

Heinrich Christoph Koch, *Musikalisches Lexikon*. Frankfurt, 1802; rep. Hildesheim: Olms, 1964. [ML108 K6 1964]

Period

A coined word which is borrowed from rhetoric and designates the unification of different phrases (*Sätze*), i.e. of different, individual melodic segments which designate a complete thought [*Sinn*] through their unification, and represents an idea, or rather the expression of a feeling [*Empfindung*], to a certain degree of completeness. Just as in an oration a period ends with a perfect resting point of the mind, which we indicate in writing with a dot, in music the period must close with the most perfect resting point of the mind, which we call a cadence. People do not seem to be completely of one opinion about this definition of the period, for often many only call a period such a segment of an entire composition which indicates a complete thought, and which we call a sentence in language.

The deficiency of this correspondence [between language and music] may arise because, in part, even in an elaborated oration we often use a single sentence in a period, which in music occurs only in very short pieces, as for example in songs or dances; and may arise also in part because in an elaborated oration many periods are connected in series, but in music in the case of an elaborated piece only few cadences tend to be made in comparison with an oration.

In the present work, the word period is always used to designate a segment of a piece that ends with a cadence.

Period Construction

Indicates the larger or smaller number of phrases that are unified in a period, and also the manner in which that unification occurs. In music, in period construction, besides the interior continuity of the individual phrases pertaining to the material or to the expression of feelings, one must take into account

1. the rhythmic character of the phrases to be connected;
2. the interpunctual character of the phrases to be connected, the character of their concluding formulas, a) to what extent they have a more or less noticeable resting point of the mind, and b) to what extent the use of special types of such concluding formulas make a satisfying or unsatisfying impression on our feelings; and
3. the different manners of linking several individual phrases into one single phrase

Everything relevant to this subject, insofar as the objective of the present work allows, is to be found in the article Phrase (*Absatz*)

I have attempted to provide more extensive instruction on period construction in the third part of my *Guide to Composition*.

Kurzgefasstes Handwörterbuch der Musik. Leipzig, 1807; rep. Hildesheim: Olms, 1981
[ML100 K63 1981]

Period

We designate with this word a connection of different phrases or melodic segments which in themselves embody a complete meaning, and by means of their connection and their relationship to one another express an ideal in a certain degree of completeness. The completeness of the idea that is supposed to be portrayed in a period necessitates that every period must end with a perfect cadence. However, in music we are not yet of one opinion, for many also call one such single segment of a piece a period, which segment merely designates a complete meaning, and which in language we call a sentence. In this dictionary, the word period is used in the meaning given first.

Period Construction

Designates the manner in which individual phrases are united to become a complete period.

In composition, besides taking account of the internal relationship that the phrases to be united have, we must also take account of the following matters which concern the external form, namely:

- 1) a certain similarity in the number of measures and the similar movement of the stress points of the meter of the phrases to be united in a period, i.e. in the language of art, the rhythm;
- 2) the interpunctual character of the phrases, that is, the character of their concluding formulas; and
3. the manner of uniting two or more phrases into the form of a single phrase, or the drawing together of phrases.

Instruction on period construction can be found in the second and third parts of my *Introductory Essay on Composition*.