

A thick black L-shaped frame is positioned on the left and right sides of the slide, framing the central text.

MUSICAL FORM

MUS 112 - April 19, 2017

Musical Form

- Form
 - *the ways in which a composition is shaped to create a meaningful musical experience for the listener*
- Elements used to delineate form:
 - Cadences
 - Phrases
 - Periods
 - Sentences

Cadences

- A harmonic goal
 - We classify each cadence by the chords used at the goal.
 - We identify the goal by listening for a point of arrival
- Cadences can happen regularly or irregularly

A musical score snippet in treble and bass clef, key of D major. The score is divided into measures. Measure 105 is marked above the staff. The final measure of the snippet is highlighted with a pink background. Below the staff, the text 'e:' is written under the first measure, and 'V i (PAC)' is written under the final measure. The final measure contains a whole note chord, likely a V-i cadence.

- Types
 - Authentic
 - Inauthentic
 - Deceptive
 - Plagal

Cadences

- Authentic Cadences

- Tonic chord preceded by some version of V or vii°

- Types of Authentic Cadences

- Perfect Authentic Cadence (PAC)

- V⁽⁷⁾ to I progression where both chords are in root position and ^1 (tonic) is in the soprano for the I chord.

- Imperfect Authentic Cadence (IAC)

- Any Authentic Cadence that is not a PAC

- Root Position IAC - ^3 or ^5 in the soprano for the I chord.
- Inverted IAC - one or both of the chords is in inversion
- Leading-tone IAC: Some form of vii°-I, the vii° substituting for a V chord

Cadence Review

■ Conclusive

Cadence Type	First Chord	Second Chord
Authentic	Contains leading tone	Tonic
Plagal	Does not contain leading tone	Tonic

■ Progressive

Cadence Type	First Chord	Second Chord
Deceptive	Contains leading tone	Not Tonic
Half	Does not contain leading tone	Not Tonic

Building Blocks of Form

Motives

Phrases

Periods

Sentences

Motives

- **Motive:** the smallest identifiable musical idea.
- A motive can consist of a:
 - Pitch Pattern
 - Rhythmic Pattern
 - Pitch & Rhythmic Pattern
- Motives typically come back again & again and are developed throughout a piece.
- They are most effective when readily identifiable
- Let's look at a famous one:

Motive

A Famous Example:

pitch motive



rhythm motive



pitch/rhythm motive



Phrases

- **Phrase:** a relatively independent musical idea that ends with a cadence.
- **Sub-Phrase:** a distinct portion of a phrase, that is not independent in its own right
- Think of a phrase as a complete musical thought.
- As performers, when we discuss phrasing what do we mean?
 - We often talk about the shape of a phrase (or independent idea). How we present an idea affects its meaning.
 - Ex. : **I love phrases!** vs. **I love phrases?**

