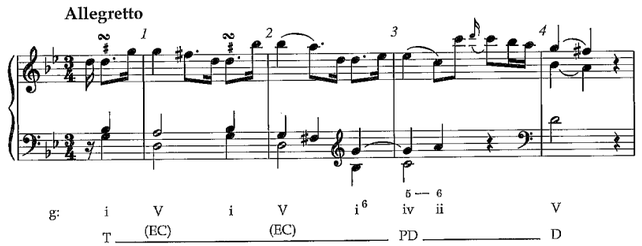
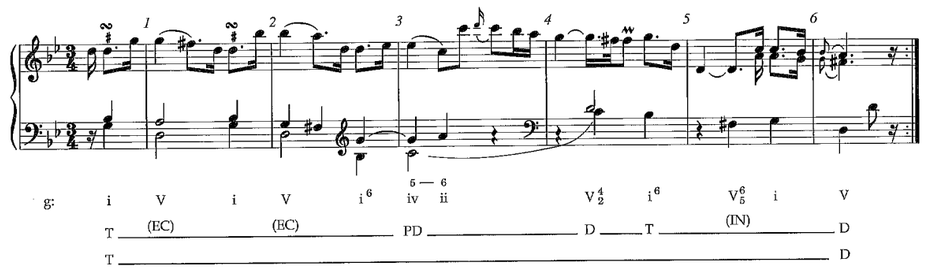
EXAMPLE 12.6 Embedded Phrase Model

A. Haydn, Piano Sonata in G minor, Hob XVI.44 (recomposed)



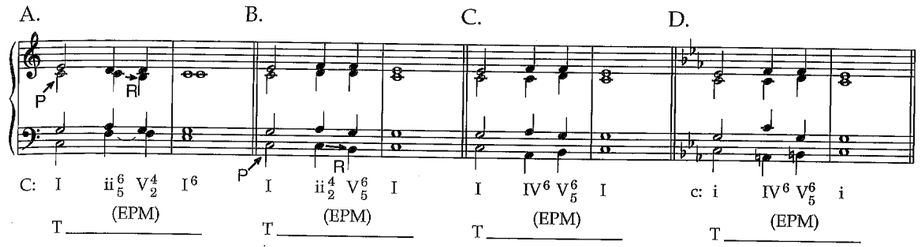
B. Haydn, Piano Sonata in G minor, Hob XVI.44 (original)



Such mini "T–PD–D–T" models, which we call **embedded phrase models** (EPMs), may occur anywhere within the tonic prolongation portion of the phrase. Keep the following in mind when analyzing a phrase with multiple T–PD–D–T progressions: A second-level analysis has just one overall T–PD–D–T progression for a phrase. Other occurrences of T–PD–D–T earlier in the phrase are not cadential—they are EPMs and expand tonic. Example 12.7 shows the following four important settings of EPMs:

- Example 12.7A places the dominant in a weak inversion and evades a cadence.
- Example 12.7B shows an EPM that affords great stability and balance between outer voices. The example has a neighboring motion in both of the outer voices. It also includes a common and important use of the ii^4_2 chord, whose seventh ($\hat{1}$) is prepared and resolved in the bass.
- In Example 12.7C, the bass downward leap of a third and stepwise return to $\hat{1}$ contrasts with the upper-voice neighboring motion.
- Example 12.7D shows the progression from 12.7C in minor. Note that $\hat{6}$ and $\hat{7}$ are raised to avoid awkward melodic intervals in the bass.

EXAMPLE 12.7 Common EPM Paradigms



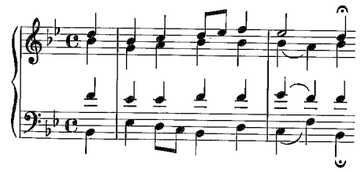
EXERCISE INTERLUDE

ANALYSIS

12.2

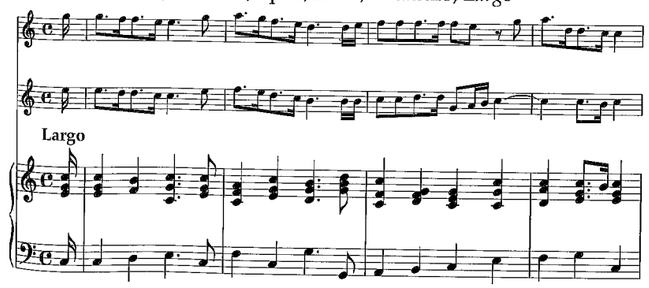
Provide a two-level harmonic analysis for the following excerpts. Next, circle and label the preparation and resolution of non-dominant seventh chords.

