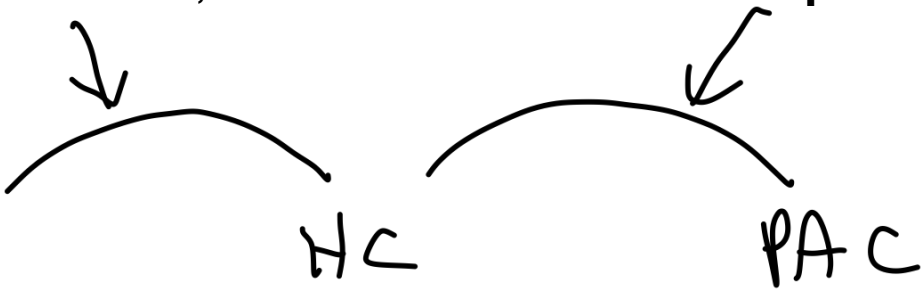
Form and Analysis day 9

Phrases and phrase relationships, day two

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

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.

In a period, the effect of the first phrase is to create an opening statement that asks for a conclusion. We call the first one the **antecedent**, and the second the **consequent**.

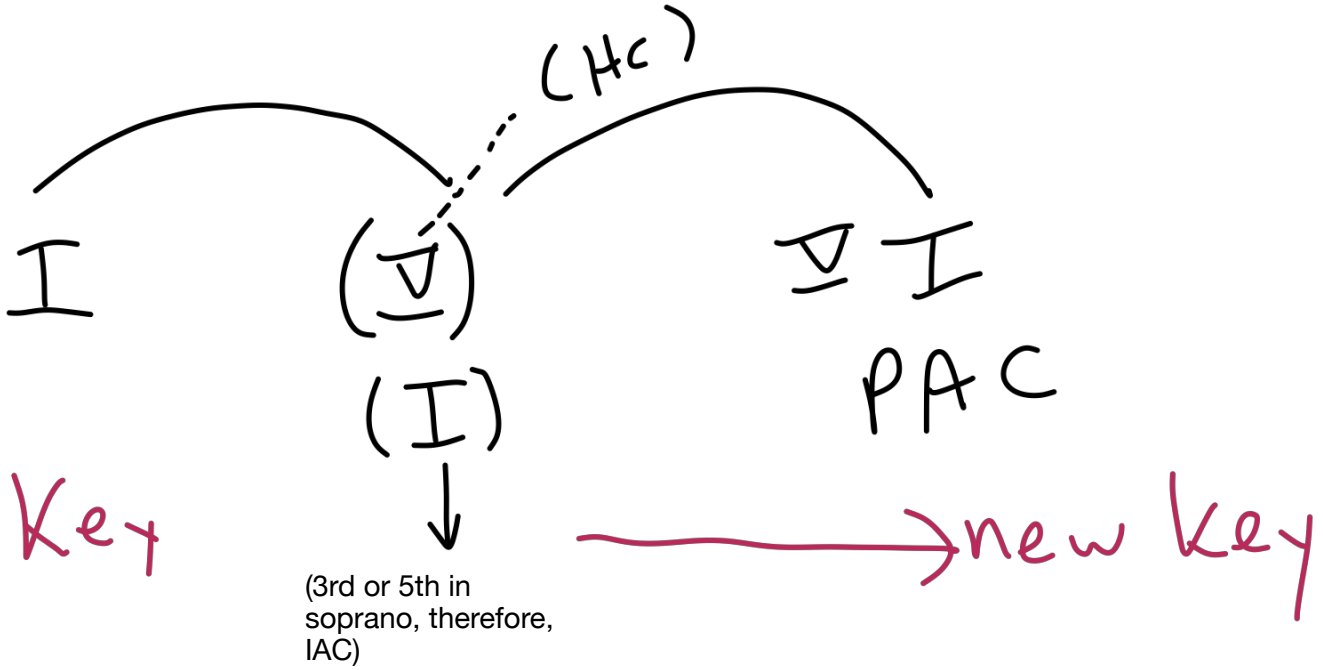


The strong second cadence creates the sense of a **complete harmonic movement**. Typically, this is a return to the tonic, or point of departure.

complete harmonic mvt.:

I – V – I

If the key changes during the second phrase, we have a **progressive harmonic movement**, and we'd call the group a **modulating period**.

