

Phrases and phrase relationships, day one

Phrase: a more or less complete musical thought terminated by a cadence

Caesura: a pause in a phrase not accompanied by cadence

Cadence: in western classical music, a brief (or moderate, or strong) moment of repose, ordinarily with a standardized harmonic or melodic pattern.

Melodically, cadence is 2-1, 7-1, or 5-1 (all members of the dominant triad), while harmonically, the pattern is V-I, or in the case of a prepared or full cadence, IV-V-I (or ii-V-i). Coming to rest on the dominant chord is of course a cadence as well.

Not all V-I progressions are cadences! Other factors must be present as well, especially coming to a longer duration. Likewise, cadences may be strengthened or weakened by a variety of factors known as “design” elements. And there is a strict ranking of cadential strength by type (HC, IAC, PAC).

Structure: harmony and tonal movements

Design: contour, dynamics, articulation, etc. —> pretty much everything else!

Design reinforces structure ordinarily.

Typical structures and designs now...

Example 1-1

MOZART: *Don Giovanni*, Act I, Minuet

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. A red bracket spans measures 1-4, with the handwritten label "IAC" in red ink to the right.

Musical notation for measures 5-8. Measure 5 is marked with a box containing the number "5". The right hand continues with chords and a melodic line, and the left hand maintains the bass accompaniment. A red bracket spans measures 5-8, with the handwritten label "IAC" in red ink above the staff. Additionally, "V7" and "I" are written in red ink above measures 6 and 7 respectively.

Musical notation for measures 9-12. Measure 9 is marked with a box containing the number "10". The right hand features a melodic line with a trill (tr) in measure 12. The left hand continues with the bass accompaniment.

Musical notation for measures 13-16. Measure 15 is marked with a box containing the number "15". The right hand continues with a melodic line, and the left hand maintains the bass accompaniment.

Example 2-2

Illustrations of some conclusive cadences

(a) PAc (b) IAC (c) (d) (e) (f)

G: V_7 I vii_6^o I vii_7^o I IV I bVI I bII_6 I

authentic

Example 2-8

Illustrations of cadential elaboration

(a) *p.t.* (b) (c)

G: ii_6^o *p.t.* V I V (IV_4^6) I V_7 IV I

Example 2-9

Half cadences

(a) (b) (c)

G: IV V_7 IV [Ger. 6] IV_6 [Fr. 6] V

+6
5
3

+6
4
3

Example 3-1

- a. BACH: *Cantata 147, Part One, No. 6*
- b. BEETHOVEN: *Symphony No. 4, Second Movement*

Example 3-1 consists of two musical staves. Staff a shows a treble clef, key signature of one sharp (F#), and 3/4 time signature. It features a melodic line with a triplet of eighth notes at the beginning, followed by a series of eighth notes with slurs. Staff b shows a treble clef, key signature of two flats (Bb, Eb), and 3/4 time signature. It is marked 'Adagio' and features a melodic line with slurs and a fermata at the end.

Phrases with caesuras

Example 3-2

FRANCK: *Symphony in D Minor, Second Movement*

Example 3-2 shows a single musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and 3/4 time signature. The melody is marked with a box containing the number 20. The phrase is divided into four measures by brackets labeled 1, 2, 3, and 4, indicating a caesura at the end of each measure.

