CHAPTER 14

The Mediant, the Back-Relating Dominant, and a Synthesis of Diatonic Harmonic Relationships

OVERVIEW

In this chapter, the mediant chord is introduced. While a relative rarity in the major mode, the mediant occurs remarkably frequently in the minor. This chapter also introduces a special function of the dominant, one in which it can either intensify or inhibit a phrase's motion. The chapter concludes with a summary of diatonic functions, which groups all harmonic motions into three basic categories based on root motion, and follows up with a step-by-step approach to incorporating these concepts into a model composition.

CHAPTER OUTLINE

THE MEDIANT (iii IN MAJOR, III IN MINOR)

While the mediant harmony occurs less frequently than any other diatonic harmony, the chord is not unimportant. In minor-key pieces the structural significance of III is great—second only to that of tonic and dominant.

The mediant harmony provides the same color contrast as the submediant: It is a minor triad in a major key and a major triad in a minor key. Within the phrase, the mediant usually appears in one of the following contexts: (1) ascending-bass arpeggiations and (2) descending-fifth progressions.

The Mediant in Arpeggiations

In Example 7.14, we encountered the **ascending-bass arpeggiation** $\hat{1}$–$\hat{3}$–$\hat{5}$ under a I–I^6–V progression. The contrapuntal motion of the bass can be filled with passing harmonies to create a stepwise ascent:

Ascending-Bass Arpeggiation

Bass:	$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$
	I	vii^{o6}	I^6	IV	V
		or		or	
		V^4_3		ii^6	

Although $\hat{3}$ in the bass is most often harmonized by I^6, it can also be harmonized by a root-position mediant chord. In this way, iii substitutes for I^6 to create a tonic extension, just as vi may substitute for tonic. Example 14.1A illustrates the common tones in I–iii and I–vi progressions. The rest of the example shows some common uses of the mediant within phrases. Just as we label vi's bridging function from T to PD with an arrow, we also use the arrow to show iii's bridging function leading from T to PD.

- In Example 14.1B, the bass of the pre-dominant IV fills the space between $\hat{3}$ and $\hat{5}$. Note also how the soprano descends stepwise from $\hat{1}$ to $\hat{5}$, with $\hat{7}$ functioning as a downward passing tone rather than a leading tone.
- Example 14.1C shows how vi can be inserted between I and iii, resulting in an effective descending arpeggiation.
- In many progressions, iii descends to vi, thus extending the descending-fifths progression back yet another notch (Example 14.1D).

EXAMPLE 14.1 **Typical Harmonic Contexts for the Mediant**

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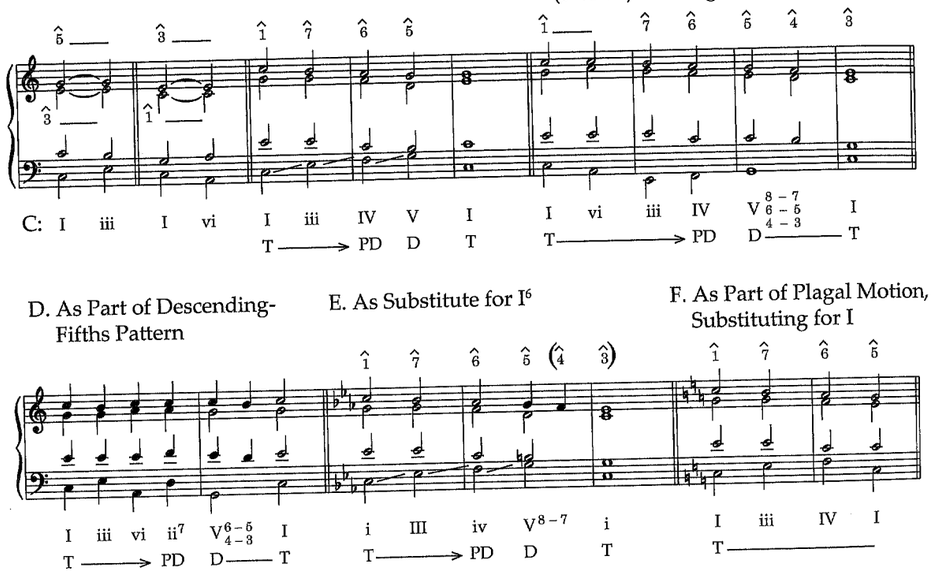

- Example 14.1E recasts 14.1B in the minor mode. Example 14.1F illustrates a prolongation of tonic: iii and IV harmonize passing tones in the soprano ($\hat{7}$–$\hat{6}$) which leads back to I. The 1960s hit song "Puff the Magic Dragon" harmonizes its descending melody with this very progression (Example 14.2A). Mahler uses iii in his song "Urlicht." Note how vi also figures prominently in this excerpt (Example 14.2B).

EXAMPLE 14.2A **Yarrow, "Puff the Magic Dragon"**

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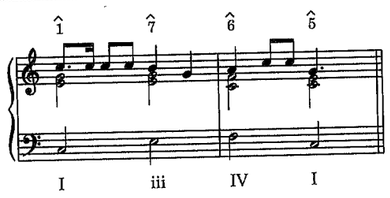

EXAMPLE 14.2B **Mahler, "Urlicht" ("Primeval Light"), Des Knaben Wunderhorn, no. 12**

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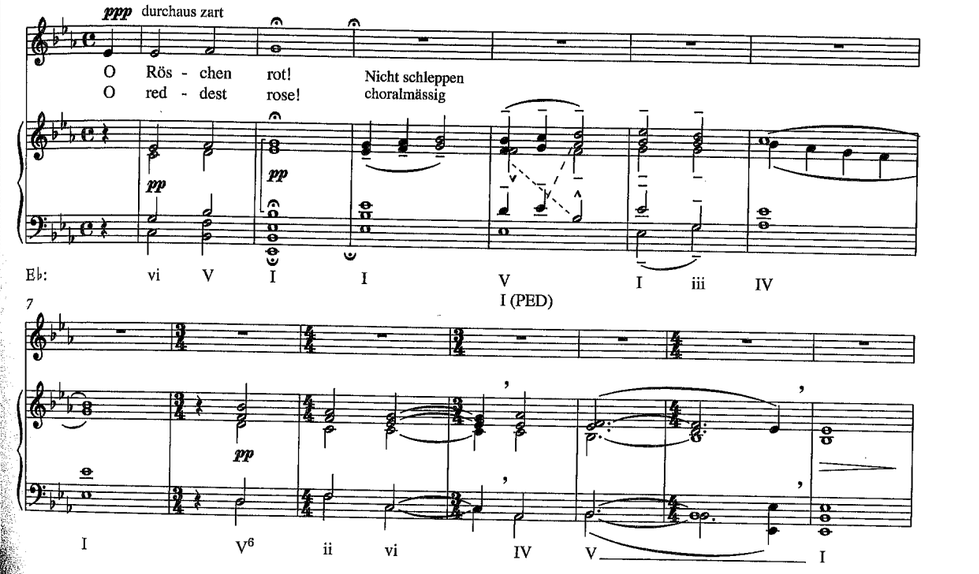

