most proper manner. According to such a consideration a previous calculation must be made, not only of the outlines of the piece, but also of its whole disposition; and this is what I call forming a Plan of it.

In forming such a Plan for any musical piece, there ought to be considered: its Length and Disposition; its Modulation; its Character; the Instruments or Voices for which it is to be composed; and all such other Circumstances, as may require attention. (1812 ed.,p.1.)

The first two considerations concern us most because the composition's length and modulation are the primary determinantes of Kollmann's musical forms. The others function as secondary properties since they do not directly affect the composition's form. They will not be discussed in this chapter; they will, however, be included

in the discussion of multi-movement schemes in Chapter VI.

### The Length and Disposition of a Piece

Kollmann's discussion of the composition's length and disposition entails four considerations: 1) the length of the whole composition, 2) the number of movements and their relationship and proportion to one another, 3) the number of sections in each movement, and 4) the subjects, periods, and passages that are best suited for each particular movement. According to Kollmann, the first three considerations should be predetermined by the composer while the fourth must be decided on the basis of each individual work.

Kollmann feels that the composer is free to choose any reasonable length except in works requiring a certain "prescribed length," such as national dance pieces. Generally speaking, the longer a movement, the more room there is for sections and subsections to take place. Length will be discussed in more detail with regard to the "modulation of a piece" as well as specific examples of each type. In addition, the second component, the number of movements and their relationship, will be examined in Chapter VI where the focus is on multi-movement compositions.

The third and most important category under length and disposition deals with the number of sections that are contained within each movement. Instead of dividing a movement according to theme groups, he divides it according to the overall harmonic scheme. A section is a harmonic entity all its own because it consists of an overall harmonic structure that is concluded by a strong cadence. Kollmann speaks very little about thematic material, since it plays a secondary role in his system of division.

In order to show the student how to divide a movement, Kollmann first describes short compositions that divide easily into phrases or periods. Generally these are not formal compositions, but are lessons and short sonatinas that are used to demonstrate division through a variety of harmonic schemes.

A movement consisting of short sections is most commonly a simple binary or ternary form. Even in these small forms, the sections are distinguished by the harmonic scheme (such as I-v) rather than by theme groups. Since these movements are usually small in scale, the cadence points that distinguish the sections need not be authentic cadences; in many cases a half cadence suffices. Specific examples of works with short sections will be given in the chapter on small forms. Discussion will focus on the cadences, harmonic schemes, length, phrase structures, and other features that characterizes these forms. Here,

we are not concerned with the specifics of each form, but rather with the overall plan of the composition.

A movement consisting of long sections is more likely to be found in large scale works, such as sonatas or symphonies. These long sections are also characterized by the harmonic scheme (usually entailing a modulation), but they usually conclude with a decisive cadence. Kollmann further reflects upon this division as follows:

These two sections are either separated by a double bar or repeat, or not distinguished by any particular mark; which latter commonly is the case in concertos or those pieces which would become too long by a repetition. But though pieces are not calculated for a repetition, the above distinction of two sections is required in them, if they shall create an expectation at the beginning, and give a satisfaction at the end. (1799 ed.,p.5.)

The fourth item, under length and disposition, refers to the subjects, periods, and passages that are "most proper for the length and intended character of every particular movement and section." (1799 ed.,p.2.) According to Kollmann, this item reflects the genius in a composer because it demands the greatest individual skill--one which is most difficult to teach. Kollmann speaks very little about the ability to compose phrases correctly, but he insists that the student spend many hours in the careful study and analysis of great composer's works to see what encompasses great melodic writing. Kollmann's



only suggestions regarding melodic and imitative skills are to borrow subjects from unfamiliar compositions and then continue them by writing variations. By comparing his versions with the originals, the student will learn valuable thematic construction principles.

### The Modulation of a Piece

For Kollmann, modulation is the most important element in determining sections and subsections. The reader must bear in mind that Kollmann's conception of modulation is somewhat broader than our present-day definition. For him, a modulation may merely consist of a particular harmonic emphasis within a key. He identifies two levels of modulation: the modulation of an individual movement, and the overall relation of key and mode between the separate movements. Since the latter type deals with multi-movement schemes, it will be detailed in Chapter VI. Here we are concerned with Kollmann's modulation principle as it applies to individual movements. This includes an overall harmonic scheme that, according to Kollmann, is present in all types of movements.

Every movement is considered as a piece by itself, and has three principal objects in its modulation, viz: first, the setting out; secondly, the elaboration; thirdly, the return of the modulation. (1799 ed.,p.2.)

This harmonic scheme is, moreover, influenced by another determining agent--that of length.

In short pieces, where there is not room for a particular elaboration, the said three objects are not always distinguished; because the piece either remains entirely in one and the same key and mode; or it consists only of a setting out from the key to one of its related keys, and a return from thence to the original key. (1812 ed., p.1. The words "and mode" are not included in the 1799 edition.)

The length of a movement can significantly influence the modulation scheme. Short movements tend to move to the dominant or relative major, while long movements tend to digress to other keys as well. It should be mentioned that Kollmann's all-tonic scheme represents no real musical entity, but is primarily a teaching device to show the beginning student the simplest possible harmonic scheme--two tonic phrases. With this process in mind, we can now elaborate each of the particulars; the setting out, the elaboration, and the return.

In its broadest sense, the setting out refers to the initial harmonic digression or "emphasis" away from the tonic. Regardless of the dimensions of form of the movement, this first harmonic shift should entail a move to the dominant, or if in the minor mode, to the relative major. One should bear in mind that this first structural harmonic shift does not necessarily mean that a real

modulation has taken place as is often true in shorter works where the movement away is followed by an immediate return to tonic harmony. The setting out may thus consist of only "touching on the dominant" by concluding on a half-cadence. Although no real modulation has occurred, some sort of setting out process has still taken place in order to give the movement "variety and satisfaction."

Kollmann suggests that a short movement need not always go to a related key but may even modulate to a foreign key. This setting out to be a foreign key is rare, but can be used to a good advantage for a "striking effect." This type is not discussed in detail, but Kollmann wishes to inform the young composer of the varieties that are possible. Kollmann cites three musical examples, and these will be examined in the next chapter. These examples clarify his conception of related and foreign keys.

The elaboration does not refer to a specific melodic or thematic development. It represents, instead, the overall harmonic area that bridges the setting out and return sections. This is the area that permits modulations to other key centers after the setting out to the dominant has occurred. In general, the longer the movement, the more extensive the elaboration.

Unlike the more direct nature of the setting out, which usually goes to the dominant or relative major, the elaboration is subject only to the composer's imagination and "good taste." The elaboration should start in the key area that was introduced by the setting out. Thus it usually begins in the dominant or relative major and proceeds according to the wish of the composer.

The return likewise refers not to thematic properties, but to the overall harmonic movement. It resembles the setting out since the scheme is based on a predetermined modulation plan. It usually begins in the dominant area, following the key changes of the elaboration, and proceeds to the tonic which afterwards closes with a "formal cadence" (perfect authentic). The return, however, may admit "short touches on other keys" since these "touches" may actually involve modulations; it contains properties that are found in the elaboration. Kollmann especially likes the use of the subdominant key in the return, thus providing a symmetry with the setting out, i.e., a fifth relationship.

In summary, Kollmann's overall harmonic plan for all musical compositions is this: a setting out or move away from tonic, usually to the dominant or relative major area (either through "emphasis" or a true modulation); an elaboration area of harmonic digressions, that depend in part, on the length of the elaboration (this area may be omitted); and a return to the tonic via the dominant with

"short touches" permissible to other key areas (especially the subdominant).

## CHAPTER III

### SMALL FORMS

Kollmann defines as short pieces those that do not permit full elaboration. These pieces either remain entirely in the same key and mode, or they consist of a setting out to one of the related keys and a return. He groups the small forms according to the number of sections, beginning with movements of one short section, and concluding with those of five or more short sections. Those of two short sections receive detailed discussion because this form contains the ingredients that are essential to all of his forms. In Kollmann's view, the three and four-section forms are merely extensions of the two-section form; indeed, he sometimes uses the beginning sections of longer works to serve as examples of two-section form. Kollmann believes that once the student has mastered writing at the small-form level and studied the various two-section examples cited in the text, he can then venture into other larger forms.

Kollmann categorizes many small two-section forms in order to demonstrate to the student the number of harmonic schemes that are possible in this one form. He

has problems, however, with establishing a terminology that will remain consistent throughout and, at the same time, distinguish clearly each category. His definitions of modulation and dominant emphasis, for example, are not clearly differentiated: in one particular harmonic scheme, there are both modulating and non-modulating types, although he describes only the former. His terminology is also confusing because he uses phrases such as "chord of a new key note," "in the fifth," and "digression to the fifth," to describe identical harmonic movements.

Only by comparing his lessons and sonatinas with his written text can we understand Kollmann's ideas on small forms. For musical examples of short one and two-section works, he refers to his own The First Beginning of the Piano Forte, Op.5, a collection that includes twelve progressive lessons and six two-movement sonatinas for the beginning piano student. These examples greatly clarify the sometimes confusing discussions in the text.

### One-Section Form

As examples of short one-section form, Kollmann cites all the preludes to the twelve lessons and the Moderato of Sonatina III. The short preludes, ranging from four to sixteen measures in length, are primarily note learning and finger coordination exercises designed to

give the student the necessary skill to play the Moderatos that follow. They exhibit no substantial musical form, but serve only to illustrate simple phrase-group constructions of two or three phrases with cadences in the tonic. Only the last five preludes exhibit a musical content that is substantial enough to serve as good examples. Prelude 11 is shown in Example 1.

Ex.1. Kollmann, Beginning the Piano Forte, Op.5, Lesson 11, mm.1-8.



Kollmann's one-section form permits no movement to the dominant key or harmony. Each phrase concludes on the tonic chord. The overall harmonic scheme provides an all-tonic emphasis with subdominant and dominant harmony used in an incidental way.



## Two-Section Form

Kollmann's small two-section form may either stay in the tonic or "move away" by emphasizing the dominant harmony or by modulating to the dominant key. Kollmann describes eight types of short two-section forms; one with tonic emphasis throughout, and seven that contain movement away from the tonic. The latter seven are categorized according to the place of movement away from tonic, and according to whether the movement away from the tonic involves a modulation.

The musical examples, however, indicate that only four primary categories exhibit a consistent scheme as determined by Kollmann's own standards. Since Kollmann's idea of modulation is quite general, the place of movement away from tonic becomes the one consistent criterion for distinguishing his two-section forms. His eight categories are as follows: 1) tonic key emphasis throughout, 2) digression to the dominant within the second section, 3) second section begins in the dominant, and 4) digression to the dominant within the first section. His musical examples will be used to clarify each category.

Kollmann speaks very little about thematic material in relation to form. The musical examples containing harmonic movement away from tonic, however, exhibit a simple rounded binary form. The movement away from tonic,

encourages a new (contrasting or derived) thematic area while the movement back to tonic returns the first section in whole or part.

### Tonic Key Emphasis Throughout

Pieces of two short sections, both of which begin, remain, and end, in the same key and mode, see in Lessons I,II,IV,V, and VII; and two alternate pieces, each of two sections of the same quality, are frequently met with as minuets or cotillions. (1812, p.1,item 2. The 1799 edition does not contain the words "remain" and "mode".)

The lessons that are cited above range from eight to twenty-four measures in length without the repeats. To keep the emphasis on tonic throughout, Kollmann closes each section with an authentic cadence. Half cadences may occur within a section but not at the end. Such use of a half cadence suggests Kollmann's notion of setting out, although at a low level. Kollmann's setting out, regardless of whether it is at a high level with emphasis on a new harmonic area or at a low level, is clearly apparent in all of his musical examples that exhibit sufficient musical content.

Example 2 illustrates the simple design that the five cited lessons convey. The second section in each case is melodically derived from the first. Both sections

clearly begin, continue, and end in the same key. The only harmonic relief comes from the half cadences (measures 4 and 12); these cadences give a sense of "variety and satisfaction" to the listener.

Ex.2. Kollmann, Beginning the Piano Forte, Op.5, Lesson 7, mm.12-28.



This non-modulating type is the simplest two-section form that Kollmann describes. Indeed, it is the only one that requires no interpretation inasmuch as the terminology and examples are simple and clear. The remaining types of short two-section form contain movement away from the tonic, and these are the ones that are subject to misleading terminology.

## Digression to the Dominant Within the Second Section

This two-section harmonic scheme is characterized by a movement to the dominant area within the second section and by a return to the tonic again. In all of the examples given, the dominant emphasis is reached by the eighth measure or by the second phrase. The two sections are determined by strong concluding cadences and marked by a double bar. Half cadences, and in one example deceptive cadences, occur within the interior phrases.

Kollmann divides this category into modulating and non-modulating types. For the latter type only one example is used, the second movement of Sonatina VI, but it proves to be a clear example. Below is Kollmann's description of the non-modulating type.

In the Allegretto...see the first section begin and end in the same key as before; the second section also begins in the same key, but the first period ends with the half cadence on the dominant, on which it afterwards dwells for another whole period, and then makes a conclusion by repeating the first section, in the key again. (1799,p.2, item 3.)

Ex.3. Kollmann, Beginning the Piano Forte, Op.5, Sonatina VI, Second Movement, mm.21-63.

The musical score consists of five systems of staves. The first system shows measures 21-28 with a handwritten 'on the' in the right margin. The second system shows measures 29-36 with a handwritten '5th of the key' in the right margin. The third system shows measures 37-44 with a handwritten 'In the key again' in the right margin. The fourth system shows measures 45-52. The fifth system shows measures 53-63, ending with a 'Fine.' marking in the right margin. The score includes various musical notations such as treble and bass staves, dynamic markings (mf, f), and articulation marks.

Kollmann describes measure 21 to 28 as a period closing with a half cadence. (Example 3 contains the entire second section. The first section is not shown since it is identical to the second half of the second section, measures 42 to 61.) He also labels the passage from measures 29 to 40 as a period that, however, dwells "on the fifth of the key" before the return of the first "in the key again." The reference to "on the fifth of

the key" seems quite clear in the musical score; indeed no modulation is attempted. The passage merely contains a dominant pedal clearly underlying the alternating dominant and tonic harmonies.

Kollmann's phrase, which describes the return of Section I, "in the key again," can also be very misleading if the score is not consulted. One might assume that there is a return back to the tonic key, in which case a modulation would have taken place. The music, however, shows that this is clearly not the case. "In the key again" simply implies a return to tonic emphasis, while "on the fifth" refers to dominant emphasis (in this case a dominant pedal).

According to Kollmann, the modulating type appears in five movements from Op.5. His description to these examples is as follows:

In the pieces page 27, 30, 31, 33, and 35, see the first section end in the key; and the second section begin in the same key, but make a digression to the fifth of the scale, and afterwards conclude in the key again. (1799,p.3,item 6.)

Indeed, the phrase "digression to the fifth" (as opposed to "on the fifth") does sound like a description of modulation. Yet, this is not always the case in terms of our present-day definition of modulation. Only one example (the second movement of Sonatina IV) makes a

distinct modulation to the dominant key. The second section contains a complete eight-bar phrase (measures 9-16) with a perfect authentic cadence in the dominant key. An eight-bar statement in the tonic minor, which is not mentioned in his discussion, precedes the return of Section I.

The first movement of Sonatina III and the second movement of Sonatina V both exhibit brief modulations to the dominant. They are very similar, although No. 3 contains a phrase in the tonic minor preceding the return. Since these digressions to the dominant key are quite brief (3 to 4 measures), they can be easily analyzed as secondary dominants. The digression, nevertheless, contains a V-I cadence in the dominant key, which justifies a modulation in Kollmann's terms:

...it must be observed, that to establish a new key or mode, requires a perfect final cadence in it, or some inversion of that cadence. (A New Theory of Musical Harmony, p.52.)<sup>6</sup>

Kollmann's perfect final cadence consists of a dominant seventh chord ("principal chord of the seventh") to tonic progression. Any other chord progression by

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6. All future references to A New Theory of Musical Harmony (1806), will be indicated by New Theory.

root movement of a fifth would constitute a "perfect cadence." It does not specifically indicate that a final cadence (according to the present-day definition) has taken place, although, it is the only one that can properly make a "final close." Kollmann is careful to point out, however, that something else must occur in order to establish a modulation.

But even the said cadence does not complete a change of the key or mode, if it has not been announced; or if the harmony does not proceed, or close in the new key. (New Theory, p.52.)

The two examples that are most questionable, according to our present-day definition of modulation, are the second movements of Sonatinas I and III. Although the two examples discussed above can be viewed as either modulatory or non-modulatory, these two seem better suited to the latter type. The second movement of Sonata I is shown below; Kollmann asserts that it makes a digression to the fifth of the scale within the second section.



Ex.4. Kollmann, Beginning the Piano Forte, Op.5, Sonatina I, Second Movement.

The first half of the second section consists of two eight-bar phrases, each cadencing on the dominant at measures 24 and 32. The first phrase establishes the dominant harmony by setting out to the dominant by way of the  $\text{vii}^6/\text{V}$ . The second phrase extends the "digression to the fifth" and outlines the dominant harmony throughout. The notes of the dominant seventh chord are emphasized on the strong beats in the left hand. This extended outlining of the dominant chord, also used in the second movement of Sonatina III, seems to be one of two ways

in which Kollmann emphasizes the dominant area, the other being the dominant pedal in which the V and  $I_4^6$  alternate, as seen in Example 3.

One might tend to view Example 4 as non-modulatory because C-sharp is always used as a lower neighbor (on the weak beat, except measure 23), C-sharp is avoided in the bass, the left hand clearly outlines the  $v^7$ , and the V is avoided in the dominant key. Kollmann must, however, regard the diminished seventh chord at measure 23 as a perfect final cadence to the tonic in the key of D major, even though he does not mention the possibility of using  $vii^0$  as a substitute for the dominant chord in establishing a new key. The next two and a half measures would also be analyzed in the dominant key, because the harmony proceeds in D major (with the avoidance of C-sharp in measures 25 and 26).

