

# PART 3

# Form in Homophonic Music

It is no surprise that many people who are profoundly moved by music seek to understand how it works. That endeavor has lain at the heart of music theory for centuries. Why then does it remain so difficult to communicate *how* music means to us? We can identify basic structures and patterns and give them names, but that alone hardly conveys the depth to which music affects us. Analysis of form in music takes a broader look but still tends to include statements like, "Section A begins here and ends there." Such statements fail to address the essence of music, including *how* it progresses and takes shape: not just how one harmony follows another, but how tonal drama unfolds over the course of longer spans of time. Merely labeling a section, or passage, or function, or any concept for that matter is insufficient for understanding its deeper relations.

Complete the statement, "My mother's name is \_\_." What do you picture in your mind when you say that? How do you feel? As important as that objective statement may be for you personally, the statement alone cannot communicate the essence of your relationship with your mother. It fails to convey how she is special or how just her name, the single word, carries with it profound personal meaning to you, right?

Observations in music analysis may be similar: "This is an N<sup>6</sup> chord," "The first phrase concludes with a half cadence," "The bass line passes chromatically from the subdominant to the dominant." These observations are informative, but alone they do not capture the importance of the feature with regard to the unfolding drama or structure of the composition. *Why* might the N<sup>6</sup> occur at that specific point? *How* does it contribute to the musical journey of this composition? These questions are more challenging; even if they have no clear answer, the effort we make to answer them leads us to a deeper understanding both of the music and of ourselves.

The chapters that follow necessarily concentrate on generic, abstract relations in music. To appreciate these abstract relations fully, continue to consider the concepts studied in the earlier chapters (texture, motives, counterpoint) and strive to engage the music personally. Regardless of your level of musicianship, your understanding of music likely exceeds what you can put into words, but concepts and terminology offered in these chapters can help. Musical complexities evade comprehensive description, as may your relationship with your mother. Yet it remains worthwhile to try to communicate your understanding of music and your experience with it to others! As you answer abstract questions concerning the music, consider how your analysis contributes to your understanding of the piece at deeper levels.



# Cadences, Phrases, and Hypermeter



From the first sounds of a composition, the internal structure of the work begins to take shape. Like the construction of a building, smaller components cumulate into larger units. Individual concrete blocks join into rows. Successive rows form a foundation, which supports framing, which supports interior walls, which support the ceiling and roof. Every building has some standard components, and every building has unique components. Our engagement with the piece as a whole, from its surface features to their underlying structures, fosters both an appreciation of design and a personal aesthetic response. The cobblestone street pictured on the cover of this text suggests a visual analogy of musical phrases: small structures (stones/harmony/motives) working together to form new, larger shapes (curves/phrases, streets/form).

Motives may be developed or combined to form *phrases*, and phrases may combine with other phrases to form larger structural units: *periods* or *phrase groups*. These phrase groupings may combine to form *sections*, which then determine the large-scale musical form.

# CADENCES

Delineating phrases is an important step toward understanding formal structure, defined largely by comparing the relative conclusiveness of phrases—their cadences. A *caesura* (Latin for a "cut") is any point of repose; a *cadence* ("fall") is a more substantial caesura that marks the end of a passage or phrase. Like punctuation that concludes phrases in language [comma], cadences that conclude phrases in music vary in conclusiveness [period]. There are four general types of cadences, in approximate order of conclusiveness, which are determined mostly by context:

- Authentic Cadence—A cadence ending with a tonic chord that is preceded by dominant function (a chord containing a leading tone), such as V–I or vii<sup>o6</sup>–I. Two classifications of authentic cadences, *perfect* and *imperfect*, further distinguish conclusiveness.
- **Perfect Authentic Cadence (PAC)**—An authentic cadence composed of a *root position* V to a *root position* I with the tonic pitch (î) concluding the principal melodic voice. The combination of the strongest possible harmonic and melodic closures creates this most conclusive cadence in music (V–I<sup>î</sup>). Perfect authentic cadences often define large-scale formal divisions.
- **Imperfect Authentic Cadence (IAC)**—Any authentic cadence that is not a *perfect authentic cadence*: I or V may be inverted, vii<sup>o</sup> may substitute for V, or the principal melodic voice may end on 3 or 5. Imperfect authentic cadences are conclusive but rarely mark the end of large sections of music.
- **Plagal Cadence (PC)**—A cadence ending with a tonic chord that is preceded by predominant function (a chord lacking the leading tone), such as IV–I. Also known as the "Amen" cadence, the plagal cadence is conclusive as it comes to rest on tonic, but due to the lack of leading tone, the resolution

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is less conclusive than the authentic cadences. Plagal cadences are less common in Baroque and Classical music than they are in Romantic or popular music.

