

The Phrase Model

QUESTIONS ON THE HOMEWORK

Take questions on Worksheet 7-2. Collect the homework.

NEW MATERIAL

Introduce Steven Laitz, "Introduction to the Phrase Model," AA, pp. 15-19.¹

This reading assignment provides a more detailed explanation of the phrase model theory. Ask the students to read it, and study the musical examples, carefully at home. Students may access recordings of the examples via the course website (see Course Modules > Online Course Listening).

Terms & Concepts for Review		
Cadence types: PAC, IAC, HC	Harmonic function	Functional types:
Phrase – a musical idea that ends in a cadence	Chord substitution	- T (tonic)
Roman numeral analysis	Harmonic function diagrams	- PD (pre-dominant)
Harmonic progression	Contextual analysis	- D (dominant)
Root progression	Functional tonality	The phrase model:
Descending fifths progression		T ___ PD D T

IN-CLASS ANALYTICAL DISCUSSION

Review the terms and concepts above (these terms were introduced in Lessons 2-4) by discussing the first five musical examples in the Laitz. As described below, listen to each example (at least) 4 times:

- (1) 1st play: Introduce the example² and identify its final cadence (PAC, IAC or HC).
- (2) 2nd play: Listen for the arrival of the dominant (D).
- (3) 3rd play: Listen carefully for the arrival of the pre-dominant (PD), if any.
- (4) 4th play: Listen carefully to the *tonic expansion* (T_____), essentially, what remains on the front-end of the phrase. Discuss the structure of the tonic expansion as described in the Analytical Commentary Guide (below).

The instructional goals of this lesson are to: 1. Teach the students how to listen for the basic elements of the phrase model; 2. Teach the students how add phrase-model symbols below a Roman numerals analysis; 3. Engage the students in an *open analytical discussion* of each passage; 4. Teach the students how to compare and contrast the **harmonic rhythm**³ of the RNA with the CA. Which of these two *hierarchical levels* of tonal progression is more prominent? Keep it simple and actively try to get the students involved in the analytical discussion. Work 'by ear,' and use the following guide to organize your approach:

Analytical Commentary Guide

CD Track	Example	Comments
2	Laitz Ex.12.12: Haydn	Note the PAC. ⁴ A very straightforward T PD D T phrase. Note that the harmonic rhythm of the RNA and CA are totally in sync: i.e., they both change at the whole note. Note the lack of tonic expansion.

Analytical Commentary Guide (cont.)

¹ Laitz 2008; Laitz and Bartlette 2010.

² Be sure to introduce the composer, title, and movement no, and style period (Classical, Romantic, etc.). Also discuss the *instrumentation, key, meter, texture*, etc. as appropriate.

³ The **harmonic rhythm** may be defined as the rate at which the harmony changes.

⁴ In instrumental textures, it may be challenging for students to distinguish between a PAC and IAC. For example, is Laitz Ex. 12.12 a PAC or IAC? I believe it's a PAC, because the vn. 1 line (eventually) ends $\hat{2}-\hat{1}$. Now the time to begin engaging such subtle distinctions.

3	Laitz Ex. 12.13: Mozart	Be sure to note the <i>3-voice texture</i> . Note the HC and very brief PD preparation that precedes the arrival of the D. Note the very long, and beautiful, tonic expansion at the outset of the phrase that the model: T_____ PD D. In the tonic expansion, point out the <i>parallel 10ths</i> between the outer voices. This <i>voice-leading paradigm</i> is the force that holds the tonic expansion together.
4	Laitz Ex. 12.15: Schubert	Note the HC. Note the PD arrival. Note the use of inverted chords to create an interesting (almost melodic) bass line. Discuss the tonic expansion. It is a <i>contrapuntal expansion</i> of I using an inversion of V ⁷ (We'll introduce these more formally in K/P Ch. 13.) That is, the V in m. 2 does not function as a phrase-level D, rather it provides a voice-leading connection between the I chords in m. 1 and 3.
5 & 6	Laitz Ex. 12.16 A & B: Mendelssohn	Two, more complex, examples from the Romantic period. Both are HCs. Note the <i>essential voice-leading structures</i> in the tonic expansions identified on the score by Laitz using scale-degree numbers.

COMMENTS

- In the Laitz examples, be sure to note the chronological presentation of the examples from the Classical to Romantic style periods.
- Although the phrase model is, essentially, a theory of Classical phrase structure, we use it as a model for other periods, including the (Baroque) chorale phrases we compose (i.e., part writing ex.).
- Over the course of the term, we will continue to add elements to our phrase model theory through detailed study of the musical examples in K/P.

PEDAGOGICAL APPROACH

Perhaps the most straightforward way to teach your students how to create a *contextual analysis* is to tell them to "work the phrase backwards," for example:

1. Identify the cadence (PAC, IAC, or HC)
2. Identify the D arrival and the T that naturally follows
3. Identify the PD arrival, if any
4. Identify the tonic expansion as what remains on the front end of the phrase.

Tell your students that all of the phrases they will encounter this term will be rhythmic variations on the following basic model:

T_____ PD D T

for example,

T PD D T
 T_____ D T
 T_____ D
 T_____ PD D
 etc.

D and PD expansions

Keep in mind that, like the initial T, the D and PD areas may also be *expanded*, (K/P uses the term *prolonged*). An expansion may also be called a prolongation. We will formally introduce the expansion of the dominant in K/P Ch. 9 when we introduce the I₄-V progression.

Embedding the Phrase Model (EPM) in the Tonic Expansion

This is discussed on AA, pp. 18-19. You do not need to emphasize this in lecture now, but I would like the students to read about it and be aware of it.

READING

Laitz, "Introduction to the Phrase Model," AA, pp. 15-19.

HOMEWORK

1. Worksheet 7-3 *Contextual Analysis of Chorale Phrases* (pdf)

The answers (including audio playback with analytical commentary) are available to students on the course Web site under Lesson 4.

2. CYOW Worksheet 7-4 *Harmonic Function Self-Test* (pdf)

Reading comprehension Self-Test. Complete anytime before Test 1.

MATERIALS

MUSC 116 CD 1, Tracks 2-6.