#### Second Section Begins in the Dominant

Once again, Kollmann divides this scheme, in which the first section ends in the tonic and the second begins in the dominant, into non-modulating and modulating types. These two are listed in both editions of the composition treatise as items 4 and 7. The modulating type proves troublesome for Kollmann, when he attempts to show that a section may begin immediately in the dominant key even

though the previous section concludes with a V-I in the tonic key. The musical example, however, functions harmonically in much the same way as the non-modulating type; indeed, both are actually non-modulating. Thus, they may be grouped together.

Kollmann uses the first two sections of the first movement of Sonatina V (Example 5 below) to represent the non-modulating type. This movement consists of four sections, although Kollmann uses only the first two to illustrate this particular scheme.

In the Adagio, page 34, the first section is the same as above [see item 3]; but the second section begins with the leading chord, on which it dwells through four bars, and then concludes like the last piece [as in item 3]. (1799,p.2,item 4.)

Ex.5. Kollmann, Beginning the Piano forte, Op.5, Sonatina V, First Movement, mm.1-16.

**SONATINA V**

*Adagio*

5

9

12

(dwells on V?) — (V)

The first section concludes in the tonic while the second begins with the leading (dominant) chord. No modulation occurs in the second section, but the first phrase does begin and end on dominant harmony (measures 9-12) before the return of Section I. Kollmann's description implies that dominant harmony is emphasized through measures 9-12. The music, in fact, shows that dominant harmony is found in only two and a fourth of the four measures which supposedly "dwell" on the leading chord. This is inconsistent with item 3 (p.25 above), in which dominant emphasis does indeed "dwell for another whole period."

Note that Kollmann does not use the terms "digression" or "in the fifth" in this particular example, with regard to the movement away from the tonic. This seems to indicate that he uses certain terms with some consistency to denote a modulation.

Kollmann uses the Allegretto of Lesson 8 to represent his modulating type. Note that he describes the second section as "beginning in the fifth," as opposed to Sonatina V which "begins [the second section] with the leading chord on which it dwells through 4 bars." Kollmann seems to use a key term to establish and separate the two types. These terms then seem to denote a specific harmonic action-- "leading chord" referring to dominant chord emphasis and "in the fifth" referring to dominant modulation.

A piece in which the first section also ends in the key, but the second begins in the fifth, and ends in the key, is the Moderato in Lesson 8. (1799,p.3,item 7. The Moderato which Kollmann cites is labeled Allegretto in the music. It is preceded by a short prelude.)

Ex.6. Kollmann, Beginning the Piano Forte, Op.5, Lesson 8, Allegretto.



Although the second section begins on dominant harmony, "on which it dwells" through five bars, it does not digress to the dominant key as Kollmann's description seems to imply. This example does, however, contain the leading tone to the dominant key (measures 14-15), which may suggest a secondary function. Kollmann must see this alteration as enough to justify a modulation since it occurs at a cadence. Measures 9-12 can then be understood as being

in the dominant key, but that judgment still presents problems for measures 13 and 14 which contain F-naturals and a  $V^7$  in the tonic key.

A better example would have been useful for this type. The present example seems better suited to the prior quote (item 4) since it "dwells" on the leading chord (measures 9-13) before the return, and does not modulate in the present-day sense.

#### Digression to the Dominant Within the First Section

This third category of small two-part form is distinguished by the movement away from tonic within the first section. It is thus similar to the first one (digression in second section), in that the movement occurs within the section rather than at the beginning as in the preceding category. This would seem to indicate the possibility of a modulation. Kollmann uses items 5, 8, and 9 to demonstrate two-section pieces with movement away from tonic within the first section.

This category is unique since the dominant emphasis, although starting within a section, continues through the double bar line and thus lies in both sections. A modulation may then occur in either section or not at all, thus accounting for Kollmann's three items.

Item 5 is illustrated by Lessons 6,9,11, and Sonatina IV (first movement). As in the two preceding examples under item 4, (see p.31 above), this group exhibits no modulation, but merely moves to dominant harmony (alternating with the tonic chord). Notice the similarity between this quote and that in item 4.

[For] pieces in which the first section ends with the leading chord, and the second section begins with the same chord, but ends in the key again, see in Lesson 6,9,11, and the Moderato page 32. (1799,p.3,item 5.)

Ex.7. Kollmann, Beginning the Piano Forte, Op.5, Lesson 11, Allegretto.

The musical score for Ex.7 is presented in three systems. The first system is labeled 'Allegretto' and shows a piano part (treble clef) and a forte part (bass clef). The second system continues the piece with a piano part (treble clef) and a forte part (bass clef). The third system includes a 'return' section with a piano part (treble clef) and a forte part (bass clef). The score includes various musical notations such as notes, rests, and dynamic markings.

The four cited examples function the same harmonically, and are easily represented by Lesson 11 above. The first section consists of the movement away from tonic and cadences on the leading chord (V). The second section begins on V and continues for eight measures alternating with only the tonic chord; it closes on a half cadence. This second-section material is succeeded by the return (measures 17-24) which concludes "in the key again."

Although Kollmann is careful not to use the terms "digression" or "in the fifth" in the present description (item 5), he still confuses the issue by stating that the second section "ends in the key again." This may further indicate, however, that he sees modulation at more than one level, in which case a half cadence may suffice as a digression.

The two other categories (items 8 and 9) exhibit modulation and are distinguished by the place of modulation. Although the key change may occur in one of two places, the initial setting out from tonic always begins in the first section. Thus, they may be grouped under the present category. The place of modulation may take place at the beginning of the second section or near the end of the first section. In either case, the thematic design is the same as before, i.e., it contains a return of Section I.



Lessons 10 and 12 represent Kollmann's modulation to the dominant at the beginning of the second section. While the terms "digression" or "in the fifth" are not used in this instance, Kollmann makes clear his intention by the words "chord of a key note." Kollmann's latter categories (items 8 and 9) are thus described somewhat more carefully.

Pieces in which the first section ends with the leading chord, and the second begins with the same chord as chord of a key note, but ends in the key, see in the Menuetto page 22, and Allegretto page 24. (1799,p.3,item 8.)

Ex.8. Kollmann, Beginning the Piano Forte, Op.5, Lesson 10. Menuetto.

The image shows a handwritten musical score for a Minuet. At the top, the word "Menuetto" is written. The score is written on two systems, each with two staves. The first system's right staff begins with a treble clef, and the left staff begins with a bass clef. The second system's right staff also begins with a treble clef, and the left staff begins with a bass clef. The music includes various notes, rests, and dynamic markings such as "v" (forte). There are also some handwritten annotations like "vill" and "vill" with a tilde. The score is labeled "Menuetto" at the top.

The first section consists of a movement away from tonic by concluding on a half cadence in measure 8. We would probably analyze measures 10 and 15 as secondary dominants, and retain the key of C throughout the second section. Kollmann, however, sees this area as a digression to the dominant key, beginning with measure 9 as the "key note chord" of the new key. Measures 10-12 can justify Kollmann's modulation with a  $\text{vii}_4^6\text{-I}$  progression in the dominant key. Ambiguity is, however, evident through the use of F-naturals in measures 14 and 15 and the use of a G pedal that predominates in measures 9-16.

Kollmann uses both movements of Sonatina II to demonstrate his two-section form that exhibits movement away from tonic and also modulation within the first section. (Both movements of Sonatina II consist of four sections, thus serving as examples for both two and four-section small forms.) This modulation occurs near the end of the first section, permitting a proper movement away from tonic, and carries over into the second section.

In the pieces page 28 and 29, see the first section end in the fifth of the scale, and the second begin in the same substituted key, but end as before. (1799,p.3,item 9.)

Ex.9. Kollmann, Beginning the Piano Forte, Op.5, Sonatina II, Allegretto, mm.1-24.



With Kollmann's description (item 9 above) in mind, the second movement (allegretto) of Sonatina II may be best described as a movement away from tonic within the first section, characterized by a brief modulation, which is afterwards followed by a reestablishment of the tonic before the return of Section I.

Since the second section begins in the "same substituted key," it is clear that Kollmann sees A major established in the first section and extended into the second. While measures 6-8 can justify a modulation for Kollmann, the lack of a dominant chord in A major, as well as the avoidance of G-sharp harmonically, helps to quickly reestablish the tonic key. One might view measures 6-8 as non-modulatory with a half cadence at measure 8. The second

section then emphasizes dominant harmony throughout the first 8 measures, before the return of Section I material (measures 17-24). Kollmann uses the G-sharp with great discretion. It is avoided in the  $V^7$  at measure 7, and is used only as a lower neighbor in the second section--note the use of G-natural at measure 11. This avoidance of G-sharp causes an ambiguity of keys, such as that in example 8. In contrast to Example 8, which contains a  $vii^0-I$  cadence in the dominant key, this example demonstrates no harmonic usage or cadence in the dominant key within the second section. This proves to be inconsistent with Kollmann's definition of modulation in his textbook on harmony, which states that the harmony needs to proceed or close in the new key (see p.23 above) in order for it to be a modulation.

#### Setting out to a "More or Less Foreign" Key

Under his discussion of short two-section form, Kollmann brings up the question of setting out to a key that is "more or less foreign" to the principal one.

But though the piece shall be short, the setting out need not always be to a nearly related key, as in all the examples of the last [section]; it may be to a key that is more or less foreign to the original one. This has a good effect in characteristic pieces; or also in those, which are like a subject for more elaboration in pieces of some length. (1799,p.3.)

Some discussion about Kollmann's key relationships is now in order. In the New Theory on Harmony (1806), he uses the circle of fifths to demonstrate the six common key relations. Within this relation, he distinguishes between "nearest" and "other" relations.

Ex.10. Kollmann, Beginning the Piano Forte, Op.5,p.25,  
The Harmonic Circle.



If any note in the above (ex.10) major circle is considered as a key note, the notes next to it on each side show its nearest relations; and those three in the minor circle, which stand under the key note and its two nearest relations, show its other relations. The same it is when any note in the minor circle is considered as a key note. For its two nearest relations appear in the notes next to it on each side; and its three other relations in the same bars of the major circle. (New Theory,p.52.)

Further still, Kollmann distinguishes a hierarchy, or an order of relation within both the nearest and other related keys. This is determined by how much the succeeding

key destroys the original one, particularly with regard to the four principal notes; the tonic, third, fifth, and leading note.

For in major, a digression to the fifth destroys nothing that is very material in the preceding mode. But a digression to the fourth already destroys the leading note to the former key. A digression to the sixth, minor, destroys by its leading chord, one of the notes of the preceding principal chord; though only the fifth, as least essential one. A digression to the third, minor, destroys by its leading chord, both the second, and the fourth, of the former key. And a digression to the second, minor, destroys the former key note itself. From the above therefore it follows that in major the order of related keys stands as thus: the fifth, and the fourth, both major; and the sixth, the third, and the second, each minor. (New Theory, pp. 52-3.)

Thus, in case of C major, the order of relations is as shown in Figure 1.



Fig.1. Kollmann's order of related keys.

The order of relations in a minor key is the same for Kollmann:

And according to the same principle the order of related keys in minor, stands as thus: the fifth, and the fourth, both minor; and the third, the minor seventh, and minor sixth, each major. (New Theory,p.53.)

Kollmann, however, makes exception to the "first and principal digression" in the minor mode.

But to give a composition in minor a little more spirit than otherwise, the first and principal digression is commonly made to the third of the key, major; though there is no great necessity for it. (New Theory,p.53.)

According to Kollmann, this hierarchy of keys is evident in foreign keys as well.

But the notes in the second bar on both sides of the key note, both in the major and minor circle, show the first degree of foreign keys; and the distance of non-relation increases from bar to bar, till the sixth degree on either side shows the keys that are most foreign to the first, or given key. (New Theory,p.52.)

In the composition treatise (both editions), Kollmann maintains that a short piece may set out to a key that is "more or less foreign to the original one." (Refer to full quote on page 42.) This does not constitute a foreign key as defined above in the harmony text, but to yet another hierarchy of key relations. Because the

composition treatise does not clarify this point, the modern reader will probably misunderstand the phrase "more or less foreign."

"More or less foreign" includes the next level of keys that a piece may set out to instead of following the principal digression to the dominant or relative major (in the case of the minor mode). These keys include the subdominant, the other related minor keys (A,E and D in the case of C major), and the parallel key. Even though the parallel key is not one of Kollmann's six related keys, he is careful to make an exception for this abrupt change of key--"a change of mode may take place wherever the fancy of a judicious composer requires it." (New Theory,p.54.)

A foreign key that is introduced more suddenly than can be allowed in natural modulation is called an abrupt change of key. Kollmann classifies three types of abrupt changes: 1), a change of mode (included as one of the "more or less foreign" keys) or change of key; 2), abrupt changes by omission, which include interrupted dominants; and 3), enharmonic changes, which involve the diminished seventh chords. These abrupt changes may occur at either the small level, as in an interrupted cadence, or at a large level involving a change of key.



"More or less foreign" then, is Kollmann's attempt to explain those other key levels that are not foreign to the original key. They are called "more or less foreign," however, because they consist of keys other than the principal digression (subdominant, other related, and parallel key).

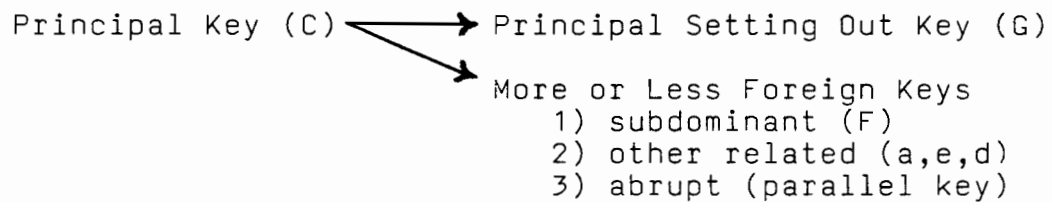


Fig.2. Kollmann's principal and secondary setting-out keys.

Kollmann cites three examples which set out to a key which is "more or less foreign." These include the first movement of Sonatina VI, (mentioned only in the first edition), Plate I, No.1, found in the back of his composition treatise (both editions), and the Presto movement of Sonata No.5, Op.14 by Franz Joseph Haydn. Kollmann's discussion regarding Sonatina VI is given below, along with the music.

[For] an example of the former [characteristic pieces] see in my above work Opera V, page 36, where the first section begins in major, and the setting out ends the first section with a conclusion in the fifth, suspended by the minor sixth, which makes the minor of the principal key to be expected; but the second section begins in the third of the principal key, minor, and after a little elaboration the regular return to the key is introduced and makes the conclusion.  
(1799,p.3.)

Ex.11. Kollmann, Beginning the Piano Forte, Op.5, Sonatina VI, First Movement, mm.1-27.

SONATINA VI

*Allegro Moderato*

The musical score for Sonatina VI, First Movement, mm. 1-27, is presented in a single system. The tempo is marked *Allegro Moderato*. The score begins with a piano introduction (p) and features a series of chords and melodic lines. The key signature is one flat (B-flat). The score includes measures 1 through 27, with measure numbers 5, 13, 17, and 21 marked. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.

This movement actually digresses to the relative minor in the second section. The harmony can be analyzed in C minor at the very beginning of the second section (measure 13), although it is not confirmed until measures 16-17 with a  $\text{vii}_3^4\text{-i}^6$ . Kollmann, however, seems to see the G-minor chord at measures 13 and 14 as enough to entail a brief modulation.

The first section does indeed set out to the half cadence at measure 12. The second section begins with a G-minor chord (measures 13-14), then promptly digresses to the relative minor (with a  $\text{vii}^0\text{-i}$ ), where it remains, until the principal key of E-flat is returned in measures 25-26. This in fact constitutes a digression to a key that is "more or less foreign." Since Kollmann, is more concerned with establishing G minor as the first digression, measures 13-14 actually constitute his "more or less foreign" digression.

Although both G minor and C minor are related to the key of E-flat major, and thus are "more or less foreign," Kollmann has to account for the first digression, even though it is not a true modulation. This first digression is, however, weak since there is no dominant chord. Kollmann may have realized this, and decided to exclude this example from the second section of the Composition Treatise (1812).

Kollmann's Plate I, No. 1 (shown below), contains no modulation, but does contain an "interrupted cadence" (measure 4) on the flat-VI chord which Kollmann is careful to label. Although the flat VI chord occurs for only two measures, the occurrence at a cadence establishes a setting out. And since it is borrowed from F minor (the parallel key), it constitutes a "more or less foreign" setting out.

Ex. 12. Kollmann, Composition Treatise (both editions), Plate I, No. 1.

The musical score is for a piece in F major, 2/4 time, marked 'Poco Presto'. It is a piano and violin duet. The piano part features a harmonic analysis below the staff: F: I, II, V7, bVI, Gb, II, V-, I. An 'interr. Cadence in F Min' is noted between measures 3 and 4. The violin part includes a 'Cres' (crescendo) marking and a 'dol' (ritardando) marking. Dynamics include *mf*, *f*, *p*, and *mf*. The score is divided into three systems.

The Haydn example (Hob. 16, No. 31) that Kollmann refers to is more than twice the length (101 measures) of his own two-section examples. This movement, because of its

formal design and length, appears closer to movements of one or more long sections. In fact, if it is analyzed according to Kollmann's principle of harmonic movement, two large sections seem justifiable. In this manner, the first section (measures 1-40), equalling the first five short sections, constitute the setting out, while the second section (measures 41-101), equalling the last four short sections, contains the dominant emphasis (measures 41-8), the elaboration (measures 49-64), and the return (measures 65-101).

