readers acquainted with diatonte the 68 the melodic line (I) although if they read the 1st haplers, they should be in good shape).

two-measure motives; the motives combine to make a phrase. The motives can be identified by the fact that it is a unit of melody smaller than a phrasusually identifiable by a pause in the melodic line or in the rhythm. Note that the phrase-mark is used to indicate the length of the motive.

Two phrases may combine to form a period. In a period, the first phrase called the antecedent phrase, usually ends on a temporary cadence (lacking feeling of complete finality), and called a half cadence. This is accomplish by ending the phrase on a note of the V triad² (Figure 5.3, measure 4) less often, on the third or fifth of the tonic triad, called an imperfect cadent (Figure 5.4, measure 4). The second phrase, called the consequent phrase then ends usually on the tonic note, called a perfect cadence, or less often, on a imperfect cadence.

Periods may be parallel or contrasting. A period is parallel when the phrases are similar in some respect. Usually the beginnings of each phrase identical, as in Figure 5.3, but any marked melodic similarity in the phrases, such as the similar melodic contour in Figure 5.4, will justify an sis as a parallel period. When the two phrases of a period lack any spector general similarity, the period is contrasting, as in Figure 5.5.

Fig. 5.3. Parallel Period

Andante

Antecedent phrase

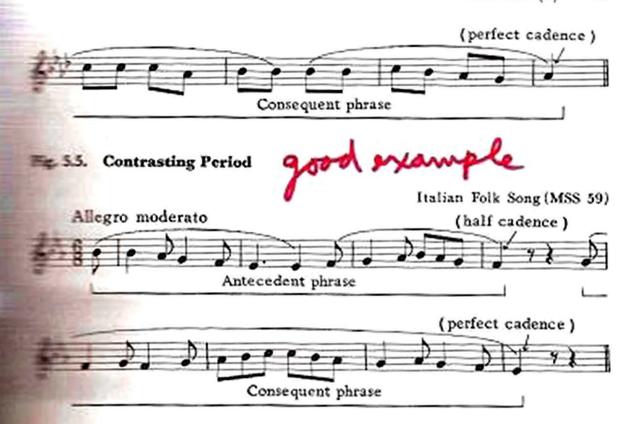
(perfect cadence)

Consequent phrase

Fig. 5.4. Parallel Period



²The V triad is a major triad (in both major and minor keys) built on the fifth scale (C major: V = G B D). The fifth, seventh, or second scale step can be used at the end of antecedent phrase to imply a V triad, thereby creating a temporary or half cadence.



At times, successive phrases will each end with the tonic note. Since the select cadence marks the end of a formal pattern, these phrases cannot be ambined into a larger form. The folksong in Figure 5.6 contains two four-measure phrases, each ending on the tonic note. Therefore, the song is not a seriod, but simply two phrases.

Fig. 5.6.



Phrases are also classified according to the rhythmic placement of their and last notes. Phrases beginning on a strong beat are said to have a beginning, phrases beginning on a weak beat a feminine beginning.

The phrases ending on a strong beat have a masculine ending and phrases on a weak beat a feminine ending. The four possible combinations of and feminine beginnings and endings can be found in Chapter 1 for Sight Singing.



An additional harmonic sonority, called a *cluster*, consists of three or more consecutive tones sounding simultaneously. Figure 14.21 shows alternating three-note clusters, A B C² and B³ C D, used as a harmonic device. The six-note clusters of Figure 14.22 function as percussive accents in dramatizing the text.



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Harmony by Robert Ottman

Ted Greene's Comments of p. 285 (text of his handwritten notes)

[Referring to "a cluster"]

- I. Strict Definition: 2, 3, 4, 5 or more voices
 - 1) Any chord
 - a) in close harmony
 - b) with at least one 1/2 step between 2 notes somewhere.
 - 2) Any chord with 3 consecutive 1/2 step tones in it.

II. Looser Definition:

3) Any chord as in #1) but also with one or more voices added *not* in close harmony of the given chord.

III. Very Loosely:

4) Any chord with one or more 1/2 steps somewhere in the voicing.