Structure and Analysis: BASIC FORMAL TERMS

I. Cadence:

- Defined as a point of rest in music
- Can be established in many musical dimensions
  (rhythmic, melodic, harmonic)

However, in common-practice music, convention has arisen that most cadences occur as harmonic phenomena
(**Two-chord formulas** that give closure in melody and bass)

Types of cadence:

1. PAC

a. V-I motion: root position for both chords (bass = sol-do)
b. stepwise resolution to tonic in melody (re-do or ti-do)

2. IAC

Created by dominant-tonic feel, but weakened from PAC by one or more of the following factors

a. Bass of one or both chords is in inversion (e.g., V^6-I)
b. Melody does not resolve to tonic (e.g., fa-mi, fa-me)
c. Melody resolves to tonic, but not by step (fa-do)

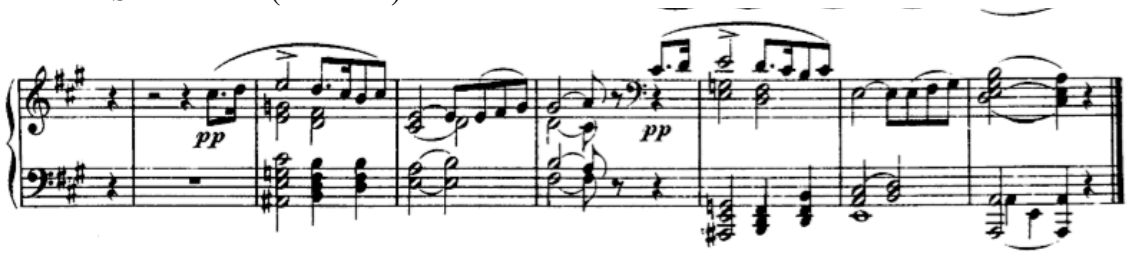
3. Half Cadence: any chord ---> V. But forward momentum must be halted!

Special case: Phrygian cadence = motion to V with le-sol in the bass
(examples: iv6-V and bVI-V)

4. Plagal Cadence: Though commonly described as IV-I motion in major or minor, the term may apply equally to any cadence created by **fa-do** motion in the bass. (allows for ii6-I or even $ii^{\circ}6/5$-i (The "Hollywood" cadence).

5. Deceptive "Cadence": Cadence from V-vi (or V-VI in minor). True examples of this cadence – such as that shown below – are rare. Most often, a harmonic motion from V-vi occurs within a phrase, and a more authentic cadence follows.

Schubert: Sonata in A (1st movt.)



II. PHRASES

1. Phrase: A unit of music, typically four bars in length, which expresses a single idea.

Must conclude with a cadence (though it need not be a strong one)

- often amounts to quite a bit longer than the amount of music singable in 1 breath
- often signaled by slur marks

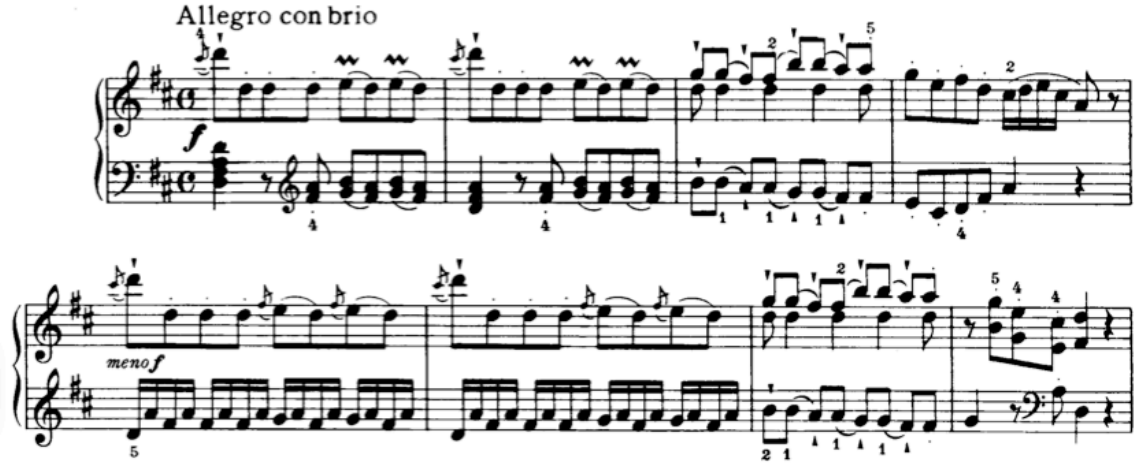
2. Phrase Segment: A unit of music typically smaller than a phrase, often featuring a complete, short idea but lacking a cadence.

