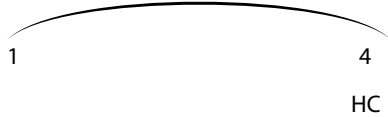
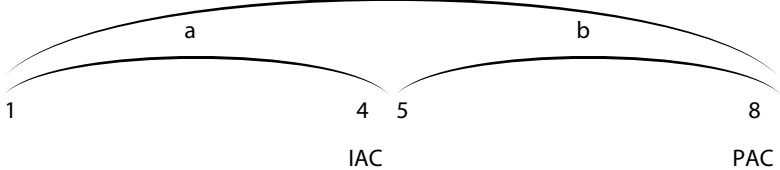

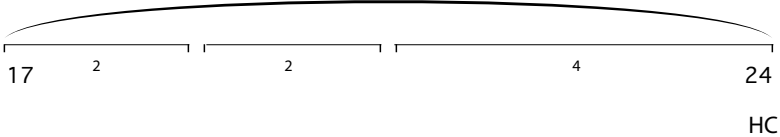


PHRASE DIAGRAMS

Some Samples and Explanations

<p>Diagram 1 Good</p>	 <p>Diagram 1 shows a four-measure phrase that begins in measure 1 and ends in measure 4 with a half cadence.</p>
<p>Diagram 2 Good</p>	 <p>Diagram 2 shows two contrasting phrases (<i>a</i> and <i>b</i>) that group together to form a larger unit (shown by the long upper arc encompassing both of them). The first phrase begins in measure 1 and ends in measure 4 with an imperfect authentic cadence; the second phrase begins in measure 5 and ends in measure 8 with an imperfect authentic cadence.</p>
<p>Diagram 3 Good</p>	 <p>Diagram 3 shows a six-measure phrase that begins in measure 1 and ends in measure 6. However, the cadence actually arrives much earlier (apparently around measure 4) and is extended.</p>
<p>Diagram 4 Good</p>	 <p>Diagram 4 shows an eight-measure phrase that begins in measure 17 and ends in measure 25 with a half cadence. This phrase contains three subphrases (two measures + two measures + four measures), creating a sentence structure.</p>

**Diagram
5
Good**

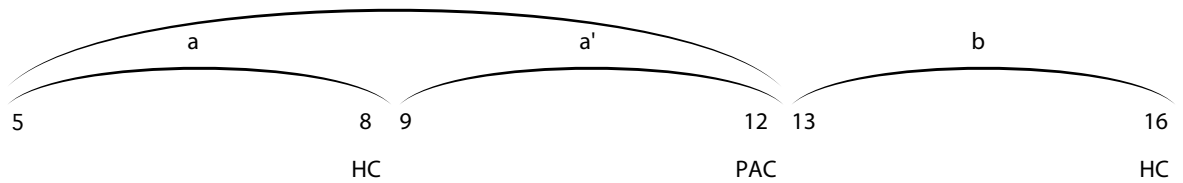


Diagram 5 shows three phrases, each four measures long. The first two phrases are essentially the same at the beginning but their cadences do not match (*a* and *a'*). The first two phrases form a larger unit, shown by the longer arc that groups them together. The third phrase stands alone and contrasts with the first two phrases (*b*). It ends with a half cadence.

**Diagram
6
Bad**

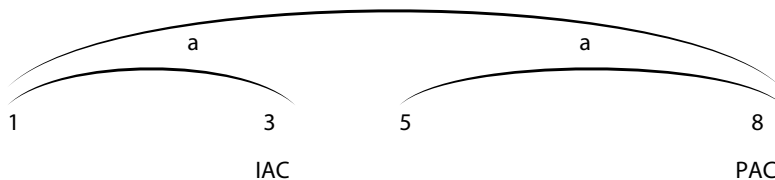


Diagram 6 is problematic. It shows two phrases that are alleged to be identical (*a* and *a*), but this is impossible because they have different lengths and end with different cadences. Also, measure 4 isn't included in either phrase. Gaps like this are unacceptable: each measure should belong to a phrase.

**Diagram
7
Bad**

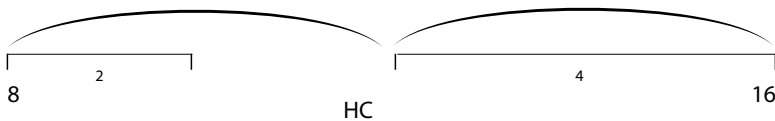


Diagram 7 is problematic. Two phrases are shown, but we don't know whether they are identical (*a* and *a*), similar (*a* and *a'*), or different (*a* and *b*). Apparently the phrases do not belong together, because there is no long arc over them (which is not inherently wrong). We can't tell precisely where the first phrase ends and the second phrase begins because the measure numbers are missing. No cadence is shown in the second phrase, but every phrase should end with a cadence. The first phrase is shown to contain a two-measure subphrase at the beginning but no subphrases after that, which is unacceptable. If a phrase contains subphrases, then every measure of that phrase must be part of some subphrase. The second phrase is shown to have a four-measure subphrase that occupies the entire phrase. This doesn't make sense, because if those four measures constitute a phrase then obviously any subphrases must be shorter than four measures.

Alternative Depiction Without Measure Numbers

Sometimes it doesn't make sense to use measure numbers. For instance, if you're working by ear and don't have access to a score, you can't reasonably be expected to know the measure numbers. Also, if a composition is fairly long and the measures aren't numbered, it wouldn't be a good use of time to count those preceding 308 measures just for the sake of a diagram. Indicating phrase length as shown below is also perfectly acceptable.

<p>Diagram 8 Good</p>	<p style="text-align: center;">Diagram 8 shows two contrasting phrases (<i>a</i> and <i>b</i>) that group together to form a larger unit (signified by the long upper arc encompassing both of them). Both of these phrases are eight measures long, indicated by the “8” centered just under the peak of the arc for each phrase. The first phrase ends a half cadence; the second phrase ends with an imperfect authentic cadence.</p>
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Alternative Using a “Time Line”

Another good way to create an exceptionally detailed diagram without a lot of symbols is to make a “time line” depicting a series of measures and then draw the phrase arcs, subphrase brackets, etc. in such a way that the beginning and ending points are accurately depicted. Because individual measures are shown, relatively few numbers are needed. An example is provided below. (On exams, we are very likely to provide a time line because it tends to improve the clarity and consistency of responses; please familiarize yourself with this diagram style.)

<p>Diagram 9 Good</p>	<p style="text-align: center;">Diagram 9 shows a single five-measure phrase that begins with a pick-up to measure 8 and ends midway through measure 12. The half cadence arrives at the beginning of measure 11 and is extended through the end of the phrase.</p>
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Important reminder: No matter what system you use, remember that we count measure numbers by downbeats. A four-measure phrase that begins with a pick-up or ends with an incomplete measure is still a four-measure phrase (not 4.5 or 3.5). Don't needlessly complicate your diagram.