A Special Case: Preparing the III Chord in Minor

The mediant appears in the minor mode more often than in the major mode. Listen to Example 14.3. The second harmony that appears in all three examples is unfamiliar: a major triad built on $\flat\hat{7}$. We have seen chords built from a leading tone (vii°⁶ and vii°⁷) and a passing v⁶ chord (in the step-descent bass). In Example 14.3, the root-position "VII" chord has a different function: It is the dominant chord of III. To reflect this motion of the V–I sound of B♭–E♭, we label the B♭ harmony as "V of III" (or "V/III"), indicating that B♭ is the dominant (V) chord that leads to E♭ (III). This roman numeral symbol represents the sound of the triad built on $\flat\hat{7}$ far more accurately than would the label "VII," which fails to capture its dominant function at the immediate, local level.

V/III often occurs in first inversion as V⁶/III (Example 14.3B). The use of this inversion prominently places D—the temporary leading tone that leads to E♭ (III)—in the bass, thus intensifying the motion to III. In Example 14.3C, a seventh is added to create V⁷/III, which further intensifies motion to III (since V⁷–I is more powerful than V–I).

We explore the use of chords such as V/III, which are called **applied chords**, further in Chapter 18.

EXAMPLE 14.3 **VII as V/III**

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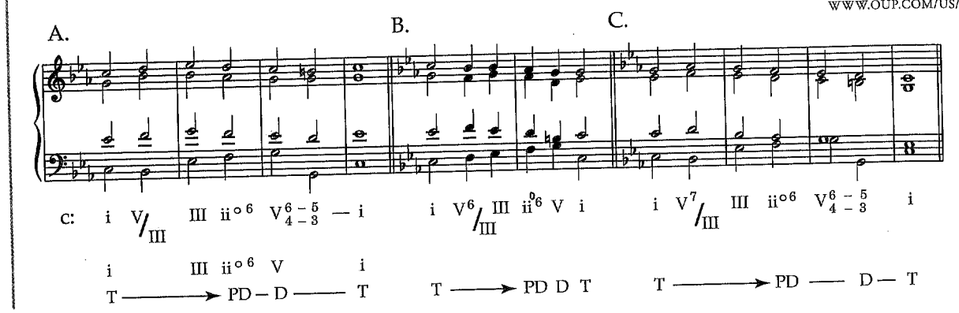
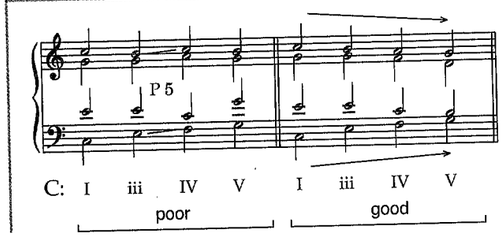


Voice Leading for the Mediant

Using the mediant with good voice leading is easy as long as you remember these simple guidelines:

1. Try to move the upper voices in contrary motion to the bass when approaching and leaving the mediant (Example 14.4).
2. Use the soprano line $\hat{1}$–$\hat{7}$–$\hat{6}$ when iii supports the passing tone $\hat{7}$.

EXAMPLE 14.4 **Part Writing the Mediant**



EXERCISE INTERLUDE

WORKBOOK 1
Assignments
14.1–14.3

WRITING

14.1
The following exercises contain ascending-bass arpeggiations and descending-fifths motions using the mediant. Choose a meter and write the progressions in 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.").

SOLVED/APP 5

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 $\hat{5}$)
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

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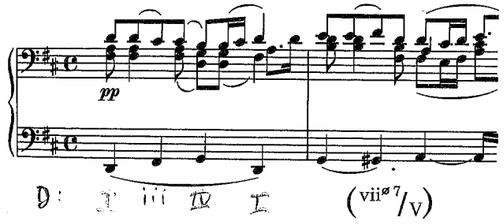
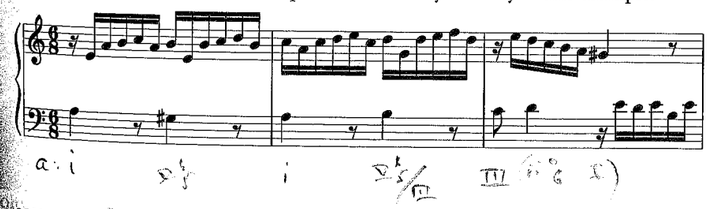
14.2
The following excerpts contain the mediant either in the context of an ascending-bass arpeggiation or as part of a descending-fifths progression. Analyze with roman numerals (first-level analysis).

A. Schubert, "Am Frühling," D. 882
Note the clef in the right hand.

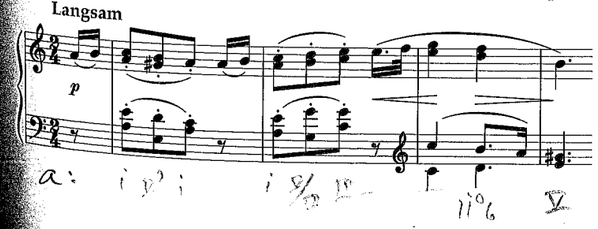


B. Marcello, Sonata in A minor, no. 8, *Presto*
Consider the standard harmonic phrase model as you analyze this example.

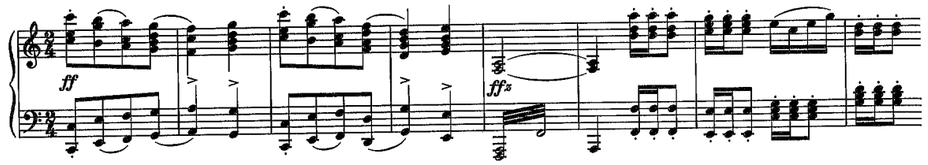


SOLVED/APP 5

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



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



MORE CONTEXTUAL ANALYSIS: THE BACK-RELATING DOMINANT

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.