A. Bach, "O Welt, ich muss dich lassen"



Ex. 1

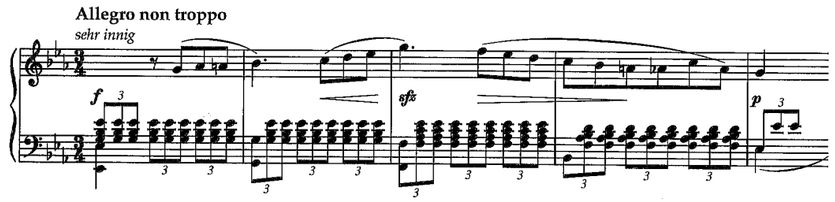
B. Corelli, Violin Sonata, op. 2, no. 3, Preludio, *Largo*



Ex. 2

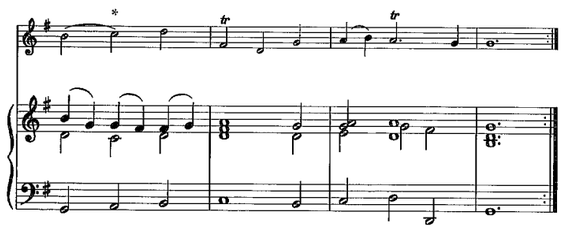
Ex. 3

C. Mendelssohn, *Lieder ohne Worte* ("Songs Without Words"), no. 20 in E♭ major, op. 53



D. Corrett, Sarabanda in E minor for Flute and Continuo

In m. 1, at the asterisk (*), which chord label is more appropriate for a tonic expansion: ii^7 or vii^{o6}?



Contrapuntal Cadences

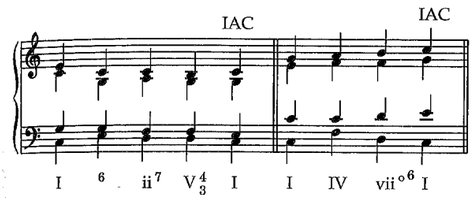
Structural cadences involve root-position dominant and tonic harmonies. However, composers occasionally close phrases using inverted dominant and tonic harmonies, often in order to save the powerful root-position V until a more dramatic and final-sounding cadence is required. Cadences in which either the dominant or the tonic (or both) are inverted are called **contrapuntal cadences**. Contrapuntal cadences often involve the very harmonies used in EPMs (e.g., I–IV^6–V$^6_5$–I) as well as others, including those shown in Example 12.8. Notice that not only V, but also vii^{o6} participate in the contrapuntal motions.

Example 12.8C presents the first vocal phrase from Schubert's song "Die Krähe." The first three measures that expand tonic are followed by the very weak vii^{o6}–i to close the phrase. Clearly this four-measure excerpt has many of the hallmarks of a phrase: Both melody and accompaniment descend over the course of the excerpt and close on $\hat{1}$ (the voice and piano unisons dramatize the text, showing the crow's attachment to the tired protagonist by doubling—shadowing—the voice and piano at the unison). In the closing phrase, the relatively weak vii^{o6} chord (found more often in tonic expansions) could be heard as substituting for—yet functioning as—the dominant.

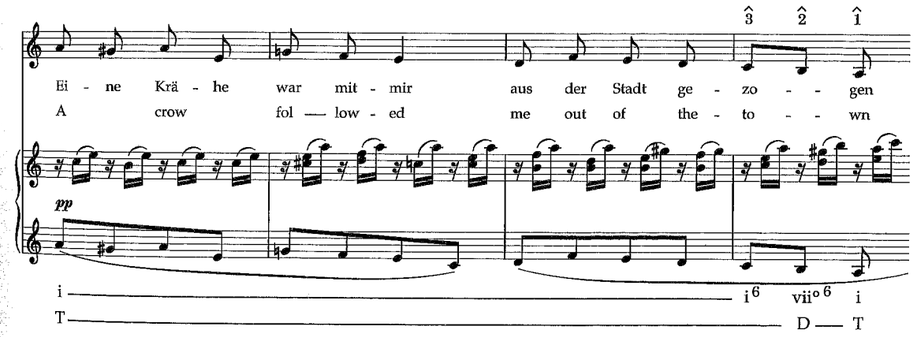
It is also possible to view the four-measure excerpt as merely a tonic expansion and therefore not a phrase, since there is no strong root-position harmonic motion from T through D. Even such apparently simple decisions as whether a musical unit is a phrase or not often can become a matter of interpretation.

