

CHECKPOINT

Match the cadence-type abbreviations with the definitions and examples.

Cadence types

1. PAC
2. Root position IAC
3. Inverted IAC
4. Leading-tone IAC
5. PC
6. HC
7. Phrygian HC
8. DC

Definitions and examples

- a. V-I, both in root position, with 3 or 5 in the melody over the I chord
- b. IV-I
- c. ?-V
- d. V-vi
- e. vii^o-I
- f. V-I^o
- g. V-I, both in root position, with $\hat{1}$ in the melody over the I chord
- h. iv^o-V in minor

Motives and Phrases

A **motive** is the smallest identifiable musical idea. A motive can consist of a pitch pattern or a rhythmic pattern or both, as you can see below.

pitch motive



rhythm motive



pitch/rhythm motive



Of the two aspects of a pitch/rhythm motive, rhythm is probably the stronger and more easily identified when it reappears later in a composition. It is best to use **motive** to refer only to those musical ideas that are “developed” (worked out or used in different ways) in a composition.

A **phrase** is a relatively independent musical idea terminated by a cadence. A **subphrase** is a distinct portion of a phrase, but it is not a phrase either because it is not terminated by a cadence or because it seems too short to be relatively independent. Essentially, a subphrase is a melodic event, whereas a phrase is a harmonic event. Phrases are usually labeled with lowercase letters (a, b, c, and so on), as in Example 10-9.

Example 10-9 Beethoven, *Symphony No. 6, Op. 68, I*

phrase a

subphrase subphrase

HC

p

As you might guess from the definition of *phrase*, there is a good deal of subjectivity involved in identifying phrases. What sounds like a phrase to one listener might be a subphrase to another listener. The first four measures of Example 7-10 (p. 104) seem to meet the requirement for relative independence, but the $I-ii_5^6$ progression in those measures does not provide a cadence. Mm. 1–8 of the same example meets both requirements, however, so this is an eight-measure phrase ending with an IAC. Nor can the issue be decided only by finding cadences, because subphrases frequently end with progressions that could be cadences. For instance, the first two measures of Example 10-10 end with a V^7-I progression over the barline, but most would agree that this span of music is too inconsequential to be called relatively independent. Also, phrases are often extended by means of a deceptive progression followed by an authentic cadence, or they might be extended by repetition of the cadence, as in phrase a of Example 10-10 (mm. 1–6). The final phrase of this minuet, phrase a', returns phrase a with an added repetition of the first subphrase, creating an eight-measure phrase. Phrases b and c also contain repetitions of their opening subphrases, but with some variation in each case.


Example 10-10 Haydn, Sonata No. 15, II

Minuetto

Harmonic analysis labels:

- Measures 5–6: V I (PAC)
- Measures 13–14: V I (PAC)
- Measures 19–20: G: V I (PAC)
- Measure 21: V (HC)

The last note of one phrase sometimes serves as the first note of the next one, a process referred to as **elision**. An even more extreme overlap can be seen by looking back at Example 10-3, in which the cadence in the fourth measure of the introduction serves also as the first measure of the first phrase of the song.

Mozart: "An die Freude"

All the concepts we have presented so far in this chapter are well illustrated in Example 10-11. This deceptively simple song was composed by Mozart when he was eleven years old. The singer doubles the right hand of the piano part throughout, and a nice effect is obtained in performance if the left hand of the piano part is doubled by a cello or a bassoon.