Analytical and Aural Quandary

Example 14.5A demonstrates another 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

EXAMPLE 14.5

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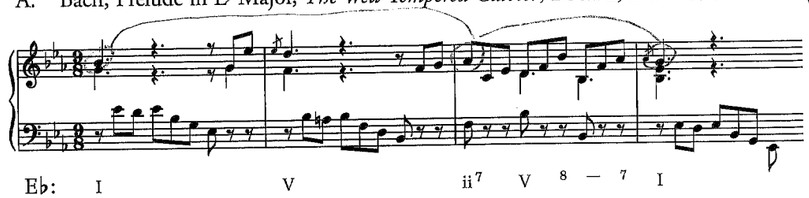
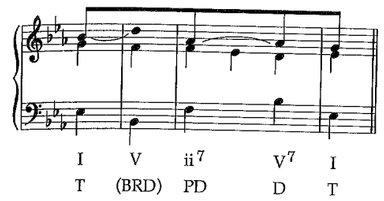
A. Bach, Prelude in E♭ Major, *The Well-Tempered Clavier*, Book 2, BWV 876



EXAMPLE 14.5 **(continued)**

B. Bach, Prelude (reduction)



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. Further, doesn't the ii chord sound as if it plays a harmonic role as a pre-dominant? Listen to the excerpt once again.

Ignoring the supertonic harmony is not a reasonable interpretation, because it clearly plays an important role in the excerpt. Given the prominence of ii, the harmonic importance of the first V now seems to wane.

The excerpt begins on a soprano $B\flat^4$, but in m. 2—where the problematic V appears—the soprano leaps to $E\flat^5$ and then descends to D^5. If we ignore the first dominant, the overall progression is I–ii^7–V^7–I, and each harmony supports the melodic descent in the soprano ($B\flat^4$–$A\flat^4$–G^4). Example 14.5B shows this interpretation.

This analysis, which takes account of the phrasing and melodic continuity of the excerpt, reflects the perception of the music much better than viewing the V in m. 2 as structural. The dominant chord in m. 2 prolongs the preceding tonic, but there is no connection between the dominant and the following ii chord. Dominants that prolong a previously sounding tonic without resolving to a following tonic are called **back-relating dominants** (BRDs). BRDs can be shown only in second-level analysis:

1st-level analysis:	I	V	ii
2nd-level analysis:	T————	(BRD)————	PD

The BRD at Deeper Levels

Given that the music following a half cadence is a restart of a new phrase model and not a continuation of the previous phrase model, we will view the half cadence as a common and important type of back-relating dominant.

The concept of the back-relating dominant can be extended from a single phrase to multiple phrases, where we begin to account for more substantive events within a piece. When considering how it functions at this deeper level, it carries possible performance implications, as Example 14.6 illustrates.

The first phrase (mm. 1–4) closes on a half cadence, strongly articulated by the powerful cadential six-four chord that helps to secure the dominant. The next phrase begins on the supertonic (ii). Because Mozart merely transposes the opening material of phrase 1 up a step (from D major to E minor), we can connect the *openings* of the two phrases

EXAMPLE 14.6 **Mozart, Piano Sonata in D major, K. 576, *Allegro***

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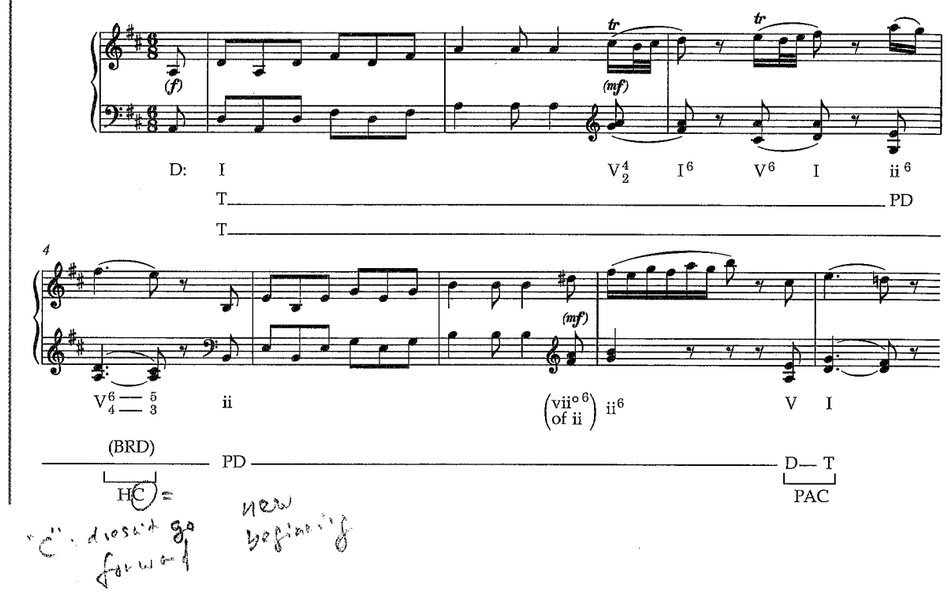

rather than the *end* of the first phrase and the *opening* of the second phrase. Further, since Mozart extends the pre-dominant function, we see a single, large-scale tonal motion over two phrases: I (BRD)–ii–V^7–I. Indeed, since the phrase with the HC is left harmonically open, the following phrase completes the incomplete tonal motion of the first phrase. The combination of the two phrases creates a single entity called a *period*, discussed in the next chapter.

SYNTHESIS: ROOT-MOTION PRINCIPLES AND THEIR COMPOSITIONAL IMPACT

The phrase model, composed of three ordered harmonic functions (T–PD–D–T), lies at the heart of tonal progressions, and the tonic function usually occupies significantly more time and chords than the other two functions. Further, considering how harmonies function within a musical context—rather than haphazardly scattering roman numeral labels over a score—allows us to see deeper connections.