- often expresses a single harmony (more are possible, such as in a motion from I-ii or I-iii-IV)
- phrase segments usually combine to produce phrases or sentences
- a **caesura** – a pause or breath – is extremely common between segments

Disposition of phrases:

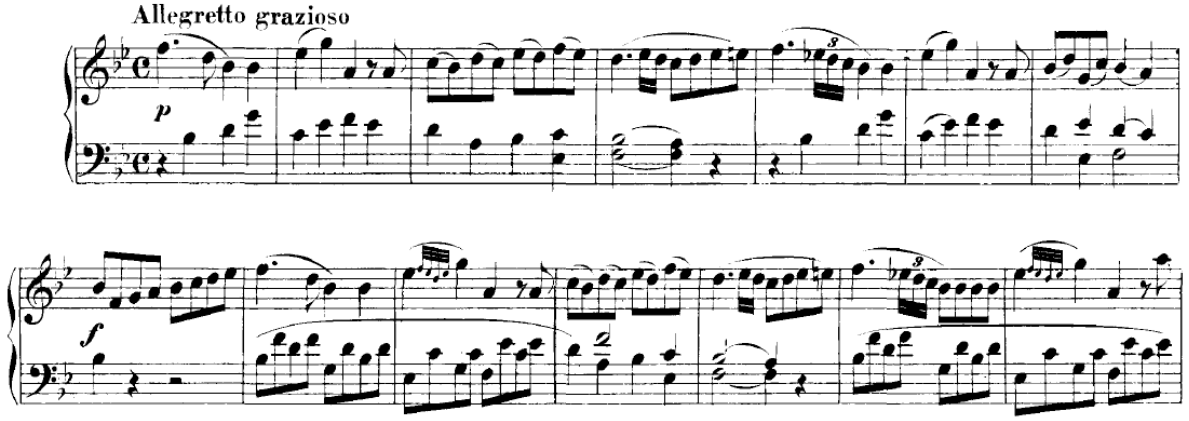
1. Can follow each other in straightforward fashion, with zero or minimal overlap. This creates subtle gaps (even silences) between phrases.