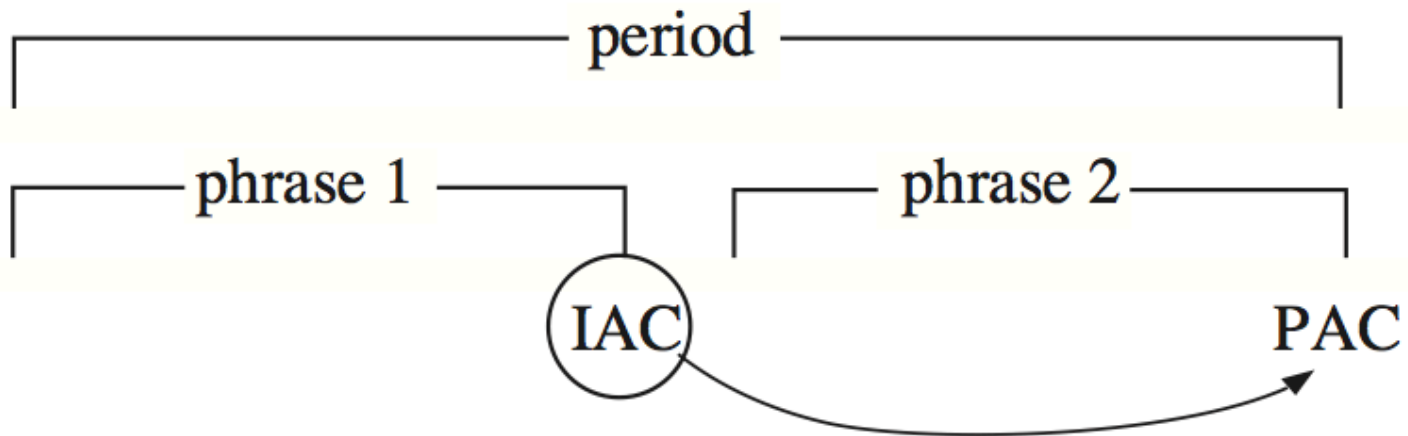
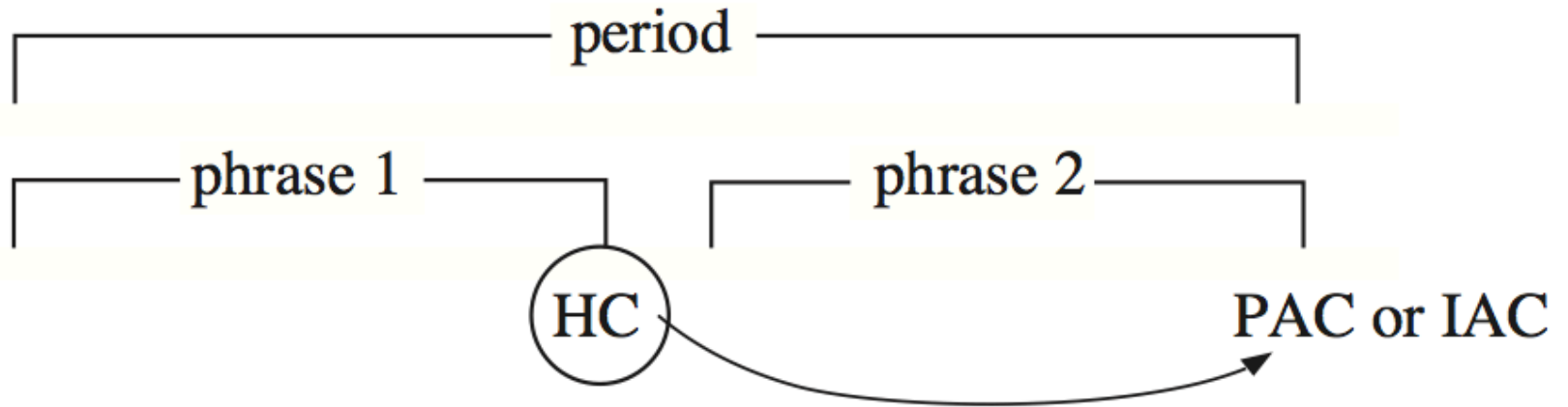
Phrases

- We label phrases with lowercase letters: *a, b, c, d*
 - Add ' to a phrase label to indicate that it is similar material
- Ex: the phrase ***a*** returns but is slightly different, we label it as ***a'***
 - (*a-prime*)
- Identifying phrases can be subjective
 - *What sounds like a sub-phrase to you may sound like a complete phrase to another.*
- Ex: Mozart, *Minuet No. 4* from *8 Minuets*, KV 315g

Periods

- **Period:** a group of two phrases in an antecedent-consequent relationship.
 - *Question-Answer*
 - *What's your favorite class?*
 - *Harmony I, of course!*
- The first phrase must end in a way that somehow leads to the next phrase
 - i.e. the first cadence must be less final than the second cadence
- Examples:
 - Progressive than Conclusive cadence
 - IAC than PAC