We will apply these global analytical ideas to composition as well. However, we may find ourselves in a situation where we simply can't figure out which chord could come next. For example, after completing a basic tonic expansion using contrapuntal chords,

we might wish to use other diatonic harmonies within the tonic expansion. In general, diatonic harmonies (such as dominants, submediants, supertonics, and mediants) tend to follow one another in one of the following three root motions:

1. by descending fifth (or rising fourth), which we abbreviate *D5*
2. by ascending second, which we abbreviate *A2*
3. by descending third, which we abbreviate *D3*

These root motions may be combined in an infinite number of ways. For example, a series of falling thirds from the tonic, I–vi–IV, may be followed by two successive A2s (IV to V and then, the deceptive motion V to vi). From the submediant, a set of D5 motions might follow, which will return the progression to tonic (ii–V–I). The sum total of all this motion is a large goal-directed progression: I–vi–IV–V–vi–ii–V–I, which may be set in many ways, depending on the progression's meter and harmonic rhythm. Most musical settings of this progression would likely reflect the following second-level analysis:

I–vi–IV–V–vi–ii^7—V^7–I
T————PD-D–T

Compositional Application

Let's try out some of these ideas by setting ourselves a task and then working through the compositional process.

Task: Write a piece for string quartet or vocal ensemble (SATB) that encompasses 12–20 measures and contains three or more phrases. The key (major or minor) and meter are your choice.

1. Begin with a compositional plan, one in which you envision the large-scale harmonic progressions. For example, if you write a four-phrase piece, consider how each phrase will close and how it will relate to succeeding phrases. Example 14.7 presents an example plan for a minor key.
2. Then decide on the length of each phrase; four measures is the most common. Think about the general harmonies that lead to each cadence. You may use all the diatonic harmonies we have discussed, including EPMs, BRDs, and step-descent basses.

EXAMPLE 14.7 **Example Plan for a Four-Phrase Piece in a Minor Key**

	phrase 1:	phrase 2:	phrase 3:	phrase 4:
Soprano:	$\hat{5}$	$\hat{3}$	$\hat{5}$	$\hat{2}$–$\hat{1}$
Harmony:	i→HC	i→IAC	i→HC	i→PAC

You may wish to lay out controlling harmonies for each measure by writing roman numerals, as in Example 14.8.

EXAMPLE 14.8 **Controlling Harmonies**

	phrase 1:				phrase 2:				phrase 3:				phrase 4:			
measures:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
harmonies:	i	V^4_3	i^6–iv^6	V	i	VI	iv	V^7–i	i	III	VI	$ii^{\circ 6}$–V	i	iv–P^6_4–iv^6	V^6_4–$\frac{5}{3}$–i	
second level:	T———PD			D	T———PD		D	T	T———PD		D		T—PD———D			T

3. If the tempo is slow and the harmonic rhythm fast, as in the chorale, then you may wish to go so far as to specify every harmony within each measure; their exact rhythmic placement will have much to do with your choice of meter and melodic motives. Example 14.9 presents a detailed plan for the first phrase only.

EXAMPLE 14.9 **Detailed Plan for the First Phrase**

	phrase 1:			
measures:	1	2	3	4
harmonies:	i–$ii^{\circ 4}_2$–V^6_5–i	V^4_3–i^6–V^4_2	i^6–III–iv–iv^6	V
structure:	i	V^4_3	i^6 iv^6	V
second level:	T———PD———D			

SUMMARY

WORKBOOK 1
Assignment
14.4

We have explored phrases containing all diatonic harmonies. Keep in mind, however, that the phrase model—comprised of the three ordered tonal functions [T, PD, D(T)]—relegates all surface harmonies to this overriding structural unit.

This hierarchy may always be represented through a multitiered analytical process. In first-level analysis, we *describe* all vertical sonorities using roman numerals. In second-level analysis, we *interpret* harmonic functions within the musical context to see larger connections. We can interpret tricky harmonic successions by considering their overall tonal motion and effect (such as the back-relating dominant), and use a second-level analysis to mirror our perception of the music. This type of analysis can significantly influence the way we shape phrases in a performance.

TERMS AND CONCEPTS

- back-relating dominant (BRD)
- iii in:
  - bass arpeggiations
  - motions of descending fifths
- retrogression
- V/III

CHAPTER REVIEW

1. Name the bass scale degrees that often make up an **ascending-bass arpeggiation.**

2. Summarize the guidelines for "Voice Leading for the Mediant."

3. Backward motion from D to PD is called a _____.

4. Dominants that prolong a previously sounding tonic without resolving to a following tonic are called _____.

5. In first-level analysis, we [describe/interpret] all vertical sonorities using roman numerals. In second-level analysis, we [describe/interpret] harmonic functions within the musical context to see larger connections.

CHAPTER 15

The Period

OVERVIEW

This chapter introduces the musical period, an element of form that is defined as the combination of two or more phrases. An emphasis is placed on how melody and harmony interact. A step-by-step analytical procedure prepares for sample analyses and composition.

CHAPTER OUTLINE

FORM AS PROCESS

We have seen how contrapuntal and harmonic motions combine to create music: A phrase is not just a random succession of notes and chords, but a carefully balanced, goal-directed motion controlled by the outer-voice counterpoint and the pacing of the phrase model. According to the model, phrases often comprise one or more tonic expansions, a predominant, and either a half cadence or an authentic cadence. Larger musical structures—those composed of multiple phrases—unfold logically as well. If this were not the case, music would move in unconnected, unmotivated chunks rather than in the smooth manner that integrates the opening of the first phrase with the close of the piece.

Throughout the tonal era (and beyond), composers have relied on the pattern of incompleteness followed by completeness. Because a sense of incompleteness is crucial to the large-scale organization of tonal music, composers often avoid harmonically closed four-bar units. Instead, they rely on multiple four- or eight-bar phrases that hinge on one another.

Listen to Example 15.1, noting how the phrases work together. The first phrase ends on a half cadence with $\hat{2}$ in the soprano; this leaves the listener craving tonic and the resolution of the melody to $\hat{1}$, which is achieved at the PAC of the second phrase. When a weakly conclusive phrase pairs with a stronger, more conclusive phrase, we call the resulting unit a **period**. The pairing is possible because the harmonic and melodic tensions

EXAMPLE 15.1 **Beethoven, Symphony no. 3 in E♭ major, "Eroica," op. 55, *Allegro vivace:* Trio**

