# Pictorial Score Analysis

This is a method of representing a movement on one or two A4 pages. The main advantage is to see the overall musical landscape and to understand how individual phrases combine into larger units which, in turn, make up the whole movement.
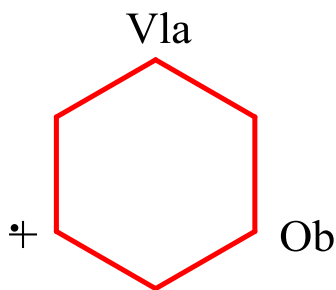
Memorizing a score becomes very clear using the pictorial method.
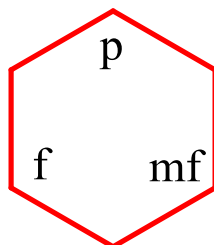
To take an example:

A six bar phrase is represented by a red hexagon. Each of the six bars is represented by a corner of the hexagon.
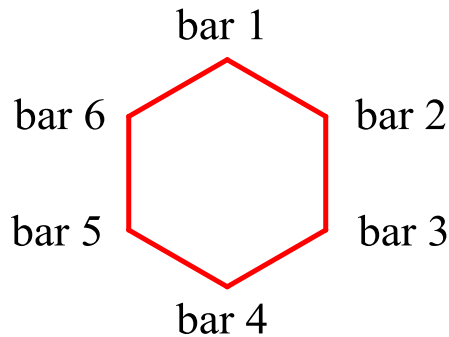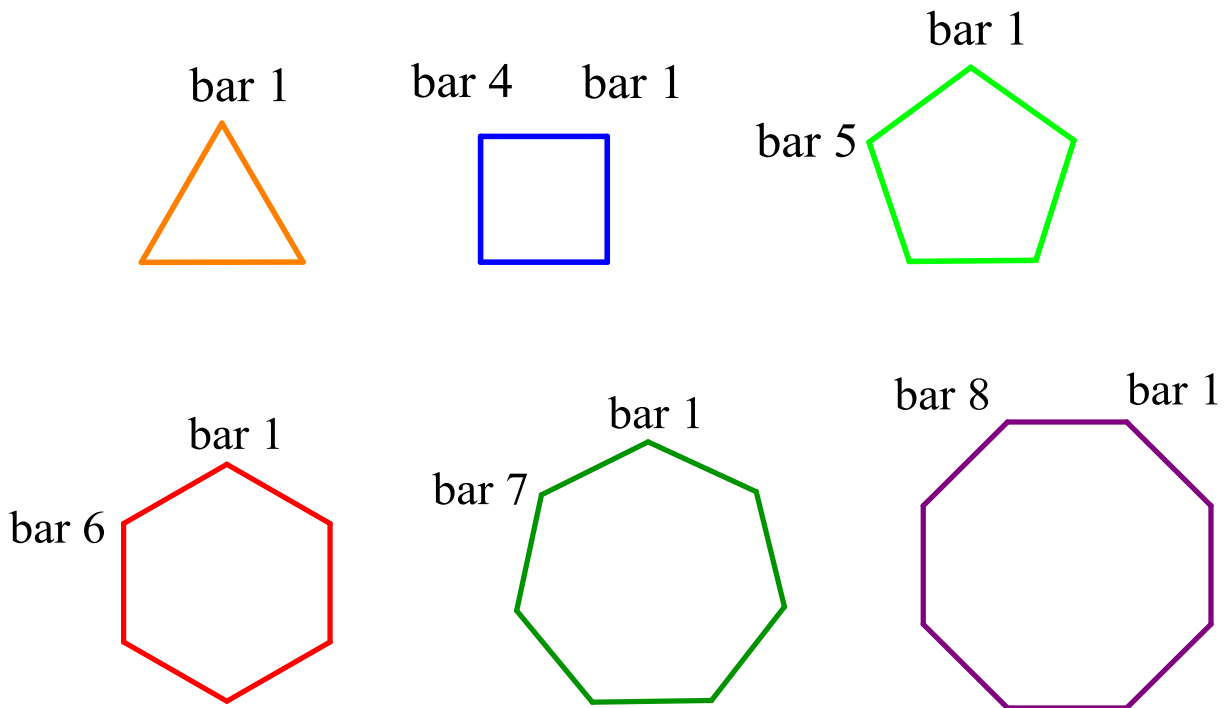

Entries can be marked around the hexagon, *e.g.*

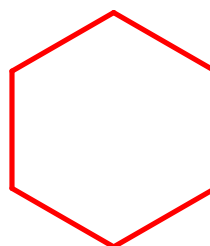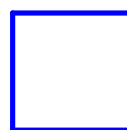Similarly, dynamic changes are marked inside the hexagon.