EXAMPLE 12.8

A. B.



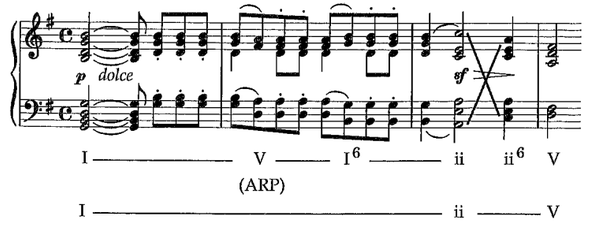
C. Schubert, "Die Krähe," from *Winterreise*



Expanding the Pre-Dominant

Just as the tonic and the dominant can be expanded, so can the pre-dominant. An obvious way is to move from ii^6 to ii, or vice versa, creating a voice exchange, as seen in the opening of Beethoven's fourth piano concerto (Example 12.9).

EXAMPLE 12.9 Beethoven, Piano Concerto no. 4 in G major, op. 58, *Allegro moderato*



EXERCISE INTERLUDE

WORKBOOK 1
12.3

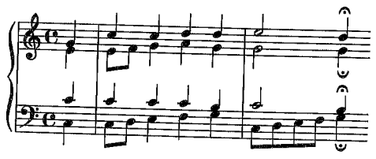
ANALYSIS

12.3 Analysis of EPMs, Contrapuntal Cadences, and Pre-Dominant Expansions

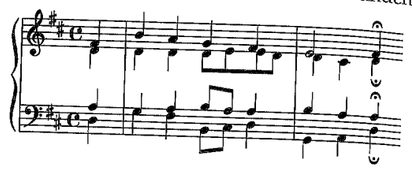
Provide a two-level harmonic analysis for the following excerpts. Circle and label the preparation and resolution of any PD seventh chords.

SOLVED/APP 6

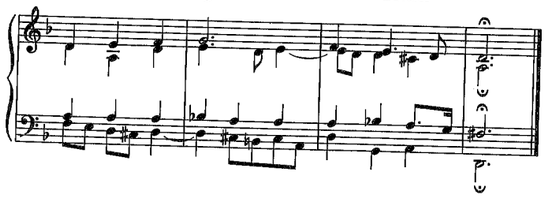
A. Bach, "In allen meinen Taten"



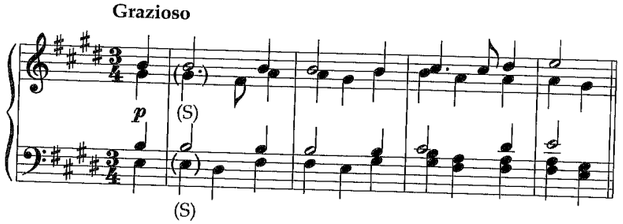
B. Bach, "O Haupt voll Blut und Wunden"



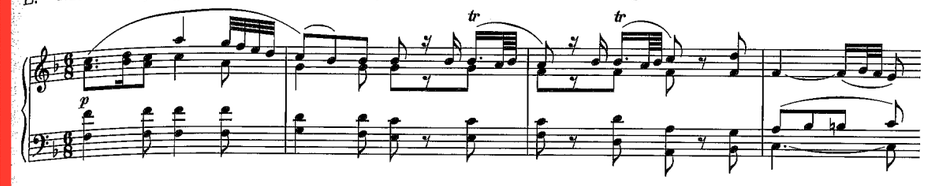
C. Bach, "Des heil'gen Geistes reiche Gnad"