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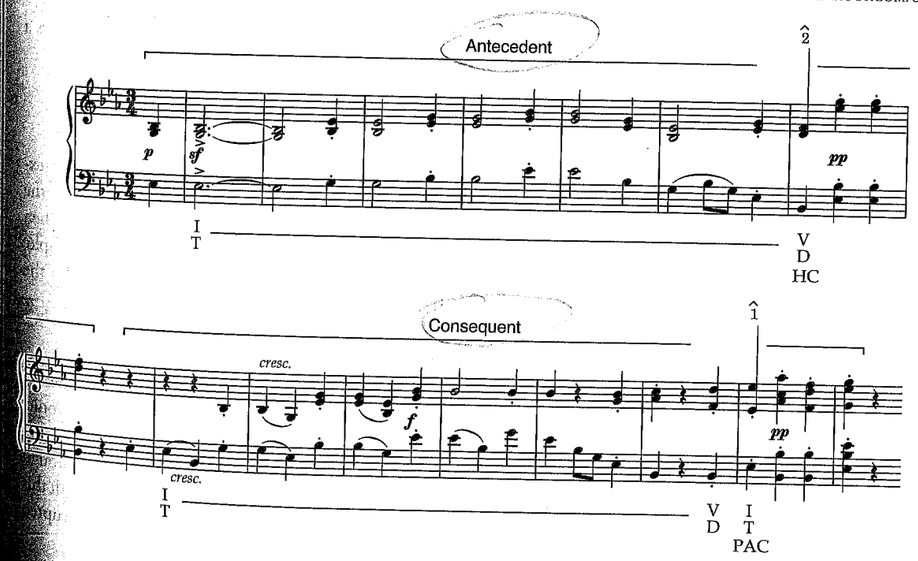

left hanging at the end of the opening (**antecedent**) phrase resolve at the end of the final (**consequent**) phrase. Two phrases make a period only when they relate to each other musically, and the second phrase ends with a strong authentic cadence.

Understanding the period allows us to view musical spans of eight or sixteen measures (as in Example 15.1)—or even more measures—as a single musical idea. We will explore how composers manipulate these units, increasing their size and linking them together.

ASPECTS OF MELODY AND HARMONY IN PERIODS

The cementing of two separate phrases is highly dependent on the interaction of melody and harmony. Listen to the two periods in Example 15.2, focusing on the following melodic and harmonic issues:

1. Do the two phrases in each period have melodies that resemble one another? If so, in what ways?
2. Locate and compare cadences.
3. What does the second-level harmonic analysis reveal about each phrase?

Comparisons

Both periods in Example 15.2 are in the key of B♭ major and divide into two four-measure phrases. Although the examples sound very different, they share several basic melodic features:

1. Both melodies begin with arpeggiations of the tonic triad.
2. Mozart's melody descends from $\hat{5}$ to $\hat{3}$ to $\hat{1}$ in mm. 1–3; Beethoven's melody ascends from $\hat{5}$ to $\hat{1}$ to $\hat{3}$ in mm. 1–3 and finally to the upper-octave $\hat{5}$ in m. 4.
3. The same accompanimental neighboring figure (boxed in both excerpts) gives a chromatic twist to each example.

Contrasts

Melodic

However, there are important melodic differences: The second phrase of the Mozart excerpt begins exactly the same as the first, with only a slight change at the end, while the Beethoven excerpt has no melodic repetition of material from phrase to phrase. When the two phrases begin with highly similar thematic material, as in the Mozart example, we call them **parallel periods** (aa or aa′). Those that are melodically dissimilar, as in the Beethoven example, are called **contrasting periods** (ab).

Harmonic

Although the two periods in Example 15.2 have similar cadences (HC and AC), there is one important harmonic difference. Mozart's second phrase begins again on the tonic, restating the same melodic idea of the first phrase. It is as if the music restarts after being interrupted at the half cadence. Only in the second phrase does the music push through the cadential dominant to attain the long-awaited tonic in m. 8. A pair of phrases with this related harmonic structure creates an **interrupted period**. We indicate the interrupted

EXAMPLE 15.2 **Two Periods**

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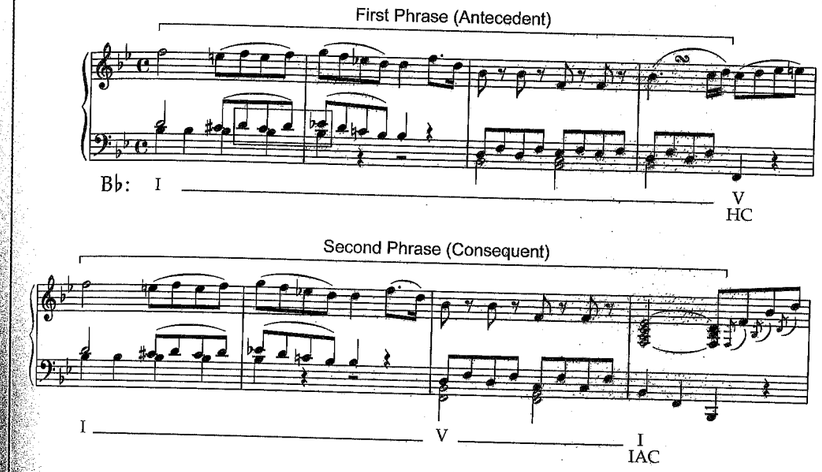
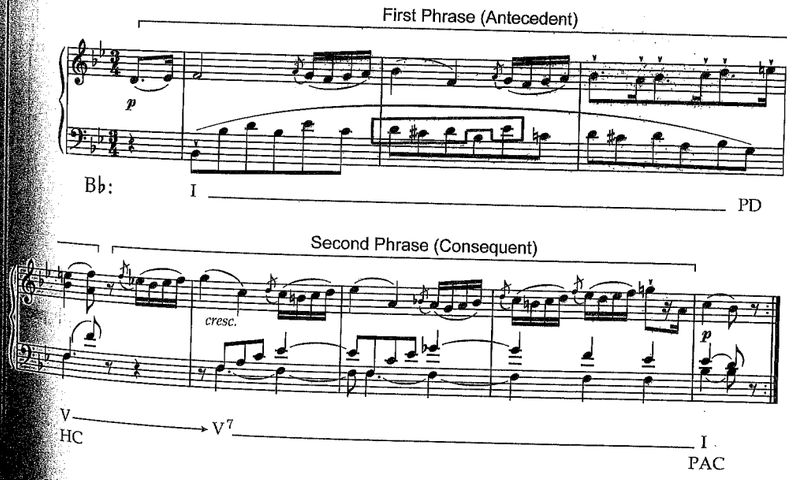
A. Mozart, Piano Concerto in D minor, K. 466, *Andante*



B. Beethoven, Piano Sonata no. 11 in B♭ major, op. 22, Menuetto



motion with a double slash. (Note that Mozart's half cadence does not resolve to the tonic that begins the second phrase; the dominant at the end of the first phrase is a back-relating dominant that extends the first tonic.)