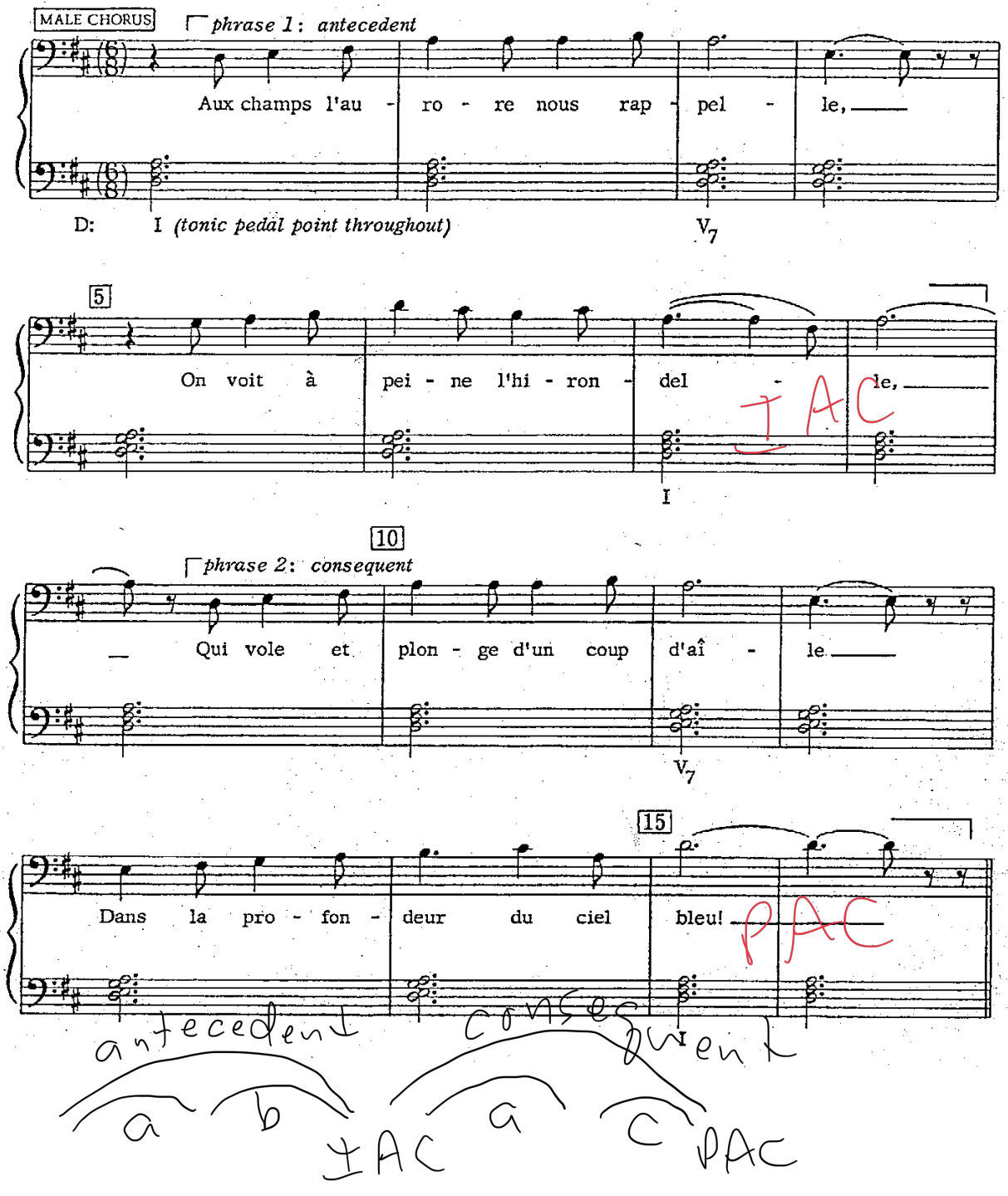


(3rd or 5th in soprano, therefore, IAC)

When an IAC is the cadence of the first phrase of a period, the move from tonic to dominant and back happens twice, once to IAC and once to PAC, so the resulting phenomenon is a **repeated harmonic movement**.

