35

Sentences and Other Phrase Types

Many phrases begin with a stable opening followed by increased momentum toward a cadence.

Sentences

Basic Idea-Repeated or Varied

Sentence Length

Sentence-Like Phrases

SENTENCES

A phrase is the basic unit of tonal music (see Chapter 6). Phrases conclude with a cadence and do not include a cadence in the middle. Typically, the first half of a phrase begins in a stable fashion, and its second half becomes more active as it leads to a cadence.
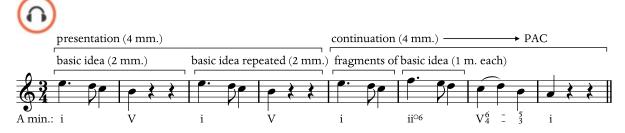
One of the most common phrase layouts is a **sentence**. A sentence is typically eight measures, divided into two halves. The opening four measures—the **presentation**—consists of a repeated two-measure melodic segment known as the **basic idea**. The presentation usually embellishes the tonic in a straightforward manner. In the next four measures—the **continuation**—an intensified sense of momentum leads to a cadence. The pace usually quickens in the continuation, often with faster rhythms and more-frequent changes of harmony than in the presentation, and with **fragmentation**, in which a part of the basic idea or a new idea is repeated either exactly or sequentially.

35.1

EIGHT-MEASURE SENTENCE

4 MEASURES		4 MEASURES
presentation (relatively stable)		continuation
2 measures basic idea	**2 measures** repetition (or varied repetition of basic idea	momentum increases, leading to cadence (PAC, IAC, or HC)

35.2 Haydn, Symphony no. 21, III

presentation (4 mm.)   continuation (4 mm.) ⟶ PAC

basic idea (2 mm.)   basic idea repeated (2 mm.)   fragments of basic idea (1 m. each)

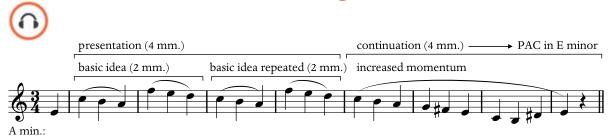A min.: i   V   i   V   i   ii°6   V$^{6}_{4}$ – $^{5}_{3}$ i

Presentation: Embellishes tonic harmony with repetition of a two-measure basic idea.

Continuation: Pace increases with *fragmentation*— part of the basic idea is repeated sequentially, leading to a PAC.

BASIC IDEA—REPEATED OR VARIED

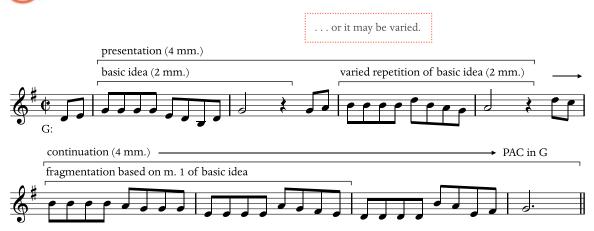During the presentation, the basic idea may be repeated exactly, or varied by transposition or elaboration.

35.3 **Beethoven, Piano Sonata in A, op. 2, no. 2, III** ➡

The basic idea may repeat exactly . . .

35.4 **"She'll Be Coming Round the Mountain"** ➡
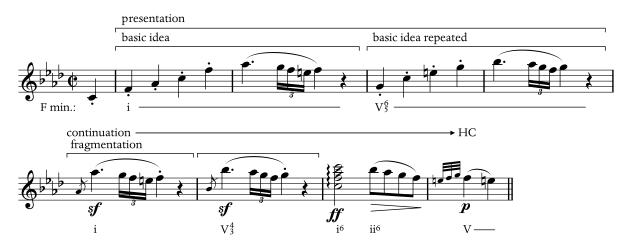

. . . or it may be varied.

A basic idea and its varied repetition can be harmonized differently from one another. For instance, where the varied repetition involves transposition, often the basic idea is harmonized with I and its varied repetition, with V.