D. Brahms, Waltz, op. 39, no. 5

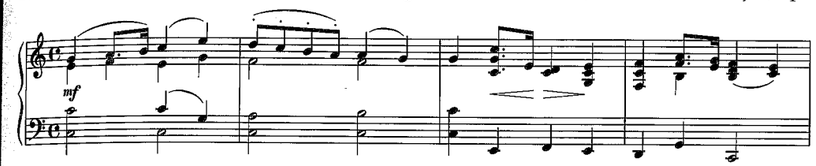


E. Mozart, Symphony no. 36 in C major, "Linz," K. 425, *Poco adagio*



Ex. 4

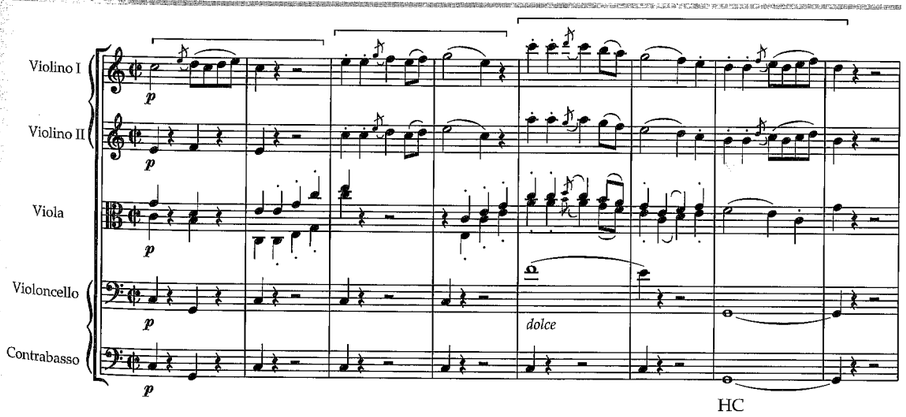
F. Mendelssohn, *Lieder ohne Worte* ("Songs Without Words"), no. 45, in C major, op. 102



Subphrases

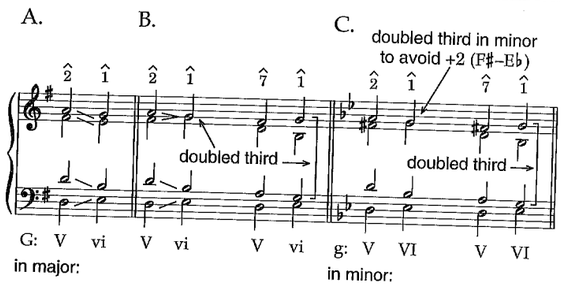
A complete phrase may comprise two or more smaller units called *subphrases*. A **subphrase** is a relatively independent part of a phrase that is marked by a pause (called a **caesura**) and/or by the repetition and variation of short melodic gestures. The eight-measure phrase in Example 12.14 divides into three subphrases. The first two subphrases are both two measures long, and each ends with a caesura. The final subphrase is four measures long and ends with a half cadence (thus ending the overall phrase).

EXAMPLE 12.14 Haydn, Symphony no. 100 in G major, "Military," *Allegretto*



- In minor keys, all upper voices move downward, except for the leading tone, which must resolve upward to $\hat{1}$, regardless of its voicing. This will always result in a doubled third ($\hat{1}$) in the VI chord. See Example 13.10C.

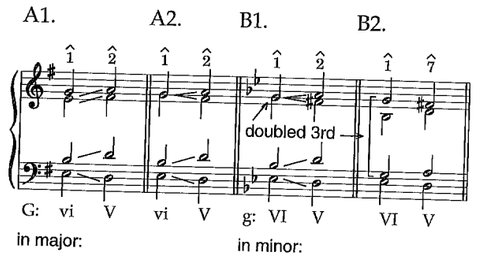
EXAMPLE 13.10 Part Writing vi in Ascending-Seconds Progressions



As with the progression V–vi, the voice leading for the progression vi–V varies slightly for major and minor keys.

- In major keys, all upper voices move upward against the descending bass. If the third is doubled, then the inner voice will follow the bass in tenths. See Example 13.11A.
- In minor keys, the VI chord must have a doubled third ($\hat{1}$) to avoid the augmented second. See Example 13.11B.