At present, however, we are only concerned with this movement as an example of setting out to a key that is "more or less foreign." Kollmann does not indicate sections, or the place of setting out. He merely states that it is similar to the one above (Example 12), and that it "is remarkable for the strange but fine conclusion, both of the first and second section." (1799,p.3.) He also mentions that the movement is varied "by itself," indicating a single theme with variations. The first two short sections of the Haydn Sonata are shown in Example 13.

Ex.13. Haydn, Sonata, Hob.16, No.31, Third Movement,  
mm.1-16.

Finale  
Presto

Harmonic structure (Roman numerals) for measures 1-16:

Measures 1-8: E: I VI ii I I VI iii

Measures 9-16: iii I<sup>9#</sup> V<sup>10</sup> VI<sup>11</sup> I<sup>12</sup> V<sup>13</sup> ii<sup>14</sup> V<sup>15</sup> I<sup>16</sup>

Although Kollmann does not indicate the sections, nine short sections are distinguished by repeat signs and cadence points. In this manner, each of the first eight sections contain 8 measures, while the ninth (containing the coda) contains 38. The "more or less foreign setting out" occurs in measures 6-8 of the first section, and continues into the second. The "remarkable strange conclusion" is evident in the abbreviated digression to the relative minor at the end of the first section. This second section is equally "remarkable" since it begins in G-sharp minor and concludes in E major. Since these "abrupt" digressions occur before the initial movement to the dominant, these related keys (C-sharp and G-sharp

minor) are described as "more or less foreign."

This example, like the one before, digresses to the relative minor and mediant minor keys, although in reverse order. In both cases, the first section sets up a key area that is not taken at the beginning of the second section. Both examples thus serve the same harmonic function. The Haydn example, however, contains a stronger digression to the new (mediant minor) key. The lack of a strong digression to the mediant in the Kollmann example (absence of a dominant chord) was probably the reason why he chose not to include it in the second edition.

#### Small Forms of Three, Four, Five or More Sections

Kollmann's discussion of small forms centers on those movements with two sections because he regards them as the basis of all musical structures. Once the student has acquired the knowledge and necessary skill in two-section form, he is encouraged to vary upon it and compose in other (larger) forms as well. As a result, little is said regarding small forms of three or more sections since Kollmann thought of them as extensions of the two-section form. Kollmann does, however, categorize them into three, four, and five or more sections. The musical examples are few and are often drawn from the same Op.5 examples that were used in two-section forms.

Kollmann dispenses quickly with three-section form, and lists no musical examples for it. As before, the three sections are distinguished by strong cadences and the overall harmonic scheme. The three common types of this form may be classified to these harmonic schemes:

1), I - I - I

2), IV - V - I

3), I - IV - I . (The Roman numerals indicate tonal centers of each section.) Although these are the most common schemes, other "varieties of modulation" may take place in accordance with principles set forth in the discussion of the two-section plan.

Kollmann similarly accounts for four-section form according to its modulation scheme. Each of the sections may end in the principal key, or the first three sections may end in three different keys that are "well connected among themselves," as long as they can lead naturally to the principal key in the last section. Kollmann also points out that the four sections are commonly divisible into "two alternate pieces of two sections each: such as a march and trio; a minuet and trio; or as the first movement in Sonatina 1,2,4, and 5." (1799,p.4.) The two "alternate pieces" may be set in the same key, or in related keys.

Kollmann's Sonatinas each contain four sections distinguished by double bars and strong cadences; the first two and last two sections are thematically related.



In effect, he combines, "two alternate pieces of two sections each." According to Kollmann, this grouping is further delimited by the conclusive cadences that occur at the end of the second and fourth sections. Sonatinas I, II and IV are identical in length, and they follow the same harmonic scheme: V - I - V - I. Example 13 illustrates this scheme.

Ex.14. Kollmann, Beginning the Piano Forte, Op.5, Sonatina IV, First Movement.

*Moderato*

SONATINA  
IV

Although the thematic material of Sections III and IV is derived from that of the first two sections, there is enough contrast between them to view this example as a two-part form. Kollmann, however, is not concerned with thematic content in determining this form; he therefore labels it as a four-section form.

According to Kollmann, movements of five or more short sections are generally classified as rondo types. (He also includes rondo form in his discussion of the large forms.) In describing five-section rondo form, Kollmann again points to the overall harmonic scheme:

In these the first section begins and ends in the principal key; the second section begins either in the same key and modulates to the fifth, or begins in the fifth at once and ends with the leading chord of the principal key; the third section is nothing else but a repetition of the first; the fourth section begins and ends in another related key; and the fifth, is a repetition of the first again. (1799,p.4.)

Kollmann's description of small rondo form seems to represent simple five-part rondo (ABABA or ABACA). The lack of an elaboration section (including the movement to non-related keys) and the generally shorter sections are the primary differences between this and the larger rondo form.

Kollmann fails to give any examples of this five-section form, but does cite examples that serve to

illustrate its first three sections.

Pieces of this sort which consist but of the three first sections, and without separating the second from the third, are those at page 27,30,31,33,35, and 37 in my Opera V... (1799,p.4.)

The movements noted above were originally used by Kollmann as examples of short two-section form with digression. (Example 4 above, illustrates digression to dominant within the second section.) At this juncture, Kollmann appears to be using two-section examples in an attempt to describe thematic relationships that are found in rondo form. The restatement of thematic material in the principal key is the primary element of small rondo form, and Kollmann in his attempt to demonstrate this, refers back to those two-section examples that illustrate this thematic restatement. Although this tactic may seem contradictory, Kollmann is not maintaining that these are now three-section forms; he is merely stating that they exhibit the first three sections of a rondo. It is important to note that this is Kollmann's first reference to thematic material in his description of small forms.

Ex.15. Kollmann, Beginning the Piano Forte, Op.5, Sonatina IV, Second Movement.

*Poco Vivace*

The musical score is written for piano and forte. It consists of five systems of music. The first system shows a piano introduction with a forte entry. The second system continues the piano part with a forte entry. The third system shows a piano part with a forte entry. The fourth system shows a piano part with a forte entry. The fifth system shows a piano part with a forte entry.

The thematic characteristics of the rounded binary form, as seen in this two-section example, illustrates for Kollmann the first three sections of a small rondo. In this, and the other examples as well, the subject constitutes one section. Kollmann points out, however, that this condition is not without exception.

But the principal part, or subject of Rondos, need not always be of one section only; it may also be of two sections, like the last presto in my Symphony, Opera VII. (1799,p.4.)

Kollmann goes on to describe a 22-section rondo by Vanhall in which the principal subject consists of two sections instead of one. The subject is stated five times and is in the tonic at each occurrence. The four "alternate sections," which in fact contain three sections each (making a total of 22 sections with the subject), are each at a different key level: subdominant, tonic minor, dominant, and relative minor. The recurrence of the subject in the tonic, along with the uniformity of the brief sections, must be the rationale for placing it in this category.

Kollmann also refers to a seven-section movement that contains no key change:

As a piece or movement of seven sections, which all stand in one and the same key and mode, I mention the first part of my Shipwreck, Opera VI. It is no Rondo, but a Moderato of one long section, which has been reduced to smaller ones, by the interspersion of two other short pieces, of two sections each. (1799,p.4.)

This is evidently not a rondo because it lacks a key change and a restatement of Section I. It sounds as though it may constitute a set of variations because Kollmann indicates that the seven smaller sections equal one long section and refers to a chapter in the harmony text that demonstrates how short pieces may be prolonged by variation.

In summary, it is clear that Kollmann wishes to unify his discussion of small forms by relating all of them to the two-section prototype--even if it requires a considerable strain on logical consistency.

## CHAPTER IV

### LARGE FORMS: FIRST-MOVEMENT FORM

The next two chapters concern Kollmann's large forms, that is, those musical forms that we associate with Sonata, Concerto, Rondo and other extended single-movement forms. As in small forms, Kollmann believes in a simple harmonic scheme that governs all large forms. He does, however, point out an important item that distinguishes large forms.

Pieces or movements of one or two long sections, require a setting out and a return, like those of the preceding description [small forms], and are only different from them in the elaboration. This I will endeavor to shew, by going over the whole plan of modulation in an elaborate movement. (1799,p.5.)

In the second edition (1812) Kollmann adds another item that distinguishes these forms.

Pieces, or movements of one or two long sections, require a setting out and a return, like those of the preceding description; and differ from them only in the extension of those two particulars, and in that intermediate modulation which I call the elaboration. (1812,p.3.)

Extension and elaboration are, then, the two key items that differentiate Kollmann's short and long sections. The extension refers to the greater length of the sections and to the expanded harmonic flexibility within each section as well. The elaboration, or intermediate modulation, is that area of greatest harmonic change, lying between the setting out and the return.

Instead of discussing each form separately, Kollmann focuses on those of two sections and utilizes one example, the Analyzed Symphony, Op.7, to demonstrate the harmonic scheme commonly found in large forms. He does this because all large forms are composed "according to the General Plan, and all the particulars pointed out in Chapter I." (1799,p.9.) Since the Analyzed Symphony is the only specific example of first-movement form to receive careful analysis, it will be discussed in detail in the present Chapter.<sup>7</sup>

This chapter will also discuss first movements of Haydn's London Symphonies, because Kollmann regarded them as the best examples of their kind. A detailed description of their form, along with a comparison to the Analyzed Symphony, will be given. This will help in drawing

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7. First-movement form is used here to denote that form currently called sonata-form, the form that typically appears as the first movement of a sonata or symphony. This designation has obvious shortcomings but is more direct than Kollmann's "movements of two long sections."



conclusions about the validity of Kollmann's system as it applies to other compositions of his time.

The following chapter (Chapter V) will continue with Kollmann's other large forms, in their order of appearance in the text. These include first-movement concerto form, proper and improper rondos, and movements of more than two long sections. The latter includes a specific citing of an example containing five long sections.

Kollmann introduces specific terms to describe the various levels of organization in large forms. These terms include section (also used in small forms), subsection, and period. The understanding of these various levels is essential to the evaluation of the analytical procedure that is applied to the Analyzed Symphony.

#### Kollmann's Sections and Subsections

For Kollmann, a long movement may contain any number of sections, but the typical sonata or symphony first-movement form is divided into two sections. He sees movements of three or more long sections merely as extensions of the two-section scheme. Regardless of the number of sections, long movements still share a principal harmonic scheme that consists of three areas: the setting out, elaboration, and return. Although the general harmonic

scheme is the same, the inner divisions of sections and subsections depend on the particular work. Kollmann does not clearly distinguish between the structural divisions and the harmonic scheme. He further confuses the issue by borrowing the term elaboration from the harmonic scheme to help describe three of the four subsections in his Analyzed Symphony. All of this will be clarified following the examination of Kollmann's inner division of first-movement form.

Sections	I		II	
Subsections	1)	2) dom.level V-I	3) other	4) keys
Harmonic Scheme	I setting out,elab.	V	IV or V return	

Fig.3. Division of a First Movement Form

Kollmann's division of a "movement of two long sections" is shown in Figure 3. The division occurs at the double bar on a strong final cadence in the dominant or relative major key. The second section concludes with a strong final cadence in the tonic key. The importance of using a strong cadence to distinguish the sections is further emphasized in the harmony text.

As cadences have been explained at Chap.XI, it will be sufficient to say here, that a section, or whole piece, ought to conclude with the most perfect final cadence, which the ear must have been made to expect, by the preceding modulation. (New Theory,p.81.)

Note that elaboration appears in both sections. Note also that the setting out and return have opposite harmonic functions. This symmetry of functions between the setting out (I-V) and the return (IV-I) is also discussed in the harmony text.

In major, therefore, the first and principal digression from the key is to its fifth; and the last, before the return to the key, to its fourth, both major. And of the related minor keys any one, or two, or all three, may be brought in between the said two others, in any convenient order. (New Theory,p.53.)

By joining the simple two-section division with the underlying harmonic scheme (setting-out, elaboration, and return), one can clearly see the fundamental reasoning that prompted Kollmann to make further subdivisions. Kollmann seeks a scheme that can assist the student in any form of composition; by using tonal levels, instead of thematic groups for division, he can apply or expand this scheme to fit any musical form or style. Kollmann even applies this principle in his discussion of fugues

and canons.)

Kollmann thus divides each section into two subsections, making a total of four. These subsections are marked off by harmonic factors (see Figure 3 above) rather than by thematic grouping. Besides the setting out to the dominant or relative major, which encompass the first subsection, "three sorts of elaboration" take place in the remaining three subsections.

In the 1812 edition of the composition treatise, Kollmann refers to the first subsection as the proposition, and points out that it should conclude with a half cadence.<sup>8</sup>

The first subsection consists of what may be called a proposition. It ought to fix, and impress on the hearer, the key, mode, and character of the piece; and it begins and remains in the principal key. But it should end rather with the half cadence on the fifth of the key, than with too formal a cadence on the key itself; because the latter is too much like finishing the piece at the very beginning of it. (1812,p.3.)

The two primary factors that determine the first subsection, as well as the remaining ones, are its harmonic scheme and cadence point. Although the proposition stays in the principal key, it contains the initial

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8. Although both editions provide the same concept, only the second uses the term proposition to denote the first subsection.

setting out which requires a half cadence on the dominant. This subsection does not allow digression or even "short touches" to other key areas. Transitional material, which often contains "short touches" and motivic development, is thus not to be included in this subsection. The primary function of the proposition is merely to state the principal theme in the tonic key and to cadence on the dominant. It is usually the shortest subsection since it contains no elaboration, harmonically or motivically.

The second subsection begins after the first half cadence or initial setting out following the principal theme. It usually begins in the principal key and concludes with a final cadence in the dominant or relative major key. It is usually longer than the proposition since it contains another statement of the principal theme, a new theme group, or both, with elaboration and a coda.

The second subsection begins, as it were, to enlarge upon the first proposition, in the nearest points of view; which is what I call the first sort of elaboration. It is still chiefly in the principal key, and in its fifth; but it admits of short touches on any other key, which a judicious fancy can reconcile to the nature of the piece; and it ends on the fifth of the key in major, or third of the key in minor, with a similar and formal close, as that which terminates the whole movement. (1812,p.3.)

His phrase "the nearest points of view" refers to the closely related keys that are appropriate to subsection two, namely, the tonic and the dominant (or relative major). Key areas other than these appear only as "short touches," that is, as secondary dominants and borrowed chords. These "short touches" are permissible in this subsection because it often includes transitional material or motivic development. Since the second subsection expands upon the proposition, Kollmann refers to it as the "first sort of elaboration." (This reference to "sort of elaboration" is found in both editions.)

The separation between the first two subsections is often less distinct than between other subsections. (Current practice would favor viewing Section I as one continuous area.) The cadence at the end of the proposition is weak or at times almost nonexistent, in which case the overall harmonic scheme must determine the division. Thematic material does not play a role in establishing the beginning of the second subsection.

Kollmann's third subsection corresponds to the present-day development section. It begins at the double bar that follows the final cadence in the dominant or relative major key. (This point also marks the beginning of Section II.) Because the end of the third subsection must establish the tonic key, this area concludes with a half cadence in the tonic key. Subsection three is

roughly the same length as subsection two.

The third subsection, or first part of the second section, enlarges upon the first proposition in all those more or less distant points of view, which the nature of the piece admits of, and the fancy of a judicious composer may suggest. It is therefore the place where real digressions to other related and foreign keys, are most at home; and comprehends what I call the second sort of elaboration. It should end with the half cadence on the fifth of the principal key. (1812,p.3.)

Kollmann's "more or less distant points of view" refers to what he calls his lesser related and foreign keys. Subsection three is the area of greatest harmonic activity and digressions to any key are permissible.

It is important to realize that Kollmann does not see this third subsection as "the development section." By alluding to it as the "second sort of elaboration", he does not establish limits for harmonic and motivic elaboration. He merely sees this subsection as that elaboration which permits unrestricted harmonic and motivic activity. The other elaborations permit this activity, but in a more restricted fashion.

Kollmann's fourth subsection corresponds in area to the present-day recapitulation. It begins in the tonic key, following the half cadence that concludes the third subsection, and ends in the tonic key with a final cadence. This is often the longest subsection since it contains

the return, further elaboration, and coda.

The fourth subsection once more resumes the first proposition, and still enlarges upon it in such nearest points of view, as are opposite to those of the second subsection; which is what I call the third sort of elaboration. It is therefore chiefly in the principal key and in its fourth; but it admits of short touches on other keys, in a similar manner as the second subsection; and it ends with a full and formal close in the key. (1812,p.3.)

Kollmann attempts to explain that the fourth subsection, like the second, permits digression only to certain closely related keys. These keys should be the opposites of those found in the second subsection. This idea is based on Kollmann's insistence that the setting out and return maintain opposite harmonic functions. The fourth subsection (containing the return) should then emphasize the subdominant and tonic keys because the second emphasized the tonic and dominant. The fourth subsection also contains further elaboration, and thus may admit "short touches" on other keys, as in the second elaboration. This description then stresses further elaboration with the recapitulation.



## Smaller Divisions

Although Kollmann does not discuss phrase or phrase groups per se, he nevertheless, sees a smaller and consistent rhythmic order that helps render the movement's character "more perceptible and conspicuous." If the rhythmic order is irregular, it will cause "suspense" or even "disappointment" to the ear, even though the modulation and progression of each part is correct.

Kollmann's rhythmic or periodic order is not discussed in the composition treatise, but rather in the New Theory of Musical Harmony (1806) under Chapter XVI, "Of Time and Rhythm." Because there is evidence that Kollmann indicates the periods in the Analyzed Symphony, which will be discussed below, this is an appropriate place to discuss his periodic order.

In her introduction to the reprint of the 1799 composition treatise,<sup>9</sup> Imogene Horsley maintains that Kollmann marks off each period by indicating its last measure number. These indications in the score do, in fact, agree with Kollmann's ideas about "periodical order" in the harmony text.

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9. Horsley. New Introduction to the 1799 ed., p. ix.