35.5 **Beethoven, Piano Sonata in F Minor, op. 2, no. 1, I** ➡

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presentation

basic idea — **basic idea repeated**

F min.: i ———————————— V_5^6 ——————

continuation ——————————————————→ HC
fragmentation

sf 3 sf 3 ff p

i V_3^4 i^6 ii^6 V ——

The basic idea is harmonized with **T**onic; its varied repetition is a transposition and is harmonized with **D**ominant.
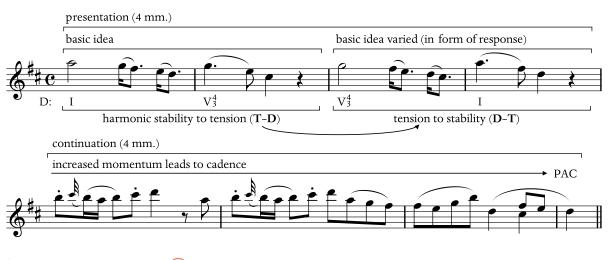
In many other instances, a basic idea harmonized with a I–V progression is answered by a varied repetition harmonized with V–I.
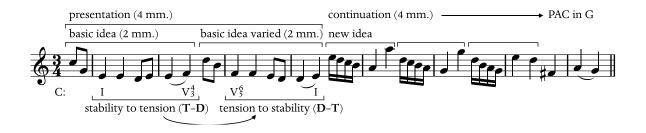
35.6 Mozart, Rondo in D, K. 485 ➡

The basic idea is harmonized I–V; its varied repetition is harmonized V–I.

presentation (4 mm.)

basic idea — **basic idea varied (in form of response)**

D: I V_3^4 V_3^4 I

harmonic stability to tension (**T–D**) tension to stability (**D–T**)

continuation (4 mm.)

increased momentum leads to cadence ——————————————————→ PAC
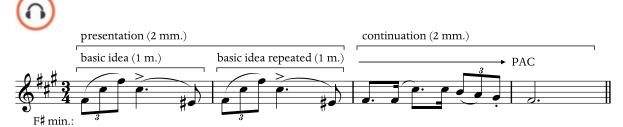

35.7 Mozart, Minuet, K. 1 ➡

SENTENCE LENGTH

Although most sentences are eight measures long, sentences that are twice as short or long are also possible—provided that the relative proportions of the segments are similar to those of an eight-measure sentence.
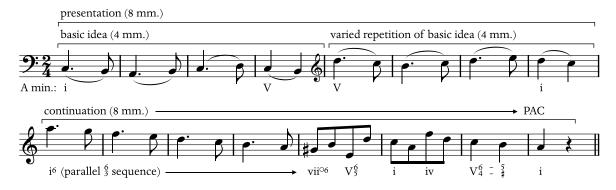
35.8 Schubert, "Wasserfluth" (Flood Waters) ➡

In a four-measure sentence the presentation and continuation each are two measures (and the basic idea is one measure) . . .

35.9 Mozart, Piano Sonata in A Minor, K. 310, III ➡

. . . and in a sixteen-measure sentence the presentation and continuation each are eight measures (and the basic idea is four measures).

In other situations, the strict proportions of a sentence may be altered by compressing or expanding the segments of the phrase. For instance, a measure or group of measures may be repeated, or a melodic figure inserted in the middle or at the end of a phrase, so that a segment is stretched beyond its normal length.
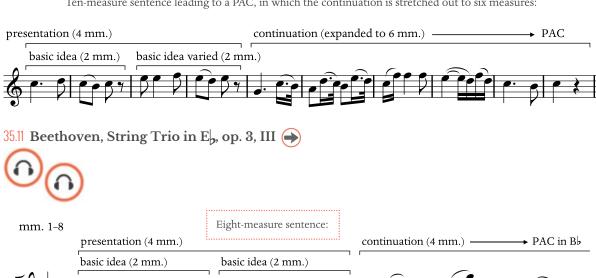
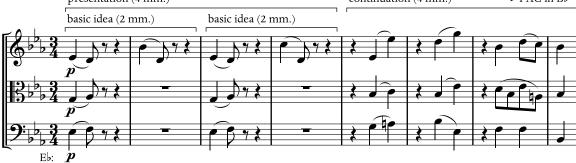**35.10 Mozart, "Dove sono," from** *The Marriage of Figaro* ➡