Example 5–9

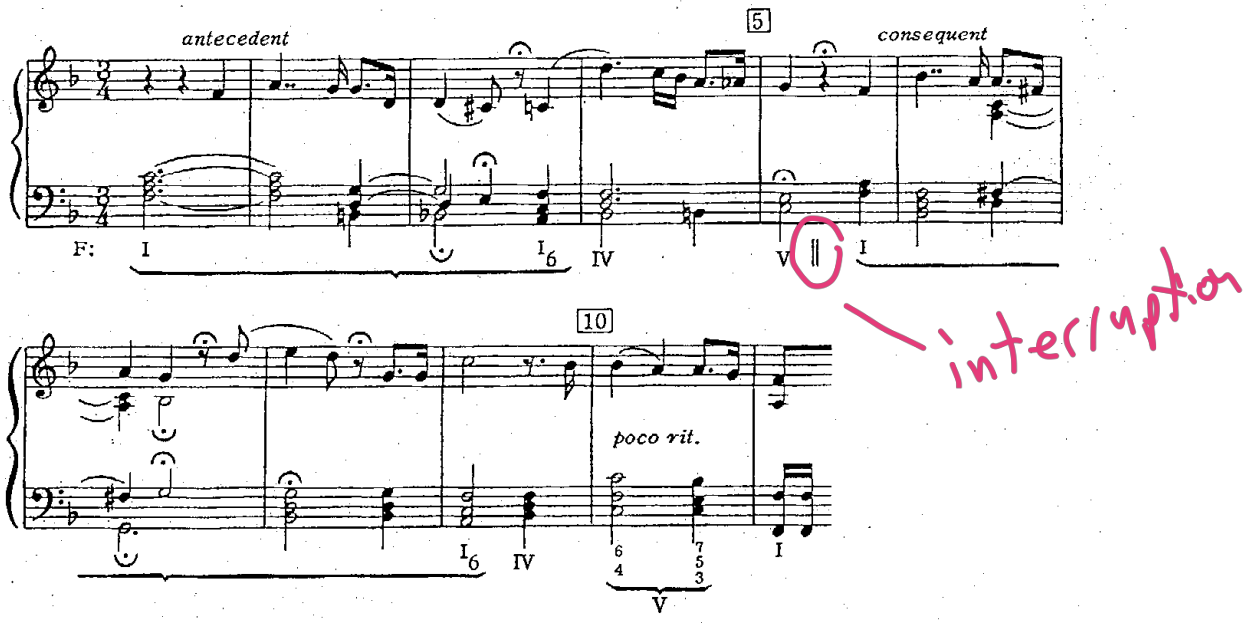
GOUNOD: *Faust,* Act I



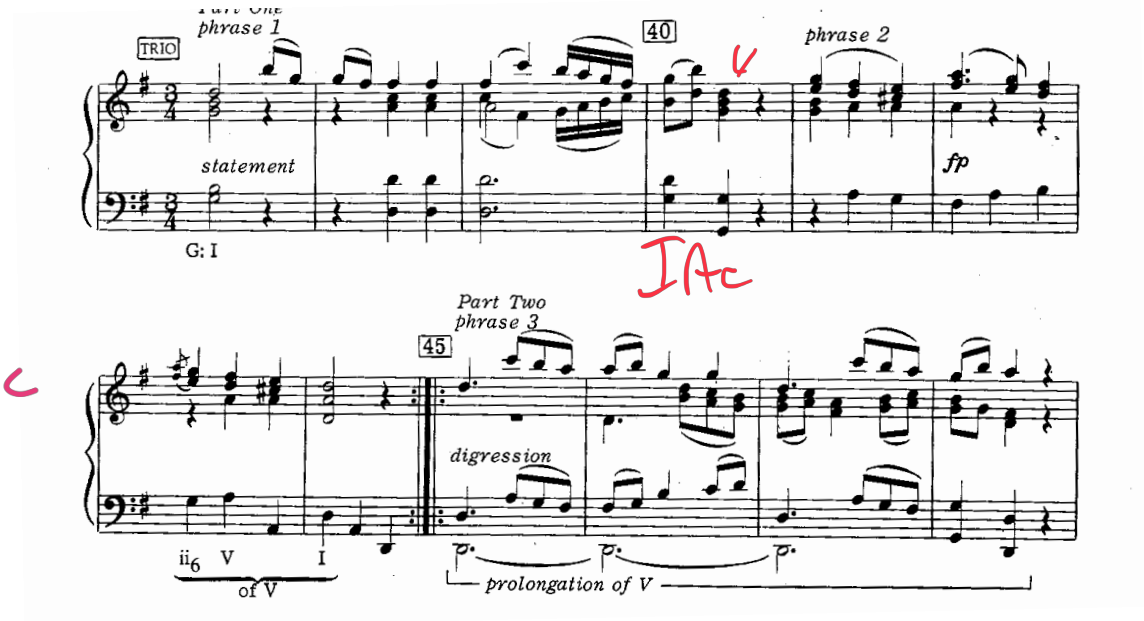
When a half cadence is the middle cadence of a period, it is as if the move to the tonic has been interrupted, so the second phrase starts over and does the complete harmonic movement from the start. This is called **interrupted harmonic movement**.

Example 5–7

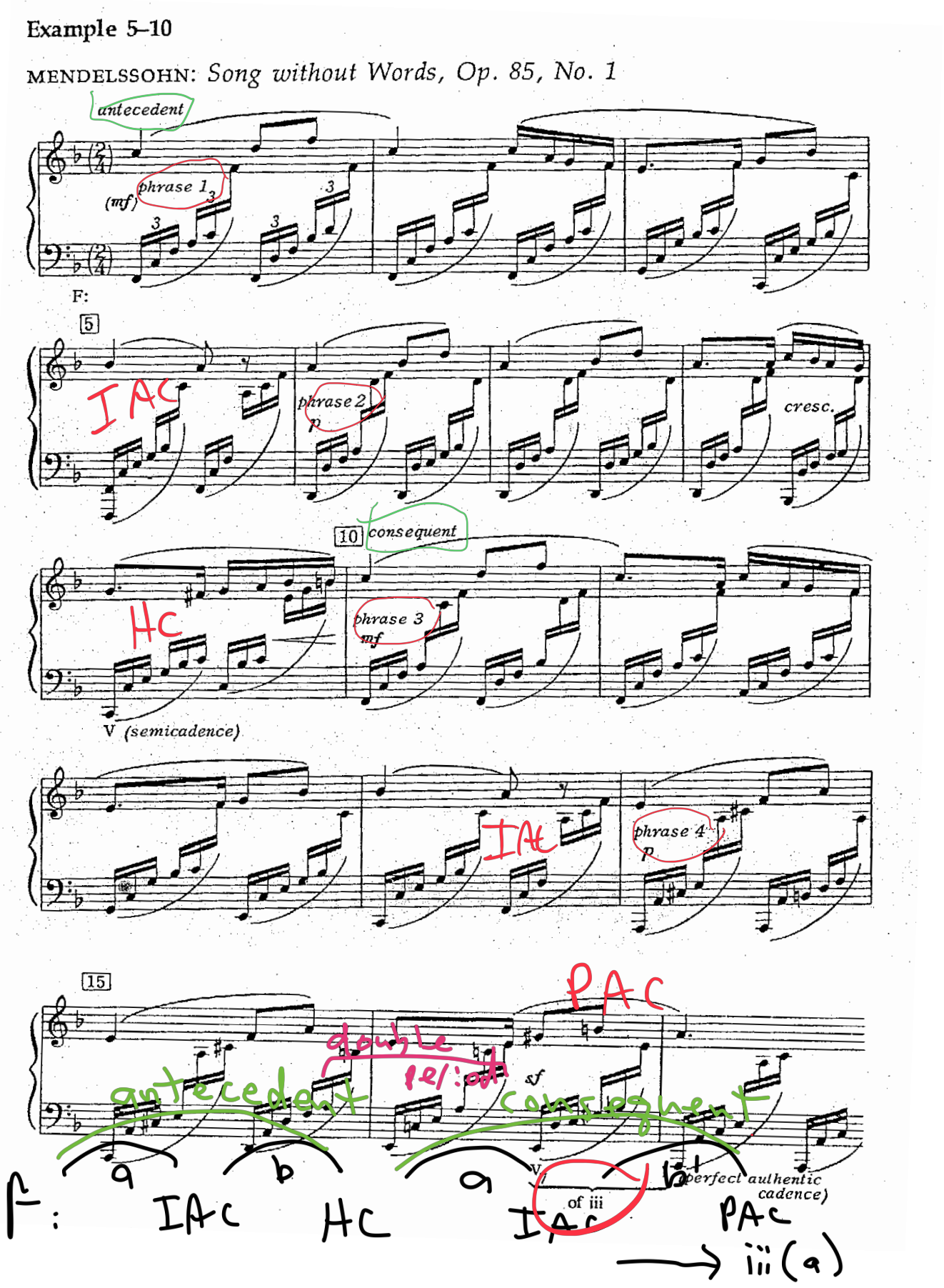
BERLIOZ: *The Damnation of Faust*, Part IV, Romance



