

## Notes on Form

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### **Graphing Phrase Structure II: Pitfalls to Avoid**

Make sure that your arcs contain the correct number of measures. For example, a four bar phrase consisting of measures 1-4 is graphed with an arc that touches down at the barline of measure 5, not measure 4, because that arc contains all of measure 4.

Don't be fooled by connective material that helps bridge the gap (or, more precisely, prevent a gap) between phrases. In the opening of the slow movement of Mozart's K. 576, shown in Example 20, sixteenth notes smooth the transition between the HC in m. 4 and the start of the second phrase in m. 5. Despite the surface continuity, the cadence is an HC in m. 4. not an IAC in m. 5.

There's a more general issue here: any authentic cadence will include a V chord of some sort, and most HC's are followed by tonic chords at the beginning of the next phrase. Check your cadences carefully by ear to make sure of where grouping boundaries fall in relation to your cadential chords – make sure that you're not calling an HC an IAC or a PAC because of the tonic chord that follows at the beginning of the next phrase.

Measure 1 is the first complete measure of the piece. If there is a pickup, this is part of measure 0.

If there is a repeat, number the measures as they are printed, not as they are heard. For example, if the first four bars are repeated, the measure that follows the repeat is measure 5, not measure 9.

If there is a first and second ending, number the measures in those endings with the same numbers, distinguishing them as a and b if need be. If there is a repeat after four measures, but measure four is under a first ending and there is also a one-measure second ending, the first ending is measure 4a and the second ending is measure 4b.