Periods



Periods

- If both phrases are identical, it is not a period, it is a **repeated phrase**.
 - *The endings of each phrase MUST DIFFER.*
- **Parallel Period**: a period where both phrases begin with similar or identical material, but end differently.
- **Contrasting Period**: a period where the phrase beginnings differ

Schubert, Am Meer

Das Meer er-glänz - te ____ weit hin - aus im letz - ten A - bend - schei ____ ne, wir

pp *molto legato*

V (HC)

sa - ssen am ein - sa - men Fi - scher-haus, wir sa - ssen stumm und al - lei - ne.

parallel period

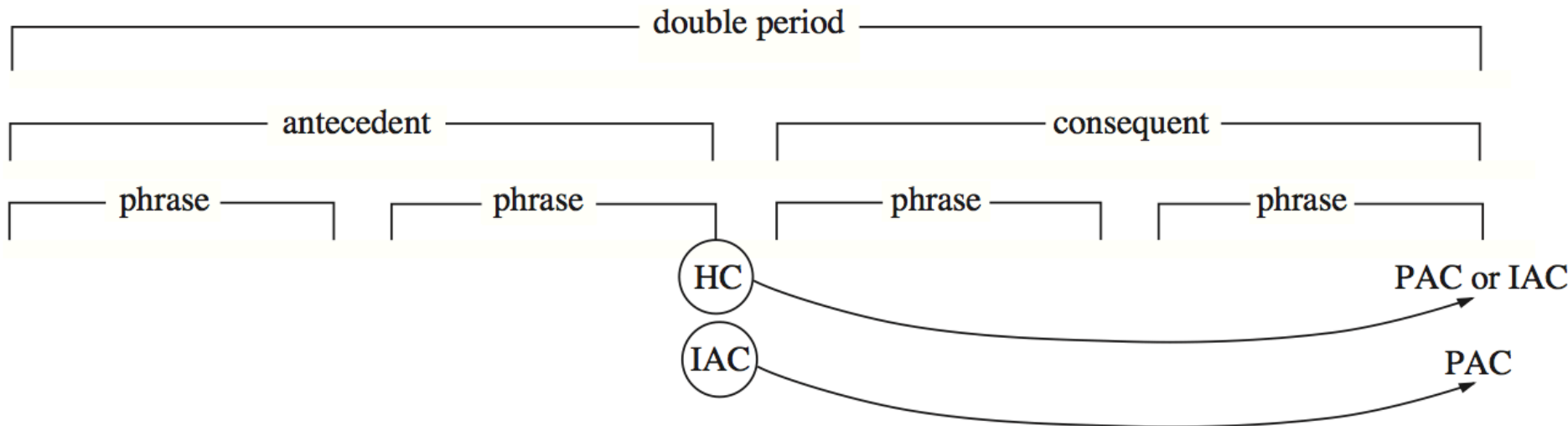
a a'

HC PAC

V⁷ I (PAC)

Periods

- **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



Sentences

- Periods are defined by the weak to strong succession of cadences.
- However, it is possible to large structure units with other cadential patterns.
- **Sentence:** a structural unit that is characterized by the immediate repetition or variation of a musical idea followed by a motion toward a cadence.
 - *Typically a single phrase in length.*



Beethoven, Piano Sonata op. 49

Allegro

X

X'

p

sf

4

X

X'

V (HC)

V⁷

I (PAC)

Chapter 10 recap

■ **Cadences**

- Conclusive vs Progressive
- *Does the penultimate chord contain the leading tone?*

■ **Motives**

- Smallest *identifiable* musical idea

■ **Phrases**

- Independent idea that ends with cadence

■ **Period**

- Groups of phrases that are defined by a weak to strong cadential pattern.

■ **Sentences**

- A structural unit defined by repetition and/or variation of a musical idea, **NOT** a specific pattern of cadences.