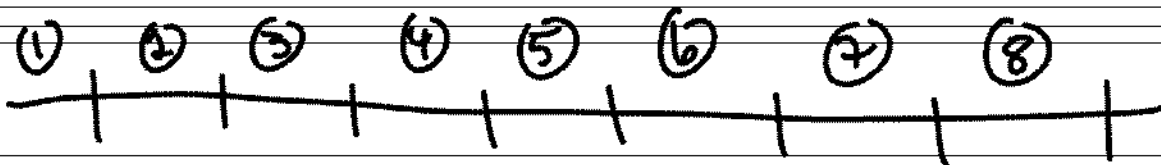


local
harmony

(K)^{*}

(PAC)^{**}

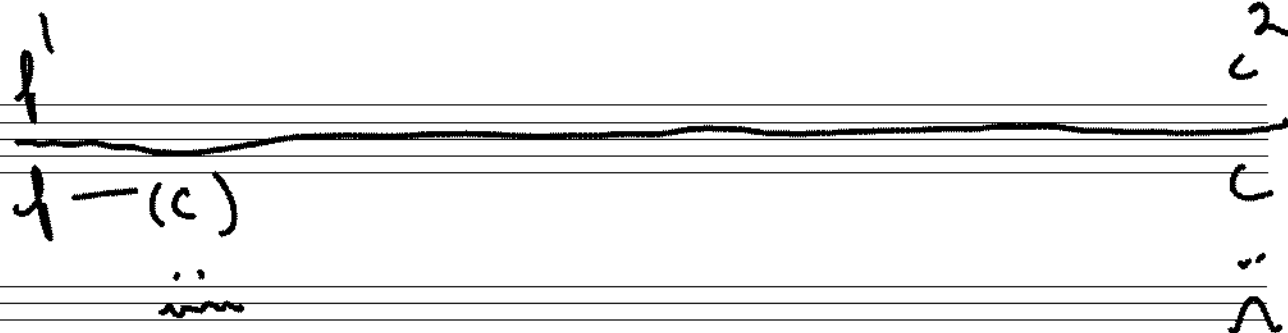


$P: I \quad \underline{V^2} \quad I \quad \underline{V^2} \rightarrow \begin{array}{|c|} \hline vi \\ \hline \end{array}$
 $C: \begin{array}{|c|} \hline ii \\ \hline \end{array} \quad \underline{V^2} \quad \overset{\circ}{vi} \quad ii \quad \overset{6}{\underline{V^2}} \quad \overset{82}{\overset{68}{43}} \quad I$

global
harmony

$P: I \quad \underline{V^2} \rightarrow \begin{array}{|c|} \hline vi \\ \hline \end{array}$
 $C: \begin{array}{|c|} \hline ii \\ \hline \end{array} \quad \underline{V(x)} \quad I$

melody



1 — 4 H^4/vi

antecedent
phrase

opens
tonal space

F; $\underline{I} - \underline{U}^{\rightarrow}/vi$

5 — 8 PAC
in C

consequent
phrase

closes
tonal space

F; $\underline{I} - \underline{U}^{\rightarrow} \rightarrow vi$

opens
tonal space at $\underline{U}$

phrase
analysis

the submediant
sonority at mm.
4-5 is echoed
by the harmonic
motion $\underline{U} - vi$ in
m. 6.

1-4

5-8

(4)

+

(4)

antecedent phrase

consequent phrase

parallel period

m. 1 $\longleftrightarrow$ m. 5

(pickup
anpeggiation
articulation)

m. 2 $\longleftrightarrow$ m. 6

("tonic"
sonority to
5)

period analysis

(contrasting elements:)

m. 1 $\longleftrightarrow$ m. 5

(harmony)