

MMT 113-2 Analysis Unit: The Phrase

I. The Conventional Phrase: four measures long, terminated by a cadence, usually authentic or half. The idea of the conventional 4-bar phrase is a convenient starting point for study. Obviously not all phrases are four measures in length.

A. Conventional phrase ending in an authentic cadence

53. Die Zauberflöte, K. 620, Act II, no. 21
m. 584

Allegro (Papageno) Mozart

Klin - get, Glück - chen, klin - get! schaff' mein Mäd - chen her,
klin - get, Glück - chen, klin - get! bringt mein Mäd - chen her,

B. Conventional phrase ending in a half cadence (first four measures) followed by a second phrase ending on an authentic cadence.

63. Sonata, op. 51, no. 5
II

Allegretto vivace Beethoven

p *f* *f*

C. Conventional phrases are found in early hymns, troubadour songs, dances, and so forth. The example below is an early bagpipe dance.

Dudelsack



D. The notation may mask the four measures sometimes. When the tempo is slow or the measures large, the phrase may extend through only two measures. Conversely, in rapid tempi or short measures, the phrase may contain eight measures. The example below shows a four-measure phrase which is written as eight measures: the implied meter is probably 6/4, given the fast tempo.

54. Ländler

Schubert



E. The phrase is typically divided into semiphrases, usually two measures long. These will in turn further subdivide into motives and their manipulations. The Mozart G-minor Symphony theme –4[2+2] gives an example, with the subdivisions being all motivic. While the phrase may subdivide, there is absolutely no rule that it must.

W. A. Mozart (1756-1791)
KV 550

Allegro molto

The image displays two systems of musical notation for the first two systems of the G-minor Symphony theme by Mozart. The first system includes the tempo marking 'Allegro molto' and the dynamic marking 'p'. The notation shows a piano accompaniment of eighth notes and a melody with various ornaments and slurs. The second system continues the theme with similar notation.

NB: When counting measure numbers with upbeats: begin counting measures with the first full measure (no matter how long the upbeat may be) and end with the last incomplete measure, no matter how short it may be.

II. The Phrase as Shortest Unit Terminated by a Cadence

The semiphrase is distinct from the phrase by virtue of the phrase's ending with a cadence. A 2+2 phrase may often seem to have a cadence at midpoint, but it's a cadential inflection (some kind of pause) and not a real ending.

Consider the opening of *Richard III*, which illustrates the semiphrase (first line) nicely. The end of the line is a pause, not a punctuation—the sentence is actually meaningless until it is completed by the second line.

Now is the winter of our discontent

Made glorious summer by this son of York.

The opening of Schumann's *Album for the Young* illustrates the difference beautifully:



The cadence trap: The Chopin Mazurka below: one could opine a plagal cadence in measure 2, but measures 3-4 provide a solid V7-I cadence. Remember not to interpret every V-I as an authentic cadence and every IV-I as a plagal cadence: always be listen for the “sentence structure” of the phrase.

28. Mazurka, op. 17, no. 1

Vivo e risoluto

Chopin

The image shows the first four measures of Chopin's Mazurka, op. 17, no. 1. It is in 3/4 time and begins with a forte (f) dynamic. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first two measures of the melody are grouped together with a slur, representing the first half of a 2+2 phrase. The second two measures are also grouped together with a slur, representing the second half. The piece ends with a final cadence in the fourth measure, marked with a double bar line and repeat dots.

2. Another Chopin Mazurka. Measures 1-4 form a phrase V7-I-V7-I. However, we don't hear measure 2 as an authentic cadence due to the melodic notation—which pulls us forward into the next measures, and introduces a distinct non-chord tone into the proceedings. The moral here is to consider everything in your analysis, and not just the chords.

36. Mazurka, op. 24, no. 5

Moderato, con anima Chopin

The image shows the musical score for Chopin's Mazurka, op. 24, no. 5. It is in 3/4 time and G minor. The score is divided into two systems, each with two staves (treble and bass clef). The first system contains measures 1-4, and the second system contains measures 5-8. The tempo is 'Moderato, con anima'. The score includes dynamic markings such as 'p' (piano) and 'dolce' (softly). The melody in the right hand is characterized by grace notes and slurs, particularly in measure 2, which prevents it from being perceived as a simple authentic cadence.