These periods are created by the larger rhythmic unit that often accompanies a subject rather than a complete phrase. Since this often entails only a four-bar subject, it is much shorter than what current practice would associate as a musical period. Horsley is correct in saying that Kollmann's period is primarily a rhythmic unit. At times, however, a period may encompass a whole phrase. This suggests that Kollmann may consider other (secondary) properties, such as thematic material and underlying accompaniment or harmony, in determining periods. These differences will be examined during the discussion of the Analyzed Symphony.

As in sections and subsections, Kollmann shows the importance of the cadence in marking the end of a period.

But periods show how far a strain of connected chords or sound goes, and terminate it with a cadence. And sections, or whole pieces, terminate two or more connected periods also with a cadence, but with a more conclusive one than that of mere periods. (New Theory, p.81.)

Kollmann does not consider it necessary to end all periods with a perfect cadence. The perfect ending is more appropriate to those periods that conclude the large divisions of a movement or the movement itself.

A period also may end either with the perfect or imperfect cadence, in its fundamental state. But if it shall not conclude a whole section, that cadence ought not to be rendered so final as in the contrary case (a section or whole piece). (New Theory,p.81.)

Kollmann further divides the period into lesser strains that end with weaker cadences than the period itself.

Mere caesures, or divisions of periods into lesser strains, ought properly to be made only with some inversion of a cadence; or with some other fundamental or inverted progression than a real cadence. But in all those cases where no close is prepared or continued, the fundamental progression of a perfect or imperfect cadence is also allowed...(New Theory,p.81.)

With regard to the number of measures that are proper for a period, Kollmann cites two-measure units and their binary multiples (2,4,8,16,etc.) as "the only sort of periods calculated for general use."

The best general length of musical periods, is that of two, or four measures, in a slow movement; of four or eight measures in a moderate movement; and of four, eight, or sixteen measures, in a quick movement. But this must be understood chiefly with regard to the beginning and end of a piece, or section; as in the course of it some periods may be prolonged to a good number of more bars. Periods of any other number of measures are good, or allowable, only under certain circumstances. (New Theory,p.79.)

Kollmann further states that it is common practice to have a period or two, four, or eight measures, succeeded by one that doubles its length. This is found to good advantage in sonata or symphonies, where subject material is often developed.

The number of periods that may constitute a section of unlimited length is optional, according to Kollmann, as long as they are well connected and form a good rhythmic order. The shortest section, however, may consist of only two periods. This limit is evidenced in the length of the examples containing short sections that were examined in Chapter III.

Kollmann's awareness of the thematic and rhythmic properties at the smaller level, along with the complexities that are formed through thematic elaboration, cadential extension, etc. is shown by his hierarchy of periodic order. In an attempt to explain the "particular changes" that occur at this level, Kollmann organizes his greater periodic order into 1) the period itself, primarily a larger rhythmic and subject unit with cadence; 2) the caesura or strain, that is the division of the period into smaller rhythmic units and weaker cadences; and 3) compound rhythm, or the grouping of two or more periods into a larger section.

### Kollmann's Analyzed Symphony

Kollmann attempts to demonstrate the "plan for a piece" by dividing a first movement into sections, subsections, and periods. For his example, he uses the first movement from the Symphony for the Pianoforte, Violin and Violincello, Op.7. His discussion appears in the first chapter under the heading "pieces of one or more long sections." Because the Analyzed Symphony was readily available at the time, the score was not included in either edition. Imogene Horsley has, however, included the first movement in her introduction to the Da Capo reprint of the first edition (1799). She reconstructed the score from the parts, and because Kollmann's own analysis was printed only on the piano part, she has left it there.

Kollmann's symphony easily divides into two large sections at the double bar. His criterion for division is the final cadence in the dominant key. The first section is 80 measures in length (without the repeat) and corresponds to the present-day exposition section. Section I contains harmonic movement from the principal key (F) to the dominant (C), constituting a setting out. It concludes on a final cadence in the dominant key. Section II begins at the double bar, and contains an overall movement back to tonic. It is concluded by a final cadence in the principal key. (Kollmann rennumbers Section

II beginning with measure number 1, thereby emphasizing the importance of this division.) This section consists of 128 measures and corresponds to the present-day development and recapitulation sections.

Since this is Kollmann's only detailed account of a movement of two large sections, his complete description is given below. Although his concept is identical in both editions, the account given in the second edition is both easier to comprehend and more detailed regarding subsections two and three.

First subsection: The piece begins with two subjects in the key, which make a period of eight bars. The subjects are repeated, the second with an extension, and end with the half cadence on the fifth of the key, in the 24th bar. Second subsection: the two subjects are imitated, according to the first sort of elaboration pointed out above; and a full close is made on the fifth of the key. Third subsection: digressions from the principal key F major, are made to D minor, G minor, C minor, and F minor; and in the 56th bar, this second sort of elaboration ends with the half cadence on the fifth of the key in major. Fourth subsection: the return to the principal key, with an intermediate short digression to the fourth of the scale, according to the explained third sort of elaboration; and a formal final conclusion in the key. (1812,p.4.)

Kollmann's description of subsection one brings up two interesting points. First, he indicates what a subject implies, and second, he provides a description of the first eight bars (as a single period) that is not

at all consistent with his analysis in the score. Consisting of only 24 measures, the first subsection is reproduced below. Kollmann indicates the subjects by Roman numerals (I or II), the instrument playing it (e.g., "I Violin") and the leading (dominant) chord (LC). He also marks off each period by the number of its last complete measure.

Ex.16. Symphony for the Pianoforte, Violin, and Violoncello, Op.7, First Movement, mm.1-24.

*Allegro con spirito*

Violino

Cello

Piano

*f*

*f*

*f*

*F Major*

*mf*

*mf*

*mf*

*II Violin*

*f*

*f*

*f*

[L.C.]

*F Major*



## Ex.16 (continued)

Ex.16 (continued) is a musical score for a piano and violin. The score is written in 2/4 time and consists of three systems of music. The first system features a piano accompaniment with a melody in the right hand and a bass line in the left hand, both marked *mf*. A violin part enters in the third measure, marked *mf*. The second system shows the piano accompaniment with a *cresc.* (crescendo) marking in the first measure, leading to a *f* (forte) dynamic in the fourth measure. The violin part continues with a melodic line. The third system shows the piano accompaniment with a *cresc.* marking in the first measure, leading to a *f* dynamic in the fourth measure. The violin part continues with a melodic line. The score concludes with a final chord in the piano accompaniment.

## Ex.16 (continued)

↓ *Start of second subsection*

*p*

*L.C.*

24 *C Major begun*

*mf*

② *Violin*

*mf*

*L.C.*

32

The musical score is written for piano and violin. It begins with a piano introduction in B-flat major, marked 'L.C.' (likely 'Lento' or 'Larghetto'). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line. The violin part enters with a melodic line. At measure 24, the key signature changes to C major, indicated by the text 'C Major begun'. The tempo or mood is marked 'mf' (mezzo-forte). The score continues with further development of the themes, ending at measure 32, also marked 'L.C.'.

The first subsection or proposition remains in the tonic key and concludes with a half cadence; thus, it constitutes the setting out. According to Kollmann, the first eight bars contain two subjects that form the thematic material for the entire movement. Actually, these two subjects might be analyzed as a single subject, making the analysis monothematic. Kollmann is not attempting to describe themes or theme groups, but is struggling with a smaller motivic unit that is distinguished by its rhythmic organization, cadence point, melodic style or character, and orchestration. In this manner he is able to indicate melodic derivations in his analysis.

The description of subsection one indicates that the two subjects (measures 1-8) make "a period of eight bars." In his analysis of the score, each subject is marked as a four measure period. (See Example 16 above.) This discrepancy in the verbal description may have resulted from his awareness of the longer phrase unit that comprises the two subjects. (Indeed, his harmony text discusses two types of periods, simple and compound, with the latter consisting of two or more simple periods.) Apparently Kollmann is attempting to demonstrate that the two subjects together form a larger unit that contains all the thematic material for the entire movement.

Since each four-measure subject comprises a period, the number of four-measure periods surpass all others. However, an extended subject or sequence may lengthen the period (see measures 13-24 in first subsection). All of Kollmann's marked periods are in multiples of four; there are 21 periods of four measures, 12 of eight measures, and 2 of twelve measures. The two extended periods are located at the end of the first subsection, and near the middle of the fourth subsection. As Horsley observes, the concluding measure of many periods begins or elides into the next period (note the first and third periods of subsection one). Due to the cadence point, this overlapping alters the actual length of the periods in question--some cadence at the fifth measure, although they are marked at the fourth. By grouping them in multiples of four, however, Kollmann remains consistent with the rules in his harmony text.

Subsections one and two are clearly separated by the strong, half cadence at measure 24. The second subsection begins at measure 25 and concludes at the double bar (measure 80) on a final cadence in the dominant key. It is 55-measures long, or a little more than twice the length of the first subsection.

The second subsection represents the "first elaboration", indicating tonic and dominant (the principal setting-out key) emphasis, and allowing for "short touches" on

related or foreign keys (borrowed chords and secondary dominants). A modulation to the dominant would be expected somewhere after the beginning of subsection two (preferably near the middle). In the Analyzed Symphony, however, subsection two begins immediately in the dominant key, following the strong half cadence of subsection one.

This abrupt modulation may account for the first eight-measure unit (measures 25-32) of subsection two, which serves as an introduction and establishes the dominant key. The introductory material is not applied elsewhere in the movement. According to his indications in the score, these eight measures are derived from subject I (see Example 16 above [mm.25-32] for comparison). Although it seems far removed, the inversion of the opening motive is apparently a sufficient cause to justify measures 25-32 as an "imitation" of subject I.

In abbreviated statements, the two subjects are employed in "imitation" throughout this subsection. Kollmann's concept of imitation is very broad, suggesting it may be applied equally to baroque music. In fact, Kollmann cites The Art of the Fugue, as well as Mozart, for examples of imitation in the harmony text. For Kollmann, "imitation" is basically of two types: one that restates the subject in another voice, and another that entails modifications of the subject, such as inversion, transposition, diminution, variation, etc. These

modifications may involve the whole subject or any portion of it.

An important characteristic of Kollmann's second subsection description is that it permits both harmonic and motivic elaborations. Measures 48-65 are shown in Example 17 in order to demonstrate a few of these elaborations.

Ex.17. Symphony for the Pianoforte, Violin, and Violoncello, Op.7, First Movement, mm.48-65.

① *Inverted in the octave*

48

① *Inverted in the tenth*

I-II

52

③ *Violin*

L.C.

56

C Major

## Ex. 17 (continued)

First system of musical notation for Ex. 17 (continued). It consists of four staves. The top two staves are for a vocal or instrumental melody in treble and bass clefs, and the bottom two are for piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The melody features a series of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords or moving lines in the right hand.

Second system of musical notation for Ex. 17 (continued). It continues the four-staff format. The melody and piano accompaniment continue. In the third measure of the piano right hand, there is a circled 'I' followed by the text 'As above'. The system concludes with a double bar line. A measure number '64' is written at the bottom of the piano left hand staff.



Measures 49-50 and 51-52 are strict imitations of the subject I motive at both the fifteenth and the seventeenth below the original statement in the dominant key. The designation "inverted" indicates that the imitations are below the original. Both subjects are indicated (I and II) at the next period (measures 53-56). This is due to the bass figure that resembles the original accompaniment of subject II. The accompanying figure again qualifies measures 57-63 as being derived from subject II, even though the violin line does not thematically resemble it. This seems to indicate that Kollmann is broadly concerned with the subject's entire makeup, i.e., its thematic material, accompanying figure, cadence point, texture and orchestration, when he deals at the period level. (This is evident from the overall consistency that measures 57-64 convey by constituting a single period of eight bars.)

Section II is divided into subsections at the expected place. While these third and fourth subsections correspond to present-day development and recapitulation sections, they nevertheless involve a different concept.

Subsection three consists of 56 measures that begin in the dominant key (C) with an eight-measure introduction. This period that is derived from subject II is used to set up D minor. Subsection three represents the "second elaboration," it thus contains the greatest amount of

harmonic and motivic activity. The following keys are employed in this subsection: C major, D, G, C, and F minor. Kollmann indicates on the score, both the initial movement to the new key, and the point of modulation in four of the five key changes. In the case of D minor, Kollmann indicates "D minor announced" at measure 2 and "D minor" at measure 9. Regarding thematic development, the subject I motive that was used in the preceding subsection (see Example 17 above, measures 49-50) is made especially prominent by means of development and sequence. Subsection three concludes on a strong half cadence in the principal key (F). The last two periods (measures 41-56) do, in fact, emphasize the leading chord (V).

Subsection four begins at measure 57, and is the longest. Bearing in mind that the first two are repeated, the lengths of the subsections are as follows: subsection one--24 measures, subsection two--55, subsection three--56, and subsection four--71. The fourth subsection is interesting because it implies two inner divisions (refer to Figure 4 below). The first division (measures 57-80) is nearly identical to subsection one. Both conclude with the same extended 12-measure period that cadences on the leading chord at measures 24 and 80. The second division (measures 81-128) is likewise similar to subsection two. In fact, their lengths are identical if the 8-measure introduction (measures 25-32 of subsection two) is not

counted. The second division is only slightly modified in order to adapt to the harmonic emphasis required of subsection four.

Kollmann, nevertheless, recognizes subsection four as one large unit without further division. He disregards the strong cadence in the middle, which in fact, is the same as the cadence that divides Section I. Harmonically, however, subsection four holds together quite well, despite its length, because it emphasizes the tonic key and only allows for "short touches." Elaborations one and three are similar in that they each emphasize a particular key and allow for "short touches." By avoiding further division in Section II, Kollmann maintains an even balance between sections. Further division would destroy the symmetry of his concept of sections and subsections.

One final point is worth noting. Kollmann insists that fourth subsections contain a "short digression to the fourth of the scale." In the Analyzed Symphony, this subdominant digression is nothing more than three measures of IV harmony that proceeds to V in F major (see Example 18 below). Note that he also analyzes the V harmony (measures 95-96) as a digression to C major. Kollmann appears determined to show the harmonic relationship that he deems necessary between the setting out (tonic to dominant) and the return (subdominant to tonic). This relationship is discussed in both the composition and harmony treatises

as being the most natural way of returning to the principal key. These digressions to B-flat and C might have been better analyzed as "short touches," but for Kollmann, digression must conform to his harmonic scheme.

Ex.18. Symphony for the Pianoforte, Violin, and Violin-  
cello, Op.7, First Movement, mm.89-100.

Musical score for Ex.18, measures 89-100, from the Symphony for the Pianoforte, Violin, and Violin-cello, Op.7, First Movement. The score is in B-flat major and 4/4 time. It features a piano introduction with a forte (*f*) dynamic, a piano part with a forte (*f*) dynamic, and a violin part with a mezzo-forte (*mf*) dynamic. The piano part includes a section labeled "Inverted" and a section labeled "C Major". The violin part includes a section labeled "L.C. Announcing F Major" and a section labeled "The bass of II, augmented and varied".

A full account of the Analyzed Symphony's subsections, periods, cadences, modulations, and thematic derivations is given in Figure 4. It is based on Kollmann's own analysis. The comments below the figure, indicating the key changes, are also taken from the score. The only addition here is the closing harmony of each period. Roman numbers are noted below the line at the appropriate measure. Kollmann indicates the end of each period by its measure number (here shown above the line). A Roman numeral (closing harmony) to the right of a measure number indicates overlapping periods. The subjects are indicated by Roman numerals along with the particular instrument playing it, such as "I Violin".

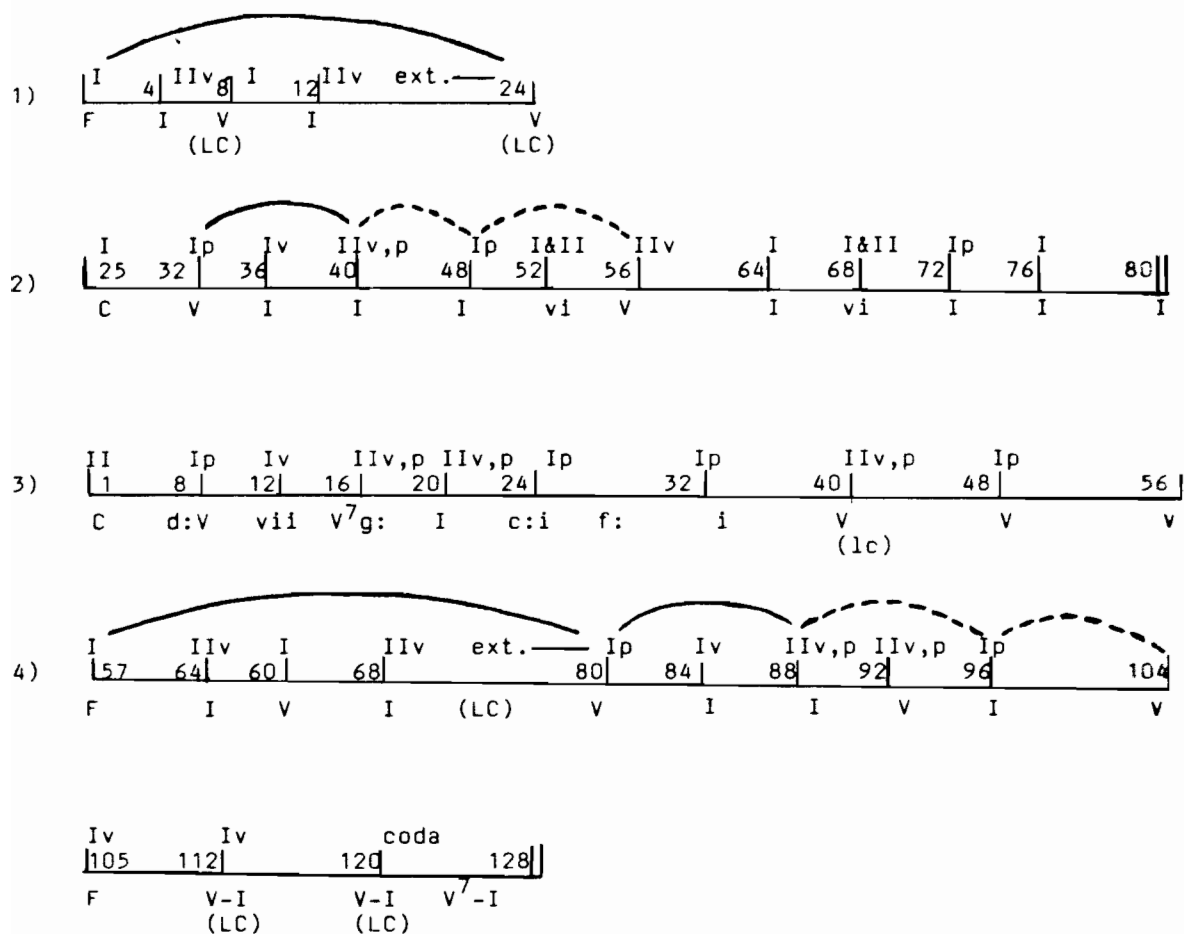


Fig.4. Outline of Kollmann's Analyzed Symphony, showing its subsections, periods, cadences, modulations, and thematic derivations.

