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Grammatical Simplicity and Relational Richness: The Trio of Mozart's G Minor Symphony

Leonard B. Meyer

A number of years ago I published an essay dealing with the nature of value in music.¹ It argued, among other things, that complexity was at least a necessary condition for value. The appeal of simplicity was acknowledged, but its attraction was attributed to its association with childhood remembered as untroubled and secure. This view now seems to me, if not entirely mistaken, at least somewhat confused. Schubert's song, "Das Wandern," cited in that essay as an instance of simplicity, certainly appears to be uncomplicated and straightforward.² It employs familiar melodic materials, regular rhythmic/metric organization, and normal harmonic progressions. But, as I have shown in a more recent study, the syntactic relationships which arise from these unassuming, conventional means are rich as well as elegant.³

Relational results must, then, be distinguished from material means. When this is done, it is evident that what is essential in the evaluation of music are not the foreground (note-to-note) successions of pitches, durations, harmonies, and other musical parameters but the higher-order patterns created by these palpable means. What is crucial is relational richness, and such richness (or complexity) is in no way incompatible

The suggestions and comments of several colleagues have found their way into, and improved, this essay. I am specially grateful for the help of Professors Philip Gossett, Janet M. Levy, and Barbara Herrnstein Smith.

1. "Some Remarks on Value and Greatness in Music," *Journal of Aesthetics* 17, no. 4 (June 1959); reprinted as chap. 2 of my book, *Music, the Arts and Ideas* (Chicago, 1967). Page references in this paper are to the reprinted version.

^{2.} Ibid., p. 37.

^{3.} Explaining Music: Essays and Explorations (Berkeley, 1973), pp. 152-57.

with simplicity of musical vocabulary and grammar.⁴ That value is enhanced when rich relationships arise from modest means is scarcely a novel thesis.⁵ Indeed, the "Value and Greatness" essay suggested it in passing: "Evidently the operation of some 'principle of psychic economy' makes us compare the ratio of musical means invested to the informational income produced by this investment. Those works are judged good which yield a high return. Those works yielding a low return are found to be pretentious and bombastic."⁶ But like most writers, I failed to show how this general principle might apply to a particular piece of music. In order to demonstrate how simplicity of means gives rise to relational richness, this article will analyze a relatively brief excerpt, but one that is complete in itself, with as much precision as the present writer can command.

Few will, I think, doubt that the Trio from the Minuetto movement of Mozart's G Minor Symphony (K. 550) seems simple, direct, and lucid—even guileless.⁷ Its melodies are based upon common figures such as triads and conjunct (stepwise) diatonic motion. No hemiola pattern, often encountered in triple meter, disturbs metric regularity. With the exception of a subtle ambiguity (discussed below), rhythmic structure is in no way anomalous. There are no irregular or surprising chord progressions; indeed, secondary dominants and chromatic alterations occur very infrequently. The instrumentation is quite conventional, and no unusual registers are employed. Nor, as the following prefatory "sketch" makes clear, is its structural plan strange or eccentric.

Like countless other compositions, or parts of compositions, written during the eighteenth and nineteenth centuries, Mozart's Trio is in rounded-binary form: $\frac{Part I}{:A:} \frac{Part II}{:B-A':}$ (see ex. 1). Part I, or Section A (meas. 1–18), consists of two phrases and a codetta. The first phrase

In this essay, **Leonard B. Meyer**, Benjamin Franklin Professor of music and humanities at the University of Pennsylvania, further explores and details the significance of theories advanced in his book, *Explaining Music: Essays and Explorations*. His previous contribution to *Critical Inquiry*, "Concerning the Sciences, the Arts—AND the Humanities," appeared in our first issue.

^{4.} What the statistical methods of information theory can most readily measure are foreground successions, not extended, higher-level relationships. Consequently, the usefulness of this theory in the analysis of music is much more restricted than was suggested in my earlier essay (see n. 1).

^{5.} See, e.g., G. D. Birkoff, Aesthetic Measure (Cambridge, Mass., 1933).