In a period, if the two phrases start with the same material, we call the relationship a **parallel period**. If they use different material, we call this a **contrasting period**.



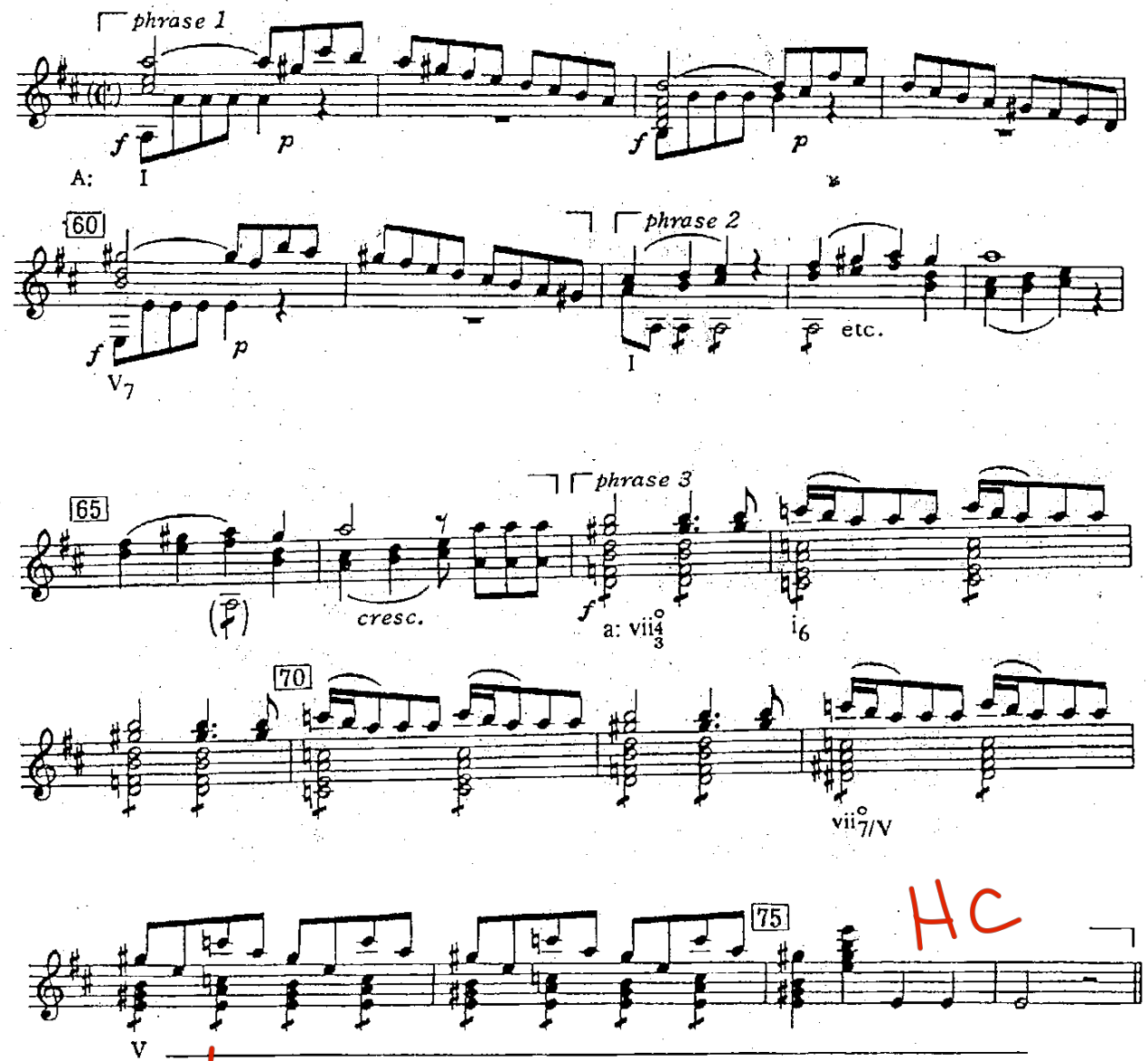
A period where two phrases create the feeling of antecedent and two create the consequent is known as a **double period**.



If the cadences fail to form the hierarchy necessary to create a period, but a final cadence is strong enough to hold the preceding group together, we would call the relationship a **phrase group** or **phrase chain**. The series of cadences may be all weak, or all equally strong. The final cadence might not be a PAC, but rather a HC that is strong by virtue of design factors.