EXAMPLE 13.11 Part Writing vi as a Pre-Dominant



EXERCISE INTERLUDE

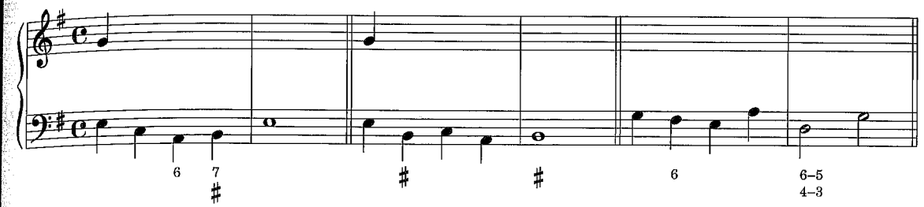
WORKBOOK 1
13.1–13.2

WRITING

13.1

Realize, in chorale style, these short figured basses. Analyze using two levels.

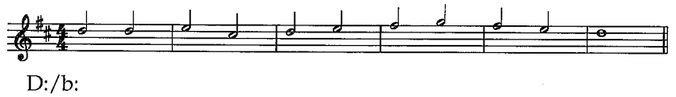
SOLVED/APP 6



13.2

Study the following melody, noting the possibilities for inserting vi. On a separate sheet of manuscript paper, harmonize in major by adding lower voices; then reharmonize in the relative minor key. Analyze.

SOLVED/APP 6



D:/b:

ANALYSIS

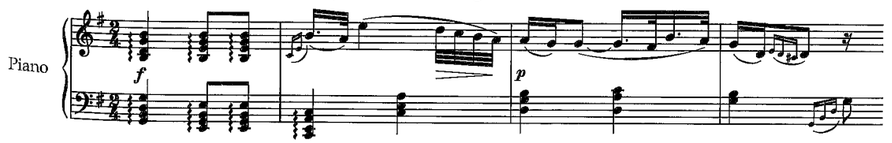
13.3

Each of the given excerpts contains at least one example of the submediant. Complete the following tasks for each excerpt.

1. Bracket phrases and/or subphrases and label accordingly.
2. Analyze each chord with a roman numeral (first-level analysis).
3. Label cadences.
4. Specify the function of vi each time it appears:
   - Is it a "bridge" in a descending-third motion?
   - Does it start a descending-fifth motion?
   - Does it substitute for tonic in a deceptive motion?
   - Is it the PD chord?

Ex. 5

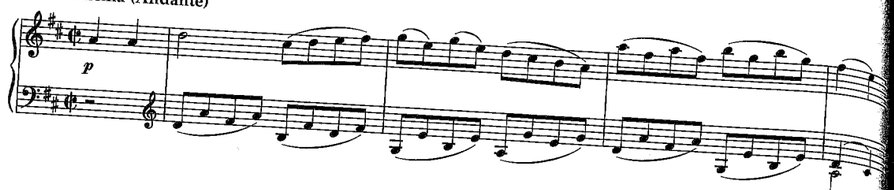
A. Mozart, Violin Sonata in G major, K. 379, *Adagio*



SOLVED/APP 6

B. Mozart, Piano Sonata in D major, K. 284, *Andante*
Label embellishing tones in this excerpt.

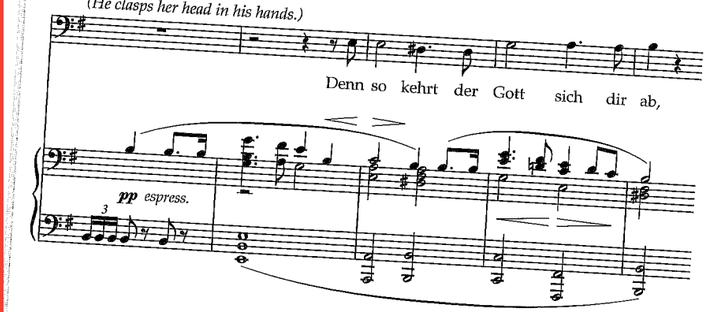
Thema (Andante)



SOLVED/APP 6

C. Wagner, "Der Augen leuchtendes Paar" ("Those eyes so lustrous and clear") (Wotan's Farewell), *Die Walküre*, act 3, scene 3