^{6.} Meyer, "Some Remarks on Value and Greatness in Music," p. 37.

^{7.} The full score of the Trio is given in the Appendix at the end of this article.

(meas. 1–6) presents the motives (labeled m and n) which are the basis for most subsequent melodic patterns. Harmonically, the phrase moves from the stability of the tonic triad (I), built on G, to the complementary tension of the triad built on the dominant (V), D. A return to tonic harmony in measure 4, as well as melodic structure, creates provisional closure, making the first four measures a subsidiary event, motive group 1, within the larger phrase. A complete cadence (ii_5^6 -V–I⁶) follows and confirms the key of G major as the tonal center of the Trio.⁸

The second phrase (meas. 6-14) builds upon and extends the patterns presented in the first⁹ and modulates to the dominant (D major). After a deceptive cadence (V⁰/vi-vi), which creates provisional closure and defines a subsidiary pattern (motive group 2), the second phrase closes with a traditional cadential gesture (p) which is related to the opening motive (m). Although the cadence is harmonically complete, closure is only partial: first, because it is in the "wrong" key-the dominant rather than the tonic; and, second, because as the brackets over example 1 indicate, the beginning of the codetta (meas. 14-18), marked by the entrance of the first violins, overlaps the end of the second phrase. That is, the first beat of measure 14 is a beginning as well as an end. Despite this elision, measures 14-18 are understood as an "added," concluding event-a kind of miniature coda. For they not only follow a complete cadence; they consist of the regular repetition of an authentic cadence together with a melodic motive which is familiar both because it is borrowed from the end of the first phrase and because it is an archetypal closing figure in this style.

The first phrase of Part II, the *B* section (meas. 18–26) of the rounded-binary form outlined above, is a *transition* back to the tonic. Taken as a whole, it can be considered to be a prolongation of the dominant harmony with which it both begins (meas. 18–20) and ends (meas. 26). The prolongation is elaborated by a sequential progression (meas. 22–25) through a series of harmonies whose roots are a fifth apart: E-A-D-G-(C). Though harmonic instability is minimal, the progression serves to heighten the feeling of goal-directed motion and, hence, the sense of arrival created by what follows. The melodic patterns of the transition are related to those of the second motive group of Part I and, in this way, to the opening motive: that is, $q/\infty /o/\infty m$. However, unlike *m* and *o*, motive *q* is divided into submotives *x* and *y*. This change,

8. The term "complete cadence" will be used to designate one in which a progression from the dominant to the tonic is preceded by subdominant harmony (ii or IV). Because a key or tonal center is defined by a progression from the subdominant to the dominant, rather than by one from dominant to tonic (as is often supposed), a complete cadence creates more decisive closure than one which is merely "authentic" or "full"—that is, V (or V^7)–I.

9. The symbols " $o(/\infty/m)$ " in ex. 1 mean that "o is similar to m".

together with other modifications, gives rise to subtle rhythmic/metric ambiguity, making the passage less stable than harmonic analysis alone would suggest.

Section A' (meas. 26–42) is a *return*—both to the patterns presented in Part I and to the Trio's central tonality, G major. This "rounding out" of the binary form enhances high-level closure. Despite manifest

Example 1











(I)

similarities, there are significant, if sometimes seemingly slight, differences between Sections A' and A. Some of these can be attributed to the fact that no modulation takes place in A'. For instance, since this section remains in G major, closure at the end of phrase 1^a (meas. 26–32) is harmonically less decisive than in Section A (meas. 4–6). The cadence is authentic, not complete. A complete cadence occurs only at the end of phrase 2^a . As though to compensate for the tension previously created by modulations (meas. 7–12), motive group 2^a (meas. 32–36) involves compression. That is, the imitative entrances of the horns (o^3) , bassoons (o^4) , and upper woodwinds (o^5) now occur after only three beats instead of six, as in the parallel passage in Part I. Once again an elision links the forceful cadence at the end of the second phrase to the codetta. But now closure is in the tonic.

