

# Preface

## INTRODUCTORY REMARKS

**A long line of musical thought is better than several small thoughts.**

The above principal is the basis of the editing in this volume.

Stating this in another way, we might say that analysis is necessary but a synthetic understanding must be obtained if one is to play with authority; for analysis breaks down while synthesis creates a whole from the small pieces.

Only the experienced artist or the few students with talent who are fortunate enough to be associated with the finest teachers play with any idea of musical line. It is this one great principal that guides the great performers and orchestra leaders. These good musicians may be likened to a person standing on a mountain top and looking down seeing the whole world stretching out beautifully before them. The others play as though they were hidden away in some remote corner and unable to see the world about them.

The system of phrasing used in this volume makes it possible for any qualified student to understand and play these classics like an experienced artist; for each number is so treated that by observing the brackets, one can see at a glance the relationship of the parts and the broad, beautiful sweep of the musical ideas.

In speech we find principal clauses, subordinate clauses and independent clauses. In music we find identical groups which in this volume are indicated by brackets.

## THE LANNING PHRASING SYSTEM

**All phrases are either dependent or independent.**

**A dependent phrase is one which requires two or more phrases to complete the musical thought.**

Such phrases are indicated in this volume by the following brackets:



### *Examples of dependent phrases*

Sonatina in G by Beethoven, page 9 - line 1, measures 1 to 4  
Sonatina in F by Beethoven, page 12 - line 1, measures 1 to 4  
The Merry Farmer by Schumann, page 14 - beginning to third bar, also last note on line 2 to next to last note on second measure of line 3.

**An independent phrase is one which by itself makes a complete musical statement.**

Such phrases are indicated in this volume by the following brackets:



### *Examples of independent phrases*

Soldiers March by Schumann, page 6 - first eight measures - second eight measures.  
Arietta in A by Haydn, page 16 - first two lines.  
Minuet in G by Bach, page 17 - first eight measures.  
Little Dance in F by Haydn, page 21 - first two lines.  
Two Ecossaises by Schukert, page 20 - all of first line.

**All phrases whether dependent or independent are divided into three types:—harmonic - rhythmic - metric.**

**A harmonic phrase is one which usually ends at a harmonically satisfied resolution.**

### *Examples of harmonic phrases*

Theme and Variation by Beethoven, page 25 - first note, measure 4.  
Prelude No. 2 by Bach, page 52 - measure 4 and first note at line 3.  
Soffoggetto by Bach, page 42 - first note of third measure and fifth note of fifth measure.  
The Little Reaper's Song by Schumann, page 23 - end of measure 3 and end of measure 4.

**Remarks**—In most of the works of Bach, the harmonic pattern and harmonic phrase are the only ones used. These groups change their form and length continually thus helping make music more interesting.

**A metric phrase is one which ends after two or more measures at a bar.**

### *Examples of metric phrases*

Sonata in C by Mozart, page 63 - measures 12, 15, 17.  
Prelude Op. 25, No. 6 by Chopin, page 57 - measure 8.  
Venetian Boat Song by Mendelssohn, page 60, measure 6.  
Courante by Handel, page 64 - line 3 - third bar

*Remarks*—It is very seldom that one finds the metric phrase in good music of the nineteenth century (Romantic Period). Schumann, Mendelsohn, Brahms, Tschaiikowsky seldom ended phrases at a bar; in other words they did not hear nor think metrically. Grieg, on the other hand, composed mostly on Norwegian Folk Themes which are almost all formed metrically. His music is thus not as highly rated as that which is conceived harmonically and where harmony controls the phrasing.

**A rhythmic phrase is one which ends at the end of a rhythmic pattern and which is composed of two or more rhythmic patterns.**

*Examples of rhythmic phrases*

*Horseman's Song* by Schumann, page 72 - end of line 1 - third measure - line 2.  
*Two Ecossaises* by Schubert, page 20 - measure 4 and measure 12.

*Remarks*—Rhythmic phrasing is used in the dance forms. Pure rhythmic phrasing is phrasing which does not depend on harmonic satisfaction for its resolution. Pure rhythmic phrasing is found in the dances of Handel, Bach, Beethoven, Mozart, Chopin and in some of Mendelsohn. This does not mean that these composers used pure rhythmic phrasing only. In the second section of Beethoven's, Minuet in G, the rhythmic pattern changes to harmonic; the same holds true for all great music which is made interesting by the composer's change of pattern.

**A harmonic - rhythmic phrase is a phrase in which the harmony runs parallel to and ends at the same point of satisfaction as the rhythmic pattern.**

*Examples of harmonic-rhythmic phrases*

*Arietta in A* by Haydn, page 16 - measures 4 and 8.  
*Allegro* by Mozart, page 19 - end of first line, sixth measure of line 2.  
*Wild Horseman* by Schumann, page 27 - end of line 1 and at double bar.

**A harmonic-metric phrase is a phrase in which the harmony ends in satisfaction at a bar along with the metric phrase.**

*Examples of harmonic-metric phrases*

*Musette* by Bach, page 8 - all phrases.  
*Grandmother's Minuet* by Grieg, page 22 - at bar 4 of line 1 and at bar 4 of line 2.  
*Northern Song* by Schumann, page 26 - end of first line.

Finally it should also be noted that all phrases whether harmonic, rhythmic or metric and harmonic-rhythmic or harmonic-metric are herein indicated as dependent or independent phrases *only*.

When music is heard and understood in this manner, then the bars and measures become merely an aid to keeping time as they were only meant to be originally and one's playing becomes musically smoother; crescendos will be held to their limit and diminuendos will be smoother and held with intelligence based on an absolute knowledge, not mere feeling.

### MUSCULAR REACTIVE PHRASE

This original term is given to groups of legato notes denoted by a slur with a dot at the end. The muscular reactive phrase is usually composed of two notes, the first one being the stronger. In playing such groups, the experienced artist drops his arm and wrist with weight on the first note followed by a natural rebound up on the following note. Such groups are the most disregarded of all musical or technical problems encountered by students.

The term, "Muscular Reactive Phrase", is well suited to these groups as they are a natural technical phenomena; for the rebound on the last note is a reaction caused by an opposite force on the preceding note.

*Examples of Muscular Reactive Phrases*

*Allegro in B flat* by Mozart, page 19 - all of R.H. in measure 1 - also R.H. in measure 1 on line 2.

*Remarks*—The inexperienced student whose technic is not properly developed does not react naturally or rebound from accents or points of stress or pressure. These exacting markings have been placed most carefully and will be found as a great aid to better progress.

### HARMONIC LINE

Many musicians use the term "Melodic Line". This is a very loose and indefinite term for pure melodic thought is not possible mentally nor theoretically. All tone has natural harmonies, therefore "Harmonic Line" is the one great controlling musical factor used in this volume.

Harmonic Line controls all interpretation and in most of the dance forms it may be observed that although the dance may be composed on a particular rhythmic pattern, harmonic line has final say and in some places causes a change in the original rhythmic pattern as in the second part of Beethoven's Minuet in G, page 59.

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