- **Deceptive Cadence (DC)**—A cadence initiated by dominant function but ending on a chord other than tonic, such as V–vi. The resolution of the leading tone creates some sense of completion, but the inconclusive bass motion "deceives" the listener, as it presents a substitute for the anticipated tonic.
- Half Cadence (HC)—Any other cadence ending *inconclusively*, most commonly V. The half cadence is inconclusive and interrupts a harmonic progression's drive toward tonic. A *tonicized half cadence*, in which the dominant is treated as if it were a tonic (V/V–V) may sound *locally* as a somewhat conclusive PAC or IAC in the dominant key, but with regard to the whole phrase it remains inconclusive. An authentic cadence in the dominant key (modulation) and a tonicized half cadence (tonicization) differ only in the degree to which the dominant is confirmed as the "new tonic." In general, try to hear and analyze music in the larger context. The *Phrygian half cadence*, another specific type of HC, results when the bass descends by a half step, b∂−3, as in iv<sup>6</sup>–V. The uncommon *plagal half cadence* ends with IV or ii, as concludes the first phrase of "Auld Lang Syne."

# **MUSICAL PHRASES**

While all musicians may have a sense of what constitutes a phrase, a precise definition remains elusive. Every potential phrase must be considered in context, for each one is unique, and some listeners may disagree on whether or not a passage constitutes a phrase. The following preferences, therefore, present analytical guidelines more than concrete definitions to help determine where phrases begin and end:

- **Phrase**—A relatively brief passage that exerts a sense of motion and reaches a point of relative closure (cadence).
- **Motives**—The beginning of a phrase is normally marked either by a restatement of motives from an earlier phrase or by a distinctly new motive.
- **Regular Length**—Phrases are most commonly four measures in length, but two- or eight-measure phrases also have regular length because their hypermeter can be counted "1–2–3–4"; see the next section. Other lengths are certainly common, but regularity is an analytical preference.
- **Harmonic Rhythm**—The rate at which harmony changes in a phrase. Many phrases follow the tonic-predominant-dominant-tonic (T–P–D–T) harmonic model, with roughly one harmony per measure of a four-measure phrase, but variations of the model are quite common.
- **Cadences**—A cadence is one of the clearest indications of a phrase ending, but some phrases may not end with a clear cadence at all. Internal caesuras may divide phrases into smaller units, or *subphrases*.
- **Text**—The completion of a phrase of text, marked with its own punctuation, often coincides with the end of a musical phrase.

## HYPERMETER

*Meter* describes regular temporal organization of *beats* within a measure and provides context for *rhythm*, which may be quite complex and even counter the meter, as with syncopation. *Hypermeter* describes temporal organization *above the beat level*, such as every two or four beats, which form a single *hyperbeat*. Hearing each downbeat of a measure as a single *hyperbeat* identifies one level of hypermeter. Downbeats of every second measure may define a still higher level of hypermeter. Try counting "1–2–3–4" with the meter and then with various levels of hypermeter throughout "Moose the Mooche" by Charlie Parker (AUDIO), restarting each time at 0:10 to coincide with the main melody, or "head" as it is called in jazz.

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Rather than making the 1946 bebop standard sound "square," the hypermetric regularity at multiple levels provides a solid platform for outstanding improvisation. Listen to how structural changes coincide with each structural downbeat, each large-scale "1."