Haydn, Sonata in D



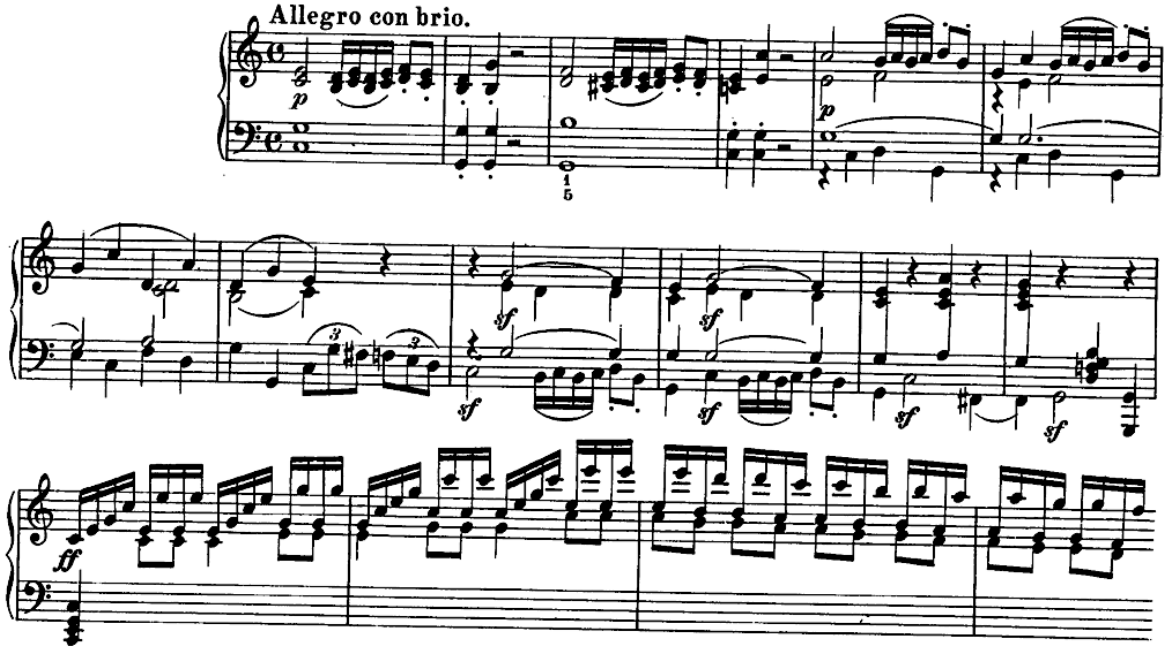
2. Those silences can be filled in with material. Often the melodic line performs a run that gets it back to the correct height. Any such filler material is called a **link**

Mozart, Piano Sonata in Bb, K. 333 (movt3)



**Do you see where the subphrases are in the previous two examples? Where is a caesura?

3. The cadence of one phrase may *coincide* with the start of the next phrase. The gap is squeezed out. Such an arrangement of phrases is called **elision.**

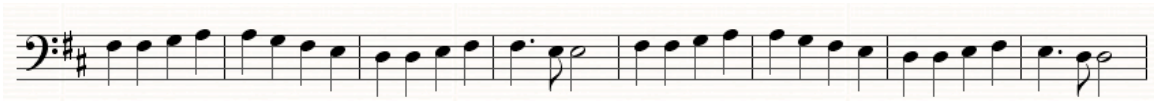


PHRASE SEGMENTS AND PHRASES IN COMBINATION

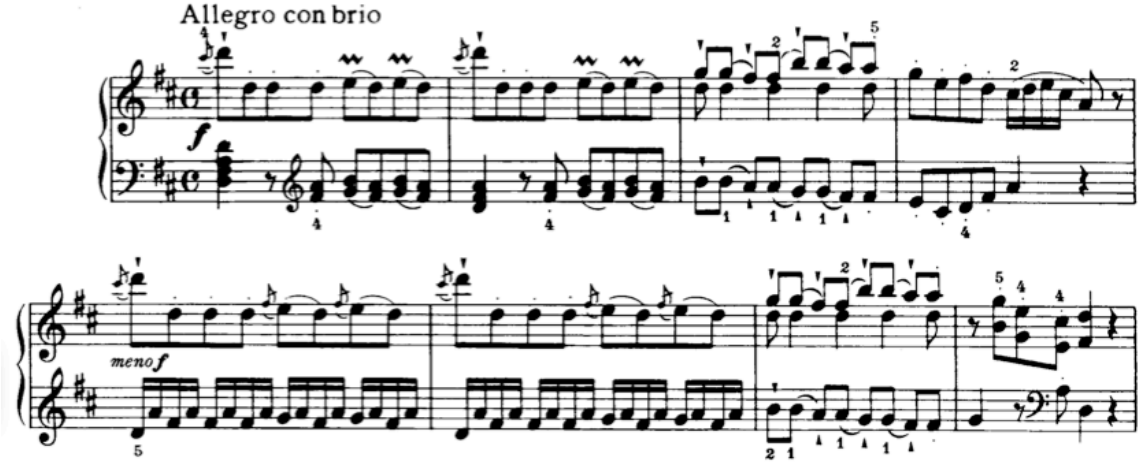
I. Period: Composed of **two phrases** in binary relation: they must feel like they go together, with the second saying something more completely than the first.