What engages, delights, and moves us, then, is neither the novelty of the Trio's form, nor the singularity of its musical vocabulary and grammar. Rather, the competent listener¹⁰ can comprehend and respond to its complex processes, its shadings of similarity and difference, and its structural subtleties precisely because these arise out of uncomplicated, unassuming tonal means. That the Trio's means are simple cannot be proved but will be obvious to anyone familiar with the style of classic music. That its relationships are rich can be demonstrated by exhibiting them in a scrupulous analysis of the work itself.

The analysis that follows is, alas, not only detailed but intricate and lengthy. In two respects this was unavoidable. First, because explanations are almost always longer than the phenomena they account for. A splendid sunset is over in a few minutes; a decisive battle may last little more than an hour. But a scrupulous explanation of such events is likely to be complicated and protracted. Particularly so if, as in the case of works of art, what is to be explained are not merely typical, classlike characteristics and the principles thought to govern relationships but what is peculiar-even unique-about the structure and process of the work. Second, because this essay is addressed to the interested amateur as well as the professional music theorist, terms and concepts have been defined and relationships explained which might not otherwise have been so. In addition, references to the musical examples are made as clear and explicit as possible. It is as if a literary critic felt called upon to discuss not only the relationships among action, character, and diction in a play but the fundamentals of grammar and syntax and the nature of prosody.

The analysis is difficult and extended for another reason. Every explanation must be based, whether expressly or intuitively, upon gen-

^{10.} A competent listener is one who understands the style of a work not in the sense of knowing about—of conceptualizing—grammatical means, syntactic structures, or formal procedures, but in the sense that he has internalized the probabilities of the style as a set of perceptual, cognitive habits of discrimination and response.

eral principles of some sort-upon hypotheses about how the relationships latent in the work might be understood by a competent listener, including the first listener, the composer, as well as subsequent ones: performers, critics, and members of an audience. Throughout I have tried to argue, with as much care and precision as I can command, from such principles. The explication of theoretical premises and of their application is also partly responsible for the length and complexity of what follows. In this respect, the essay is doubtless somewhat selfindulgent. For it has been used to demonstrate (to myself as much as to others) that hypotheses and methods developed in my earlier studies have genuine explanatory power: that they are able to account, with considerable rigor and specificity, for the ways in which the several parameters of music interact with one another on different hierarchic levels to form the relationships peculiar to a particular composition.¹¹ Not infrequently it may seem that a detail-for instance, why a particular phrase mark makes sense and how it affects other relationships-has been discussed at inordinate length. Perhaps. But details are not trivialities, and subtleties may be signs of significant connections. Considered from still another point of view, the length and intricacy of this analysis are not only persuasive "evidence" for its hypothesis-that commonplace grammatical means may give rise to exceptional relational richness-but a tribute, however tedious, to the genius of Mozart's invention and the sensitivity of his judgment.

Part I

Phrase 1 (Meas. 1–6)

The patterns presented in the first phrase are the basis for much of the relational richness of the Trio. They are the main source for what follows: for motivic development, for incongruities subsequently resolved, and, above all, for implicative processes whose elaboration and realization create continuity, coherence, and closure. Though inextricably connected with what comes later, the first phrase is nevertheless patently separated from the second. All parameters—harmony, melody, rhythm, texture, and instrumentation—combine to make this separation clear.

Harmonic closure is emphatic (ex. 1). Except for the cadence in measures 37–38, that in measures 5–6 is the most complete in the Trio.¹²

11. The theoretical basis for the concepts, distinctions, and methods employed in this essay is, for the most part, contained in my *Explaining Music: Essays and Explorations*.

12. The parallel cadence in meas. 31-32 is authentic but not complete; the closure produced by the complete cadence in meas. 13-14 is only provisional because it occurs in the dominant, D major, rather than in the tonic, G major.