Regardless of the meter  $\begin{pmatrix} 4 & 3 & 7 \\ 4 & 4 & 8 \\ \end{pmatrix}$ , the most common phrase length is four measures. Pink Floyd's "Money" (Example 10-1), for example, starts with an asymmetrical seven beats per measure, but the phrases are still considered regular, because we can count their *hyperbeats*, "1–2–3–4," where "1" marks the first measure of a phrase and "4" represents the cadential measure. Notice that the cadence in this example is determined mostly by regular hypermeter and the text. The type of cadence is less certain, however, with tonic arpeggiation throughout the guitars' ostinato and  $\flat$ ? concluding the melody. If the cadence is heard as incomplete, then "HC" suffices. Notice also how the *caesura* in the second measure is less conclusive than the *cadence* two measures later.

Hypermeter:	1	2		3							4	
Meter:	12345	67   123456	57	1	2	3	4	5	6	7	1234	567
	Money,	get a- way.	Get a	good	job	with	more	pay	and you're	o —	kay.	(HC?)

Example 10-1 Pink Floyd, "Money" (The Dark Side of the Moon, 1973) AUDIO

*Phrase rhythm*, the structure and accentuation of phrases, relies on harmonic and melodic factors. Associating hyperbeat numerals with motivic content may reveal *expansions* or *contractions* relative to a hypothetical regular phrase. While four-hyperbeat phrase length is the most common, other lengths are possible. Whether a three- or five-hyperbeat phrase derives from a regular (four-hyperbeat) phrase or not must be determined by context. Such determinations ultimately guide how we hear and perform music.

## PHRASE EXPANSIONS

Expanded phrases have irregular hypermetric structure, often serving to heighten musical tension. Parentheses in examples below indicate phrase expansions, falling either before the downbeat, within the phrase, or after some sense of cadential arrival. Count hypermetric numerals as you listen to each example:

• Anacrusis—Musical material *before* the main downbeat of the opening phrase; an extended upbeat or pickup. Anacruses lead to the structural downbeat of a phrase and range in length from a simple pickup, which does *not* expand hypermeter, to over a measure.

The anacrusis in mm. 1–2 of Example 10-2 sounds less like an expansion of the first phrase and more like an accompanimental preparation, like setting a stage or priming a canvas, separable from the first,



Example 10-2 Beethoven, Symphony No. 7 in A Major, II, mm. 1-10 (1812) AUDIO

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regular phrase. The timeless sense of *accompanimental anacruses* lessens their impact on hypermetric structure. The long anacrusis in Mendelssohn's "Wedding March" from *A Midsummer Night's Dream* has the length of a regular phrase but lacks other phrase criteria listed earlier (AUDIO).<sup>1</sup>

• Interpolation or Internal Expansion—Material that expands a phrase *internally*, before the cadence, by repetition, insertion, or a more integrated expansion. The distinction between *interpolation* (or *insertion*) and *internal expansion* is easier to define abstractly than it is to hear musically. In the former, musical material is repeated or inserted within a phrase with relatively clear repetitions or divisions. The interpolation in one 6-bar phrase of Sammy Hagar's "There's Only One Way to Rock" (Example 10-3a) is then further expanded and intensified to create a 10-bar phrase (Example 10-3b). Removing the parentheses may demonstrate the underlying four-bar regularity of each phrase. Notice also how the harmonic "bump up" from V to VI to VII further heightens the drive to the cadence.



Example 10-3 Sammy Hagar, "There's Only One Way to Rock" (Standing Hampton, 1981) AUDIO

More integrated *internal expansion* results from augmentation, or stretching out, of part of a phrase, without the clearer divisions characteristic of interpolation. Beethoven's "Moonlight" Sonata (Example 10-4) begins with a five-bar phrase. As the bass passing tone (B) prolongs the opening tonic (C#), m. 2 functions more like an elongated "&" of hyperbeat 1 than a repetition or new hyperbeat. Performing the bass with half notes in mm. 1–2 demonstrates the underlying regular four-bar phrase. Notice also how the phrase's harmonic progression follows the normative T–P–D–T model, where VI and N<sup>6</sup> together form predominant function (see Ch. 4: Harmonic Analysis in Two-Voice Textures – Theory of Harmonic Function).