Mozart: Parallel Interrupted Period

phrase 1——————————— phrase 2————————
T D // T D T
phrase interrupted
starts over → resolves!

Beethoven's first phrase also has the structure T–PD–D. The second phrase, by contrast, does not begin on the tonic. Instead it begins with a V^7 chord, and *continues* away from the tonic. A pair of phrases with this single, sweeping harmonic motion forms a **continuous period**.

Beethoven: Contrasting Continuous Period

phrase 1———————— phrase 2————————
T PD D————————(D)————————T
phrase model continues →

A favorite device of composers here is to lead to a HC in the first phrase but then follow it with the structural pre-dominant *to begin* the second phrase. In this case, the HC is strongly heard as a back-relating dominant:

Continuous Period With PD in Second Phrase

phrase 1———————— phrase 2————————
(BRD)
T ← → PD D T
phrase model continues ——→

An alternate method of creating a continuous period is to end the first phrase with an authentic cadence on a harmony other than tonic, and then continue the second phrase on the dominant, as shown here:

Continuous Period With PD in First Phrase

phrase 1———————— phrase 2————————
T————————PAC in ii D————————T
T————————PD————————D————————T
phrase model continues ——————→

Again, a single harmonic sweep occurs, as shown by the second-level analysis, which is the same for both models: T–PD–D–T.

Two Other Options

Two other harmonic possibilities exist in addition to interrupted and continuous periods. Listen to Example 15.3 and focus on the cadences that close each phrase.

EXAMPLE 15.3 **Mozart, Piano Sonata in B♭ major, K. 281, *Allegro***

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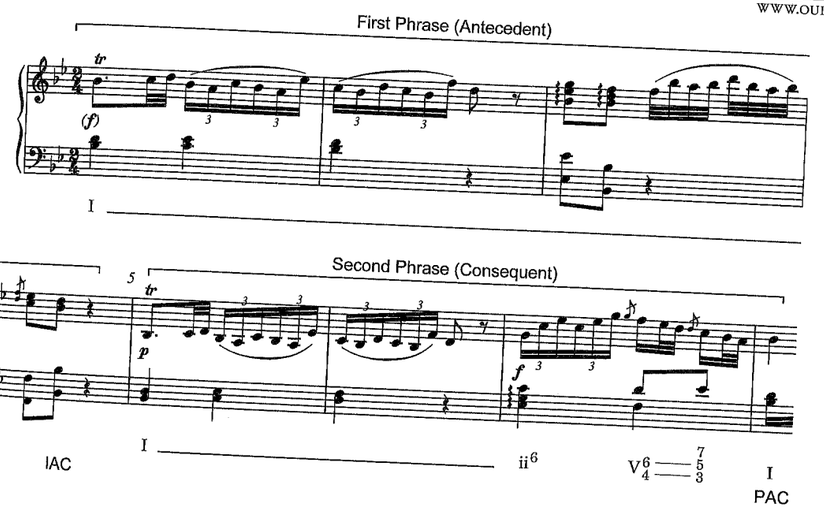

parallel
Sectional

Sectional

In Example 15.3 even though both phrases close on the tonic, they form a period because the second phrase subtly completes the melodic motion by ending on Î. When two phrases have the cadences IAC and PAC—and each phrase is, in a sense, a closed harmonic *section*—they form a **sectional period**.

Sectional Period (Parallel)

phrase 1———————————— phrase 2————————————
T PD D T T PD D T
IAC: melody does not close on Î ——→ PAC: melody closes on Î

Progressive

The cadence in Example 15.4 forms a weak–strong relationship (HC–PAC), but we are struck by the sound of the second cadence, which ends in the key of v.

EXAMPLE 15.4 **Beethoven, Piano Sonata in D major, op. 28, *Andante***

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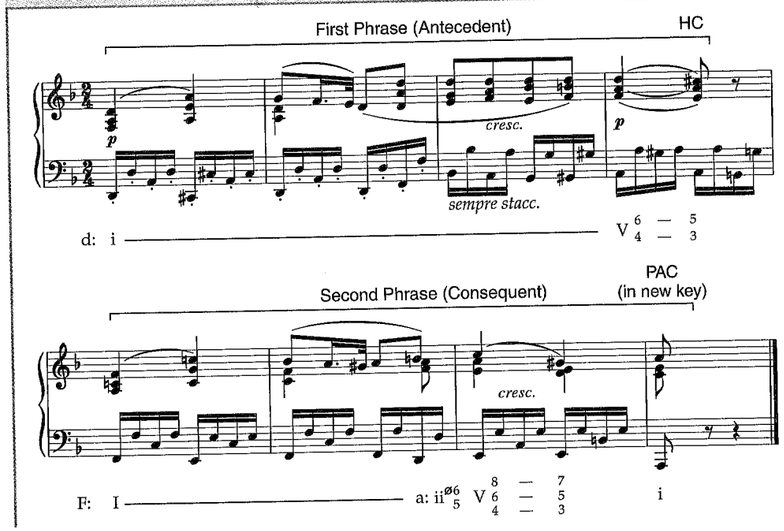


parallel
progressive

If two phrases have a weak–strong cadence relationship and there is a key change during the course of the phrases, they form a **progressive period**. It does not matter whether the cadences reflect characteristics of any other period (sectional, continuous, interrupted). The "progressive" label trumps all other labels because it indicates a change of key.

REPRESENTING FORM: THE FORMAL DIAGRAM

Diagramming the relationships of phrases visually captures the sense of how they combine to form periods.

Phrases and Periods

Arcs represent phrases, and an overarching curve over two arcs indicates that the phrases combine into a single period.

Melody

Letter names represent the melodic relationship between phrases:

For phrase 1:

a = melodic material of the first phrase

For phrase 2:

a′ = melodic material similar to the first phrase

b = melodic material different from the first phrase

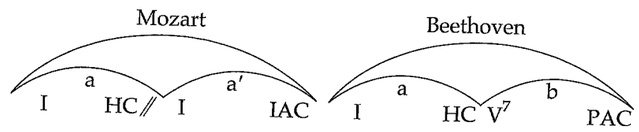
Compare the following diagrams with the melodic material in Examples 15.2A and 15.2B:

Harmony

Diagrams also capture the harmonic content of a period by listing the initial harmony and the cadence for each phrase.

Initial harmony: Typically, the first harmony is listed by roman numeral.
Cadence: Use HC, IAC, or PAC to identify the cadence.