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Eight-measure sentence leading to an HC; the presentation and continuation are four measures each:
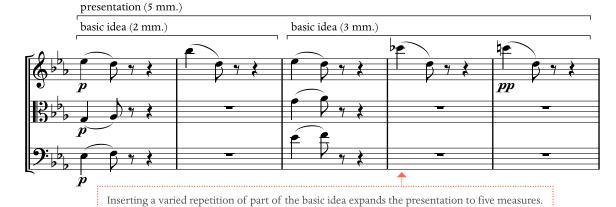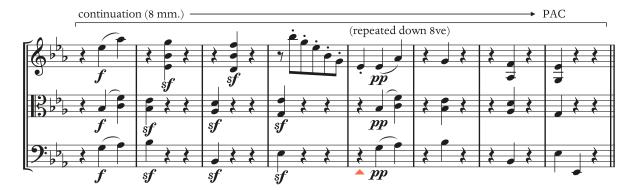
presentation (4 mm.)   continuation (4 mm.) ———————————→ HC

basic idea (2 mm.)   basic idea varied (2 mm.)

C:

Ten-measure sentence leading to a PAC, in which the continuation is stretched out to six measures:

presentation (4 mm.)   continuation (expanded to 6 mm.) ———————————→ PAC

basic idea (2 mm.)   basic idea varied (2 mm.)

35.11 Beethoven, String Trio in E♭, op. 3, III

mm. 1–8

Eight-measure sentence:

presentation (4 mm.)   continuation (4 mm.) ———————————→ PAC in B♭

basic idea (2 mm.)   basic idea (2 mm.)

E♭:

Repetitions expand the sentence to 13 measures when it returns at the end of the movement.

mm. 13–25

presentation (5 mm.)

basic idea (2 mm.)   basic idea (3 mm.)

Inserting a varied repetition of part of the basic idea expands the presentation to five measures.

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Following an evaded cadence, the entire continuation is repeated, expanding it to eight measures.

The last measure of a sentence (or any phrase) may also coincide with the first measure of the next phrase, forming a **phrase overlap**.

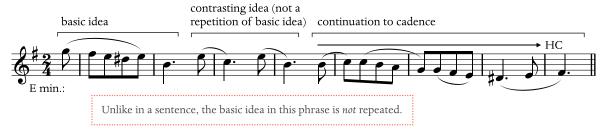35.12 **Beethoven, Piano Sonata in G, op. 49, no. 2, I** (→)

The last measure of this sentence is also the first measure of the next phrase, creating *phrase overlap*.

SENTENCE-LIKE PHRASES

In addition to sentences, there are other types of phrase layouts. For instance, a phrase may begin with a basic idea that is followed by a new idea (a **contrasting idea**) rather than by a repetition of the basic idea. A phrase with such a layout is similar to a sentence, since it begins with a relatively stable segment followed by an active passage that leads to a cadence.

35.13 **R. Schumann, "Erster Verlust" (First Loss)**

Unlike in a sentence, the basic idea in this phrase is *not* repeated.

To be sure, it is not always so easy to determine whether a phrase is properly regarded as a sentence or merely sentence-like. This is especially so when it is unclear whether what follows the basic idea is best understood as a varied repetition or as a contrasting idea, or when the proportions of the phrase seem to radically depart from what is typically found in a sentence.

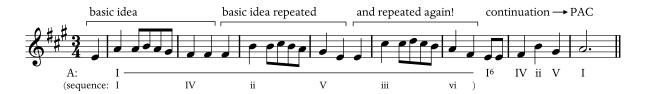35.14 **Mozart, "Das Veilchen" (The Violet)**

Whether this is labeled as a sentence or sentence-like depends on whether mm. 3–4 can be understood as a varied repetition of the basic idea and whether mm. 5–7 can be regarded as a short continuation.

35.15 **"We Wish You a Merry Christmas"**

| basic idea | basic idea repeated | and repeated again! | continuation → PAC |

A: I ——————————————————————— I^6 IV ii V   I
(sequence: I   IV   ii   V   iii   vi   )

Is this an oddly proportioned sentence, with a six-measure presentation followed by
a two-measure continuation? Or is this better understood as a sentence-like phrase?

36

Periods and Other Phrase Pairs

Phrase pairs are classified by the cadences at the end of each phrase and the relationship between the openings of the two phrases.