The two cadences work together – the second is always stronger than the first.

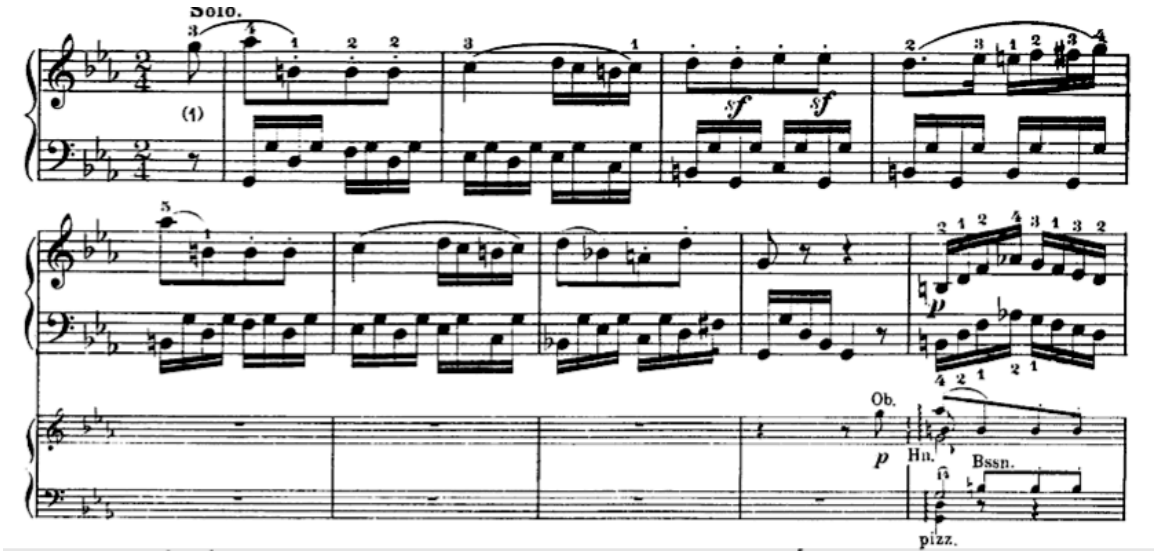
Beethoven, Symphony 9 (IV, m. 241)



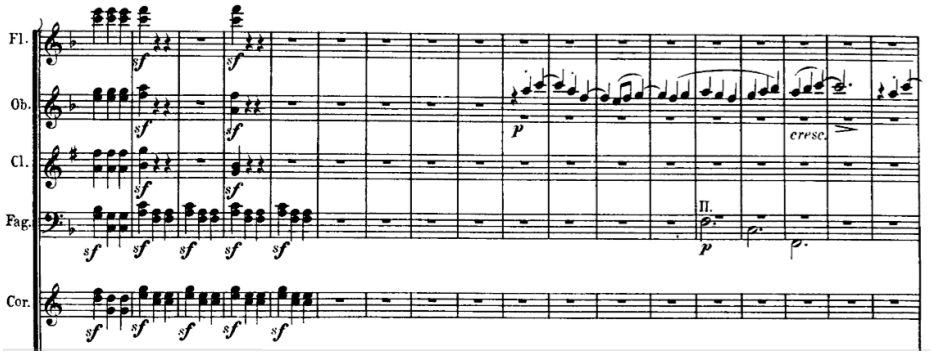
Haydn, Piano Sonata 37 in D (I)

