

## 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*

i V<sup>6</sup> i i V<sup>6</sup> v V<sup>3</sup>/iv iv<sup>6</sup> V (HC)

B.

*p*

e: i V<sup>6</sup> i V<sup>6</sup> i V<sup>6</sup> iv<sup>7</sup> V i V<sup>6</sup> i V<sup>6</sup> i V<sup>6</sup> iv<sup>7</sup> V (HC)

C. **Largo**

*mf*

d: i ii<sup>4</sup><sub>2</sub> V<sup>6</sup> i<sup>4</sup><sub>2</sub> iv<sup>6</sup> V

Exercise 1: Analytical synthesis. Cont'd

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

Harmonic analysis for Example D:

System 1: Eb: I, ii<sup>6</sup><sub>5</sub>, V<sup>6</sup><sub>4</sub>, 7 5 3, vi

System 2: I<sup>6</sup>, IV, vii<sup>7</sup>/V, V<sup>6</sup><sub>4</sub>, 5 3, I

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

Harmonic analysis for Exercise 2:

A. d: i VI iv ii<sup>6</sup><sub>5</sub> V<sup>6</sup><sub>4</sub> 5 3 i

B. G: I V<sup>6</sup> vi ii<sup>6</sup> V<sup>6</sup><sub>4</sub> 5 3 I

C. g: i v VI ii<sup>6</sup> V<sup>4</sup> # i

D. b: i V<sup>6</sup> i VI ii<sup>6</sup> V i

E. G: V vi

F. G: I vi ii<sup>6</sup> V<sup>7</sup> I

G. d: i V VI