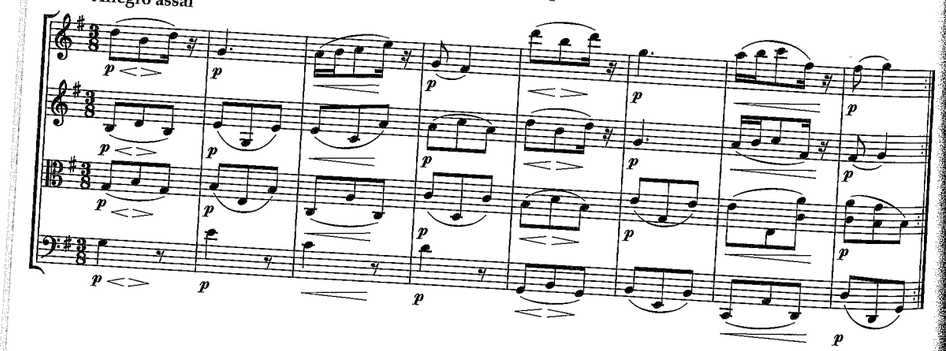
(He clasps her head in his hands.)



Ex. 6

D. Beethoven, String Quartet no. 13 in B♭ major, op. 130, *Alla danza tedesca*
Describe the curious rhythmic effect in this excerpt.

Allegro assai

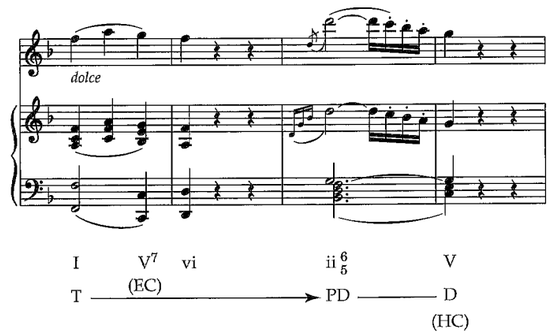


Contextual Analysis

Tonic and Dominant Embellish the Submediant

Although I and V are structural tonal pillars—usually more important than any other harmonies in a key—this is not always the case, because the importance of a harmony depends wholly on the musical context in which it appears. For example, in the progression I–V–vi, the vi chord often overshadows the dominant, which is demoted to being connective tissue between I and vi (Example 13.12).

EXAMPLE 13.12 Mozart, Violin Sonata in F major, K. 377, Minuet



Notice the deceptive motion in mm. 1–2 of Example 13.12. Because V is metrically weak (compared to the strong-beat tonic and submediant), it functions as a weak voice-leading chord (in this context it harmonizes the violin's G). Thus, the overall progression is I–vi–ii^6_5–V, with vi initiating a descending-fifth harmonic progression.

Example 13.12, also shows why we refer to such progressions as *deceptive motions* rather than as *deceptive cadences:* Clearly there cannot be a cadence after only three chords of a piece, and, most importantly, vi is not an independent entity but, rather, a member of the underlying progression that leads to the pre-dominant and dominant functions. The caesura on vi merely highlights the chord, but it does not take away its important role in the overall progression.

Not only can vi be more important than V, but it can even outrank the tonic. Listen to Example 13.13. Even though I^6 appears prominently at the end of m. 2, one can hear it as not being structural. To see why this is, consider the V^6 that occurs on beat 3 of m. 1: It acts as a passing chord between I and vi. Similarly, the I^6 on beat 3 of m. 2 is a voice-leading chord linking vi to the pre-dominant, ii^6_5 in m. 3.

four-voice chorale style. Include a second-level analysis, and label the mediant's function (use a bracket and label with "arp. prog." or "fifths prog.").

A. In C minor: i–V/III–III–ii°6–V–I (begin soprano on $\hat{1}$)

B. In A minor: i–V^6_5/III–III–iv–V–VI (begin soprano on $\hat{5}$)

SOLVED/APP 6

C. In D major: I–iii–IV–ii^6_5–V^4_2–I^6–V^6_5–I–vi–ii^6–V^7–I (begin soprano on $\hat{5}$)

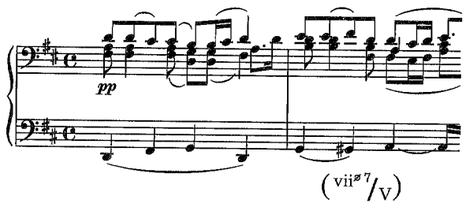
D. In D minor: i–V/III–III–VI–ii°6–V–i (begin soprano on $\hat{3}$)

ANALYSIS

14.3

The following excerpts contain the mediant either in the context of an ascending-bass arpeggiation or as part of a descending-fifths progression. Analyze with roman numerals (first-level analysis).