Example 5–2

MOZART: *Don Giovanni*, Overture



HC

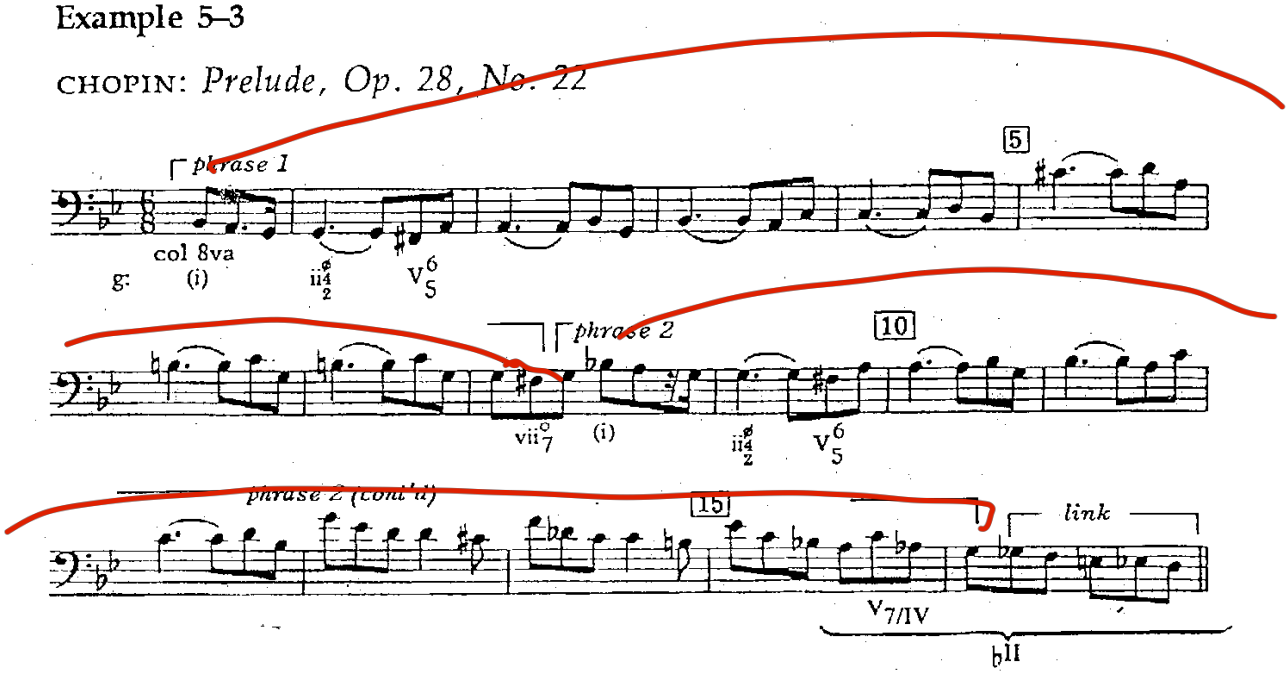
HC

Strengthened by design elements

5–C.
PHRASE GROUP

Example 5–3

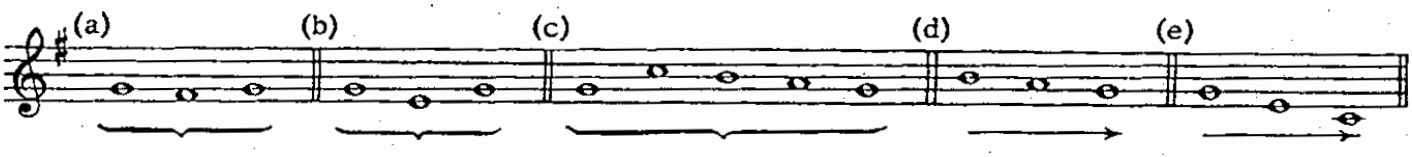
CHOPIN: *Prelude, Op. 28, No. 22*



Harmony may progress or not: to progress is to go somewhere different, not to progress is to hang around the same place. **Chord succession** is the official name for returning to the chord that was departed from, and is also known as **prolongation** (expansion of a single chord which might be **tonicization** or **modulation**).