Phrases of different lengths are represented as follows:
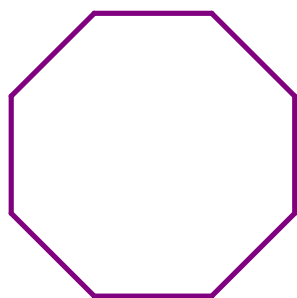
bar 1

bar 4   bar 1

bar 1
bar 5

bar 1
bar 6

bar 7   bar 1

bar 8   bar 1

Individual bars are represented by the corners of the polygons. The arbitrary colour scheme is one I have found useful.
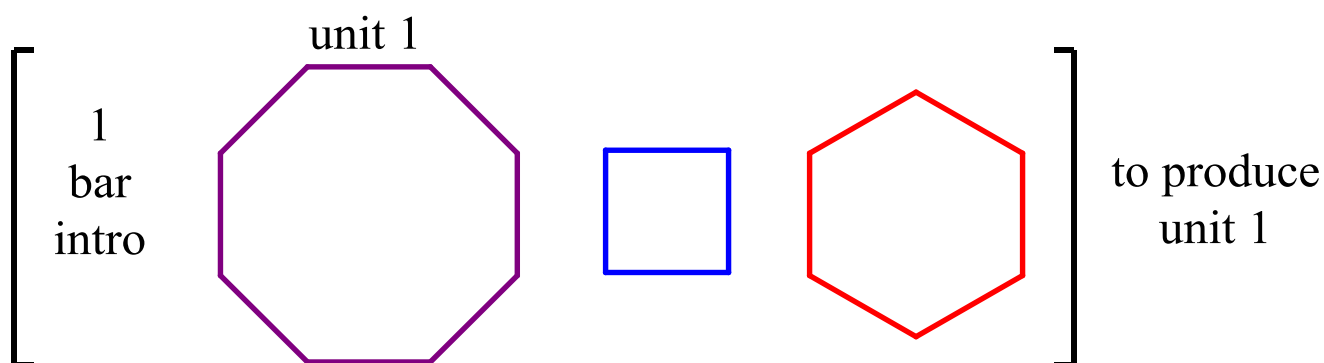
3

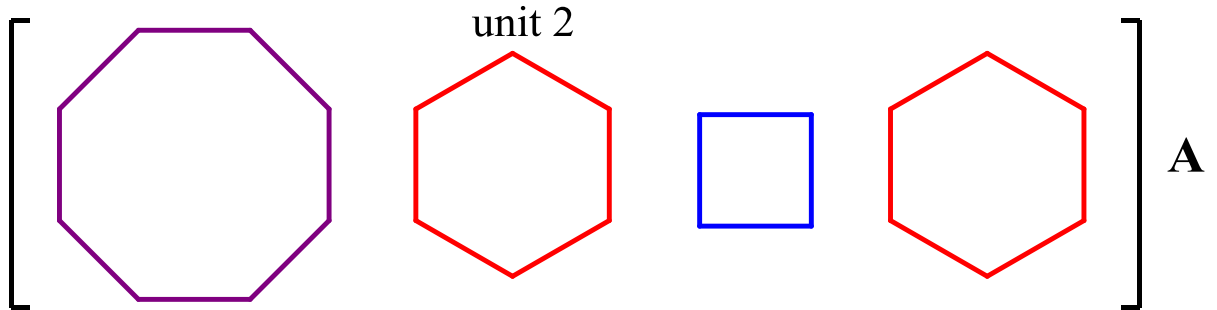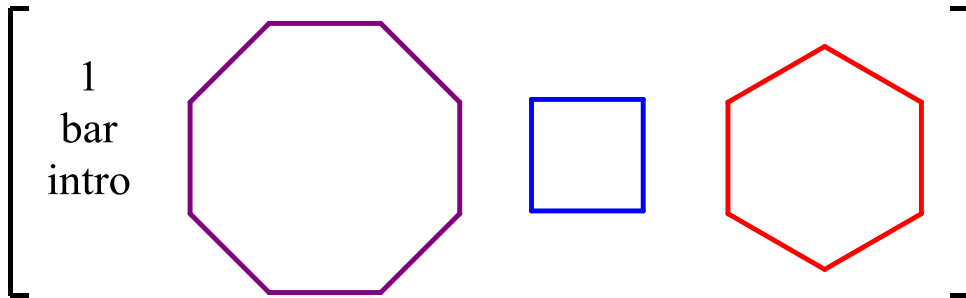# 1st Movement of Mozart Symphony No. 40.

