

THEORY II: PHRASE DESIGNS

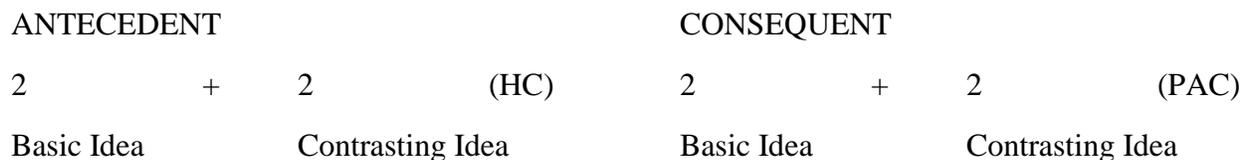
THE PERIOD

1. A period is comprised of two phrases: the *antecedent* and the *consequent*
 - a. These are sometimes referred to as question and answer phrases because of how they reflect language.

2. The consequent phrase (which always comes second) will end with a **stronger** cadence than the antecedent phrase (which always comes first). There are three possible combinations of cadences in a period
 - a. HC → PAC (very common)
 - b. IAC → PAC (infrequent)
 - c. HC → IAC (very rare)

3. In a typical structure where both phrases are each 4 bars long, the antecedent and consequent phrases will each begin with about two bars of a *basic idea* (BI) and end with two bars of a *contrasting idea* (CI).
 - a. If the BIs of both the antecedent and consequent phrases are the same, it is a *Parallel Period*. (very common)
 - b. If the BI of the consequent is a step higher or lower than the BI of the antecedent, it is called a *Sequential Period*.
 - c. If the BI of the consequent is very different from the antecedent, it is a *Contrasting Period* (very rare)
 - d. The CIs will always differ from each other because they end in different cadences.

A diagram of a period looks like this:



Example no. 1: Mozart, Piano Sonata in A, K. 331, mvt. I, mm. 1–8, Parallel Period¹

Andante grazioso

p

3 4

7 *sf* *p*

Example no. 2: Mozart, Piano Sonata in B-flat, K. 333, mvt. III, mm. 1–8, Parallel Period

Allegretto grazioso

p

3

Example no. 3: Mozart, Piano Sonata in D, K. 576, mvt. I, mm. 1–8, Sequential Period

Allegro

tr *tr*

5 6

7 *sf* *p*

¹ Caplin, *Analyzing Classical Form*

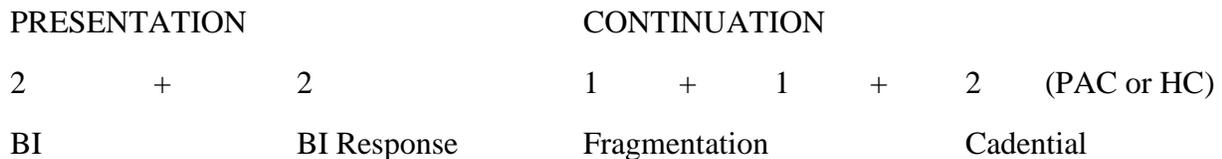
THE SENTENCE

1. A sentence is a single phrase (normally 8 bars long) that is split into two parts: a *presentation* and *continuation*.
 - a. This means that while a period has *two* cadences in it, a sentence only has *one*.

2. The presentation (four bars) is comprised of two bars of a *basic idea* (BI) and two bars of a response to that basic idea.
 - a. The response to the basic idea will be one of three versions
 - i. A literal repeat of the BI
 - ii. A sequence of the BI
 - iii. A dominant version of the BI
 - b. The presentation often prolongs tonic harmony

3. The continuation is comprised of two bars of *fragmentation* and two bars of *cadential*.
 - a. The two bars of fragmentation will be smaller rhythmic units than the BI, about one measure each. Sometimes they are based on motives from the BI and other times they are simply shorter rhythms.
 - b. The two bars of cadential lead to a cadence, either an authentic cadence or a half cadence. Normally, this is by means of a cadential progression.

The diagram of a sentence looks like this:



Example no. 1: Beethoven, Piano Sonata in F minor, Op. 2, No. 1, mvt. I, mm. 1–8.

Example no. 2: Mozart, Piano Sonata in C, K. 309, mvt. III, 1–8.

Allegretto grazioso

p

5

6

7

Example no. 3: Mozart, Piano Sonata in D, K. 311, mvt. III, mm. 1–8.

Allegro

fp

f

7