III. The Phrase as a Component of a Larger Pattern (more on this in a few weeks)

A. Sentence (period) of two phrases.

75. Symphony No. 35, K. 385

Menuetto (Trio) Mozart

The image shows the musical score for Mozart's Minuet in G major, K. 385. It is in 3/4 time and G major. The score is divided into two systems, each with two staves (treble and bass clef). The first system contains measures 1-4, and the second system contains measures 5-8. The tempo is 'Menuetto (Trio)'. The score includes a dynamic marking 'p' (piano). The melody in the right hand is simple and characteristic of the minuet genre.

B. Double period consisting of four phrases.

2. Beethoven, Piano Sonata Op. 10 No. 1: II

The image displays a musical score for the second movement of Beethoven's Piano Sonata Op. 10 No. 1. The score is written for piano and is in 3/4 time with a key signature of three flats (B-flat major/C minor). It is divided into three systems of music. The first system (measures 1-7) begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo-piano (*fp*) dynamic. The second system (measures 8-12) starts with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand. The third system (measures 13-16) begins with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

C. Phrase group consisting of three or more phrases.

The Phrase as Independent Unit

A phrase can be isolated, not apparently associated with the preceding or succeeding phrase. Thus a phrase can act as a prelude, postlude, coda, interlude, or even a transitory passage. However, it's important to be careful before identifying a phrase as independent!

V. Repetitions of Phrases

A. Identical

26. Bergamasca

Allegretto Scheidt

The image displays two systems of musical notation for the piece '26. Bergamasca' by Scheidt. Each system consists of a treble clef staff and a bass clef staff. The first system begins with the tempo marking 'Allegretto' and the composer's name 'Scheidt' on the right. The notation shows a series of chords and melodic lines in the right hand, and a rhythmic accompaniment in the left hand. The second system is an identical repetition of the first system.

27. Faschingsschwank aus Wien, op. 26, no. 5: Scherzino m. 86

p Schumann

The image displays two systems of musical notation for the piece '27. Faschingsschwank aus Wien, op. 26, no. 5: Scherzino' by Schumann, starting at measure 86. Each system consists of a treble clef staff and a bass clef staff. The first system begins with the dynamic marking 'p' and the composer's name 'Schumann' on the right. The notation shows a series of chords and melodic lines in the right hand, and a rhythmic accompaniment in the left hand. The second system is an identical repetition of the first system.

B. Embellished

79. Sonata in D major, Hob. XVI: 57

Allegro con brio

Haydn

also change of accompaniment pattern

C. Harmonic Changes

4 $\underline{\underline{d \cdot d \cdot d \cdot d}}$

151

p

D. Accompaniment Changes: See Beethoven Op. 10 No. 1, II. & Haydn Sonata in D Major, above.

E. Register Change

25. Ländler

Schubert

p

mp

31. Impromptu, op. 90, no. 4, D. 899

m. 88

Allegretto

Schubert

p

Phrases: Assignments

Assignment for Phrases

Diagram the phrases in the attached pieces by means of lower-case letters and superscripts to indicate variants.

Examples:

- a b c** indicates three differing phrases
- a a b** indicates the first phrase is repeated verbatim
- a a¹ b** indicates a varied repetition of the first phrase
- a a¹ a²** indicates two varied repetitions of the first phrase

Create four columns.

In the first column, indicate the measure numbers.

In the second column, place the letter symbolizing the phrase.

The third column indicates the kind of cadence (if any): PAC, IAC, HC , DC .

The fourth can contain any notes you might make about the phrase—for example, what was the manner of repetition (embellished, harmonic change, etc.), or any other observations you might have.

Example:

		Anonymous: Untitled
1–4	PAC	
5–8	HC	on V ⁷
9–12	PAC	on I. accompaniment changes and passing tones added.

For Extra Credit

Write a 4-measure phrase in a major key, and then another. Set the two phrases in the pattern a a¹ b b¹ – experiment with the repetitions. Feel free to harmonize piano style, or at the very least write analysis symbols for your chords.

