

would have been better possibly to get readers acquainted with diatonic triads sooner (although if they read the 1st chapters, they should be in good shape).

two-measure motives; the motives combine to make a phrase. The motive can be identified by the fact that it is a unit of melody smaller than a phrase, usually 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 a feeling of complete finality), and called a *half cadence*. This is accomplished by ending the phrase on a note of the V triad² (Figure 5.3, measure 4) or, less often, on the third or fifth of the tonic triad, called an *imperfect cadence* (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 an imperfect cadence.

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

Fig. 5.3. Parallel Period

good example

American Folk Song (Tennessee) (MSS 58)

Andante (half cadence)

Antecedent phrase

Consequent phrase (perfect cadence)

Fig. 5.4. Parallel Period

Mexican Folk Song (MSS 59)

Allegro (imperfect cadence)

Antecedent phrase

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



Fig. 5.5. Contrasting Period

good example

Italian Folk Song (MSS 59)

Allegro moderato

At times, successive phrases will each end with the tonic note. Since the perfect cadence marks the *end* of a formal pattern, these phrases cannot be combined 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 period, but simply two phrases.

definitely debatable

Fig. 5.6.

Latvian Folk Song

Phrases are also classified according to the rhythmic placement of their first and last notes. Phrases beginning on a strong beat are said to have a masculine beginning, phrases beginning on a weak beat a feminine beginning. Similarly, phrases ending on a strong beat have a masculine ending and phrases ending on a weak beat a feminine ending. The four possible combinations of masculine and feminine beginnings and endings can be found in Chapter 1 of *Music for Sight Singing*.

rit. - - - - - *ppp*

weg vom Her - de, es ist wor - den spät,

ppp

I. Strict definition: 5 or 6 notes in close proximity

9-21-95

a) w/ at least one 1/2 step between 2 notes somewhere

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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 C \sharp and B \flat C D, used as a harmonic device. The six-note clusters of Figure 14.22 function as percussive accents in dramatizing the text.

Fig. 14.21.

mp marc.

pp

LOOSER DEFINITION: II: (3) Any chord with 3 consecutive 1/2 step tones in it

but also w/ one or more notes added

Not in close proximity

with the given chord

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VERY LOOSELY: III: (4) Any chord w/ one or more 1/2 steps somewhere in the voicing

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.