

Phrases and Cadences (Caplin's Formal Functions; 1998)

Sentences

Basic Idea and Presentation Phrase

When looking at the repetition of the basic idea, it is helpful to think of three types of repetition:

- Exact repetition (self-explanatory)

• For example, this example from Mozart's K.330, i mm.1–8 shows an the statement of the basic idea in mm.1–2, and it's exact repetition in mm.3–4.

- Another example can be found in Haydn's Piano Sonata in B-flat, 41, ii 1–8:

- Statement-response repetition (a version of the basic idea in the tonic is followed by the same idea in the dominant). See the Beethoven example above.
- Sequential Repetition occurs when the idea is **transposed to a different scale degree in both melody and harmony**.

- See the example from Beethoven's piano Sonata in G, op.14/2 i 1–8. (Caplin, p.36)

EXAMPLE 3-4 Beethoven, Piano Sonata in G, Op. 14/2, i, 1–8

Example 1

Beethoven's Piano Sonata in F minor, op.2/I, i mm.1–8:

EXAMPLE 1.1 Beethoven, Piano Sonata in F Minor, Op. 2/1, i, 1–8

Continuation Phrase

The *presentation phrase* can be followed in the next four measures by a *continuation phrase*. In the Classical Style, continuation phrases typically contain two characteristics:

- Harmonic Acceleration, in which the **harmonic rhythm** increases.
- Fragmentation, in which the size of the original motivic units are made smaller.

The fragmentation occurs in the melody. It helps that there's an exact repetition to help us delineate what exactly is the fragmented motive. It's the melody that occurs in m.2 of the piece. The gradual dissolution of characteristic motives is frequently referred to as "liquidation."

Caplin writes that "...the purpose of motivic liquidation is to strip the basic idea of its characteristic features, thus leaving the merely conventional ones for the cadence."

This brings us to the third "formal function" (after presentation and continuation) is the *cadential* function.

The cadential function usually consists of:

- Falling melodic line (or a melody which contains structural tones that descend)
- Harmonic cadence (HC, PAC, etc.)

Cadential Phrase

- Authentic cadential progressions

- "For the authentic cadential progression to possess sufficient harmonic strength to confirm a tonality, both the dominant and the final tonic must be in root position, their most stable form." (Caplin, p.17)

- Half-cadential progressions

- "In the half-cadential progression, the dominant itself becomes the goal harmony and so occupies the ultimate [final] position." (Caplin, p.19)

Exercise

Provide an analysis of the basic idea, the phrases, the harmonic analysis, *etc.* for Mozart's Violin Sonata in A, K.402, mm.1–8:

Violino. *B I*
 Pianoforte. Andante, ma un poco Adagio.
P.A.L.
P.I., P.II, P.III, P.IV
continuation
Comp. am Angelhoch 1782.

Provide an analysis of the basic idea, the phrases, the harmonic analysis, etc. for Mozart's Piano Sonata in D, K.311, iii mm.1–8:

RONDO.
Allegro.
B I
Coda - v.M.L.
Eider, Furi, V, (X)l)

Periods

The most common theme type in classical instrumental music is the eight-measure *period*. The period is divided into two, four-measure phrases fulfilling an **antecedent-consequent** relationship.

We can see a great example of this in the opening of the second movement of Mozart's *Eine kleine Nachtmusik*:

antecedent b.i. c.i. consequent b.i. c.i. (new)

Andante
 C: I ped. (V⁷) I (IV) I V[§] I [H.C.] I ped. (V⁷) I 6 II⁶ V^(§ 7) I PAC

The Antecedent Phrase

Again, we begin with a two-measure basic idea.

"In a sentence, the basic idea is immediately repeated, but in a period, the basic idea is juxtaposed with a contrasting idea, one that brings a weak cadence" (Caplin, 49)

Contrasting Idea

As you can see from the example below, Haydn begins with a basic idea with an arpeggiated ascent in his Piano Trio in C (HV 27, iii, mm.1–8), but the scalar descent in the following measures, indicates that this is a contrasting idea. The consequent phrases continues this pattern of basic idea, followed by contrasting idea.

Here, in Mozart's Piano Concerto in F, K.459, we have a basic idea presented in the first two measures, and a contrasting idea takes over at the end of m.2. We might think that it is not a contrasting idea, but some sort of repetition, but the harmonic context moves to a half cadence in m.4, whereas the basic idea doesn't. The consequent phrases follows this formula, as well.

"A basic idea followed by a contrasting idea does not in itself constitute an antecedent. Essential to this function is the presence of a weak cadence that effects partial closure of the phrase." (Caplin, 51)

Exercise

Write an eight-measure period using the given harmonic function and figured bass. Make sure to follow **all part-writing rules**. This includes no parallels, the treatment of the leading tone, range, and spacing issues.