PERIODS

QUESTION AND RESPONSE

Two successive phrases—each with its own cadence— may combine to form a **phrase pair**. In many phrase pairs, a harmonically unstable cadence at the end of the first phrase (HC or IAC) seems to pose a question that is answered by a harmonically stable cadence at the end of second phrase (PAC). Such a pair of phrases is called a **period**.

36.1 **Mozart, Piano Sonata in A, K. 331, I**

Period: In this phrase pair, the first phrase ends with an unstable cadence (HC), and the next phrase ends with a stable cadence (PAC).

HC   PAC

A: I   ii6 V$^{6-5}_{4-3}$ I   ii6 V$^{6-5}_{4-3}$ I

The harmonic instability at the end of the first   . . . which is answered by the harmonic stability
phrase seems to pose a question . . .   at the end of the second phrase.

The first phrase of a period, which leads to the unstable cadence, is called the **antecedent**. The second phrase, which leads to the stable cadence, is the **consequent**.

36.2 **Beethoven, Symphony no. 9, IV** (➡)

antecedent   HC   consequent   PAC
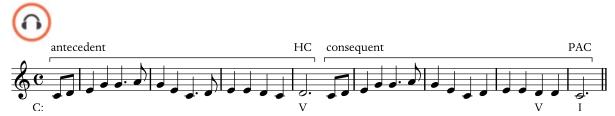

D: I ⟶ V   I ⟶ V   I

The *antecedent* is the first phrase of a period . . .   . . . and the *consequent* is the second phrase.

CADENCES WITHIN A PERIOD

Typically, the antecedent of a period ends with a half cadence (HC), and the consequent concludes with a perfect authentic cadence (PAC).

36.3 **Foster, "Oh! Susanna"**

antecedent   HC   consequent   PAC

C: V   V   I

The antecedent ends with a HC (unstable), and the consequent ends with a PAC (stable).

It is also possible for the antecedent to end with an incomplete authentic cadence (IAC), which is relatively unstable compared to the PAC at the end of the consequent.

36.4 **H. Bishop, "Home, Sweet Home"** (➡)

antecedent   IAC   consequent   PAC
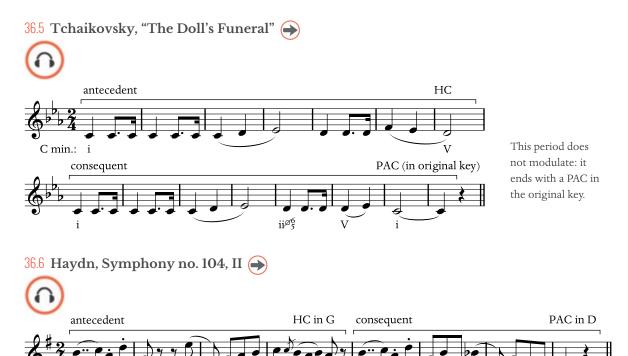
F: V^7 I   V^7 I

The antecedent ends with an IAC (relatively unstable), and the consequent ends with a PAC (stable).

The PAC at the end of a period may appear in the original key, or (if the consequent phrase modulates) in a new key.

36.5 Tchaikovsky, "The Doll's Funeral" ➔

antecedent   HC

C min.:   i   V

consequent   PAC (in original key)

i   ii$\!{}^{\varnothing 6}_{5}$ V   i

This period does not modulate: it ends with a PAC in the original key.

36.6 Haydn, Symphony no. 104, II ➔

antecedent   HC in G   consequent   PAC in D

G: I   V   I

D: V^7 I

This period modulates, ending with a PAC in V (D).

PARALLEL PERIOD

Periods are classified by how the openings of their two phrases compare with one another. By far the most common type of period is the **parallel period**, in which the two phrases start identically (or nearly identically). All of the periods discussed so far in this chapter are parallel periods.

36.7 "Greensleeves" ➔

antecedent   HC

G min.:   i   V

consequent   PAC

i   V   i

Parallel period: Both phrases of the period begin the same way.

36.8 Mozart, Concerto for Horn in E♭, K. 495, III ➡

antecedent   HC

E♭:   I   vii°6/V   V
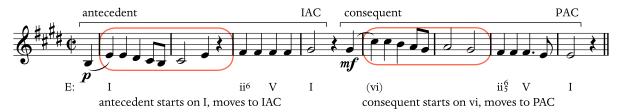
consequent   PAC

I   V   I

SEQUENTIAL AND CONTRASTING PERIODS

In a **sequential period**, the melody at the opening of the antecedent returns transposed at the start of the consequent, where it is set with different harmonies. (In contrast, in a parallel period, both the antecedent and consequent begin with the same notes and harmonies.)