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Nor is there any doubt about the function of motive n. It is a typical closing figure—a motion from the second degree of the scale, through a turn (usually ornamented by a grace note or a trill), to the tonic —encountered time and time again in the music of the period. For instance, virtually the same motive occurs in the third and fourth movements of Mozart's String Quartet in F (K. 590) (ex. 2). The characteristic shape of motive n, and consequently its function, is especially apparent because it is clearly differentiated from what precedes and follows (see ex. 1). It is differentiated from what precedes it by the relative coherence and partial closure of the first four measures (see below, pp. 702–3) and by a marked increase in the rate of harmonic motion—from one harmony per measure in motive group 1 to at least two harmonies per measure. Texture, too, changes. For the first time there is contrapuntal interaction among four more or less independent parts,¹³ and this change in texture results in a concomitant change in sonority.

EXAMPLE 2



The beginning of the second phrase (ex. 1, meas. 6–14), too, helps to make the closure of the first unmistakable. Paradoxically, not only the differences between the two, but similarities, heighten the sense of disjunction. The beginning of the second phrase is distinguished from the end of the first in texture, sonority, and harmonic motion. The contrapuntal texture of measures 4–6 is followed by a return to the simplicity of parallel triadic motion with its attendant sonority, and the rate of harmonic change slows to one chord every two measures. These differences are emphasized by the change in instrumentation: the first phrase was played by the strings, the second is begun by the oboes. The contrast is especially clear because what the oboes play is related to, and derived from, what the violins played earlier.

This brings us to the disjunction created by similarity. The opening of the second phrase is related not to the closing motive (n) but to the

13. Until the cadential gesture begins on the second beat of meas. 4, the texture really consists of a single melodic strand, that of the first violins, doubled for the sake of harmony and sonority by the second violins. The D in meas. 2, played by the violas and celli, serves mainly to mark the beat and to complete the harmony—making manifest what was already latent.

Example 3



opening of the first phrase (ex. 3). Because pitch level, texture and intervals, and higher-level melodic structure (graph a) as well as foreground melodic/rhythmic shapes (graph b) are similar, motive o is understood as a varied repetition of motive m.¹⁴ As a second "beginning," the new phrase confirms unequivocally that the preceding one is closed. For until this varied repetition takes place, it is possible that the first phrase will be extended in some way—for instance, by a repetition of the closing motive (ex. 4). Indeed, because the end of the first phrase is shorter than the initial motive group leads us to expect—that is, two measures instead of four—such extension seems not only possible but probable (see below, pp. 709–10).

EXAMPLE 4



14. Repetition on the same hierarchic level creates separation; return (remote "repetition") creates coherence and closure (see pp. 717–18 below). Often modest differences between the original presentation of a pattern and its repetition act as signs that the function of the repeated passage is changed. In this case, orchestration is different: oboes replace violins; and the passage begins with a perfect fourth (D below G) between first and second oboe rather than with a minor sixth (B below G) between violins. Although the latter change may have been made because the oboe of Mozart's time could not easily play the low B, it nevertheless helps the listener recognize that this phrase has a different function—that it begins the departure from the home key.

Melodically, the tonic, G, has been strongly implied from the beginning of the first phrase, and closure is considerably enhanced by the realization of this goal in measure $6.^{15}$

This implication is generated by a number of interdependent melodic relationships (ex. 5).

1. The first accented, structural tone of the phrase is the third degree of the scale, B. Of the tones of the tonic triad, the third is the least stable. Its mobility implies conjunct (stepwise) motion through the second degree of the scale, A, to the tonic (graph 1a). When the second degree, A, arrives on the same structural level as the B, the implicative inference is strengthened.

2. The motion from B to A is implicative for another reason as well. Namely, it is a general rule in the formulation of implicative inferences that once an orderly process (particularly one that is stylistically established) is begun, it tends to continue until a point of stability is reached on the same structural level. The motion from B to A generates such a process and, consequently, implies continuation to a point of tonal stability, which is not realized until the G arrives in measure 6 (graph 1b).