In summary, Kollmann's three elaborations stress different harmonic areas. Emphasis on areas depends on the particular elaboration. Only the proposition forbids non-tonic emphasis. The purpose of the proposition is to impress on the listener the mode and character of the piece. Thus the emphasis is entirely tonic with only small-level digressions permitted, such as half cadences.

Since thematic material plays no essential part in Kollmann's division, a more flexible plan than the present-day exposition and recapitulation becomes possible. The proposition may contain the complete thematic material, as found in the Analyzed Symphony. The first elaboration may also introduce new material, such as a second, third or closing theme, or it may allow motivic development.

The third elaboration (fourth subsection) permits further thematic or motivic development as well. This characteristic will be observed in many of the London Symphonies of Haydn, where a secondary development occurs prior to the coda. This elaboration also offers a more flexible treatment of thematic restatement, even though the Analyzed Symphony repeats the first subsection intact. Although the third elaboration retains an overall tonic emphasis, it allows for shifts of tonality, usually to the subdominant or dominant. These tonal shifts usually occur near the middle area (corresponding to the secondary development mentioned above), and create a sort of harmonic



relief to the tonic-oriented are preceding it and the coda that follows.

### Kollmann's Analytical Procedure Applied to Haydn's London Symphonies

As Horsley points out, Kollmann's analytical procedure seems well suited to many of the London Symphonies; it permits a simpler analytical approach allowing greater flexibility in describing thematic material and development. The sonata-form movements may be viewed according to one analytical scheme, despite their variety of theme groups and thematic developments.

The twelve London Symphonies were composed and premiered during Haydn's two visits to London in 1791-2 and 1794-5,<sup>9</sup> and in 1796-7, the first London edition for public sale appeared in an arrangement by Salomon for pianoforte, violin, and violoncello. This edition may have been a valuable guide for Kollmann in his studies of large forms, and may have prompted him to score the Analyzed Symphony for the same ensemble. Shortly thereafter, Salomon also issued an arrangement for flute, two violins, viola, cello, and pianoforte ad libitum.

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9. Symphony No.99 and parts of No.100 were probably written in Vienna. See H.C. Robbins Landon, *The Symphonies of Joseph Haydn*; London, 1955 for details concerning the Haydn-Salomon concerts.

In his analyses, H.C. Robins Landon regards the first movements of the London Symphonies as two-theme sonata forms consisting of three sections--exposition, development, and recapitulation. This scheme corresponds to the modern definition of sonata form, and provides a marked contrast to Kollmann's conceptions. Landon states that in the late 1760's, Haydn received "with a flash of sudden perception, the spiritual values which were inherent in the beautiful symmetry of [three part] sonata form." (Landon, Haydn Symphonies, p.338.) Later he wrote: "at the end of his symphonic career, strengthened by his knowledge of Mozart's genius, he again showed himself aware that the three sections could possess an inner symbolic meaning." (Landon, Haydn Symphonies, p.339.) Although the thematic schemes of these symphonies show great variety, Landon insists on identifying two distinct subjects. He further claims that, although Haydn resisted the use of a second subject in his experiments with form, "he became reconciled to its presence in the first movements of the London Symphonies as a necessary structural and dramatic contrast." (Landon, Haydn Symphonies, p.342.)

By insisting on the two-theme formula, Landon risks changing the true nature and definition of a second theme. Some of the first movements do contain proper "second themes"; these themes are stated at the onset of the dominant area (Symphony No.95) or soon afterwards (Symphonies

No.93 and 101), and are utilized in the development as well as in the other two elaborations. Other "second themes" act more like closing themes, since they appear near the end of the first large section, after the principal subject has been stated in the dominant and motivically developed, and are not employed in the development (see Symphonies No.97 and 98). In Symphony No.96, the so-called "second theme" is nothing more than a motivic extension of the principal theme. Instead of functioning independently, this "second theme" serves as a bridge to the statement of the principal subject in the dominant key. In the return, the "second theme" is used briefly and more motivically to allow the principal theme further development before the coda. This movement is better categorized as monothematic.

The thematic material of each first movement follows an individual scheme, but one feature is consistent: motivic development occurs in areas other than the development section, and these areas correspond to Kollmann's first and third elaborations. In the first elaboration, development usually involves a spinning out and sequencing of principal or secondary thematic material as in Symphonies No.100 and 101. Additional motivically oriented development typically occurs in the third elaboration before the coda.

Harmonically, Kollmann's system is also more flexible than Landon's. Thematic material of any type, principal, secondary, closing, or transitory, may occur at the dominant or relative major key area and "short touches" to other related and non-related keys in subsections two and four are normal procedures.

The division of Section I is very evident in the Analyzed Symphony, but when the attempt is made to apply this division to the London Symphonies, two problems arise. First, the point of modulation is often very near the end of Section I, thereby causing an unusually short second subsection. Second, long modulatory passages preceding the first cadence often spin out thematic material and emphasize secondary dominant harmony before reaching the new key (Symphonies No.97,101, and 102). This is not the case in the first subsection of the Analyzed Symphony; motivic expansion is found only in subsection two.

The modulations in the London Symphonies most often occur in extended transitory phrases rather than at the close of a phrase as in the Analyzed Symphony. When the modulation takes place before the cadence, the second subsection begins in the new key. When it takes place after the initial movement to the dominant chord, the setting out occurs within the second subsection. Specific examples will be examined shortly.

Kollmann's 1812 description seems to give a better account of these lengthy transitional areas that often appear in other works. By considering the treatise in the light of the Analyzed Symphony, it becomes possible to analyze the London Symphonies according to Kollmann's system.

Obviously, all of the first movements may be easily divided at the double bar. Both sections close with a perfect authentic ("formal close") cadence. Section II divides at the point of the return to tonic. In every case but one, the dominant chord marks off the conclusion of subsection three. (Symphony No.94 uses the submediant to precede the tonic key.) Subsections three and four then correspond to the present-day development and recapitulation sections.

Although the division of Section I may seem arbitrary in some of the London Symphonies, the properties of Kollmann's subsections are generally exhibited. In most cases, division can be made with assurance. But even in less obvious ones, two areas of different harmonic and melodic (motivic) construction still appear. The first one is rather simple in its construction, often consisting of only a tonic-oriented statement of the theme and a cadence. The second area digresses to the dominant or begins in the dominant, stating the theme, primary or secondary, and expanding motivically upon it.

The first movements of the London Symphonies may be categorized into two types: 1) those that "set out" in the first subsection, and 2) those that "set out" in the second subsection. Those of Group One are outlined in Figure 5, along with the Analyzed Symphony, and all of them are distinguished by the second subsection beginning in the dominant (Symphonies No.98,100, and 104) or relative major (Symphony No.95). Note the length and proportions of the subsections in comparison to those of the Analyzed Symphony.

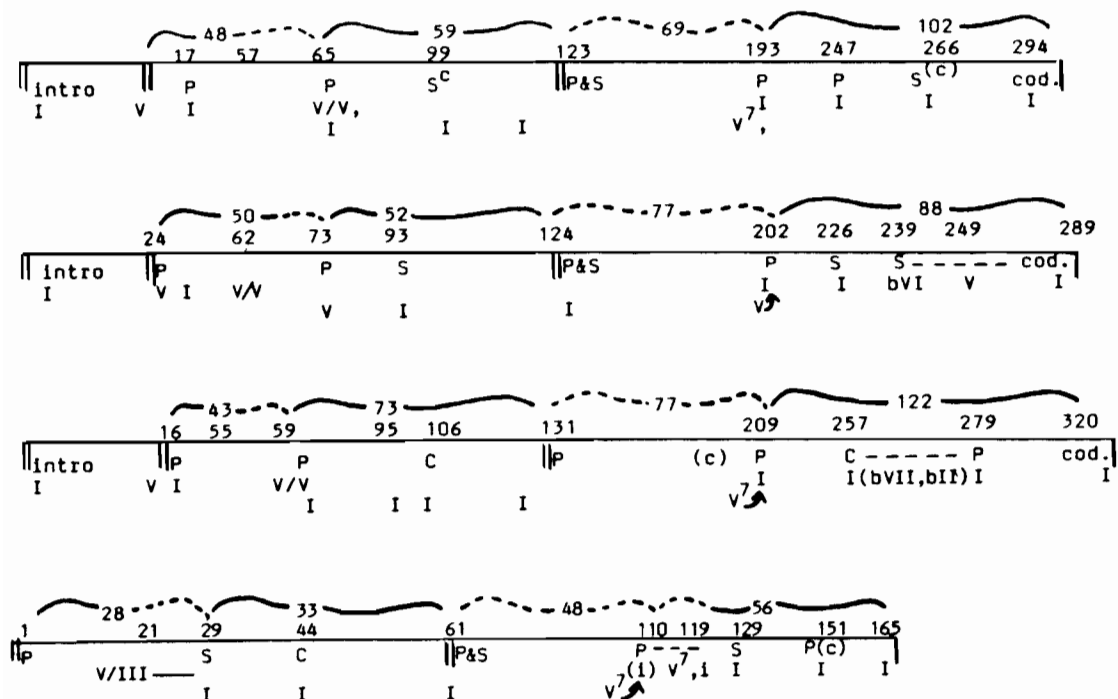


Fig.5. Outline of Haydn's London Symphonies, Nos.95,98,100, and 104.

Brackets indicate the four subsections, and numbers above each bracket show the number of measures within each. A broken-line bracket indicates areas of modulation; thus the third subsection and part of the first are broken. P and S represent principal and secondary thematic material, respectively. C is used to denote closing themes. Chord symbols below reflect framing harmonies in either the tonic (shown immediately below) or dominant (spaced lower) key areas. These framing harmonies are omitted in the third subsection since it would entail many additional indications of harmonic change, and complicate the overall design. The measure numbers on the line correspond to the beginning of a subsection, a thematic statement or a cadence point. The codetta near the end of a section is indicated at the appropriate place by coda.

All but one of the London Symphonies incorporate first movement introductions. Kollmann's only response to introductions is this brief statement:

But Haydn's Twelve Symphonies, published by Mr. Salomon, consist of four Movements, viz. an Allegro, preceded by a short Adagio as Intrada; an Andante or Adagio; a Menuetto...and a sprightly Finale. (1812,p.11.)

Clearly, it is appropriate then to disregard the adagio in the subdivision of the first movements. As introductions, they precede the main body of the movement.



Even though the beginning of subsection two coincides with the statement of the principal theme (Symphonies No.98,100, and 104) or secondary theme (Symphony No.95), thematic statement does not determine the division in the first movements of Group One. It is the cadence that divides Section I. It serves either to initiate or to accomplish the movement away from the tonic. Since these four symphonies move away from the tonic key at the first cadence point, subsection one comprises the setting out.

The statement of principal theme in subsection one is ordinarily followed by a cadential extension that includes a brief transition (indicated in the figure by a dotted line and measure number) to the dominant or relative major key. In some cases the cadence is closed and the second subsection begins after a pause in the new key (Symphonies No.95 and 104 as well as the Analyzed Symphony). In other cases (Symphonies No.98 and 100), the cadence elides into the point of modulation, so that the first measure of the second subsection is included in the setting out. All four of them, however, cadence in the new key, rather than in the dominant as in the Analyzed Symphony. This is due to the dominant emphasis that each one conveys at the end of subsection one, which causes the change of key to occur at the cadence.

The first sort of elaboration takes place in subsection two. In each case, either the principal or a secondary theme is stated and then motivically expanded. As noted earlier, the Analyzed Symphony begins its second subsection with an introduction. This may be due to the lack of a harmonic transition in the end of the first subsection.

Subsection three constitutes the second sort of elaboration by developing the theme(s) through related and non-related keys. (In Figure 5, modulations are indicated by the broken-line bracket.) Although subsection four in each Group One example remains in the tonic key, "short touches" to other harmonic areas occur in Symphonies No.98 and 100, thus reflecting Kollmann's third sort of elaboration. These "short touches" are also accompanied by motivic development.

Only one of the four (Symphony No.95) begins the dominant area with the secondary theme, which is typical for sonata form. The other restate the principal theme in the dominant key and expand upon it motivically. In Symphonies No.98 and 104, the secondary theme appears later in the subsection, and functions like a closing theme. Likewise, only one of the four (Symphony No.104) adheres strictly to the present-day concept of recapitulation. Symphony No.95 does present the themes in order, but motivic development occurs in the restatement of the

principal theme. This is indicated by the broken-line bracket at measures 110-119. Three of the four symphonies then exhibit a change of thematic order, "short touches" to other key areas, or motivic treatment in subsection four.

The remainder of the London Symphonies (Symphonies No. 93,94,96,97,99,101,102, and 103) are distinguished by the setting out in subsection two. While this scheme contrasts with the Analyzed Symphony, it closely resembles Kollmann's 1812 description, because the second subsection "is still chiefly in the principal key, and in its fifth." In Figure 6, these Group Two symphonies are analyzed according to Kollmann's method of subdivision.

A longer transition is common in these symphonies that "set out" within the second subsection. This transisition expands material of the principal theme (Symphonies No.93 and 96), restates the principal theme in a varied and expansive fashion (indicated by Pv in Symphonies No.94 and 97), or introduces new thematic material (Symphony No.102). Secondary dominant emphasis occurs in the first half of the subsection, so that the cadence in the new key occurs well within the second subsection. The length of these transitions is partly responsible for the extended length of the second subsection. Symphonies No.94,97, and 101 exhibit second subsections that are twice as long as the first; thus they closely resemble Kollmann's

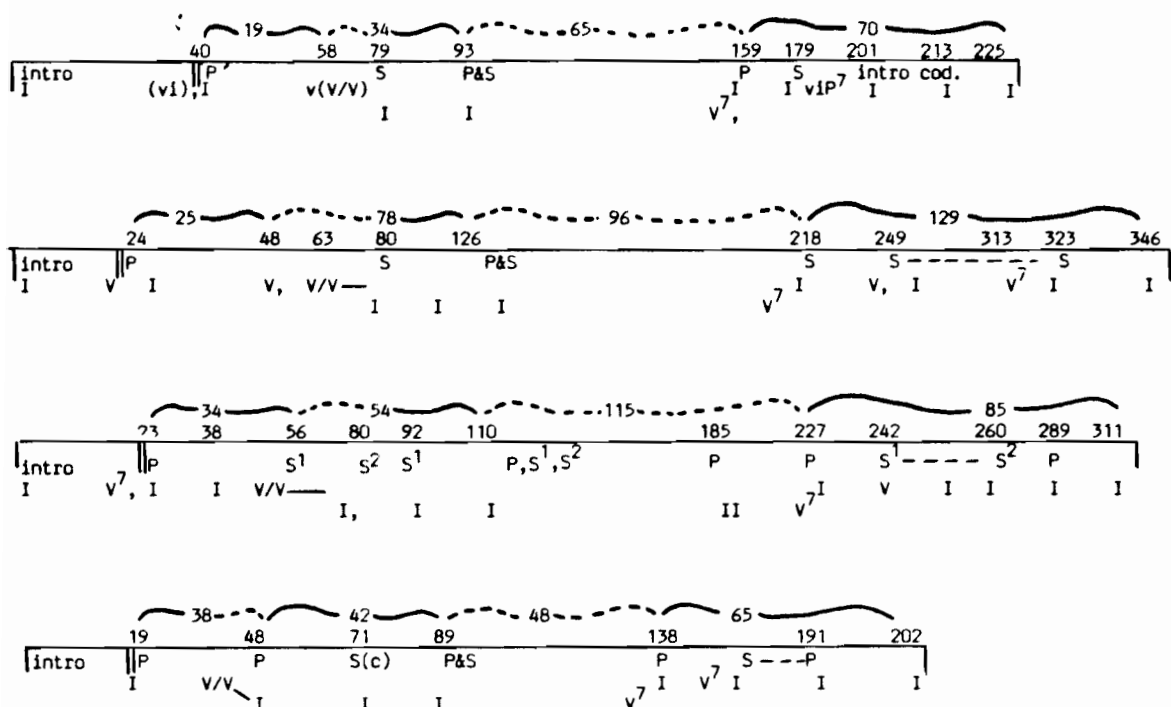


Fig.6. Outline of Haydn's Symphonies, Nos. 93,94,96,97,99, 101,102, and 103.