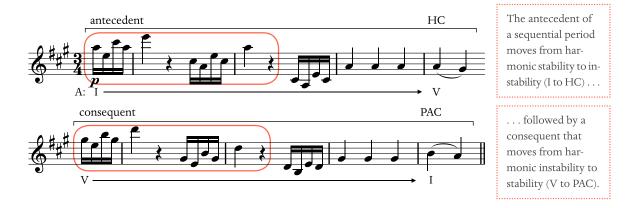**36.9 Grieg, "Watchman's Song,"** *Lyric Pieces*, **op. 12** ➡

Sequential period: Although the melodies at the start of both phrases have the same shape and rhythm (as they would in a parallel period), they are on different scale degrees and are harmonized differently from one another.

antecedent   IAC   consequent   PAC

E: I   ii6   V   I   (vi)   ii$^6_5$ V   I

antecedent starts on I, moves to IAC   consequent starts on vi, moves to PAC

The two phrases of a sequential period often mirror one another harmonically. While the antecedent starts in a harmonically stable manner (on I) and leads to an unstable cadence, the consequent begins unstably (on a chord other than the tonic) and leads to a stable PAC.
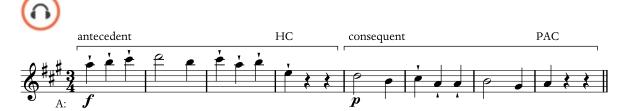
36.10 Beethoven, Piano Sonata in A, op. 2, no. 2, III ➡

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The antecedent of a sequential period moves from harmonic stability to instability (I to HC) . . .

. . . followed by a consequent that moves from harmonic instability to stability (V to PAC).

In a **contrasting period**, the two phrases begin much differently from one another.

36.11 **Haydn, Symphony no. 21 in A, III** ➡

In a *contrasting period* the consequent does *not* begin like the antecedent.

PAIRED PHRASES THAT ARE NOT PERIODS

Because of their cadential layouts, certain phrase pairs do not form periods. This is the case when the first phrase of a pair ends with a PAC, or the second phrase ends with an HC, or both. Such phrase pairs lack the question–answer arrangement of periods.

As with periods, the two phrases within such phrase pairs may begin either similarly or differently.

36.12 R. Schumann, "Soldatenmarsch" (Soldier's March)

Though the two phrases begin similarly, this is *not* a parallel period,
since the first phrase ends with a PAC (rather than an HC or IAC).
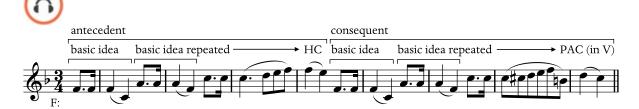
36.13 Mozart, Minuet, K. 2

This phrase pair is *not* a period, since the first phrase ends with a PAC (rather
than an HC or IAC) and the second phrase with an HC (rather than a PAC).

PHRASES WITHIN PHRASE PAIRS

SENTENCES WITHIN PERIODS AND OTHER PHRASE PAIRS

Within a period (or any phrase pair), each of the two phrases may be a sentence.

36.14 **Schubert, Minuet in F Major, D. 41, no. 1**

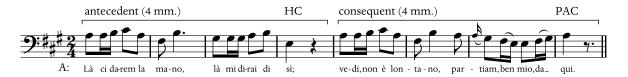Both the antecedent and consequent of this parallel period are four-measure sentences.

RELATIVE LENGTH OF PHRASES

Typically, the two phrases within a period (or any phrase pair) are the same length as one another, around four or eight measures each. However, it is also possible for one or both of the phrases to be expanded or compressed, in which case one of the phrases (usually the second one) might be longer than the other.