A double slash (//) after a HC indicates a harmonic **interruption**—the second phrase restarts with tonic. Consider the diagrams for Examples 15.2A and 15.2B:



Period Label

We label a period with three words:

1. The first word describes the melodic relationship between phrases. The choices are:
   a. parallel
   b. contrasting
2. The second word describes the harmonic motion of the period. The choices are:
   a. interrupted
   b. continuous
   c. sectional
   d. progressive
3. The last word identifies the structure: period.

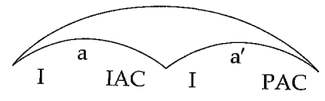
Period Diagrams and Their Labels

Period label	Abbreviation	Formal diagram
Interrupted parallel interrupted period	PIP	a a′ — I HC// I PAC
contrasting interrupted period	CIP	a b — I HC// I PAC
Sectional parallel sectional period	PSP	a a′ — I IAC I PAC
contrasting sectional period	CSP	a b — I IAC I PAC
Continuous parallel continuous period	PCP	a a′ — I HC, or AC somewhere other than tonic; phrase 2 begins somewhere other than tonic; PAC
contrasting continuous period	CCP	a b — I HC, or AC somewhere other than tonic; phrase 2 begins somewhere other than tonic; PAC
Progressive parallel progressive period	PPP	a a′ — I HC or IAC; phrase 2 ends with AC somewhere other than tonic
contrasting progressive period	CPP	a b — I HC or IAC; phrase 2 ends with AC somewhere other than tonic

As the completed form diagram illustrates, Example 15.2A is a **parallel interrupted period** and Example 15.2B is a **contrasting continuous period**.

The following diagram represents the **parallel sectional period** and **parallel progressive period** of Examples 15.3 and 15.4, respectively. Note that the new key is shown in the progressive period (i.e., "v").

Mozart, *Allegro*
parallel sectional period



Beethoven, "Andante"
parallel progressive period

SAMPLE ANALYSES OF PERIODS AND SOME ANALYTICAL GUIDELINES

Listen to Example 15.5 and consider the five questions and answers that follow.

EXAMPLE 15.5 **Mozart, *Die Zauberflöte (The Magic Flute)*, K. 620, act I, Finale**

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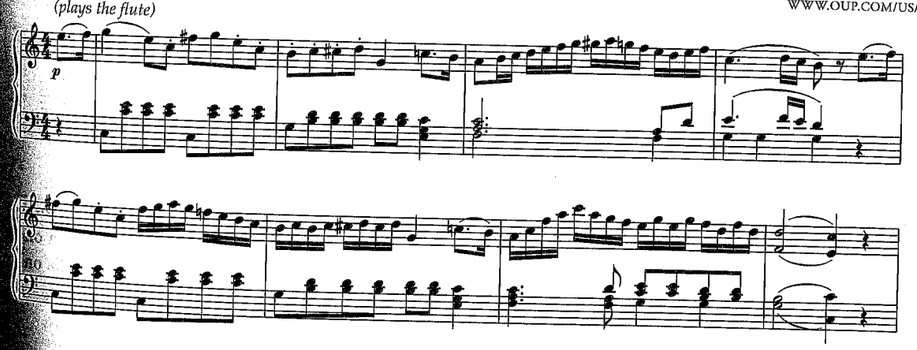
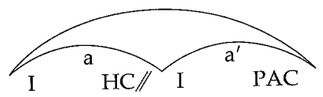


1. Can the excerpt be divided into two or more phrases?
   Answer: Yes, it can be divided into two four-measure phrases, each of which ends with a cadence.
2. Do these phrases create an antecedent–consequent relationship?
   Answer: Yes, the first phrase sounds harmonically open (ending on a HC) and melodically open (ending on the leading tone); the second phrase provides satisfying closure, with $\hat{2}$–$\hat{1}$ in the melody over a PAC.

3. Is the second cadence stronger than the first?
   Answer: Yes, the HC is less conclusive than a PAC. *This forms a period.*
4. Are the melodies in each phrase related?
   Answer: Yes, they are clearly related. The second phrase is nearly identical to the first phrase except for embellishments throughout. *Thus, the melodic structure is parallel.*
5. What harmonies begin and end each phrase?
   Answer: Phrase I begins with tonic and ends with a HC. Phrase 2 restarts with tonic and ends with a PAC. *Thus, the harmonic structure is interrupted.*

From the answers to these five questions, we are ready to label the period as a PIP and diagram it in the following manner:



parallel interrupted period

Now let's try applying the same question-and-answer process to Example 15.6.

EXAMPLE 15.6 **Beethoven, *Klavierstück*, WoO 82**

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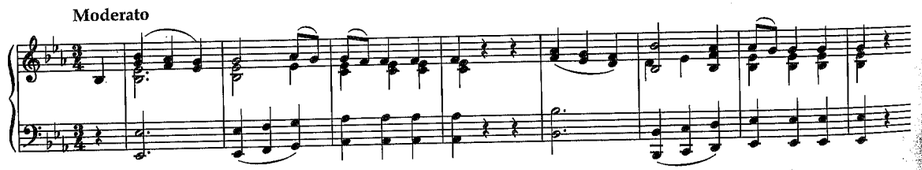

1. Can the excerpt be divided into two or more phrases?
   Answer: No. Although the excerpt divides into two musical units, they cannot be considered phrases because there is no cadence in m. 4, just a caesura on a dissonant ii$^6_5$ chord. Because there is only one cadence (m. 8), there can be only one phrase.

This excerpt is simply an eight-measure phrase; it is not a period.

Summary for Analyzing Periods

The following four steps will assist you in locating and identifying periods.

STEP 1 Locate phrases and mark their cadences.

STEP 2 Examine the cadence of phrase 1. If it is a PAC in the tonic, it cannot be part of a period. If the first phrase closes with a cadence that is weaker than the cadence found at the end of the second phrase, however, draw arcs and identify phrase lengths.

STEP 3 Analyze the melodies of the phrases for the two possible melodic structures: parallel and contrasting.

STEP 4 Analyze the cadences of the phrases and write your answers to the right of each arc. Next, label the harmony that begins each phrase using one of the four possible harmonic structures: sectional, interrupted, continuous, and progressive.