1
bar
intro
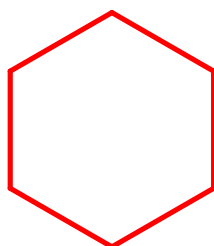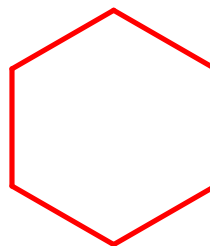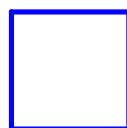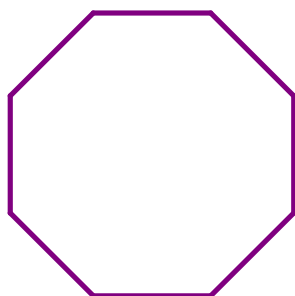
A

This is a representation of the exposition up to letter A.

The 1 bar introduction is followed by phrases of 8, 4 and 6 bar duration. It seems reasonable to group the 3 phrases together.
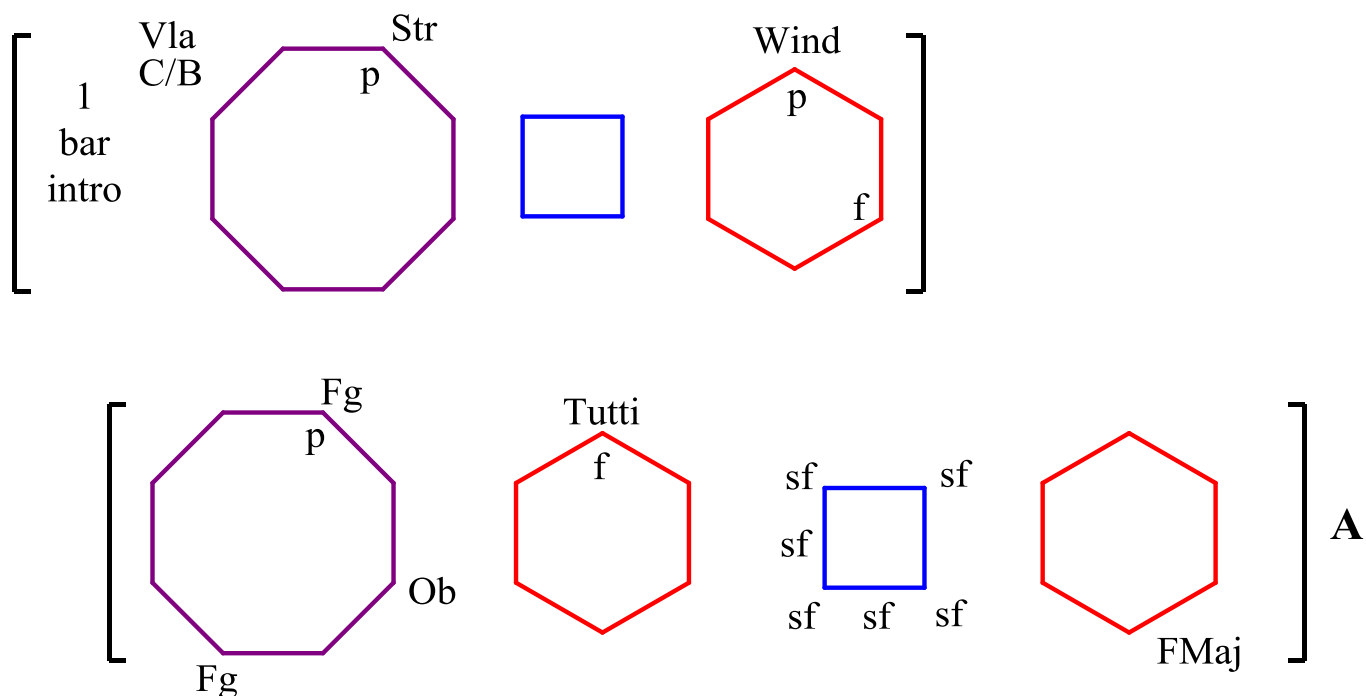
$$\left[\begin{array}{cccc} \text{1 bar intro} & \underset{\text{unit 1}}{\bigcirc} & \square & \hexagon \end{array} \right] \text{to produce unit 1}$$

It seems reasonable to group the next 4 phrases together to product unit 2 before letter A.