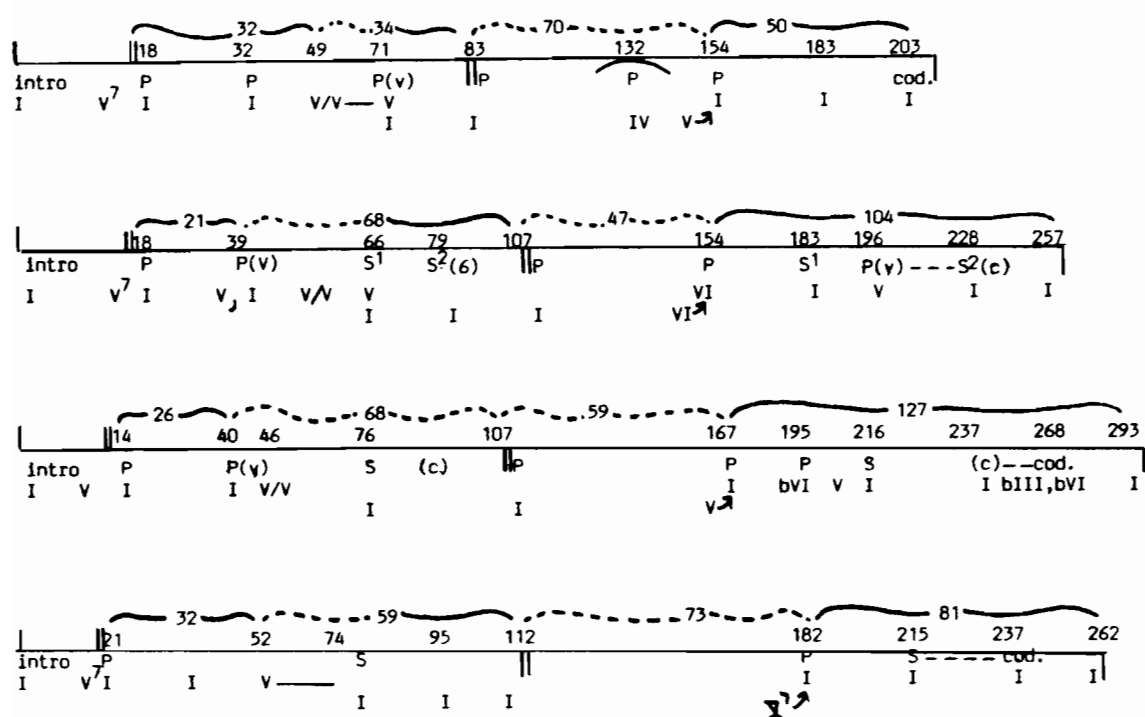


Fig.6. (continued)

Analyzed Symphony in terms of proportion. Even the others, except for Symphony No.96 (which is monothematic), have second subsections that are nearly double the first subsection.

The proportions of subsections three and four are more varied, and appear to be less comparable to the Analyzed Symphony. Symphonies No.94 and 97 exhibit very long fourth subsection. This extension is due primarily to motivic expansion and non-tonic (key area) emphasis (see Symphony No.97). The employment of two secondary themes further extends the length of subsections two and four in Symphony No.94.

Symphonies No.96 and 103 contain third subsections proportionally longer than normal because they introduce a false recapitulation at the subdominant level (Symphony No.96) or supertonic level (Symphony No.103) before the initial return to tonic key. The use of only one theme in the development seems to be a factor for the shorter third subsection in Symphony No.94.

Eight of the twelve first movements show a strong proportional resemblance to that of the Analyzed Symphony. For this reason, Kollmann's example gives a fairly accurate perspective of the typical London Symphony. The other first movements of the Group Two examples (Symphonies No.94,96,97, and 102) are not antithetic to Kollmann's overall plan, but are variants.

In the Group Two examples, the first cadence does not always correspond with a thematic statement or modulation. In fact, only three of the eight (Symphonies No.94, 97, and 102) begin subsection two with a thematic statement. Symphony No.102 introduces a secondary theme while Symphonies No.94 and 97 offer varied statements of the principal theme. The others begin subsection two with motivic material derived or spun out from the principal theme.

In the Group Two examples, the cadence initiates the setting out; thus a half cadence is most often used. Symphonies No.97 and 102, however, entail tonic emphasis at the point of cadence. The Group One examples (see Figure 5) cadenced at the point of modulation because there was no cadence prior to the initial setting out. Also in Group One, the setting out was direct. The transition was thus short (4 to 8 measures), and served to conclude the initial statement. Although secondary dominants occurred in the first subsection, they served only to establish the dominant or relative major key.

Kollmann's text suggests that the fourth subsection should contain a digression to the subdominant. The London Symphonies exhibit no such subdominant digression or emphasis. Furthermore, even Kollmann's Analyzed Symphony only touched subdominant harmony on the way to the dominant chord. Kollmann's Analyzed Symphony is therefore closer

to the London Symphonies than is his text, which recommends a strong tonic and subdominant emphasis in the fourth subsection.

Despite the fact that the division of Section I may be argued in some of the London Symphonies (the point of the division is less apparent in Symphony No.99), two important factors remain. First, Kollmann understood first-movement form as a succession of areas each emphasizing a particular harmonic scheme. Each movement has its own scheme that is based on its overall harmonic design. All movements contain Kollmann's underlying abstract scheme--setting out, elaboration, and return. The subsections represent his concrete plan: that which is decided in each individual case. Secondly, thematic material assumed no role in the shaping of Kollmann's overall design, nor was it a determiner of divisions and subdivisions.

In conclusion, it is fair to say that despite the problems of terminology and description of musical form during his day, Kollmann's method of analysis in some ways fits the London Symphonies more adequately than more common practices, such as Landon's. This is due primarily to the flexibility granted to the themes (as to the number and order), and to the allowance of harmonic and motivic elaboration in areas other than the development section.



## CHAPTER V

### LARGE FORMS: THE CONCERTO FIRST-MOVEMENT FORM; THE RONDO; AND OTHER EXTENDED FORMS

Kollmann treats the sonata, symphony, and concerto in three successive chapters (Nos. II, III, and IV). Since these works are similar in terms of length, number of movements, number of sections, and proper modulations, their movements "must be composed according to the General Plan, and all the Particulars pointed out in Chapter I." (1799,p.9.) In the concerto, Kollmann is careful to point out the solo-tutti aspects by describing a first-movement plan in considerable detail. Although no specific musical example is referred to, it is possible to construct a typical concerto first-movement scheme based on Kollmann's discussion. This particular discussion appears as the second of three Particulars, which Kollmann feels must be considered before attempting to write a concerto.

The particulars which must be considered in all the said forms of a Concerto, are: first, its Length and Character; secondly, the Number and Nature of its Movements; thirdly, the Fancy Cadences which may be introduced in them. (1799, p.20.)

In describing a typical three-movement concerto, Kollmann dismisses movements two and three with a few general comments concerning the movement's character and the forms that are most appropriate. The first movement, however, is discussed in detail, and his comments about the first and second subsections are especially interesting.

The first Movement generally is an Allegro. The two Sections, or four Subsections, of which it consists, according to the general plan of a piece, shewn at Chap. I§[item]11, may be managed as follows:

The first Subsection is a Tutti, calculated to shew the grandeur of the piece, with the variety of instruments introduced in it; and to impress on the hearer the Key and Mode, the Subjects, and the Character of the Movement. It begins and remains therefore in the principal key; and no other than short touches upon other keys are proper in its modulation, which however may be as bold and rich, as the intended character of the piece permits. It should end rather with the half Cadence on the Fifth of the scale, than with a perfect Cadence on the Key Note, because the latter would be too much like a conclusion of the piece. And the whole of it ought to be like a proposition of what is to be more fully introduced in the rest of the Movement. (1812,p.14.)<sup>10</sup>

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10. The 1799 edition presents the same ideas, however, the term proposition is not used in his description of the first subsection.

Here, Kollmann's description of subsection one is more precise than his account of it in the earlier discussion of first-movement form. As in symphony first-movement form the primary characteristics of this subsection are the tonic key emphasis and the concluding half cadence. Kollmann is careful to point out two additional characteristics. Subsection one comprises the orchestral tutti and presents the "subjects" (thematic material) that will be used throughout the movement.

Kollmann's scheme for the first subsection is clearly evident. It corresponds with the present-day definition of the preliminary exposition since it emphasizes the tonic key, consists of orchestral tutti, and presents the "subjects." Because the thematic material for the entire movement is stated within this subsection, this description seems to fit well with Kollmann's idea of proposition.

Kollmann gives a very detailed account of subsection two, discussing its thematic material and proportional length.

The second Subsection, or complement of the first Section, begins with, and chiefly consists of a Solo for the principal performer. Its beginning may be with the Subject, as in its former state, or with some judicious variation or embellishment of it. But as its contents ought to be only a more full elaboration of what has been simply introduced before, and not to consist of subjects or passages which have no relation to the first proposition, it would be wrong to begin this Subsection with a subject differently from the former. This Solo is occasionally relieved by short Tutti, to keep up the grandeur of the piece; and when it has a proper length, which may be about two or three times that of the first Tutti, another Tutti, which ought not to be long, ends the first Section with a perfect final Cadence, on the Fifth of the principal key when the piece is in major, or on the Third of it when in minor. [For] the proper Modulation of this part of the Movement, see also at Chap.1 §[item]11. (1812,p.14.)

Subsection two begins with the soloist's statement (or variation) of the principal theme. More importantly, it expands only upon thematic material related directly to the proposition. This subsection then seems to represent a true elaboration upon the proposition, both harmonically and thematically.

Although it is obvious that Kollmann now regards thematic material as an important criterion for relating subsections one and two, the movement's tonal scheme is still the principal determiner of the subsections. No account is given to the number of themes or theme groups that may be employed in this form. Kollmann is only concerned with the elaboration of previously stated material

from subsection one.

The proper modulation (tonal emphasis) of this subsection follows the first-movement plan outlined before. Subsection two begins in the tonic key with the principal theme and concludes in the dominant or relative major. The setting out occurs in subsection two, and thus conforms to the pattern in Group Two of the London Symphonies. The length is generally two to three times greater than subsection one, again showing similarity to many of the London Symphonies, and concludes with an orchestral tutti.

The third subsection comprises the second elaboration (development section). Since it constitutes further elaboration upon the proposition, it consists of both solo passages and short tuttis. It concludes with a half cadence.

The third Subsection is similar to the second, in consisting of a Solo relieved by short Tuttis; but it differs from it in the plan of modulation and elaboration which it requires, according to Chapter I§[item]11. It may be a little shorter than the second Subsection, and ought to end with a half Cadence on the Fifth of the principal key. (1812, p.14.)

The fourth subsection represents the third elaboration which includes the return to tonic. It generally begins in tonic with the principal subject similar to subsection two. The "fancy cadence" refers to the cadenza that is often employed before the coda, which is an

orchestral tutti.

The fourth Subsection, or complement of the second Section, again contains a Solo, which generally begins with the Subject in the principal key again; and requires the third sort of modulation and elaboration, shown in Chapter 1§[item]11. It may be nearly of the same length as the third Subsection, and towards the end a grand fancy Cadence is generally introduced. After that Cadence a short Tutti, like a Coda, makes a formal conclusion of the first Movement. (1812,p.14.)

Kollmann is careful to point out the proportions of all four subsections. He sees the proposition as the shortest subsection and the first elaboration (second subsection) as the longest. Subsections three and four, both of which may be similar in length, are somewhat shorter than subsection two.

Kollmann's concerto first-movement form is represented in Figure 7. This figure is based entirely on Kollmann's text since no analyzed example is included nor specific work cited for reference. PFC indicates a "perfect final cadence" at the end of Sections I and II. Half cadences (HC) conclude subsections one and three. The brackets under subsections two and three again refer to key areas other than tonic; these include dominant or relative major for subsection two, and other related and non-related keys for subsection three. Kollmann's harmonic scheme, shown in the lower part of the figure, relates the three

harmonic areas to their appropriate locale in the movement. The division indicated in the setting out (by the broken line) will be discussed below.

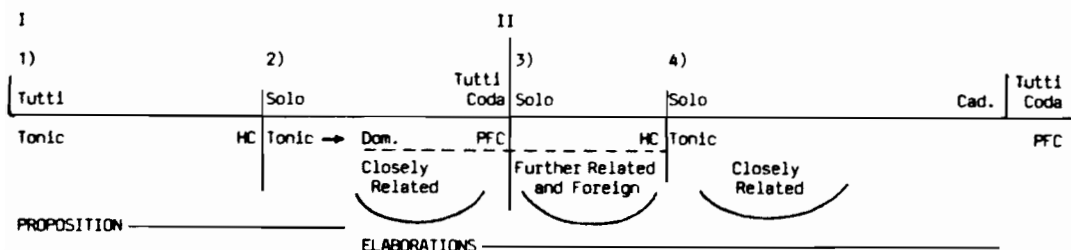


Fig.7. Concerto First-Movement Form.

The orchestral statement (subsection one) represents the proposition. Rather than elaborating upon it, the first part of subsection two repeats the proposition with the soloist alternating with orchestra. The repeated (second proposition follows the initial setting out (the half cadence concluding subsection one), but remains in the tonic key and precedes the dominant digression. This accounts for the extended or second setting out that is indicated in Figure 7.

Since the proposition and setting out both extend into the second subsection, a further division is implied. The first division contains the thematic material of the

proposition, altered or unaltered, in the tonic key, constituting a second setting out. The second division comprises elaboration and digression to the dominant or relative major. Although the digression within the second subsection appears similar to Group Two of the London Symphonies, which began the setting out at the beginning of subsection two, the statement of the thematic material (proposition) in the first part of subsection two is unique to the concerto form.

The repeat of the proposition is due to the concertos employment of a second exposition, which introduces the soloist by stating the thematic material in the tonic key. Kollmann does not distinguish this second exposition by further division, since three subsections would not conform to this principals of division. (The symphony first-movement form also implied three subsections, due to the restatement of the proposition.) Kollmann's failure to group the second exposition with subsection one, despite its being an extension of the proposition, is probably due to the elaboration that is likely in this extended or repeated proposition. The second proposition thus remains in subsection two, for the reason that it may contain "variation or embellishment" of the "subjects."

Note that the fourth subsection in this form repeats the first half of subsection two (second proposition) rather than subsection one. They both emphasize the tonic



key, although the fourth subsection includes a cadenza and concludes in the tonic key while the second begins the setting out to the dominant key. This relationship seems to further suggest the division of subsection two. Kollmann, however, maintains the equal division of each section according to harmonic principles and cadence points, as he did in symphony first-movement form.

By using thematic material in his description of concerto form, Kollmann gives more assurance to the places of division. This is evident in Section I, where there is little doubt that the soloist statement of the "subjects" in the tonic key is part of subsection two. Because Kollmann does not cite an example, however, we are not able to judge the merits of these divisions and their proportions as detailed by him. This points out the need for further study, in which the concertos of Haydn and Mozart might be analyzed according to the scheme shown in Figure 7.

#### Movements of More than Two Long Sections

Regardless of the number of sections contained within a movement, Kollmann's plan of modulation follows the principles set forth in his first-movement form. The movement's overall scheme (setting out, elaboration, and return) is thus extended to the number of sections employed.

Although this form may contain a great variety of modulations (as long as the final section concludes in the principal key), a gradual digression and return is the common scheme. The elaboration containing the furthest removed digressions will generally be found in the middle area. For example, in a five-section movement, the area of greatest harmonic activity (the furthest removed keys as well as the greatest number of key changes) would occur in the third section. Although no detailed description is given regarding movements of more than two long sections, Kollmann does mention the first movement of a trio sonata by Haydn.

The plan of modulation in pieces of more than two long sections, may be laid out according to the explanations given in §10, with the only difference, that here every section may be more extended, than in the shortest form of them. A fine specimen of a movement of five sections, is the beginning of Haydn's Third Sonata, Op.75. (1812,p.4.)

Item #10, to which Kollmann refers, discusses the scheme for movements of more than two short sections. This scheme allows each section to conclude in different keys, as long as they progress "naturally to the principal key in which the section must end." (1812,p.2.) Only in the proper rondo does Kollmann prescribe a more specific modulation scheme.

Kollmann does not specify the types of cadence that conclude each section in movements of more than two long sections. The Haydn example (see Figure 8) that Kollmann cites does, however, contain authentic cadences at the end of each section, and a deceptive cadence in the second ending of Section IV. The five sections are further distinguished by double bar lines (Sections I, II, and IV contain repeat signs as well). Thematically, each section begins with the descending fifth motive that begins the principal theme.

Each section's modulation scheme resembles Kollmann's extended plan. Section I includes the setting out to the closest related key. Sections II, IV, and V contain digressions to less related keys, while Section III includes a foreign modulation as well. These sections are fairly short, and actually compare in length to the subsections of the Analyzed Symphony.

