

phrase

noun: a group of [words](#) that form a unit within a clause (=a group of [words](#) containing a subject and [verb](#))

noun: a group of [words](#) that are used together in a fixed [expression](#)

noun: a series of musical [notes](#) that are part of a piece of [music](#)

noun: an [expression](#) forming a grammatical constituent of a sentence but not containing a finite [verb](#)

noun: a short musical passage

noun: an [expression](#) whose [meanings](#) cannot be inferred from the [meanings](#) of the [words](#) that make it up

verb: put into [words](#) or an [expression](#)

verb: to express something in a particular way in [speech](#) or writing

verb: to perform [music](#) in a way that clearly shows which musical [notes](#) belong together

Ramsay

In the opening of the third [measure](#) the [tune](#) returns to its own [key](#) by striking the [tonic](#). This case is a very simple illustration of how a [composition](#) will move with perfect naturalness in more [keys](#) than one, the [keys](#) so *grow* out of each other, and may either merely snatch a passing [chord](#) from a new [key](#), or pass quite into it for a **phrase** or two, or for a whole [measure](#), then return as naturally, either by a smooth and quiet or by a strongly contrasted turn, according to the [chords](#) between which the turn takes place. In such [modulation](#) there may or there may not be marked a [sharp](#), [?](#), or [?](#), in the [air](#) itself; the [note](#) which *Nature* raises in the new [key](#) may occur in one of the other parts of the [harmony](#). In *Watchman* it is A, the fourth, which is altered; from being [?](#) it is made [?](#). The change which takes place in the *sixth* of the [scale](#), which is C in *Watchman*, is only *one comma*, the [ratio](#) of *80 to 81*, and it slips into the new [key](#) as if nothing had happened. No mark is placed to it, as the [comma](#) difference is never taken notice of, although it is really and regularly taking place, with all the precision of *Nature*, in every new [key](#). It is, however, only the [note](#) which is altered *four commas*, which is marked by a [sharp](#), [?](#), or [?](#), as the case may be. [[Scientific Basis and Build of Music](#), [page 94](#)]

See Also

Equation

Table 14.01 - All phrases in HyperVibes containing the term thirds

Table 14.05 - All phrases in HyperVibes containing the term sixths

Table 14.06 - All phrases occurring in HyperVibes containing the term ninths