unit 2

1
bar
intro

A

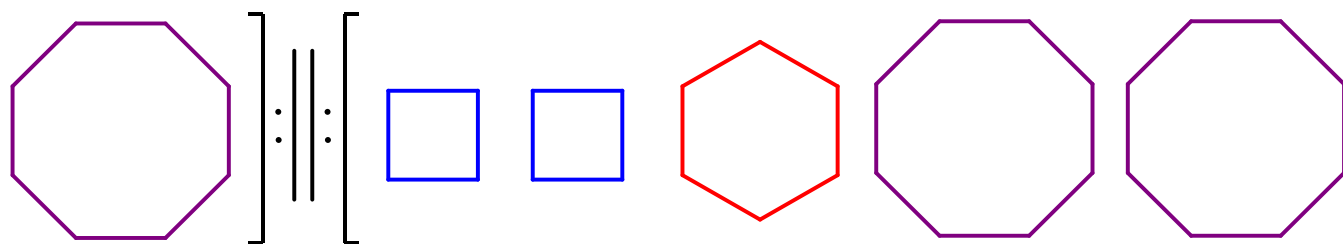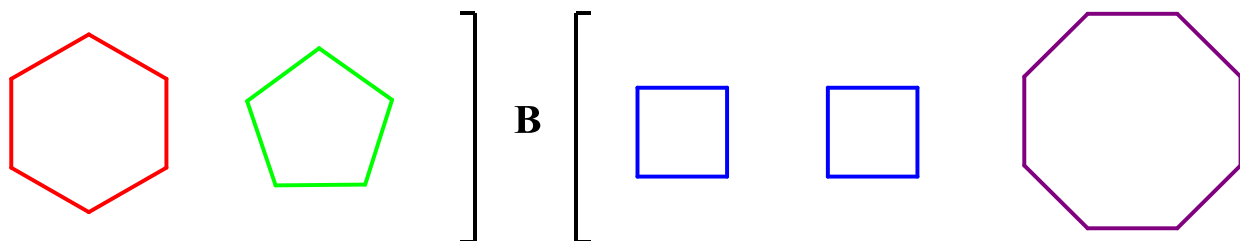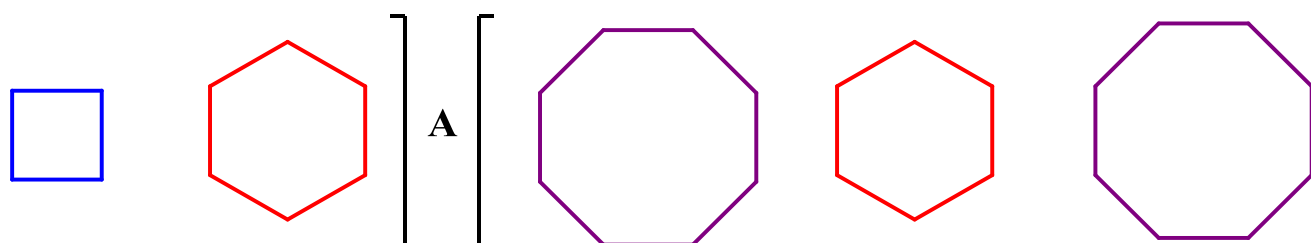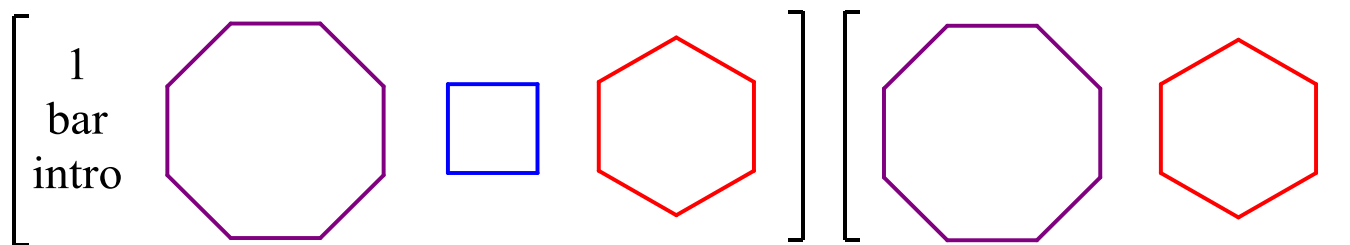# The whole section before letter A is then represented as follows:

unit 1
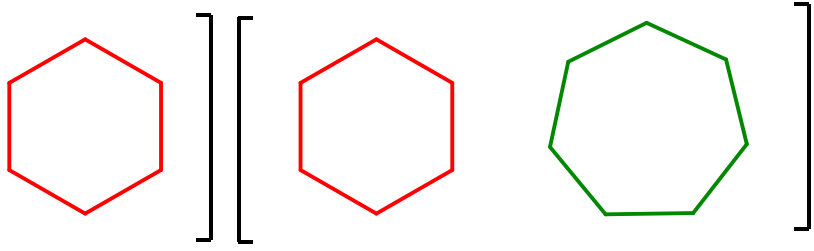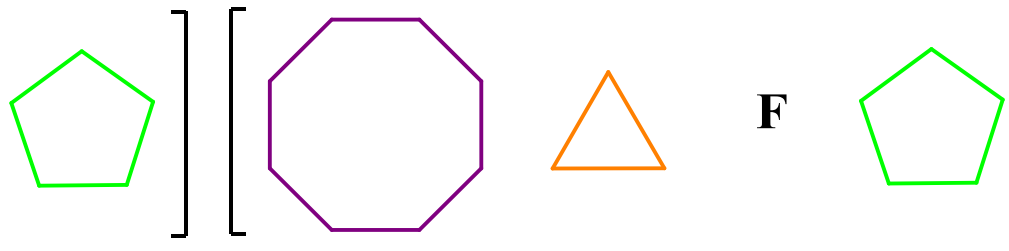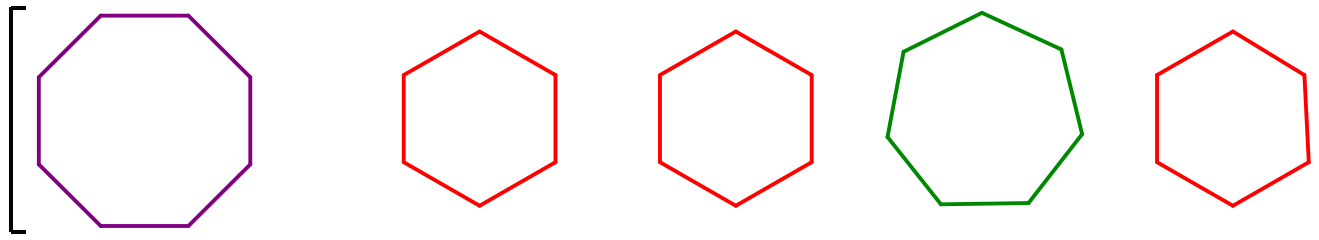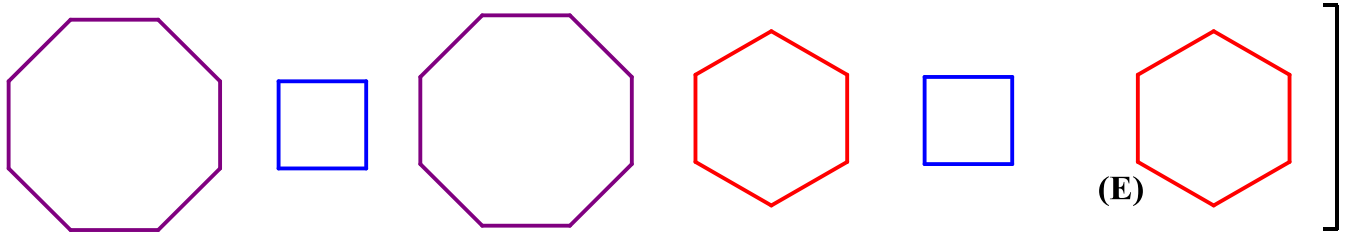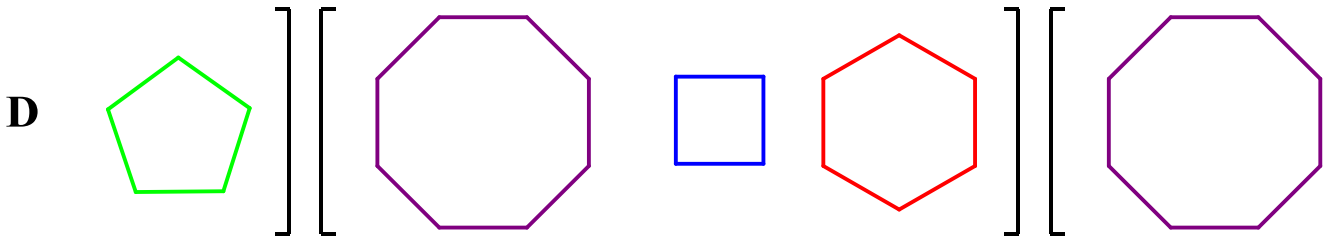