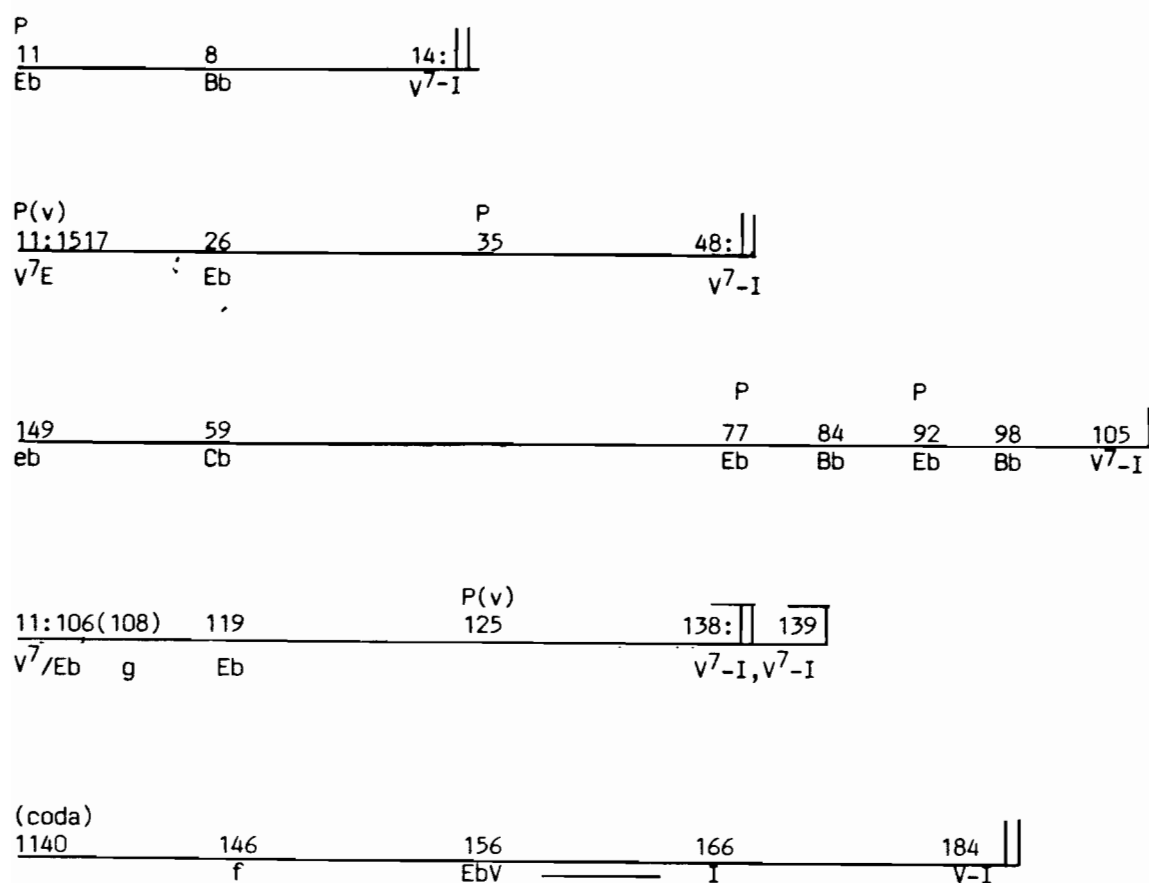


Fig.8. Outline of Haydn's Trio for Violin, Violoncello, and Pianoforte, No.29.

Although Section I is short (14 measures excluding the repeat), it contains both the proposition and the setting out. (Note that the initial statement of the principal theme modulates to the dominant.) The remaining sections are elaborations upon the proposition. Everything is derived from Section I. No secondary themes are employed in this movement. Sections II and IV are

closely related. They are identical in length and emphasize the keys of G minor and E-flat major. They begin with the same varied treatment of the theme, and are harmonically identical for the first eleven measures. Section II concludes with the full statement of the principal theme.

Section III is the longest (57 measures) and contains the furthest removed digression to C-flat major. It begins with the descending fifth motive and expands upon it in E-flat minor and E-flat major. A full statement of the principal theme concludes Section III. The repeat is written out, in order to permit the interchange of voices at measure 92. Section V contains a short elaboration (measure 146) and a dominant pedal area (measure 156), and concludes with an extended cadence following the statement of the first half of the principal theme (measure 166).

The overall concept of a section, as displayed by the Analyzed Symphony, is not given full justice in this example. Therefore, we cannot assume that the length and proportions of this example would typify other five-section movements. In the context of the whole movement, it would be easier to view measures 1-48 as a section. Section I in this case would both harmonically set out and return. Since Section II contains the development area (measures 49-76) and the return of the theme in its

original and varied states (measures 77-139), it would resemble Section II of the Analyzed Symphony. Measures 140-184 comprise a coda, and thus can be viewed either as an extension of Section II or as an independent section.

The movement's modulation scheme provides a rationale for Kollmann's method of sectioning. The first 48 measures contain more digressions than would commonly occur in a first section. (One would expect all-tonic or tonic dominant emphases.) By adhering to his tonic-dominant emphasis, Kollmann sees measures 1-14 as a complete section. Section II contains a digression to a less related key (measure 17), thus keeping it consistent with his overall harmonic scheme.

In conclusion, this movement does not offer a particularly good example of five-section form, even though the overall harmonic scheme reflects that of a large form. The length of the individual sections more closely resembles subsections, but more importantly, the five sections can be easily grouped into two larger sections with coda. This gives an accurate portrayal of the movement's structure, which is a hybrid two-part form including a coda and development. By not placing importance to length and thematic design in this example, Kollmann seems to misrepresent its form.

A weakness in Kollmann's method is evident in his sectioning of movements with more than two sections. A movement consisting of several sections may indeed follow sonata principles, as the previous example demonstrates. By placing importance only on the cadence points and modulations, however, any resemblance to sonata form is lost or seen as secondary. This overzealous approach to sectioning is further evident in Kollmann's description of a work by Vanhall, which he insists contains twenty-one sections.

Finally, Kollmann says nothing about the subdivision of this example or of any movement containing more than two long sections. The employment of subsections then seems to be unique to first-movement forms described previously, both of which are "movements of two long sections."

### Rondo Form

Kollmann's brief description of large rondo form also appears in his discussion of "pieces of more than two long section." His description of small rondo forms was detailed earlier in Chapter III. He divides large rondo form into proper and improper types, and includes an example for each in the composition treatise. Both examples are analyzed to the extent of indicating key changes and thematic relationships. Although he does

not indicate the sections and their lengths, his description implies that each statement of the subject constitutes a section.

Under this description also comes Rondos, which may be divided into proper, and improper ones. The former are those, in which the first section or subject always returns in the principal key. An example of this kind, in which every return of the first and second subject is varied (see in my Rondo, at Plate V.)

The latter, or improper Rondos, are those which repeat the subject or first section not always in the principal key, but also in keys to which a digression may be made. [For] an example of this kind, see at Plate I. No.2. It is taken from Emanuel Bach's first set of three Sonatas, with accompaniments, Leipzig, 1776; and I have analyzed it, like the preceding one. (1812,p.4.)

Kollmann's description of the proper rondo example is interesting because it implies a composite of both rondo and variation forms. Figure 9 below represents Kollmann's analysis of this example, which appears in the example section of the 1812 composition treatise, at pages 5-9. Kollmann indicates the areas of digression (Section II), the points of modulation, and the thematic material for the entire movement. The two subjects are identified by Roman numerals I and II, and their variations by I v.1, II v.2, etc. Measure numbers are added to those places where thematic statements, modulations, and cadences occur. Cadences are further highlighted by chord symbols.



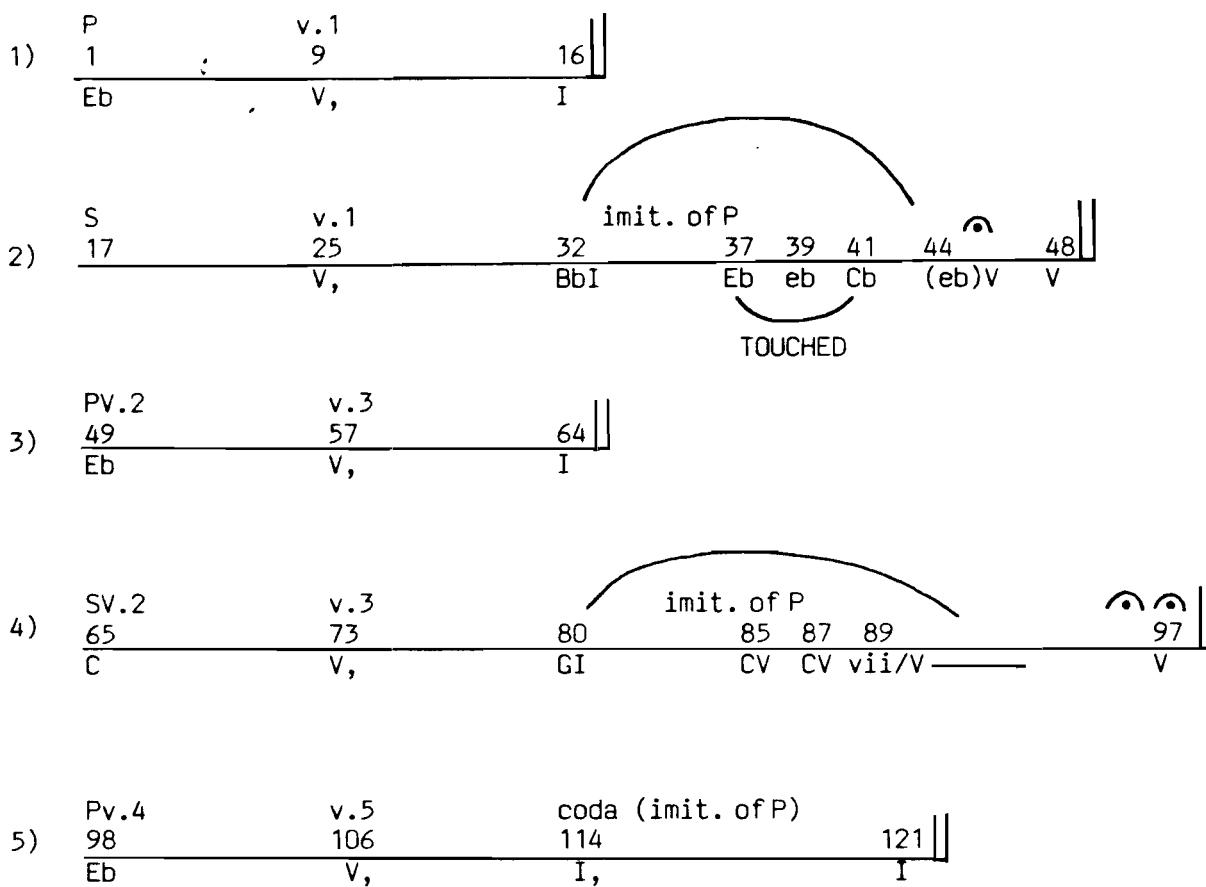


Fig.9. A sectional diagram based on Kollmann's analysis of the "Rondo with Variations of the Subject."

Although Kollmann's description and analysis both indicate two subjects, the second subject is closely related to the first (see Example 19 below). In fact, everything is derived from the first 8 measures (subject I). Sections I, III, and V are distinguished by Subject I material (including five variations) in the tonic key (E-flat major), and are closed harmonically by strong cadences. Each of the three sections contain two statements (variations) of the subject, which total 16 measures. Section V, in addition, contains an eight-measure coda.

Since thematic material of Subject I is also present in Sections II and IV, the principal element of these sections is the harmonic digression to keys other than tonic. While the internal thematic structures of Sections II and IV are based on the statement and variations of Subject II, they also include an elaboration (development) of Subject I in the middle areas. These sections (episodes) are then extended, due to the elaboration. Although the first digression does not occur until the middle of Section II at measure 32, Kollmann notes in his analysis (see Example 21) that preliminary small-level digression starts to take place.

From his description and example of proper rondo, it becomes clear that Kollmann's principles of harmonic design and cadence point are still important factors in his conception of rondo form. Thematic material does

**A RONDO with Variations of the Subject**

**Andante**  
**Maestoso**

I Var:1

Vollt  
Subito

II.

Modell

II. Var:1

Ex.19. Kollmann's analysis of the "Rondo with Variations of the Subject," Section I (complete), and the first 8 measures of Section II. (1812, pp.5-6.)

show consistency in that the variations of Subjects I and II are treated in their respective sections. The fact that the two subjects are so closely related, and that development on Subject I material is found in Sections II and IV, however, seems to indicate that Kollmann's scheme for proper rondo is principally based on tonal design.

This particular rondo may be based on an overall tonal scheme of ABACA, in which Sections II and IV represent the contrasting areas or episodes that are based on their harmonic digressions. This rondo type appears shorter than true rondo, or that which we usually associate with classical rondo. (This five-part form or small rondo was detailed by Kollmann previously in the discussion of "pieces of three or more short sections.") This example, in terms of its length and number of sections, may have been classified as an example of five-part rondo in short pieces, but the harmonic scheme and the extent of elaboration in Sections II and IV must have determined its presence in large forms. Note that Section II touches on areas other than the dominant; this would also not be allowed in Kollmann's previous five-part (short) rondo form.

The C.P.E. Bach sonata (see Figure 10) that serves as Kollmann's example for improper rondo reveals a less thorough analysis than the proper rondo example. (This

analysis is also included in the 1812 edition, at pages 1-5 in the example of the text.) He does not indicate all the statements of the subject, nor the limitations and variations upon it. All that is marked is the opening statement of the subject and "subject varied" in Sections I and VI. The other statements of the subject are included in brackets. The only items that he has consistently indicated are the areas of digression and the points of modulation throughout the movement. Measure numbers that correspond to those areas of digression and thematic statements have again been added.

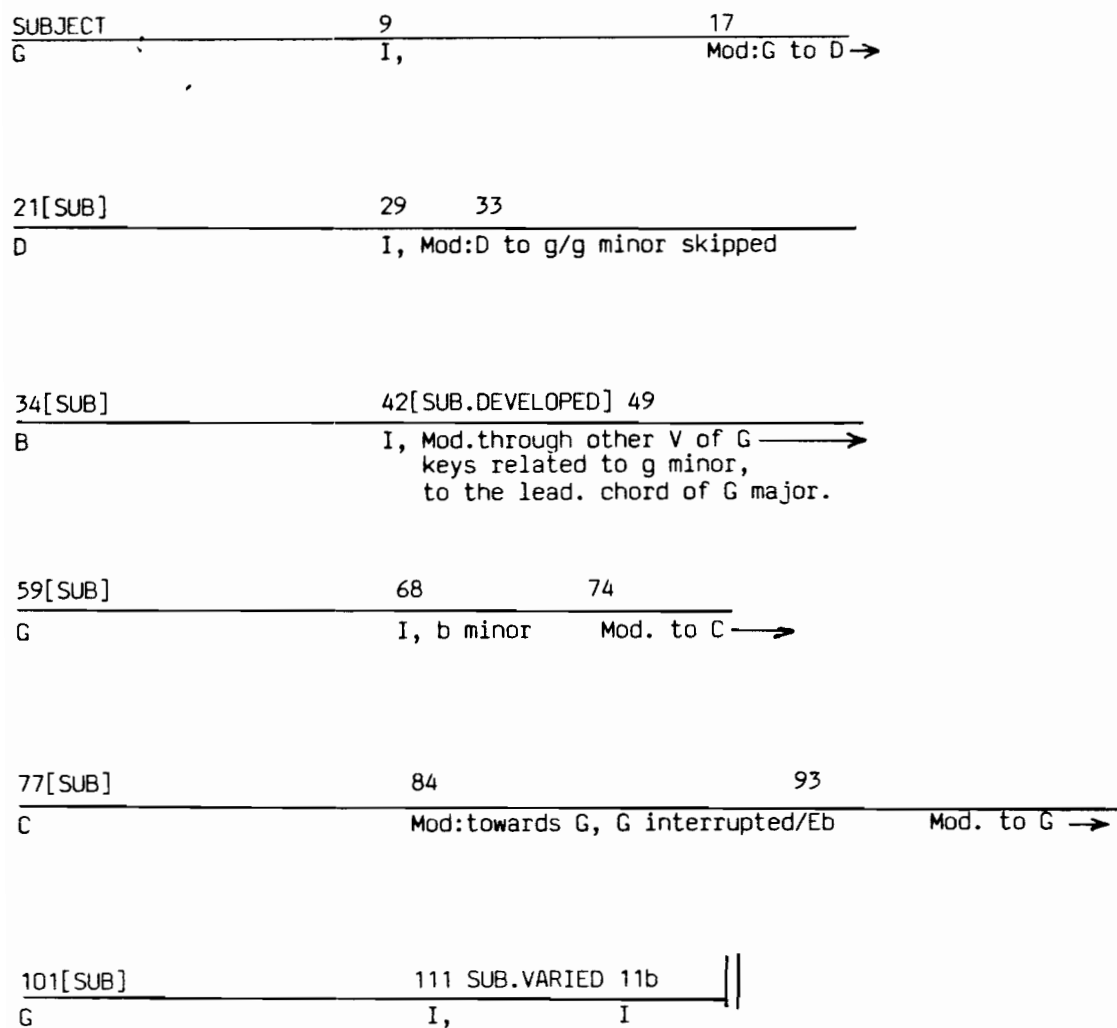


Fig.10. A sectional diagram based on Kollmann's analysis of an improper rondo by C.P.E. Bach.

This improper rondo exhibits three interesting properties that are not generally associated with rondo form, although they are not unusual among C.P.E. Bach's rondos (many of which can be found in his works for harpsichord). First, this example is monothematic, not even a related subject (contrasting theme) is used (as in the proper rondo). Second, this example states the subject in a variety of keys, whereas, the example of proper rondo returned the first subject in the tonic key, constituting the refrains. Third, the sections are harmonically open (except for the last one), thus they are not concluded by strong cadence points. Only the last section is conclusive.

If the statement of the subject ("or first section") at the various key levels appears to be Kollmann's criterion for division, six sections must be formulated. Each section represents a statement of the subject at a given key, followed by an elaboration of the subject and harmonic digression that serves to prepare the statement in the next key. Sections I, IV, and VI constitute refrains (harmonically) since they state the subject in the tonic key. Sections II, III, and V then include varied and transposed statements of the refrain. The tonal scheme of this particular rondo would thus appear as ABCADA.

Since this particular rondo is treated with much freedom, as does many of C.P.E. Bach's, it does not serve as a good example of a typical rondo (even of the improper) form. Kollmann's increases the difficulty by not stating or identifying the various sections of this example. Although the division of the proper rondo was obvious, the division of this example is not. For instance, the statement of the subject constitutes a separate section (Section III) in the present analysis (Figure 11), however, Sections II and III might be grouped together, based on their overall non-tonic harmonic design, to form one continuous section. If this strategy was adopted, another ABACA tonal design would be demonstrated, a design similar to the first rondo example. This similarity may cause reason to assume that Kollmann understood this particular example as containing six sections (as demonstrated in Figure 11).