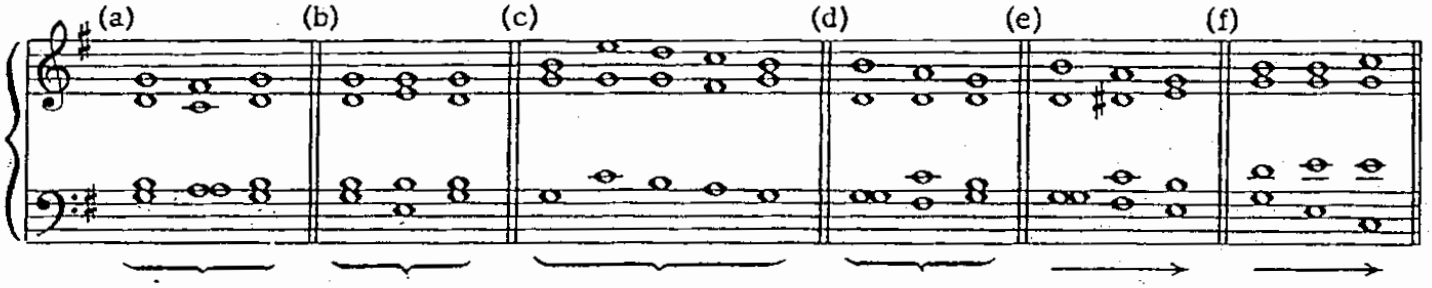
Example 2–13

Melodic motions



Example 2–14

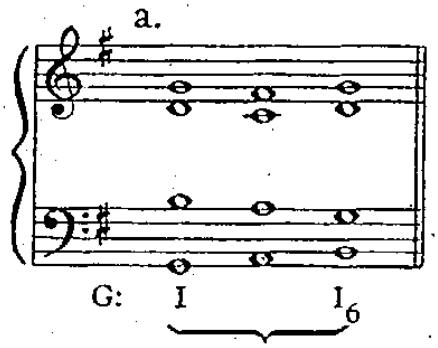
Harmonic motions

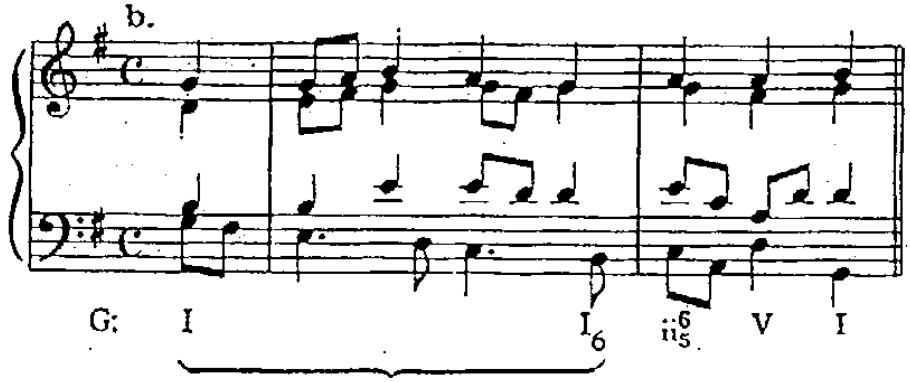


Example 2–15

a. Chord succession

b. BACH: *Christmas Oratorio,* Part VI

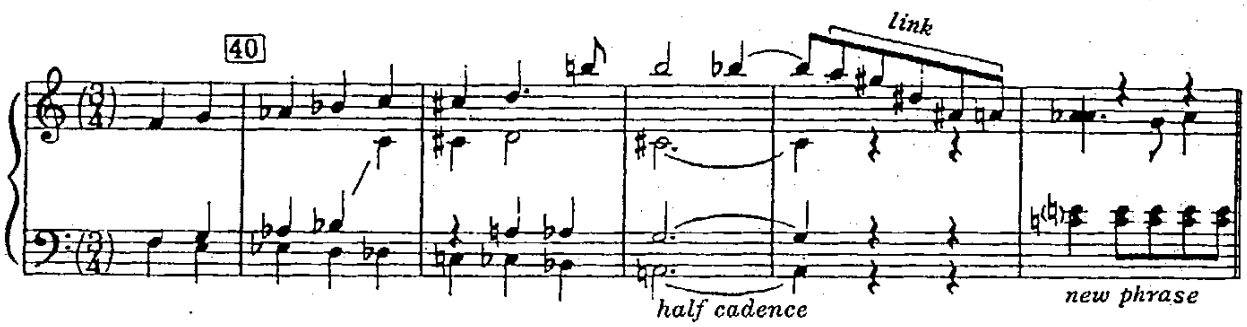




Phrases and sections of music often connect in subtle ways. If the first phrase ends far enough ahead of the second phrase's beginning, a small bit of music will connect the phrases. We know this as a **link**.

Example 2–10

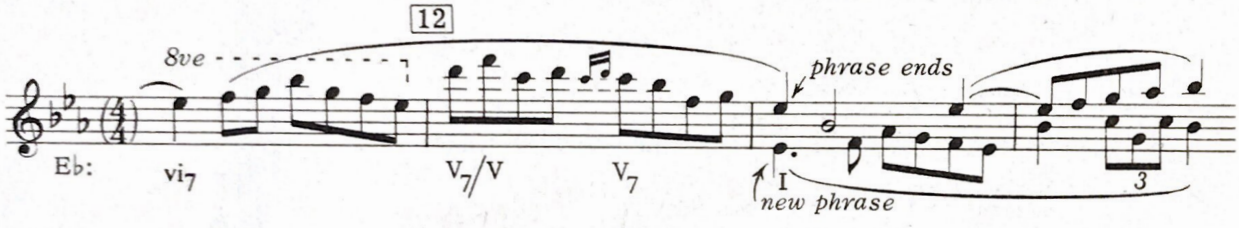
HINDEMITH: *Quintet, Op. 24 No. 2,* Waltz



When the last note (or chord) of a phrase is shared with the beginning of the next, the phenomenon is known as **elision**.

