

Chapter 14 – The Mediant, the Back-Relating Dominant, and a Synthesis of Diatonic Harmonic Relationships

Exercise 1: Analysis. Below are examples that contain both the mediant and the submediant harmonies. Analyze each carefully. For Exercises A-D provide a second-level analysis.

A. *Langsam*

When I look into your eyes, so my grief and sorrow fly away.

p

When I look into your eyes, so my grief and sorrow fly away.

p

Detailed description: This musical score is for a piece titled 'Langsam' (Slowly). It is in 3/4 time and G major. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment starts with a piano (*p*) dynamic. The right hand features a series of chords: G major, A major, B major, C major, B major, A major, G major, F# major, E major, D major, C major. The left hand plays a steady eighth-note bass line: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

B. *Nicht schnell*

It knows and tells no one, how well it is, how well!

p

It knows and tells no one, how well it is, how well!

p

Detailed description: This musical score is for a piece titled 'Nicht schnell' (Not fast). It is in 6/8 time and G major. The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment starts with a piano (*p*) dynamic. The right hand features a series of chords: G major, A major, B major, C major, B major, A major, G major, F# major, E major, D major, C major. The left hand plays a steady eighth-note bass line: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

C.

A - - - ve Ma - ri - - - a! Jung - frau mild,

6

A - - - ve Ma - ri - - - a! Jung - frau mild,

Detailed description: This musical score is for a piece titled 'C.'. It is in 4/4 time and G major. The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment starts with a piano (*p*) dynamic. The right hand features a series of chords: G major, A major, B major, C major, B major, A major, G major, F# major, E major, D major, C major. The left hand plays a steady eighth-note bass line: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

Exercise 1: Analysis. Cont'd.

D.
Lieblich

Musical score for Exercise D, titled "Lieblich". It consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal line has the lyrics: "Sah ein Knab ein Rös - lein_ stehn, Rös - lein auf der Hei - den,". The piano accompaniment is marked *pp* and features a simple harmonic accompaniment with chords in the right hand and a bass line in the left hand.

Musical score for Exercise E, featuring Violin I, Violin II, Viola, and Violoncello. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is marked "E:" at the beginning. The Violin I part has a melodic line with a long note at the start. The Violin II part has a more active melodic line. The Viola part has a melodic line with some rests. The Violoncello part has a bass line with some rests.

Musical score for Exercise E, featuring Violin I, Violin II, Viola, and Violoncello. This section continues the score from the previous block. The Violin I part has a melodic line with a long note at the start. The Violin II part has a more active melodic line. The Viola part has a melodic line with some rests. The Violoncello part has a bass line with some rests.

Exercise 1: Analysis. Cont'd.

F.

Munter *mf*

Die Ro - se, die Li - lie, die Tau - be, die Son - ne, die liebt' ich einst al - le in Lie - bes won - ne, ich

G.

95 Minore

101

106 *decresc.*

Exercise 2: Writing iii and other diatonic harmonies. Below are writing tasks including figured bass, outer-voice counterpoint (without figures) and a roman numeral progression. Complete each in four voices (SATB) and analyze.

The first exercise is in G major, 3/4 time. The bass line contains the figures 7, 6, and #. The second exercise is in B-flat major, 4/4 time. The roman numeral progression is: Bb: I ii⁴ V⁶₃ I vi ii⁶₅ V⁶₄ $\frac{5}{3}$ I.

Exercise 3: Fluency drills. Given here are tasks that involve the terms, harmonic paradigms, and concepts that we have learned so far. Complete each task quickly but carefully on a separate sheet of manuscript paper.

- A. In A major, expand tonic in three to four chords, move to your choice of PD, and close your phrase with a HC.
- B. In E minor, write a short chord progression (five to six chords) that includes a typical use of III.
- C. In C minor, write a progression that includes an EPM and that closes with a PAC.
- D. In A \flat major, write a tonic expansion (c. 4 chords) that includes at least two suspensions.
- E. In B minor and a meter of your choice, write a four- to six-measure progression that includes the following (not necessarily in the order given):
 - i. a PAC;
 - ii. a typical use of both VI and III;
 - iii. a lament bass;
 - iv. four different types of embellishing tones in any of the voices (label each); and
 - v. a vii^{o7} chord in any position.

Exercise 4: Multiple Harmonizations of a Soprano Melody. Harmonize the melody in two significantly different ways by adding a bass voice and roman numerals (you do not need to include inner voices). Use at least one example of the mediant and the submediant harmonies in each harmonization. Determine the mode; it is often possible to cast the tune in both a major key and its relative minor. Play each solution on the piano, singing either outer voice while playing the other voice.

Exercise 5: Small compositional projects. Complete the following tasks in four voices on a separate sheet of manuscript paper:

- A. harmonize the soprano scale degrees $\hat{3} \hat{3} \hat{2} \hat{1} \hat{7} \hat{6} \hat{5}$ in A major and G minor in two different ways.
- B. In the key of C minor, write an eight-measure phrase using a mixture of half and quarter notes in the soprano, each of which is harmonized, that contains:
 - i. a deceptive progression;
 - ii. three different types of six-four chords;
 - iii. a voice exchange;
 - iv. two suspensions, one of which occurs in the bass.
- C. In the key of B minor, write an eight-measure composition, comprising two four-measure phrases, that contains:
 - i. a descending bass tetrachord;
 - ii. a typical use of the mediant;
 - iii. a half cadence;
 - iv. a phrygian cadence.

Exercise 6: Soprano and Bass figures. Based on harmonic patterns you've learned and the implications of the figures and soprano line, add a bass line, roman numerals, and the inner voices. The absence of figures implies root position, and ties indicate a stationary bass. Include one example of VI and III.