Although both examples that have been detailed exhibit rondo principles, they do not reflect the typical form that one associates with the classical rondo form. Kollmann's own example for proper rondo is actually a shortened or altered scheme with five section, which may be categorized as small rondo. The C.P.E. Bach improper rondo, does indeed, contain refrains of the transposed and varied subject, but also does not reflect the overall design of a typical large rondo. It may be categorized as an



independent or altered rondo form. The reason for these shortcomings is probably due to the lack of a conventional concept of this form. Both examples reflect compositional approaches to an early form used by J.C. Bach and (especially) C.P.E. Bach.

It is important to remember that Kollmann places importance on the harmonic design in his approach to rondos and their inner divisions. He does, however, seem concerned, in rondo as well as concerto first-movement form, with detailing thematic material to help define the various sections. Subject material then becomes a secondary property of his overall design to both rondo and concerto first-movement forms.

This chapter concludes the examination of Kollmann's descriptions of homophonic forms. Although he also discusses canon and fugue in great detail, and includes many examples of each (including four analyzed fugues in the composition treatise), these are not the subject of the present study. The final chapter will investigate those properties that effect composition as a whole and the multi-movement schemes that Kollmann alludes to.

## CHAPTER VI

### SECONDARY PROPERTIES AND MULTI-MOVEMENT SCHEMES

This chapter concerns those "properties" that effect composition as a whole. These include the composition's character, instrumentation and scoring, and the number of movements and their inter-relationships, including the relationships of keys. In Kollmann's view, these secondary properties are not determiners of musical form but are matters of "taste."

According to Kollmann, every movement is to be considered "a piece in itself." In a multi-movement work, however, each movement should possess a "general character" that reflects the whole composition. (The "character of a piece" represents the third property of Kollmann's overall plan of a piece.) Attention should be given to the relation and character of the movements as well as a "proper variety" of each. Thus, one general character should be found "in the whole" while particular characteristics in each movement give "variety."

According to these, the Key and Mode, the Movement and Measure, the Subjects, the Harmony, and the Style of the piece, ought to be calculated; and they ought to be kept in view through every part of the piece. (1812,p.5.)

The character of a piece can be either prescribed or optional. Works with a prescribed character express a distinct action, passion, or event; these works include oratorios, opera and "characteristic Overtures; and all those Vocal pieces, in which the music properly expresses the words." (1812,p.5.) For works utilizing a text, Kollmann suggests that the essential features be emphasized with little or no focus on "trifling circumstances" that might detract the listener from the principal action.

Works of an "unprescribed or optional character" allow the composer to "follow his fancy and genius without regard to the expressing of any distinct action, passion, or event." These include the usual sonatas, symphonies, concertos, etc. The composer must still consider "what degree of graveness, vivacity, and of greater or lesser harmonious richness...will be proper for a piece to be composed." (1812,p.5.)

Kollmann's fourth property of the plan of a piece includes the voices and/or instruments for which it was intended. He gives two particulars that must be observed when writing for instruments or voices. First, the notes

must be practical in every principal and secondary part, and second, the respective instruments or voices must be used to their best advantage. "This requires a proper acquaintance with the nature of every instrument and voice, to judge of what may be easy or difficult for it, and in what manner it can be used to produce the best effect." (1812,p.5.) This selection is achieved through a careful study of musical works; for this purpose, Kollmann recommends the operas, oratorios, symphonies, and concertos of Handel, Haydn, Mozart, and other "great masters."

Kollmann also believes that the composer should consider the performance level of the ensemble that he may be writing for. The whole previous plan must suit the individual's performing abilities without letting it effect the quality of the composition. In addition, the composer should consider the particular "place or occasion" for which the composition may be intended, such as in a church or concert hall.

As to the typical number of movements for each type of composition, Kollmann lists the sonata as having two or three, the concerto, two or three, the symphony, four, and the sonatina, one or two short movements. For examples of the symphony, he cites the London Symphonies of Haydn and offers these general remarks:

They [symphonies] may be written of any reasonable length, and consist of any moderate number and judicious variety of Movements, the same as Sonatas, from which they differ chiefly in the particulars mentioned at §1, and 2. But Haydn's Twelve Symphonies, published by Mr. Salomon, consists of four movements, viz. an Allegro, preceded by a short Adagio as Intrada; and Andante or Adagio; a Menuetto, which in general is to be performed quick; and a sprightly Finale. (1812, p.11.)

For the concerto, he offers even more detail. In the 1799 edition of the composition treatises, Kollmann includes Clementi, Haydn, Kozeluch, and Mozart as composers of "modern concertos." He also mentions concertos consisting of "various and different sorts of movements" whose composers include Handel, Geminiani, Arne, and Stanley. In the 1812 edition, Kollmann refers to the latter group as "ancient composers" and labels their compositions as "concerti grosso." Moreover, when referring to the "modern concerto," he cites only Mozart, although J.S. Bach is also listed for concertos of two or more keyboard instruments.

Among the Concertos for more than one Keyed Instrument, with Accompaniments, those by Sebastian Bach, for two, three, and even four Harpsichords, are esteemed as the finest productions known. To these may be added a more simple, but also very good Concerto, for two Piano-Fortes, by Mozart. (1812, p.16.)

Although any moderate number and variety of movements may be contained in a concerto, the "modern concerto usually consists of three or two movements, that is, "of a lively, a slow, and another lively one; or of a grand, and a sprightly one only." (1812,p.14.) Kollmann goes over the plan for a three movement concerto, but describes in detail only the first movement (which was discussed in the previous chapter). The second movement, generally an adagio, may consist of two long sections, two short sections with variations, the form of a proper or improper rondo, or any other well-calculated form. It should not be "too long", and may contain a cadenza as in the first movement. The third movement should be more "sprightly" in character than the first allegro, as a kind of "recreation and amusement." (1812,p.14.)

Concerning the "fancy cadence" (cadenza) in a concerto, Kollmann believes the best types are those that express the continuation of the suspended harmony "as clearly as an Organ Point." It should also be imitative of the movement in which it is introduced. For examples that deviate from the principle of the suspended cadence, Kollmann cites cadenzas written for Mozart's piano concertos:

And as examples of what would be too far deviating from the leading principle, or from a mere suspended Cadence, it will be useful to mention: Hoffmann's Nine Cadences to Mozart's Concertos, which are fine Fantasias, in the style of those Concertos, and very good Exercises for the Piano-Forte, but which would be too long, if they were to be introduced as Cadences in their respective Concertos. (1812, p.15.)

Kollmann further discusses the use of a cadenza in all three movements:

Fancy Cadences may take place in all the three Movements of a Concerto; but as too much of a similar kind becomes disgusting, it is necessary, that if they are introduced in every movement, they should contain a sufficient variety of form and length, to produce that entertainment or admiration, which is expected from them. (1812,p.15.)

The "modulation of a piece" is Kollmann's second property. This includes both the modulation of a particular movement and the relation of key and mode between two or more movements. The first type, the modulation of a movement, was discussed in Chapter I. Here, the concern is with the key relationships of a multi-movement plan.

Kollmann states that "the uniting of a good variety of key and mode, with a proper relation of them" is desirable in multi-movement works. (1812,p.4.) This may be done in the following manner: in compositions consisting of two movements only, the movements should be in

the same key but may be in different modes. If different modes are used, minor to major is best. This produces a "spirited finish." According to Kollmann, two movements in different keys would sound more like two "different pieces" than two movements of the same work. In compositions having three or four movements, the outer movements should be in the same key but may be in different modes. The inner movements "may be set in any such different keys and modes, as can be brought into a good relation between themselves, as well as with the first and last movement." (1812,p.4.)

Kollmann regards the London Symphonies as "fine specimens" of four movement compositions with "good relations." He also cites his own Shipwreck Symphony, Op.6, which consists of nine movements that are related in the following manner: the first two movements are in D, the third is in A, the fourth in D minor, the fifth in D, the sixth in G minor, the seventh in G, and the eighth and ninth are in D major again.

The only other point of interest about the composition as a whole is found in Kollmann's discussion of sonatas (Chapter II) and symphonies (Chapter III). Although their properties may be similar in terms of affective character, number of movements, key relationships between movements,



and even instrumentation,<sup>11</sup> one important aspect is different. According to Kollmann, each of these works suggests its own particular style of subject and its subsequent development.

A Sonata is a piece, chiefly calculated for one performer to each part; and it may be compared in Instrumental Music, to what an Air is in Vocal Music.

Its characteristics therefore are: a finer sort of Subjects, and a higher finished, or more delicate, and embellished Elaboration, than would be proper for Symphonies, and for the Tuttis in Concertos. (1812,p.6.)

A Symphony is a piece calculated for more than one Performer to each part; and may be compared in Instrumental Music, to what a Chorus is in Vocal Music. According to this definition, the nature of Symphonies requires: a simpler sort of Subjects and Passages, and a more grand sort of Elaboration, than would be proper for the finer sort Sonatas. (1812,p.10.)

Kollmann further suggests that the subjects of a symphony, as well as the distribution of its harmony, need to be constructed according to the intended instrumentation. This will insure that every instrument may participate in the subject.

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11. Although the instrumentation of a typical sonata and symphony is quite dissimilar, Kollmann maintains that a symphony can be written for a single instrument (such as an organ) and a sonata for several instruments.

For if the Orchestra shall be used to advantage, the principal Subject of Subjects of this sort of Symphonies, ought to be constructed so, that all the instruments can either execute them, or at least join in them, in the principal key. This rule has been particularly attended to by all great Composers; and in the first of those Twelve Symphonies, by Haydn, quoted at §8, we find, that the principal subject of the first Allegro is even calculated for Kettle Drums, so that they can execute [a] great part of it by themselves. (1812, pp.11-12.)

Although a symphony may be written for one, or only a few instruments, Kollmann stresses that the composer should not neglect the one characteristic that renders them more like symphonies than sonatas.

It is therefore necessary in composing them to aim at a more plain and simple grandeur of Harmony and Passages, than would be required in proper Sonatas, according to Chapter II... From this it follows: that Solos, Duos, Trios, Quartets, &c may be set in the style or character of a Symphony, as well as of a Sonata, if a Composer is able and disposed to distinguish those two characters. But that if no particular attention is paid to the true characteristics of a Sonata or a Symphony, the former may resemble the latter, or vice versa. And as Solos and Duos have been mentioned, they can only be understood of instruments calculated for a full harmony, such as the Organ, and other keyed instruments. (1812, p.13.)

In the last three chapters of the composition treatise, Kollmann discusses the characteristics of vocal music, instrumental music, musical styles appropriate for various occasions (church, theatrical, etc.) and national music,

which includes characteristic dances. These are only general comments, and do not necessitate any further discussion.

This chapter has been concerned with Kollmann's statements about compositions as a whole, and the discussions used were drawn from his chapters on sonatas (Chapter II), symphonies (Chapter III), and concertos (Chapter IV). Although these discussions are less important than his description of forms, they nevertheless bring up points of interest that further reflect upon the importance he placed on the "overall plan"--points such as the relationships of movements and instrumentation. These secondary properties are also valuable by providing more insight into the use of subjects, especially in the sonata and symphony. According to Kollmann, the understanding of these properties, along with the overall plan, must precede the students attempt at composition.

## CONCLUSIONS AND RECOMMENDATIONS

The thesis has examined Kollmann's method of analysis as applied to homophonic works, from mere musical fragments to the London Symphonies. Although the homophonic forms are the focus here, Kollmann treats them rather briefly and includes few examples. This is due primarily to Kollmann's era; the details of these forms had not yet formalized. On the other hand, canon and fugue were clearly understood at the time, and Kollmann provides considerable discussion of these forms along with a far greater number of examples. Kollmann's concept of polyphonic forms offers a promising topic for further study, with the Twelve Analyzed Fugues (1810) serving as primary examples.

This study devoted much time to first-movement forms (symphony and concerto) because Kollmann used the first movement of his Analyzed Symphony as the model of composition for any large form. Although the Analyzed Symphony represents a typical first-movement form, Kollmann reminds the student that it is not the only large form. The sections and subsections of a movement may be of any length and number, and may display a flexible plan of modulation.

The above plan of modulation will be found attended to in most Sonatas, Symphonies, and Concertos, as well as in elaborate Airs, and Choruses, of all great composers; because it is the most reasonable one hitherto know, and the most adapted to the nature of our attention and feeling. But it may be varied almost to the infinite. For the different sections and subsections of a piece may be of any judicious length; and the said sorts of modulation and elaboration may be diversified without end, as it also appears from the numerous compositions of all the greatest Masters. (1812,p.4.)

Kollmann understands sonata form as a binary form with two large sections. These sections are distinguished by a strong cadence and their own tonal scheme; thus they each constitute "a piece in itself." Kollmann is aware of further cadences and more specific tonal levels throughout, and therefore thinks it necessary to subdivide the sections as an aid to understanding the makeup of this form.

Theme groups play no significant factor in this form. In the concerto, however, Kollmann attempts to explain the difference between concerto and symphony first-movement forms because the former utilizes thematic recurrence in the tutti-solo exchange in the beginning section of the movement. This calls for a longer setting out area. Since the tutti-solo sections have the same tonal center, Kollmann distinguishes the subsections by the thematic restatement in the solo part. (Thematic material

then becomes a secondary determiner in this form. Kollmann still, however, places primary importance on key level and cadence.)

This discussion of concerto first-movement form is very informative, and yet he fails to mention any particular examples that fit his description. He does mention the piano concertos of Mozart, but does not single out one for discussion. Further study of Kollmann's concerto form would seem to be in order. This could include an analysis and comparison of a number of Mozart concertos to the detailed description that Kollmann gives on this form. Only then, can a decision be made as to the validity of his concerto scheme.

In her introduction to the reprint of the composition treatise, Horsley attempts to relate Kollmann's subsections to the present-day description of theme groups, even though she admits that the subsections do not coincide with the divisions that became standard in the nineteenth century.

Table 2. Imogene Horsley's relation of subsections to present-day use of theme groups.

Kollmann's Divisions	Modern Divisions
Subsection I	First Theme Group and Bridge
Subsection II	Second Theme Group
Subsection III	Development
Subsection IV	Recapitulation

This relationship does not do justice to Kollmann's subsections one and two. In many cases, the bridge or transition involves a lengthy spinning out which results in secondary dominant emphasis (in route to the new key) and motivic expansion. This transition does not function as Kollmann's idea of proposition; thus it must be placed with the "second theme group" in subsection two. The first elaboration then begins with the first cadence (usually a half cadence) following the opening statement of the principal theme. In other cases, the transition is short and direct to the first cadence. If the transition does not involve any elaboration of sorts, it must be placed in the first subsection. The idea of relating Kollmann's method of division to the more standard practice of theme groups distorts his concept of the two principal elements of division. Cadence and harmonic emphasis determine Kollmann's subsections, not first or second theme groups.

Landon's approach to the Haydn symphonies, like Horsley's, reflects the reliance on theme groups. By requiring two themes, however, Landon must often adjust thematic material in order to stay within the two-theme formula. Sometimes his second theme constitutes the actual closing theme, since the principal theme appears in the dominant key. This approach has limitations; one must decide in each individual case how to label themes.

Landon's concept of theme groups also seems to pre-determine the thematic material that should be prominent in the development section. One would assume that material from either the first or second theme group would be the primary focus of elaboration in the development. Other thematic material used, such as closing or transitory material (which Haydn often utilized), would have to be noted as exceptions. (Kollmann's method, however, allows for any sort of thematic material to be used in any degree or order in the development section.) Furthermore, according to Landon's scheme, the order of themes in the exposition should be reflected in the recapitulation. In reality, Haydn sometimes changes the order of the thematic material and often develops it further.

Although Kollmann's method saves us the trouble of labeling themes, it does require the division of an area of harmonic and motivic activity that sometimes conveys little reason for division. On this score, Landon's method does have the advantage.

The Analyzed Symphony reflects Kollmann's method of division, thanks to the obvious cadence points that separate the longer harmonic or key levels. Although some of the London Symphonies also exhibit this division of Section I, others, because of the lack of a strong cadence or a long modulating (transitional) area, prove to be questionable regarding the place of its division.



Another analyzed example, one with a less obvious division point, would have been of great value.

It is important to remember that Kollmann's theories are often difficult to figure out, due to the problems inherent in the text. These problems arise from Kollmann's lack of conventional terms, his having to deal with new musical forms, and his policy of citing many examples that are not included in the text.

To arrive at a better understanding of Kollmann's procedures, two important steps are essential. First, one must gather the examples that are cited but not included in the text, and second, one must consult his other treatises, especially the harmony treatise. The Analyzed Symphony is an especially important source since it is Kollmann's lone detailed account of sonata form. The sonatinas and lessons are nearly as important; they represent examples of small form; they help demonstrate his harmonic scheme (setting out, elaboration, and return), and they also help clarify important terms that are used throughout the text (such as "in the fifth," "digression," etc.) The harmony text also clarifies terms, defines his relationships of keys, and most importantly, details Kollmann's smaller "properties" that are not discussed in the text. These properties include phrases, periods, cadence types, etc. Recommendation for further study might entail a more detailed and thorough investigation of Kollmann's

harmony texts.

In conclusion, Kollmann's analytical procedure represents a contemporary musician's account of new forms that needed to be described. (Kollmann still refers to the older generation of composers, such as Bach, because their forms also needed to be described.) His method differs from present-day textbook views, such as Landon's, in that he sees harmonic structure and cadence points as the primary determiners of musical structure. Thematic material plays a secondary role in his scheme. The other item that is noticeably different, is the idea that elaboration takes place in any area of the movement other than the proposition. Perhaps this concept reflects the compositional process of the baroque period. This possibility provides another topic for further study.

As one of the first writers of his generation to detail the sonata and concerto forms, possibly the first in the English language, and as a professed follower of Kirnberger's theories, Kollmann is a figure of obvious importance to the modern scholar.

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