36.15 **Mozart, "Là ci darem la mano" (There we will give each other our hands), from** *Don Giovanni*

antecedent (4 mm.)   HC   consequent (4 mm.)   PAC

A: Là ci da-rem la ma-no, là mi di-rai di sì; ve-di, non è lon - ta - no, par - tiam, ben mio, da_ qui.
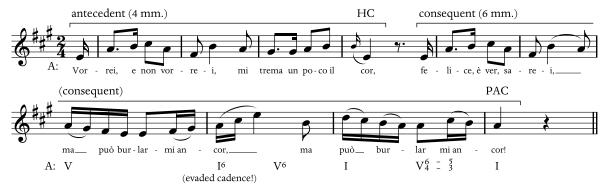
The antecedent and consequent phrases are the same length.

Translation: There we will give each other our hands, there you'll say yes to me; see, it's not far from here, let's go, my dear.

antecedent (4 mm.)   HC   consequent (6 mm.)

A: Vor - rei, e non vor - re - i, mi trema un po-co il cor, fe - li - ce, è ver, sa - re - i,___

(consequent)   PAC

ma__ può bur - lar - mi an - cor,___ ma può__ bur - lar mi an - cor!

A: V   I^6 V^6 I   V$^{6-5}_{4-3}$ I
        (evaded cadence!)

Because of the evaded cadence and subsequent expansion, the consequent is two measures longer than the antecedent.

Translation: I'd like to, and I wouldn't, my heart trembles a little at the thought. True, I could be happy, but he could trick me again!

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chapter

37

Binary Form

Binary form is a two-part form governed by certain standard tonal and thematic structures.

Binary Form
   Beginning each part

Rounded Binary Form

Balanced Binary Form

Simple Binary Form

Relative Lengths of Sections

BINARY FORM

In **binary form** an entire movement is divided into two parts, each of which is usually repeated. Each part of a binary form consists of one or more phrases and ends with a cadence. The first part may end conclusively with an authentic cadence in the main key. Usually, however, it is harmonically open-ended, closing with either a half cadence in the main key or an authentic cadence in another key (most often, the key of V or—in minor-key pieces—the relative major). The second part of a binary form almost always ends with a perfect authentic cadence in the main key.

37.1

BINARY FORM

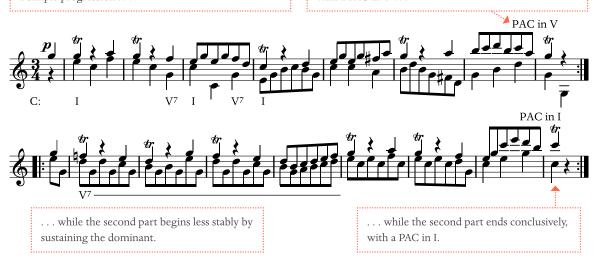| :‖ **FIRST PART** ‖:	:‖ **SECOND PART** ‖:
Ends with a PAC in the new key, or HC in the main key, or PAC (or IAC) in the main key.	Ends with a PAC in the main key.

BEGINNING EACH PART

The two parts of binary form often begin differently. The first part typically opens in a relatively stable way, embellishing the tonic harmony. The second part, on the other hand, usually begins in an unstable fashion. For instance, the second part might start with a sustained dominant harmony, with a sequence, or with a series of tonicizations, possibly (in longer binary forms) leading to a modulation and cadence in a new key.

37.2 **Haydn, String Quartet, op. 33, no. 3, II** →

> The first part begins stably, embellishing the tonic with a simple progression . . .

> The end of the first part is harmonically open-ended, with a PAC in V . . .

> . . . while the second part begins less stably by sustaining the dominant.

> . . . while the second part ends conclusively, with a PAC in I.

37.3 **F. Couperin, "Les Brinborions"**

The opening of the first part embellishes tonic, while the second part begins with a sequence.

The end of the first part is harmonically open-ended, with an HC in I . . .

HC in I

A: I   V⁶   V⁷   I

sequence

(sequence)

PAC in I

. . . while the second part ends conclusively, with a PAC in I.

37.4 Auber, Allegretto

The first part opens with I–V⁷–I progression; the second part opens with a modulation to iii.

B♭:   I   V⁷

PAC in I

I   modulation to key of iii (D minor) ⎯⎯⎯⎯

PAC in I

Both parts end with a PAC in I.

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ROUNDED BINARY FORM

Sometimes the opening from the first part of a binary form returns in the original key in the middle of the second part, forming a **rounded binary form**. To be classified as rounded binary, the opening measures from the first part must be repeated either exactly or varied only slightly, so that there is a clear sense of a return. In some cases the entire opening part returns within the second part; at other times only the start of the opening part returns. In every rounded binary, however, the return of the opening must be in the original key.