1
bar
intro

unit 2

A
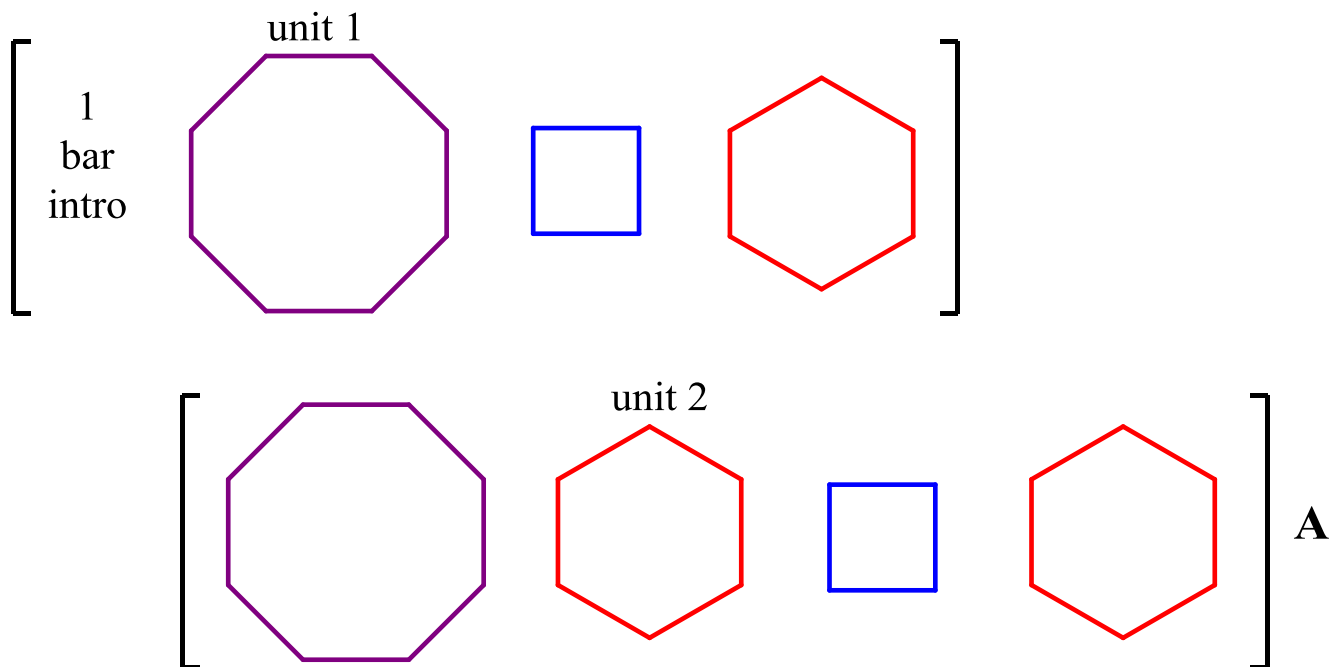
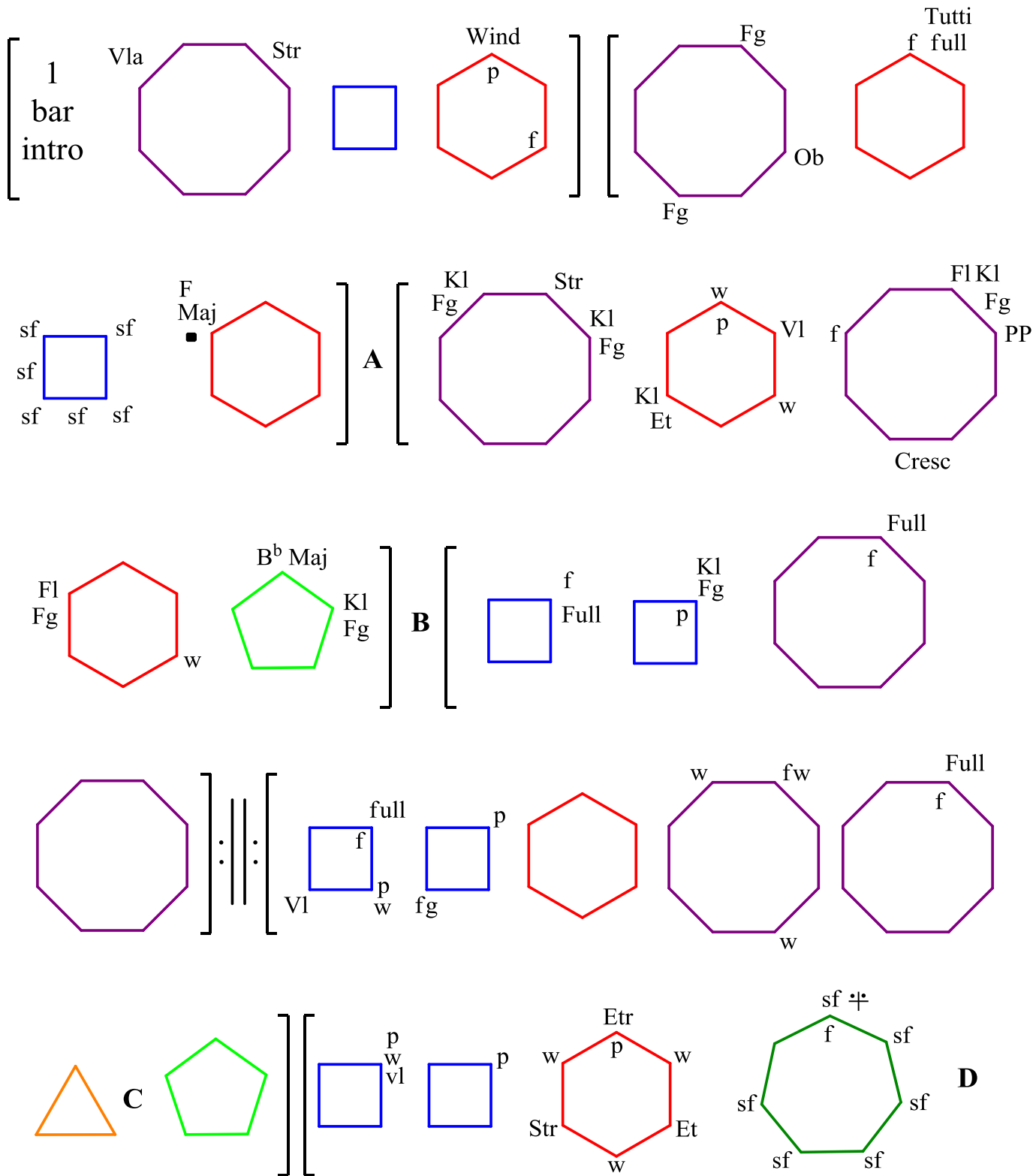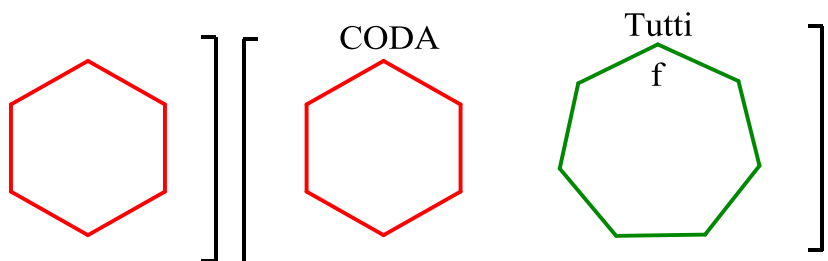Details of entries, dynamics and modulation may be added to this basic outline.