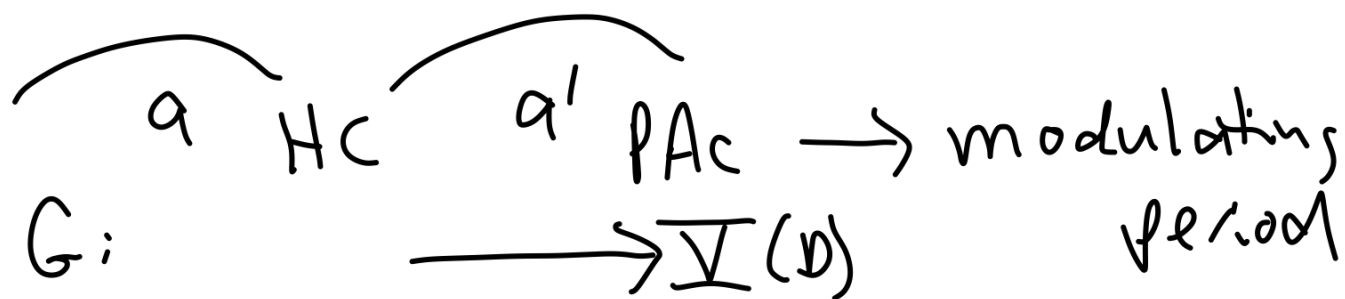
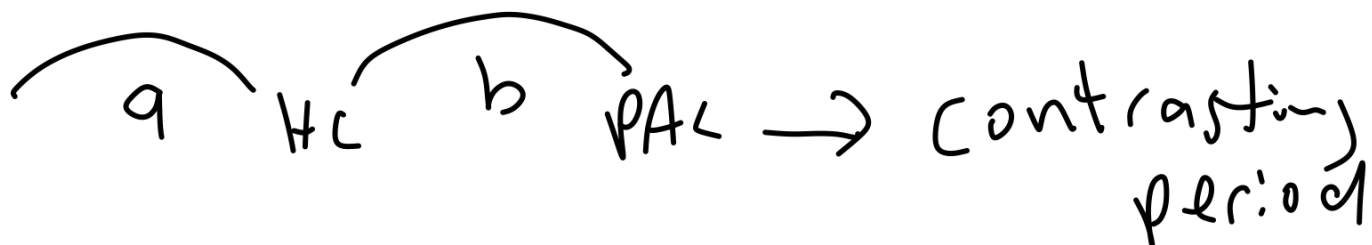
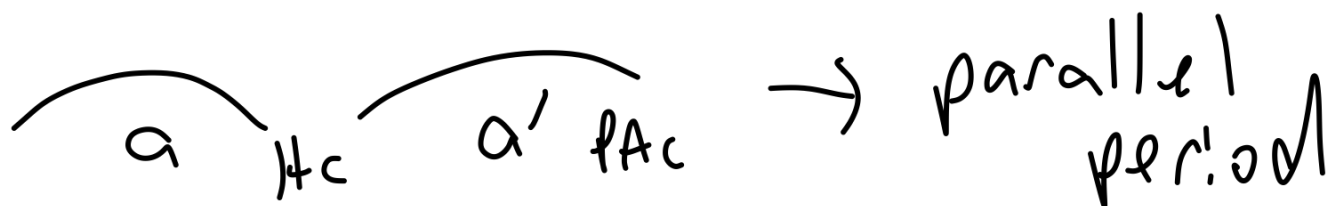
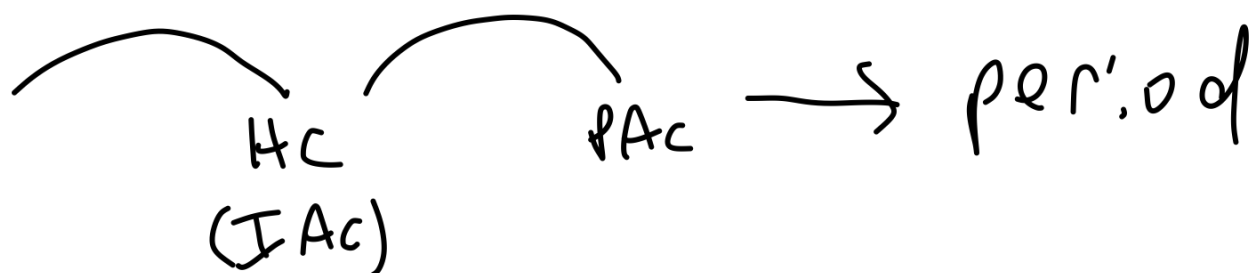
Example 3-3

MOZART: *Quartet, K. 458, Second Movement*

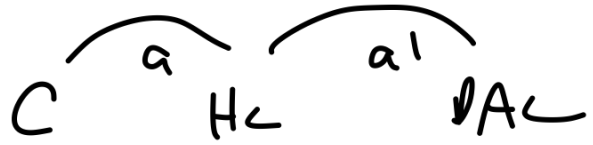
Example 3-3 shows a single musical staff in treble clef, key signature of two flats (Bb, Eb), and 3/4 time signature. The melody is marked with a box containing the number 5. The phrase is divided into two measures by brackets labeled 1 and 2, indicating a caesura at the end of the first measure. A trill (tr) is marked above the first measure.

Period: Two or more phrases which join together by virtue of their cadential structure, in that the final cadence is stronger than the ones that preceded it. This phenomenon, cadential hierarchy, is the main criterion for determining whether phrases group together, and how they group together.

Diagrams of typical phrase relations:



Parallel period



b. *phrase 1*

Das Meer er-glänzte - weit hin-aus im letz-ten A-bend - schei - ne; wir

pp

C: C H< I V

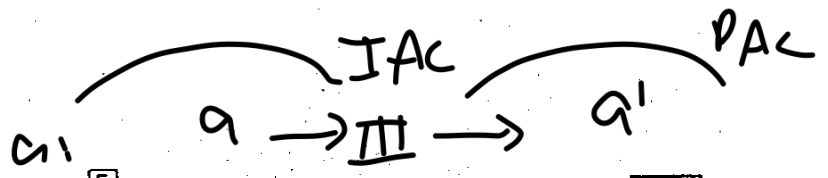
phrase 2

sa-ssen am ein - sa - men Fi - scher-haus, wir sa - ssen stumm und al - lei - ne.

V I

Example 5-4

BEETHOVEN: *Symphony No. 7*



phrase 1

a:

i vii°6/V V of III I

phrase 2

III i V i

Complete harmonic movement

phrase 1 30

Und den - noch ruht im Rei - me ver -

phrase 2

bor - gen wohl ein Duft, den mild aus stil - lem Kei - me ein

introduction to phrase 3 (interlude) phrase 3

feuch - tes Au - ge ruft, den mild aus stil - lem

40

Kei - me ein feuch - tes, ein feuch - tes Au - ge

45

extension

ruft.

rit.

a
C: $bII^b I$

b IAC
→ bVI

c PAC
→ C:

3-phrase period

asymmetric

Progressive harmonic movement (parallel period)

Example 5-8

SCHUMANN: *Kinderscenen* No. 7

The musical score consists of two staves. The first staff shows the melody with a repeat sign. The first part is labeled "antecedent" and ends with a double bar line. The second part is labeled "consequent" and starts with a circled V chord. The key signature is one flat (B-flat major). The second staff shows the harmonic structure of the consequent phrase with Roman numerals ii, V, and I, and figured bass notation 6 4 and 5 3.

Handwritten diagram illustrating the harmonic movement. It shows F: followed by a curved line labeled 'a' leading to HC, and another curved line labeled 'a'' leading to PAC, with an arrow pointing to V.