Letters often are used to designate formal sections; thus rounded binary is labeled ‖: A :‖ B A :‖ or ‖: A :‖ B A′ :‖. The section designated as **B** contrasts with the opening section, which is labeled as **A**. The repetition of a letter (in this case, **A**) specifies a repetition of that earlier section; a prime mark (′) indicates that the repetition is varied.

37.5

ROUNDED BINARY FORM (OPENING RETURNS IN MIDDLE OF SECOND PART)

FIRST PART		SECOND PART	
‖: A :‖	‖: B	A (or A′)	:‖
	Contrasts with the **A** section.	• Begins and ends in the main key. • If **A**: The entire **A** section returns exactly (or almost exactly). • If **A′**: Either only the opening of **A** returns, or the entire **A** returns in a much varied form.	

37.6 **Sor, Sonata for Guitar, op. 22, Trio**

The *entire* first section returns in the tonic key at the end of the second part; this is *rounded binary* (‖: A :‖: B A :‖).

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37.7 Schubert, Minuet in F →

The **A** section is eight measures long and ends in C major; **A′** is shorter (only four measures) and ends in F major . . .

. . . however, this is still *rounded binary* form (‖: **A** :‖: **B A′** :‖), since **A** and **A′** both begin the same way (in the tonic key).

BALANCED BINARY FORM

In a **balanced binary form**, only the *ending* of the first part (*not* its beginning) returns in the main key at the end of the second part. Almost always, the first part finishes with a segment that leads to a PAC in a new key (such as V or the relative major). This concluding segment then returns transposed to the main key at the end of the second part, where it now leads to a PAC in I.
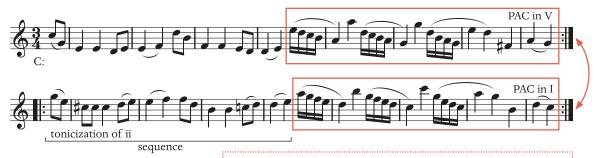
37.8

BALANCED BINARY FORM (ENDING OF FIRST PART RETURNS AT END OF SECOND PART)

FIRST PART	SECOND PART
‖: A :‖	‖: B :‖
First part ends with a PAC in the new key.	The ending segment of the first part returns, transposed to the main key, now leading to a PAC in the main key.

37.9 Mozart, Minuet, K. 1f

The opening of the first part doesn't return in the main key in the second part, so this is not rounded binary form . . .

PAC in V

C:

PAC in I

tonicization of ii

sequence

. . . but the ending of the first part *does* return—now transposed to the main key—to end the second part, thus this is balanced binary form.

SIMPLE BINARY FORM

In many other cases, neither the opening nor the closing of the first part returns within the second part, forming **simple binary form**. Put differently: a binary form that is neither rounded nor balanced is classified as simple binary.
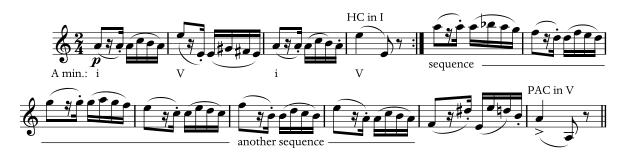
37.10

SIMPLE BINARY FORM (NEITHER ROUNDED NOR BALANCED)

FIRST PART	SECOND PART
‖: A :‖	‖: B :‖
	Although the second part is related to the first part, neither the opening nor the ending of the first part returns in the second part.

37.11 **Paganini, Caprice no. 24 for Solo Violin**

Neither the opening nor the ending of the first part returns in the second part . . .

. . . thus, since this is neither rounded nor balanced, it is simple binary form.

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RELATIVE LENGTHS OF SECTIONS

In many binary-form pieces, both parts are about the same length.

37.12 **Dvořák, Minuet, op. 28, no. 2, III**

The two parts of this binary form are each eight measures long.

More often than not, however, the second part of a binary form is considerably longer than the first part, often twice as long or even longer.

37.13 **R. Schumann, "Valse Allemande," from** *Carnaval*, **op. 9**

In this binary-form movement, the second part is twice as long as the first.