

## Phrase Connections and Overlaps

## Phrase Connections

- If music were to come to a complete stop at every cadence, it would not flow very well—the music would seem “segmented” into disconnected pieces
- There are different kinds of *phrase connections* to link the ending of one phrase to the beginning of another

## Phrase Connections

- One way to keep the music flowing is to keep an accompanimental pattern going through the cadence \*

Allegro  
Cantabile  
C.  
p  
cresc.

The score shows a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A blue box highlights the accompanimental pattern continuing through a cadence.

## Phrase Connections \*

- Another way to keep the music going is to use pickup gestures to the next phrase

Staccato e piano  
Violino I  
Violino II  
Violoncello e Contrabbasso  
p  
pizz.  
p  
f

The score features violin and piano parts. A blue box highlights a pickup gesture in the violin part that leads into the next phrase.

## Phrase Connections

- There might even be a brief *linking passage* connecting phrases \*

Allegro moderato  
p dolce con grazia  
A.  
p  
dim.

The score shows a piano piece with a linking passage between phrases, indicated by a blue box.

## Phrase Connections

- Phrase endings are sometimes *disguised* in order to emphasize continuity \*

Molto vivace  
aggr. ritmic.  
D.  
dim.  
cresc.  
dim.

The score shows a piano piece with disguised phrase endings, indicated by a blue box and the label "disguised phrase ending".

## Phrase Overlaps

- When the last note or chord of a phrase occurs simultaneously with the first note or chord of the following phrase, we say that there is a *phrase overlap*
- The cadence of the preceding phrase happens at the same time as the beginning of the next phrase, eliminating the gap between phrases

## Phrase Overlaps

- The first phrase is actually five measures long (arriving on C), but the overlap makes it seem like four measures

The musical score shows two systems of music. The first system has four measures, with the first measure containing a 5/1 chord. The second system has five measures, with the first measure containing a 5/1 chord. The first measure of the second system overlaps with the fourth measure of the first system. The score is annotated with numbers 1 through 5 above the notes, indicating the structure of the phrases.

## Summary

- We can describe the period in various ways:
  - The number of phrases it contains
  - The cadences that these phrases have
  - Whether its phrases are parallel or contrasting
  - Whether it is symmetrical or asymmetrical
  - Whether or not it modulates
  - How its phrases are connected or how they overlap with each other