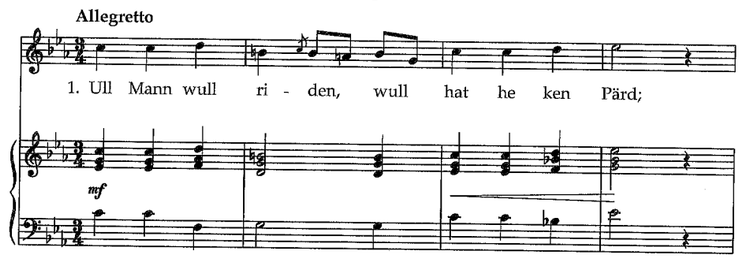
A. Schubert, "Am Frühling," D. 361
Note the clef in the right hand.



Ex. 7

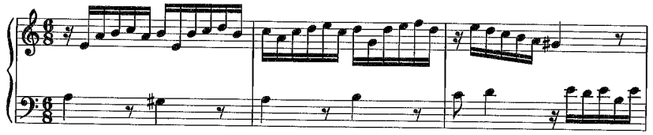
SOLVED/APP 6

B. Brahms, "Beim Ritt auf dem Knie," *Volks- und Kinderlieder*, WoO 31, no. 8
Only the first portion of the phrase is given.



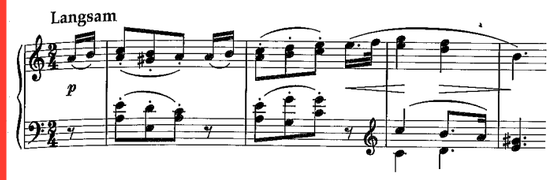
Ex. 8

C. Marcello, Sonata in A minor, no. 8, *Presto*
Consider the standard harmonic phrase model as you analyze this example.



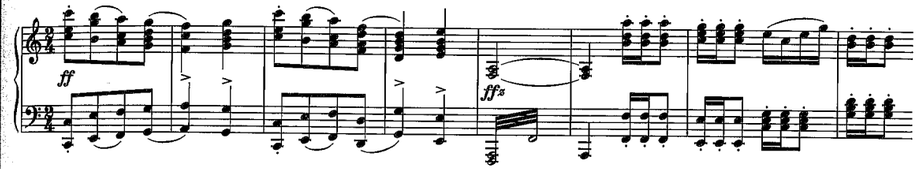
SOLVED/APP 6

D. Schumann, "Armes Waisenkind," from *Children's Pieces*, op. 68, no. 6



Ex. 9

E. Brahms, Symphony no. 4 in E minor, op. 98, *Allegro giocoso*



More Contextual Analysis: The Back-Relating Dominant and Synthesis of Root-Motion Principles

We know that a V chord may or may not function as a structural, cadential dominant. For example, for a phrase built on the progression I–V–vi–ii–V–I, the structural dominant is most likely the second one, while the first dominant is only a voice-leading chord that connects tonic and submediant harmonies and helps to avert potential parallels. Another example of a nonstructural dominant occurs in the step-descent bass progression i–v^6–iv^6–V. The minor v^6 in this progression is far removed from its dominant function; it harmonizes the passing tone $\downarrow\hat{7}$, connecting $\hat{1}$ and $\hat{6}$ in the bass.

As always, such contextual analysis is essential for understanding how harmony works, and for interpreting which chords are structural and which ones merely embellishing.

Example 14.5A demonstrates an important way in which the dominant may appear in a nonstructural context. Listen to the example while observing the roman numeral analysis. What is unusual about the harmonic progression? Heard as a single phrase, this progression presents us with an analytical dilemma. You know that V does not progress to ii; such a backward motion from D to PD is called a **retrogression**, which usually sounds awkward and weak. But Bach's phrase doesn't sound weak at all. So what is the function of the V that appears in m. 2? Is it the structural dominant, which is prolonged through m. 3 by means of a passing ii? This reading makes abstract sense, yet we probably don't hear the V in m. 2 as a structural V. Doesn't the ii chord sound as if it plays a harmonic role as a predominant? Listen to the excerpt once again.