Example 2–11

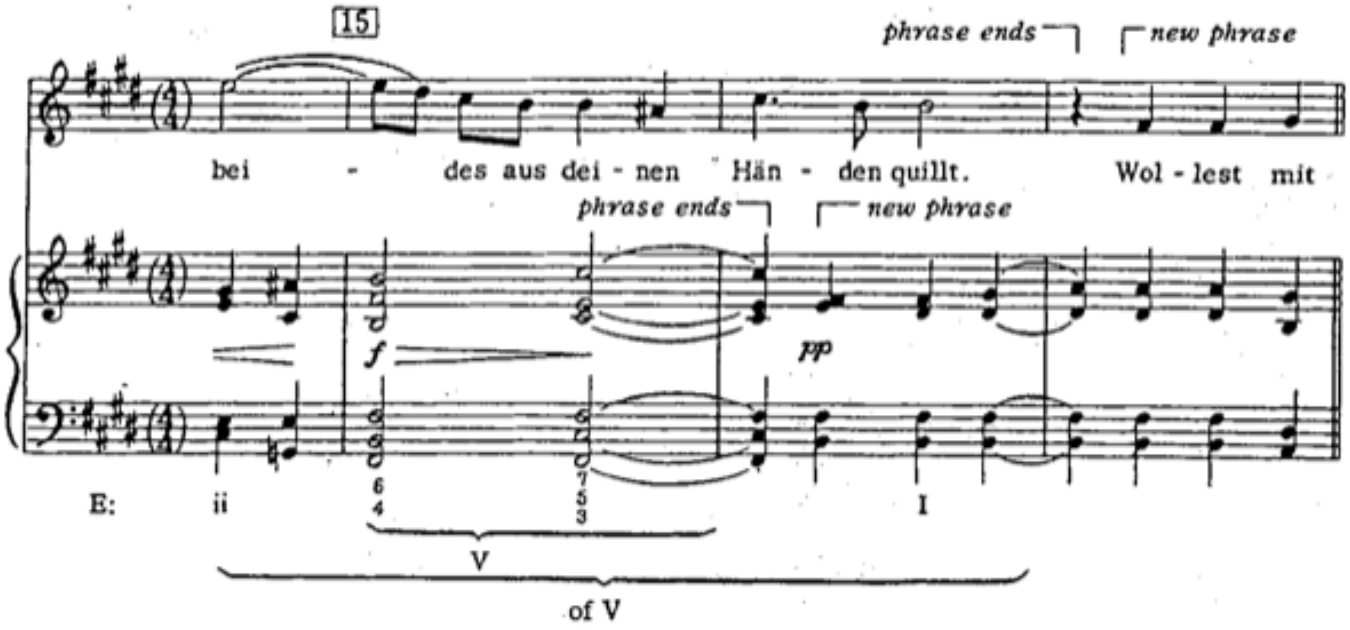
BIZET: *Carmen,* Second Entr'acte



When the first phrase is not yet complete, yet the second is already beginning, the result is known as **overlap**.

Example 2–12

WOLF: *Gebet, Mörike-lieder No. 28*

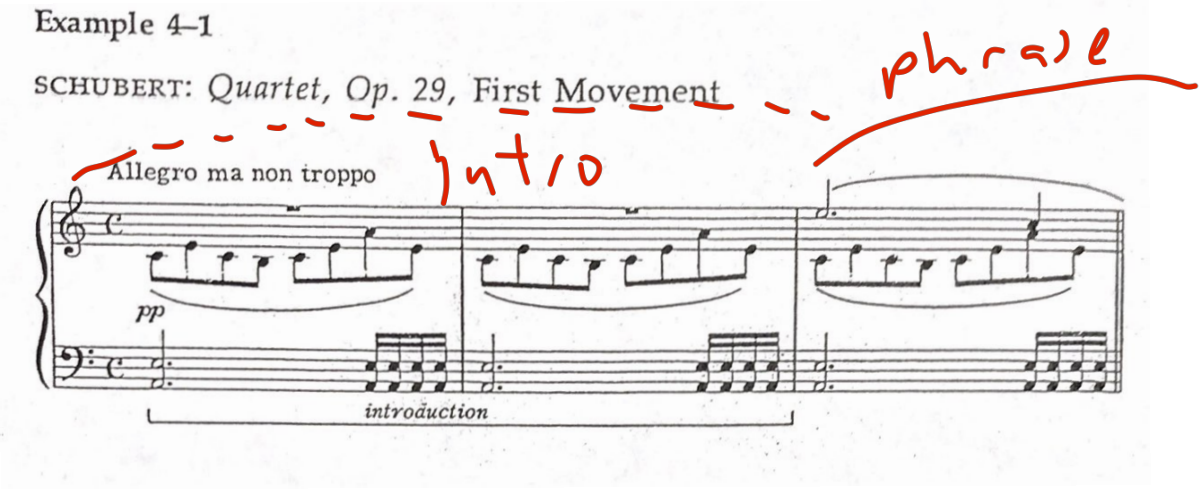


A phrase is most often extended by an **introduction** or **extension**.

A phrase includes its introduction, or we might say an introduction belongs to the phrase it introduces.