Example 10-11 Mozart, "An die Freude," K. 53

Mässig

Freu - de, Kö - ni - gin der Wei - sen, die, mit -
Blu - men - um ihr - Haupt, dich auf - güld - ner Lei - er

15
 prei-sen, ru - hig, wenn die Bos - heit schnaubt, ru - hig, -
 V (HC) V vi (DC)

20
 wenn die Bos - heit schnaubt: Hö - re mich von -
 V I (PAC)

25
 dei - nem Thro-ne, Kind der Weis - heit, de - ren Hand
 v⁶₅ I (IAC) I V (HC)

30
 im - mer selbst in dei - ne Kro-ne ih - re schön - sten -
 vii^o₇ I (IAC)

35
 Ro - sen band, ih - re schön - sten Ro - sen band.
 V vi (DC) V I (PAC)

Cadences occur regularly every four measures in this song, each cadence marking the end of a phrase. Because the texture contains only two lines, the chords are necessarily incomplete, but the implied harmonies at the cadences are clear enough and have been labeled for you. The cadences illustrate all the types discussed in this chapter, with the exception of the PC.

Notice that two cadences occur in the key of the dominant (C), and one occurs in the key of the supertonic (g). Because we do not lose track aurally of the key of F as we listen to the song, it would be appropriate to refer to mm. 13 to 24 as embellishments of V and ii rather than as a true change of tonal center. All the cadences are listed in the following table:

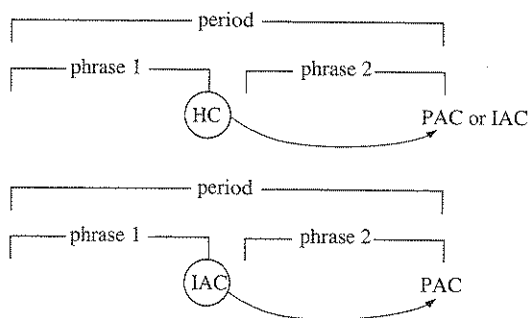
Measure	Cadence type	Key
4	DC	F
8	Root Position IAC	F
12	HC	F
16	DC	C
20	PAC	C
24	Inverted IAC	g
28	HC	F
32	Leading-tone IAC	F
36	DC	F
40	PAC	F

Many of the phrases in this song can be heard as consisting of two subphrases. For instance, mm. 1–2 and mm. 3–4 are two segments that combine to make the first phrase. While most people would agree that the mm. 1–2 segment is too short to be a phrase, the distinction is not always clear, and it is perfectly possible for two informed musicians to disagree about this and other examples.

“An die Freude” also contains motives, of course. Two of the most important are primarily rhythmic: ♩ ♪♪ and ♪♪♪♪. The grace note in m. 22 is performed as an eighth note on beat 1, so m. 22 is an instance of the second motive.

Period Forms

Phrases are often combined to form a larger structural unit called a **period**. A period typically consists of two phrases in an antecedent-consequent (or question-answer) relationship, that relationship being established by means of a stronger cadence at the end of the second phrase. The most commonly encountered patterns are the following:



Notice that by definition the phrase endings in a period must be different. If both phrases are identical, the result is not a period but a **repeated phrase**. Repetition is important in tonal music, but it does not contribute to the growth of a musical form.

We use the term **parallel period** if both phrases *begin* with similar or identical material, even if that material is embellished. Example 10-12 illustrates a parallel period. (You might hear two-measure phrases in this excerpt instead of the four-measure phrases we have analyzed. If so, this would be a parallel *double* period, which is discussed later in this chapter.)



Example 10-12 Schubert, "Am Meer"

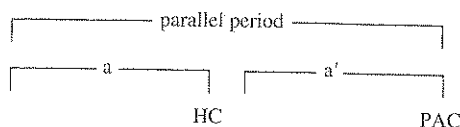
Das Meer er-glänz - te — weit hin - aus im letz - ten A - bend - schei — ne, wir
 sa - ssen am ein - sa - men Fi - scher - haus, wir sa - ssen stumm und al - lei - ne.

pp *molto legato*

V (HC)

V / I (PAC)

A formal diagram of Example 10-12 would show the parallel relationship between the phrases by labeling them a and a' (pronounced "a prime").