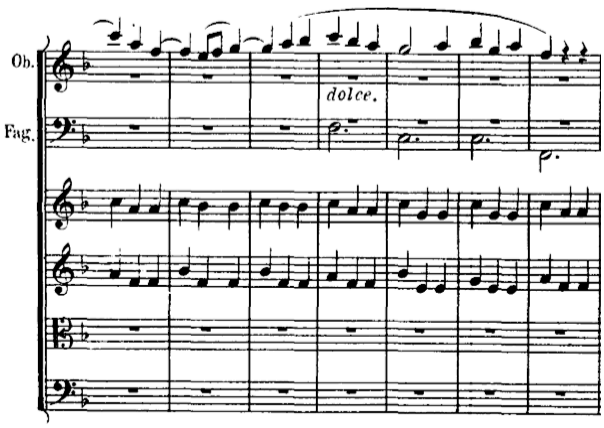


Beethoven: Piano Concerto No.3 (Finale)

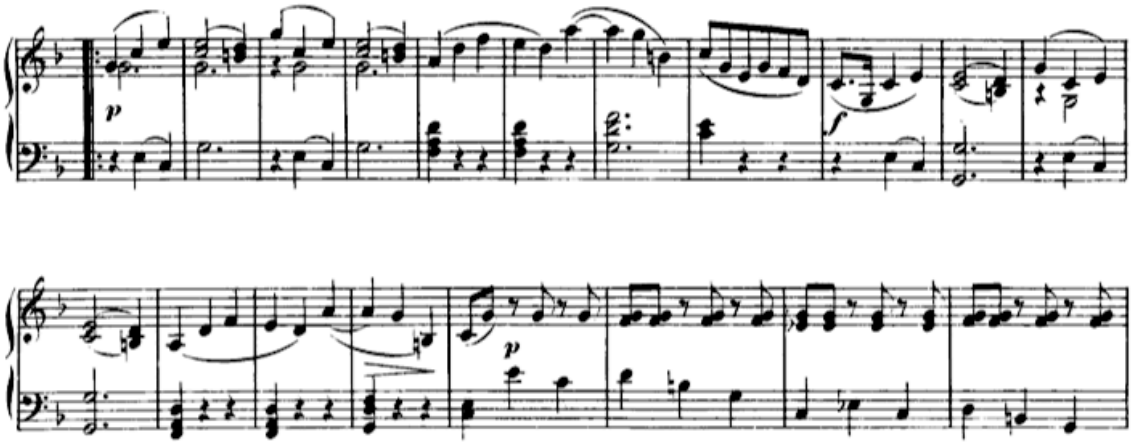


Beethoven: Symphony #6 (III)





Mozart, Piano Sonata in F, K. 332 (I)



Method for Diagramming/Analyzing Phrases, Phrase Segments, and Periods.

-Phrases indicated by slurs, with a cadence mark at the end:

-Phrase segments indicated by smaller slurs, with no cadence mark!

-If you wish, you can indicate length of phrases/phrase segments with numbers over each slur

PERIODS are be indicated by a square brackets. For now, they will only be applied on top on pairs of phrases. The period will be labeled according to its melodic content.

Melodic terms: Parallel vs. Contrasting

pretty much the same melody twice (**a, a'**) different melody (a, b)

Usually, if a conscious attempt
is made to *start* the second phrase
with the same melody as the first,
that's good enough to be a parallel period.