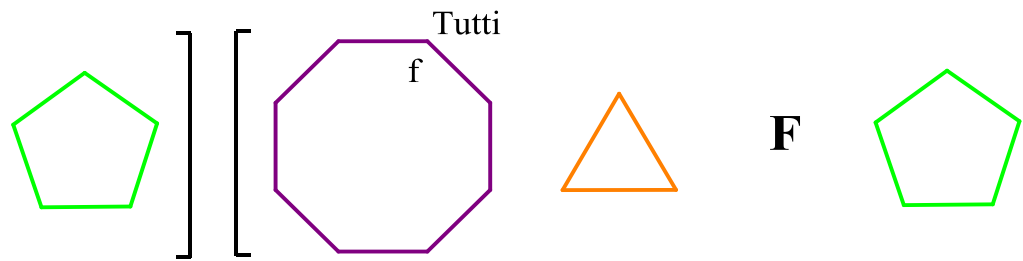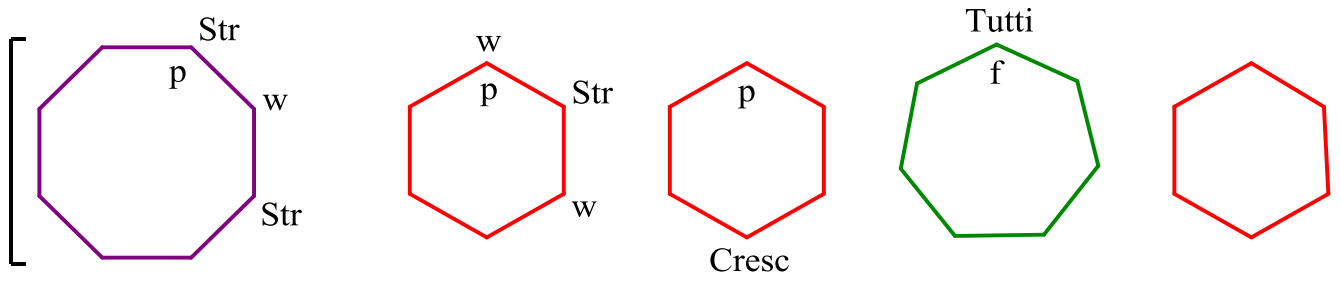
The Pictorial Representation of the first movement of Mozart Symphony No. 40. Phrase and unit analysis.