COMPOSING PERIODS

Writing periods involves creativity and using your ear. For the time being, confine yourself to three period types that end on the tonic. In beginning a composition, start with the large harmonic picture using the following tonal models:

Phrase One:	Phrase Two:
• I____ HC	I____ PAC or IAC
• I____ IAC	I____ PAC
• I____ HC	$V^{(7)}$__ PAC

Next, map out the harmonies within each phrase. As a general rule, harmonic changes tend to occur on strong, accented beats (such as downbeats). The following eight-measure structure reveals two potential harmonic solutions for an interrupted period (the first tonal model shown earlier):

	Phrase One				Phrase Two			
Measure:	1	2	3	4	5	6	7	8
Solution 1:	I	vi	IV	V //	I–IV–I	iii–vi	ii–V^7	I
Solution 2:	I–I^6	V^4_2–I^6	ii^6	V //	I–iii	vi–IV	ii^6_5–V^7	I

Notice that the consequent phrases in both solutions open with harmonic settings different from their antecedents. Such harmonic contrast permits—in fact, almost demands—these periods to be contrasting melodically rather than parallel.

After your harmonic plan is in place, you can then add a melody that provides a good outer-voice counterpoint and exhibits a high degree of motivic consistency and melodic interest.

ANALYSIS

EXERCISE INTERLUDE

15.1

Following the question-and-answer procedure demonstrated earlier, label each of the following examples. *The examples may be a single phrase or a period*; if an example is a period,

provide a formal diagram and period label. *Note:* You may find it useful to mark up the music to help you with your analysis. Do not analyze every harmony.

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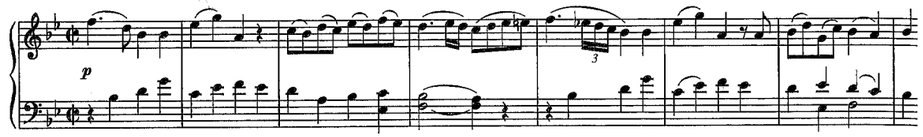
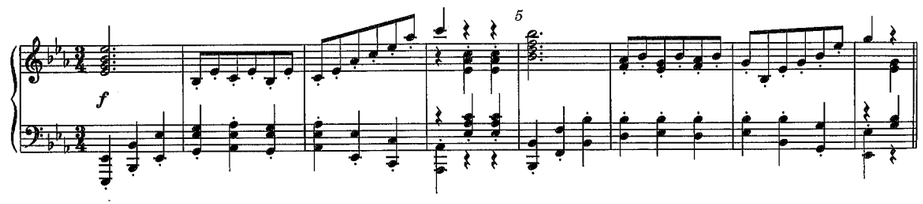
SOLVED/APP 5

A. Mozart, Piano Sonata in B♭ major, K. 333, *Allegretto grazioso*

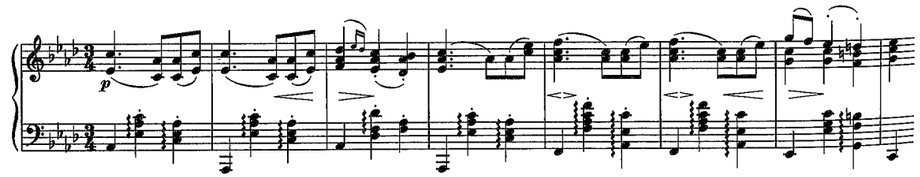


SOLVED/APP 5

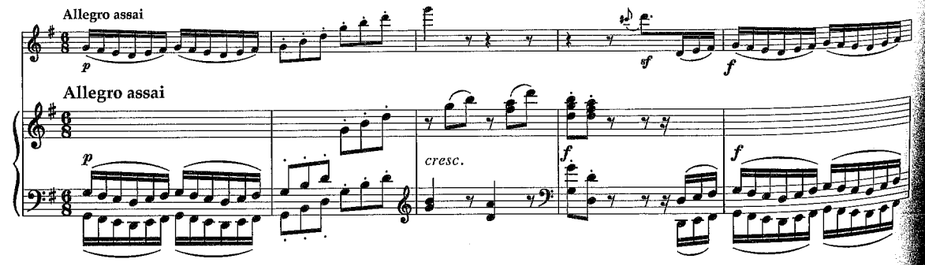
B. Mozart, Symphony no. 39 in E♭ major, K. 543, *Allegretto*

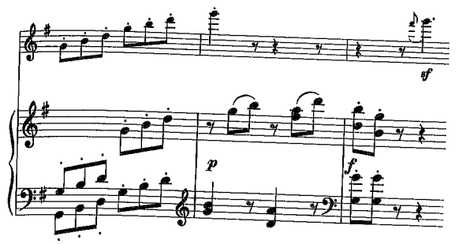


C. Brahms, Waltz in A♭ major, op. 39, no. 15



D. Beethoven, Violin Sonata in G major, op. 30, no. 3, *Allegro assai*





TERMS AND CONCEPTS

- period
- melodic types
  - parallel
  - contrasting
- harmonic types
  - interrupted
  - continuous
  - sectional
  - progressive
- phrase
  - antecedent versus consequent

CHAPTER REVIEW

1. Two **phrases** make a **period** only if two conditions are fulfilled:

_____

2. The name for the weak phrase is _____ and the name for the strong phrase is _____.

_____

3. Two phrases that are melodically similar in the pattern [a a] or [a a′] are called:

a. parallel b. contrasting

_____

4. Two phrases are melodically dissimilar in the pattern [a b] are called:

   a. parallel b. contrasting

5. An **interrupted period** has an antecedent that ends on [T/PD/D] and a consequent that begins with [T/PD/D].

6. A **continuous period** has a consequent that begins with something other than [T/PD/D].

7. A **sectional period** has an antecedent that cadences with a [HC/IAC/PAC] and a consequent that cadences with a [HC/IAC/PAC].

8. A **progressive period** has a consequent that cadences in:

   a. the original key b. a new key (it modulates)

9. **Parallel** and **contrasting** are words that describe:

   a. melody b. harmony

10. **Interrupted**, **continuous**, **sectional**, and **progressive** are words that describe:

    a. melody b. harmony

CHAPTER 16

Other Small Musical Structures: Sentences, Double Periods, and Modified Periods

OVERVIEW

This chapter continues the topic of form by introducing variations of phrases and periods. These include structures that unfold in a proportional manner (the sentence), and larger formal units, such as the combination and modifications of period structures (the double period; modified periods).

CHAPTER OUTLINE

HAVE YOU EVER LISTENED to the way parents call their children inside on a hot summer evening? There is usually a consistency in their speech pattern, since parents typically need to make their announcement more than once:

"Johnny, it's time to come in now."
"Johnny, you need to come in *now*."
"Johnny, I mean it. Get in right now or you'll be grounded for life."