

Chapter 13 – The Submediant: A New Diatonic Harmony, and Further Extensions of the Phrase Model

Exercise 1: Analytical synthesis. The examples below share certain musical characteristics, such as harmonic progression. There are, of course, contrasting features, as well. Analyze the examples below using two levels. In a paragraph, compare and contrast examples A and B.

Example A: Schumann, “Arabesque,” Op. 18

Example B: Schumann, “Kind im Einschlummern,” Kinderszenen (Scenes of Childhood), Op. 12

Example C: Marcello, Sonata no. 2 in E Minor for Cello

Example D: Mozart, Trio in E \flat Major, K. 498, Andante

A.

mf

V^3/iv

B.

p

e:

C. Largo

mf

Exercise 1: Analytical synthesis. Cont'd

Example D: Mozart, Trio in E \flat Major, K. 498, Andante

The image displays a musical score for the Trio in E \flat Major, K. 498, Andante by Wolfgang Amadeus Mozart. The score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is E \flat Major (three flats) and the time signature is 6/8. The first system begins with a measure marked '9' and a dynamic marking of *p*. The second system continues the piece, featuring a dynamic marking of *f* in the final measure. The third system concludes the excerpt, with a dynamic marking of *p* in the first measure. The notation includes various musical symbols such as slurs, ties, and articulation marks, indicating the melodic and harmonic structure of the piece.

Exercise 2: Writing. Below are various tasks that involve using the submediant harmony in different contexts. Complete each in four voices and analyze.

A. B.

d: i VI iv ii⁶₅ V⁶₄ ⁵₃ i 6 6 6 ⁵₃

C. D.

⁶₅ 4 #

E. F. G.

V vi I vi ii⁶ V⁷ I i V VI