Example 10-4 Beethoven, Piano Sonata No. 14 in C# Minor, "Moonlight," I, mm. 1–5 (1801) AUDIO

<sup>&</sup>lt;sup>1</sup>William Rothstein emphasizes different criteria in his analysis of the anacrusis and what he views as a 16-measure phrase that starts Strauss's "Blue Danube" Waltz, No. 1. See his Phrase Rhythm in Tonal Music (New York: Schirmer, 1989): 3–15.

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• **Cadential Extension**—Material that repeats the cadence or prolongs harmony at the end of a phrase, *after* some sense of cadential arrival. In Example 10-5, the two cadential measures are repeated by the accompaniment. Cadential extensions often confirm or strengthen an earlier, weaker cadential arrival and prolong or clarify the harmonic intent of the cadence, more commonly with a tonic resolution (PAC) than dominant tension (HC).



**Example 10-5** Schubert, *Schwanengesang*, No. 4 "Serenade," D. 957, mm. 5–10 (1828) AUDIO (c. 0:11)

# PHRASE CONTRACTIONS AND CONNECTIONS

Phrase *contraction* shortens phrase length, while phrase *connections* simply fill in or lessen the division between two phrases.

• Elision or Overlap—The cadence of the initial phrase occurs simultaneously with the beginning of the next phrase, as the expected hyperbeat 4 is reinterpreted immediately as hyperbeat 1 ("4=1"). In an *elision*, the expected cadence of the first phrase is effectively replaced by the beginning of the second phrase in the same voice. In an *overlap*, the complete cadence of one phrase coincides with or occurs after the beginning of a phrase begun in a *different voice* or the *accompaniment*. The distinction between the two is subtle and may be open to interpretation. Two examples demonstrate the distinction.



**Example 10-6** Mozart, *Eine kleine Nachtmusik*, K. 525, I, mm. 15–18 (1787) AUDIO (c. 0:32)

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Example 10-7 Beatles, "Julia" (The Beatles, Apple 1968) AUDIO

Whereas the stark contrast at m. 18 of Mozart's *Eine kleine Nachtmusik* (Example 10-6) sounds more like a phrase beginning than a phrase ending (elision), the more equal phrase overlap in the Beatles' "Julia" (Example 10-7) is clarified by the vocal overdubbing. The combination of the expansion by one measure and the contraction (overlap) by one measure in the second phrase results in no net change in the song's overall time, but these two alterations do affect the hypermetric structure and the song's meaning, as do most phrase irregularities. The interpolation in "There's Only One Way to Rock" (Example 10-3) heightens musical tension by delaying the cadence, thereby contributing to the energetic drive—listen again for the cadential extensions in some of its phrases. Perhaps more poignantly, John Lennon stretches the moment when he sings the name of his mother "Julia," who was killed in a car accident when he was 17 years old. Comparison of Lennon's studio recording to his more regular (4+4) demo provides insight into his compositional process (AUDIO).

• Link—Material that connects the end of one phrase to the beginning of the next to create smoother connections and sustain rhythmic momentum. *Melodic links* appear in the main melodic voice, often with simple passing tones. *Accompanimental links* appear in the accompaniment. Links do not affect hypermeter; they are contained *within* the cadential measure, though they may also occur within a cadential extension. Example 10-8 highlights links that connect regular (4-hyperbeat) phrases.



Example 10-8 Mozart, Piano Sonata No. 13 in B<sup>J</sup> Major, K. 333, II, mm. 1–9 (1783)

## **Exercise 10-1: Analysis of Phrases and Hypermeter**

- 1. Identify each cadence by key and type.
- 2. Label hyperbeats to show regular, underlying phrases, if appropriate. Place the hyperbeat numerals of phrase expansions in parenthesis, for example, 1-2-3-(3)-4.
- **3.** Label by type all phrase contractions, connections, or expansions.