D [ ] [ ] [

(E)]

[

F

]

[ ]
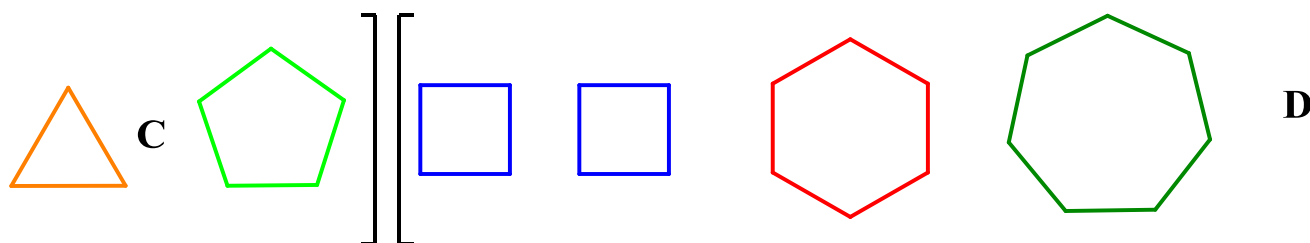
The Pictorial Representation of the first movement of Mozart Symphony No. 40. Phrase and unit analysis with entries and dynamic markings.

1 bar intro

Vla   Str   Wind   p   f

Fg   Tutti   f   full   Ob   Fg

sf   sf   sf   sf   sf   sf   F Maj

A

Kl   Fg   Str   Kl   Fg

w   p   Vl   Kl   Et   w   f

Fl Kl   Fg   PP   Cresc

Fl   Fg   w   B♭ Maj   Kl   Fg

B

f   Full   p   Kl   Fg   Full   f

full   f   p   Vl   w   fg   p

w   fw   w   Full   f

C

p   w   vl   p   Etr   p   w   w   Str   Et   w

sf ⊹   f   sf   sf   sf   sf   sf

D

D

full
f

f

f

Tutti
f

(E)

Str
p
w
Str

w
p
Str
w

p
Cresc

Tutti
f

sf sf
sf
sf sf sf

Tutti
f

F

CODA

Tutti
f
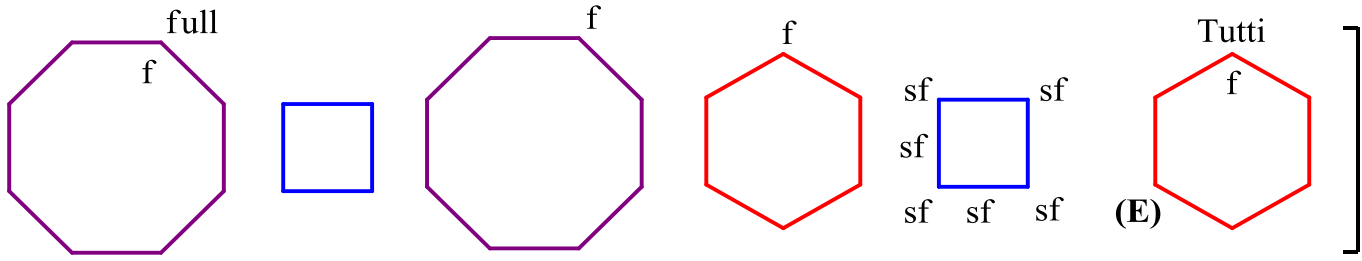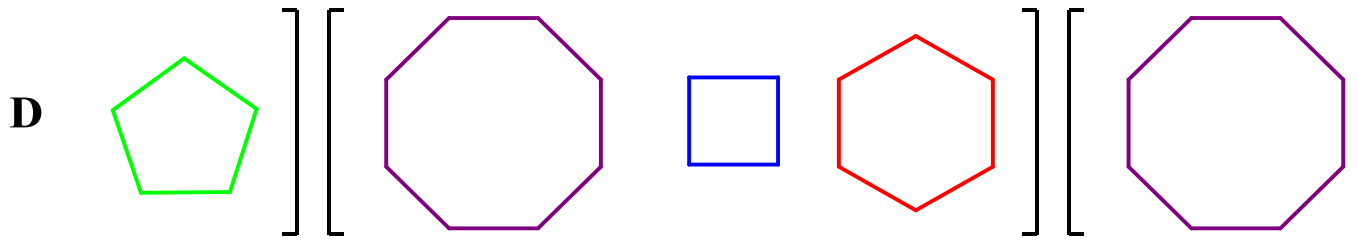
The main advantage of the method is to see pictorially how the movement in constructed. In the recap five bars after D the first unit reappears in G minor – this can be clearly seen in the phrase representation.