Sometimes the parallel relationship between the phrases is not so obvious. In Example 10-13, the melody of the second phrase begins like the first, but it is a third lower. Sequential relationships like this one are similar enough to be labeled a parallel period. The antecedent-consequent relationship here is established by the IAC in mm. 3 to 4 (V_3^4-I with $\hat{3}$ in the melody over the I chord) and the PAC in mm. 7-8.



Example 10-13 Gershwin, "I Loves You Porgy"

I loves you Por-gy, don't let him take me, don't let him handle me an' drive me mad. If you kin

keep me, I wants to stay here wid you for - ev - er, an' I'd be glad.

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A period in which the phrase beginnings are not similar is called a **contrasting period**. Example 10-14 illustrates a contrasting period.



Example 10-14 Beethoven, Violin Sonata Op. 12, No. 1, III

(p) sf sf sf sf

V (HC)

A musical score for a piano piece, likely in G major. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 4/4 time. The first phrase (measures 1-4) ends with a half cadence, marked with a forte (*sf*) dynamic. The second phrase (measures 5-8) ends with a perfect cadence, marked with a forte (*sf*) dynamic and labeled "I (PAC)". A shaded box highlights the second phrase.

A common way of expanding a two-phrase period is by repeating the antecedent phrase (as in *aab*) or the consequent phrase (*abb*). It would also be possible to repeat both (*aabb*), which is not the same as a repeated period (*abab*).

A genuine **three-phrase period**,* however, has three different phrases—two antecedents and a consequent or one antecedent and two consequents, as determined by the cadences. In Example 10-15 there are two antecedents because the first two phrases end with half cadences.



Example 10-15 Mozart, *The Marriage of Figaro*, K. 492, "Voi, che sapete."

A musical score for the aria "Voi, che sapete" from Mozart's *The Marriage of Figaro*, performed by Cherubino. The score includes a vocal line and a piano accompaniment. The vocal line starts at measure 9 and ends at measure 10. The lyrics are: "Voi, che sa - pe - te . . . che co - sa è a - mor,". The piano accompaniment consists of two staves (treble and bass clefs). The first two phrases of the vocal line end with half cadences, and the third phrase ends with a half cadence (V (HC)). A shaded box highlights the third phrase.

* Some writers use the term *phrase group* for what we call a three-phrase period.

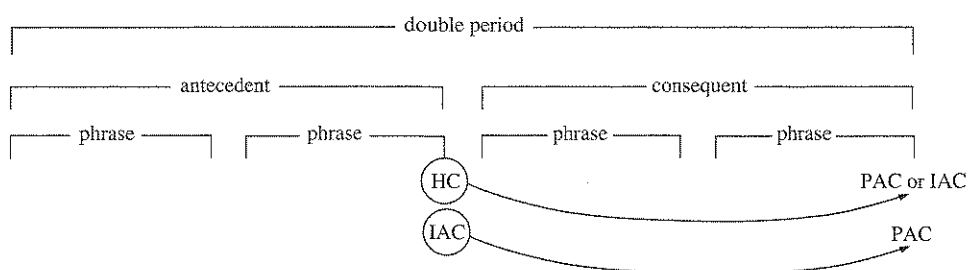
Don - ne, ve - de - te, s'io l'ho nel cor,

V (HC)

Don - ne, ve - de - te, s'io l'ho nel cor,

I (PAC)

A **double period** consists typically of four phrases in two pairs, the cadence at the end of the second pair being stronger than the cadence at the end of the first pair.



There are several things that should be pointed out about this diagram. First, notice that this structure is much like a period, with the only difference being that each half consists here of a pair of phrases instead of one phrase. Also notice that the first two phrases will probably not form a period according to our original definition. Finally, notice that a **repeated period** is not the same as a double period because a double period requires contrasting cadences.

Double periods are called **parallel** or **contrasting** according to whether the melodic material that begins the two halves of the double period is similar. Example 10-16 illustrates a parallel double period, and its structure is outlined in the following diagram.