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Composer	omposer Composition	
a. Haydn	String Quartet in F Minor, Op. 20, No. 5, I AUDIO	1–10
b. Haydn	String Quartet in C Major, Op. 76, No. 3, II AUDIO	1–20
c. Haydn	Symphony No. 102 in B♭ Major, IV AUDIO	1–12, 13–38
d. Mozart	Mozart "Durch Zärtlichkeit und Schmeicheln" from <i>Die Entführung</i> <i>aus dem Serail</i> , Act II, No. 8 AUDIO	
e. Mozart	Piano Sonata in F Major, K. 332, I AUDIO	1–22
f. Mozart	Eine kleine Nachtmusik, I AUDIO	1–10, 11–27
g. Mozart	Fantasy in D Minor, K. 397 AUDIO (c. 5:39)	87–107
h. Beethoven	Piano Sonata in C Minor, Op. 10, No. 1, III AUDIO	1-8
i. Beethoven	String Quartet in F Major, Op. 18, No. 1, I AUDIO	1–20
j. Beethoven	Symphony No. 7 in A Major, Op. 92, II AUDIO	1–10
k. Schubert	"Die Liebe hat gelogen," Op. 23, No. 1, D.751 AUDIO	1–7
1. Brahms	Ballade in G Minor, Op. 118, No. 3 AUDIO	1–10
m.Brahms	Vier Ernste Gesänge, No. 3. "O Tod, wie bitter bist du" AUDIO	1–5

## **Exercise 10-2: Aural Analysis of Phrases and Hypermeter**

- **1.** Listen to each excerpt and write down hyperbeats, 1–2–3–4. Place the hyperbeats of phrase expansions in parentheses.
- 2. Identify all phrase contractions, connections, or expansions by type and performance time.

a. Haydn	String Quartet in G Major, Op. 54, No. 1, III	(0:00–0:26) AUDIO
b. Haydn	String Quartet in D Minor, Op. 64, No. 2, III	(0:00–0:12) AUDIO
c. Mozart	An Chloë, K. 524	(0:00–0:29) AUDIO
d. Bernstein	"One Hand, One Heart" from West Side Story	(3:21-3:52) AUDIO
e. Sublime	"Santeria" from Santeria	(0:34–1:02) AUDIO
f. Brahms	Capriccio in F# Minor, Op. 76, No. 1	(0:00–0:33) AUDIO
g. Bartók	Rondo on a Slovak Folktune, No. 1	(0:00–0:35, easy) AUDIO
h. Mendelssohn	"Wedding March" from A Midsummer Night's Dream	(0:00–0:20) AUDIO
i. Mendelssohn	Symphony No. 4 in A Major, Op. 90, "Italian," I	(0:00–0:18) AUDIO
j. Dvoŕák	Serenade for Strings, Op. 22, II	(0:00–0:24) AUDIO
k. Verdi	"Libiamo ne' lieti calici" ("Drinking Song") from La Traviata	(0:00–0:40) AUDIO
1. Sousa	"The Liberty Bell"	(0:45–1:04) AUDIO
m.Holst	Second Suite in F, Op. 28, No. 2, I	(0:00–0:13) AUDIO
n. Beethoven	Symphony No. 8 in F Major, Op. 93, II	(0:00–0:45) AUDIO
o. Schubert	"Ständchen" ("Zögernd leise") D.920	(0:00-1:11) AUDIO





Example 10-9 Mozart, Symphony 40 in G Minor, K. 550, I, mm. 1–22 (1788) AUDIO

Analysts have debated accentuation in the opening of Mozart's Symphony No. 40 (Example 10-9) for years, especially with regard to m. 3 and its corresponding m. 22. How do you interpret the hypermeter in these two measures? Provide harmonic analysis, and identify a step progression in mm. 1-11.



Mozart, Fantasie in D Minor, K. 397 (mm. 87-107) AUDIO

#### Mozart, Fantasie in D Minor, K. 397 (mm. 87-107) AUDIO

Measures 87–90 of Mozart's Fantasie in D Minor, K. 397 express simple hypermeter, but analysis of the measures that follow is more challenging. Consider the following interpretations of hypermeter in mm. 91–98, and justify which one you think is best. How might these interpretations affect performance?

a.	1	2	3	4,	1	2	3	4=1 (etc.)
b.	1	2	(1	2)	3	4	(&),	1
c.	1	2	(1	2)	(1	2)	3	4=1
d.	1	2	(1	2)	(&)	3	(&)	4=1