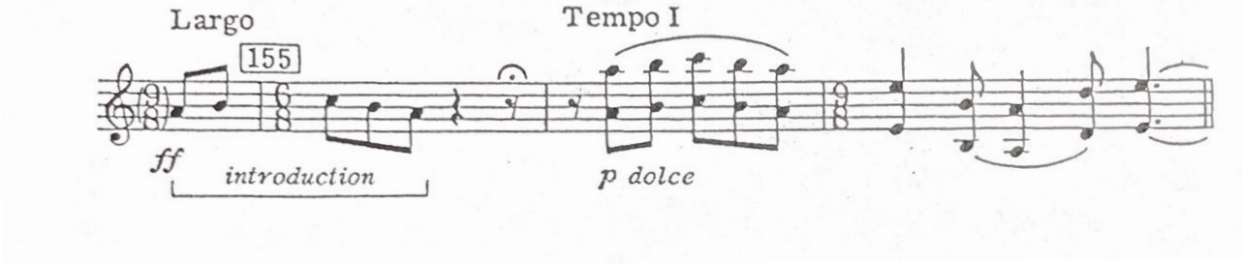
Example 4–1

SCHUBERT: *Quartet, Op. 29,* First Movement



Example 4–4

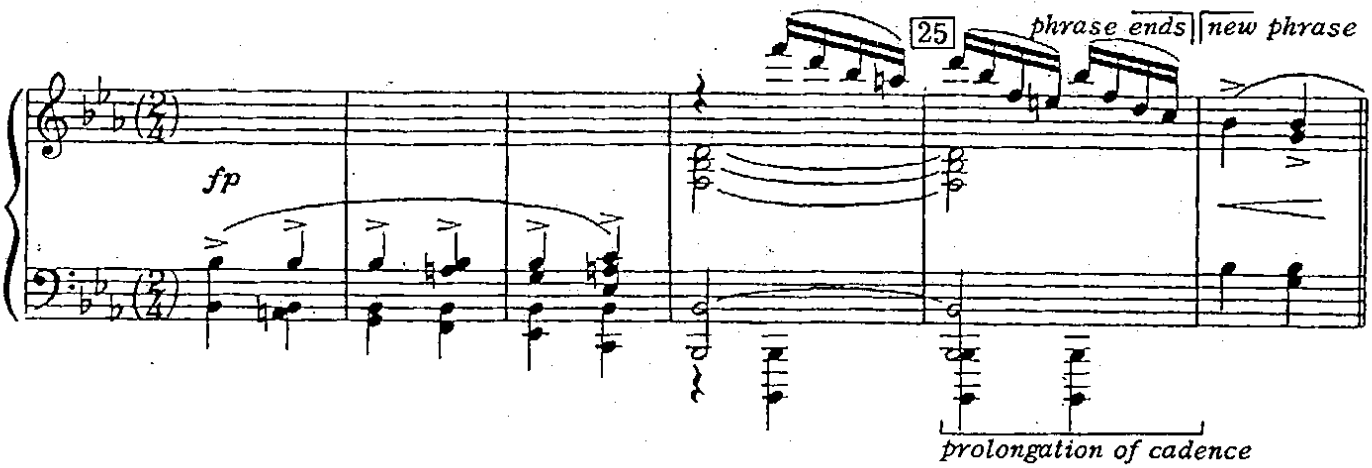
BARTÓK: *Quartet No. 2,* First Movement



A cadence may extend by having motion, or action, which keeps it from settling.

Example 4–8

BRAHMS: *Rhapsody, Op. 119, No. 4*

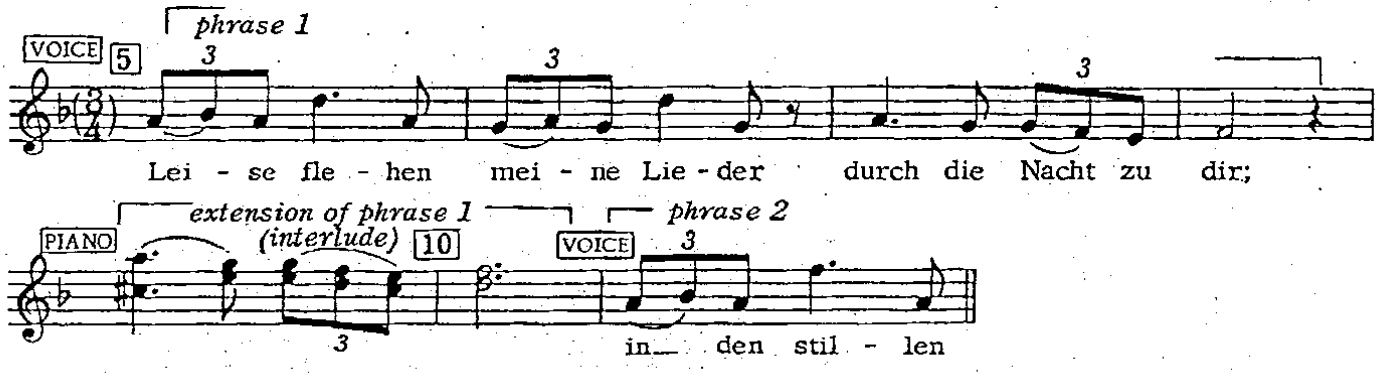


Also common is extension by **repetition of phrase member**.

Repetition of Final Phrase Member

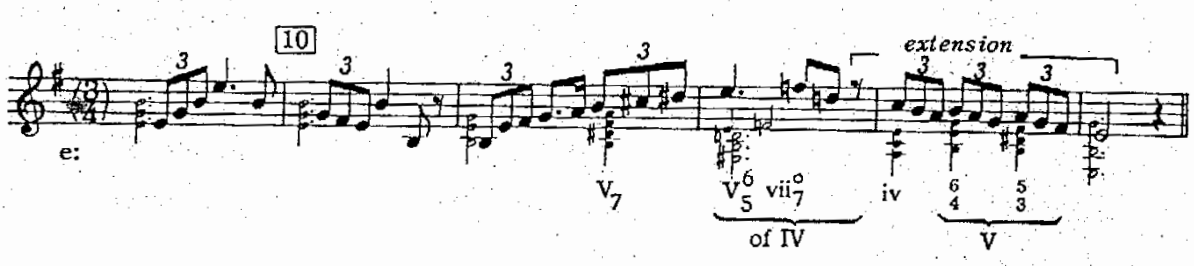
Example 4–9

SCHUBERT: *Ständchen*



Also very common is extension of a phrase by **evaded cadence**.

EXTENSION BY EVADED CADENCE

Example 4–12

SCHUBERT: *Winterreise, Wasserfluth (No. 6)*