Harmonic terms:

Interrupted	I	V	then	I	I	
Continuous	I	x	then	V	I	
Modulatory	I	V	then	I	I	in new key!
Sectional (rare)	I	I	then	I	I	

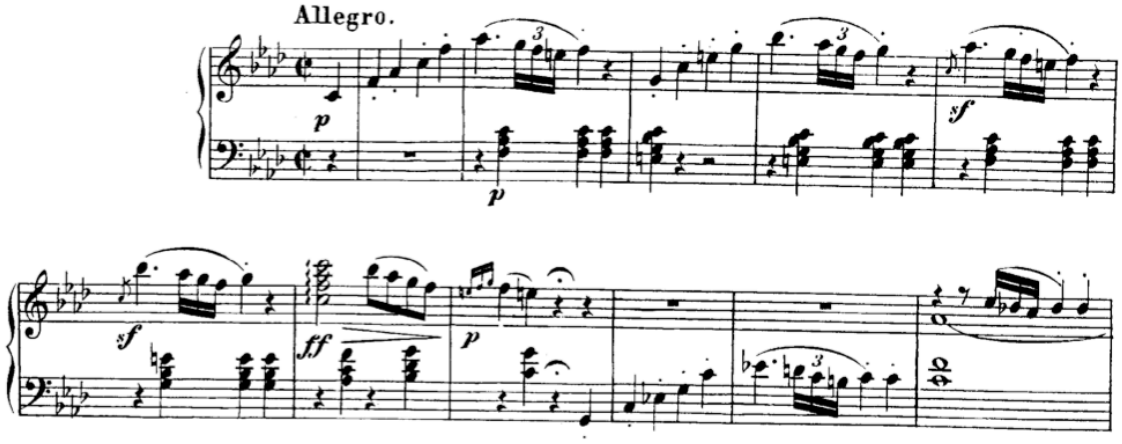
See Laitz, pp. 303-304, for a list of all types of period structures!

II. SENTENCES: An alternate "expository" structure.

Proportional: 1 : 1 : 2 (2 : 2 : 4, or 4 : 4 : 8 , etc.)

FORWARD ENERGY : statement, restatement*, culmination

Sentence structure can be indicated over any stretch of music (of any size) by indicating "S = __ + __ + ___ (1+1+2, 2+2+4, 4+4+8, etc!)



Aural Examples:

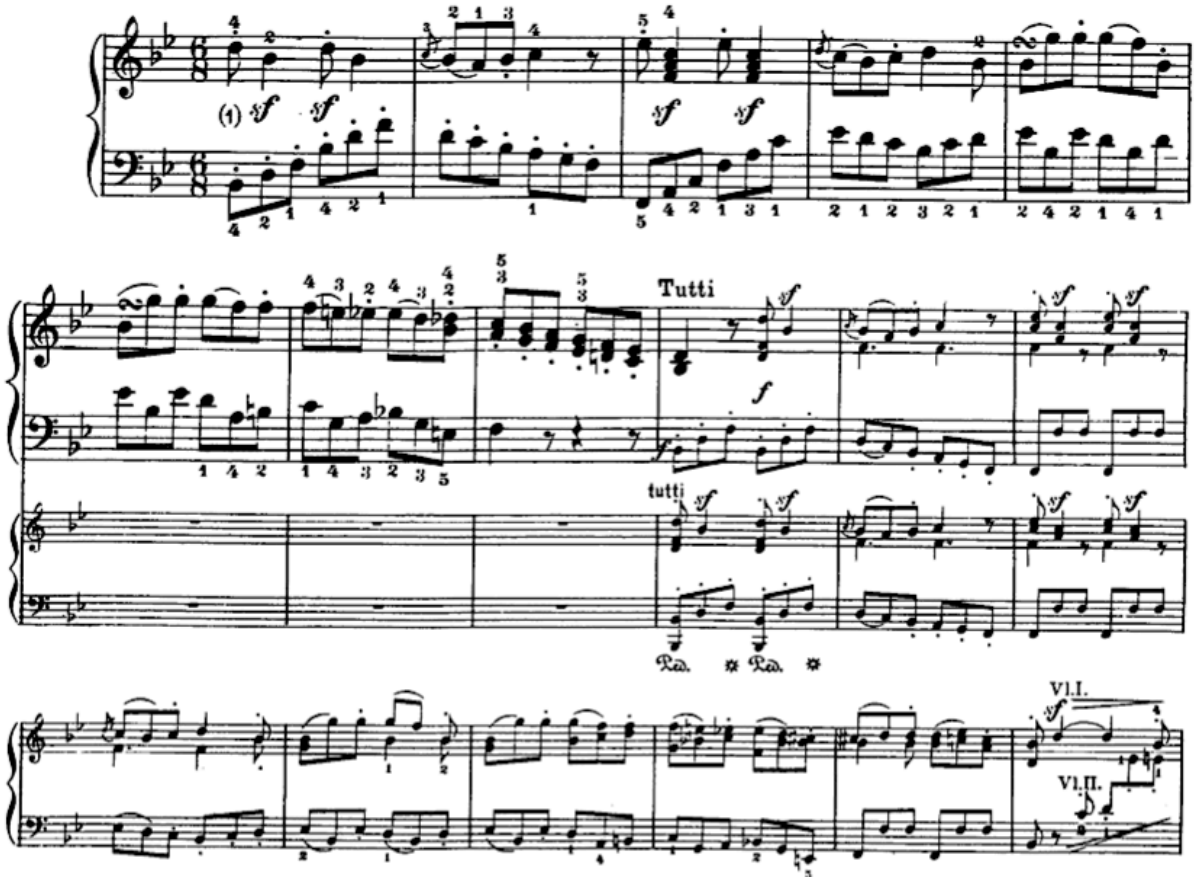
Beethoven – Symphony 5

PHISH – "Golgi Apparatus"

Starting to put it all together. . .

What structures can you identify in this excerpt by Beethoven?

Piano Concerto #2, op. 19 (III)



Form Diagram:

Aural Analysis of form:

Small scale form by ear. . .

1. Mozart Piano Sonata in Bb, K. 333 (III)

2. Mozart Symphony 40 (III)

3. Beethoven String Quartet 4 in c minor (IV)

GLOSSARY:

Tonality: The local tonic of a section of music.

Tempo: Speed of the music

Mode: The prevailing mode (major or minor) of a section of music. In cases of harmonic mixture, the tonic will remain the same, but the mode will switch with noticeable effect.

Meter: The organization of music into recurring patterns of strong and weak beat. Note: it is possible for the meter to change without a change of meter sign.

Rhythm: The surface patterns of duration in music (typically described loosely as "dotted rhythms," "steady quarters," "running sixteenths," "flowing e eighths," "syncopated," "hemiola," etc.

Dynamics: The volume level of the music

Attack Density: Refers to the number of notes sounded per bar. Usually, if different speeds are occurring in different voices, the attack density is determined by the fastest voice.

Timbre: Sound quality or color of the music. A factor of instrumentation/ orchestration.

Register: Relative height or depth of pitches sounded in a section.

Tessitura: range in which most notes of a voice or instrument fall. The tessitura of the oboe is higher than that of the cello.

Basic Formal Terms

Texture (tex): Term used to describe the *number* and *disposition* of voices.

Textures are thick when many voices sound.
Textures are thin when few sound.

3 useful texture terms:

1. Chordal (or homorhythmic): all voices sound simultaneously

2. Contrapuntal (or polyphonic): voices display a great deal of independence.
   Note: this term is used to describe very imitative pieces, such as canons or fugues.

3. Melody and Accompaniment: A divided texture with one voice sounding against others

Motive (mot): A small musical shape – typically constituting 2-7 notes – that has a distinctive pattern of pitches, rhythms, or both.

Theme: A longer melodic shape identified as a recurring "tune" of a work. Multiple themes may appear in succession. Themes can be designated numerically:

Theme1 Theme2 Theme3 etc.

or descriptively:

"Jagged" "Arpeggiate" "March" "Cascade"

Basic Formal Terms

The Four Formal Functions in Music.

	Tight-/loose-knit?	Stable/unstable harmony?
Exposition:		
Transition:		
Development:		
Conclusion:		