3. The implication of descending conjunct motion is particularly strong because the structural B in measure 1 is preceded by a skip from the upbeat, G. This skip creates a gap which implies that the notes skipped over will eventually be presented and that the pattern will return to its initial pitch, which will function as a goal on the same level as the first structural note. In short, the gap-fill pattern represented by graph 2a also implies linear motion to the tonic, G.

But the arrival of a structural G is delayed. Instead of moving directly to G, as it might have done (see below, p. 704), motive m is restated (m^1) a step higher beginning on A. This varied repetition in turn generates implications some of which suggest continuation to G.¹⁶

15. An implicative relationship is one in which a musical event is patterned in such a way that reasonable inferences can be made both about its connections with preceding events and about the ways in which the event itself might be continued and reach closure and stability. "Reasonable inferences" are those which a competent listener-one familiar with, and sensitive to, the style of the composition-would make. A single event-on whatever hierarchic level: a motive, a phrase, or a period-may imply a number of alternative continuations and goals. Some of these will usually be realized proximately; others will be realized only remotely (after intervening events have taken place). Implicative relationships are often understood in prospect, as events are unfolding; sometimes, however, what was implied by an event can be comprehended only in retrospect-by discovering what the event actually led to, what it was connected with. Implications can be generated by parameters other than melody-e.g., by harmony, rhythm, instrumental timbre, texture, and so on. Frequently several parameters reinforce one another in defining a specific implicative relationship. When this is the case, the parameters are said to be congruent. At other times parameters are noncongruent: for instance, melody may make for closure and stability while harmony and rhythm produce continuation and mobility.

16. As we shall see (p. 716), other aspects of the higher-level patterning $(m + m^1)$ imply continuation to D.



4. The fourth degree of the scale (C), which is the first structural tone of motive m^1 , is even less stable than the third degree, and its mobility is enhanced not only because it functions as the seventh of a harmonically goal-directed dominant chord but because it is preceded by a gap (A–C). When the C moves to B in measure 4, the seventh is resolved, and the realization of the fill is begun. The fill is completed when A is reached in measure 5. But because the A, too, is melodically mobile and is part of a forcefully goal-directed cadential progression, the linear motion (C–B–A) generated by the gap-fill process (graph 2b) has a tendency to continue downward to the stability of the tonic. The G in measure 6 is, thus, the goal of several complementary and converging implicative relationships, and its realization contributes significantly to the impression of closure at the end of the phrase.

Though the processes generated by motive m^1 ultimately move to G, it is important to observe that its closure on B in measure 4 is more

forceful than is the parallel closure of motive m in measure 2. This is so because (1) as a note of the tonic triad, B is stable relative to A; (2) the B is harmonized as part of the tonic triad which functions as the resolution of mobile dominant harmony; (3) the first four measures create a familiar and relatively stable melodic pattern—namely, a changing-note figure (graph 3) in which A and C ornament a more stable B;¹⁷ and (4) the coherence of the changing-note pattern is emphasized by the changes (already described) in texture, sonority, and rate of harmonic motion which follow it. Thus, as example 5, graph 4, indicates, the first phrase of the Trio can be understood as a prolongation of B, as part of tonic harmony, followed by a complete cadence in which A moves to G.

If the fundamental motion of the first phrase is from B through A to G, then the first motive might have moved directly from the A reached in measure 2 to the closing figure (n). This possibility, shown in example 6, calls attention to the relationship between motives m and n (graph b). For motive m consists essentially of a conjunct descent (B–A), preceded by a gap, and ornamented by C which is an échappée (marked E in the example). (The validity of this analysis is demonstrated by what the horns play when this music returns at the beginning of Section A' [ex. 6, graph c].) Though motive n is not preceded by a gap, it too consists of a conjunct descent (A–G) ornamented by an échappée (E). Thus despite manifest differences, particularly in rhythm, motives m and n are melodically similar as well as implicatively connected.

Though grammatically simple and regular, the relationships both within and between the motives of the first phrase are complicated and

17. The stability of the B in meas. 4 is probably also somewhat strengthened because it is implied by the subsidiary gap, B–D, in meas. 1. The first note filling this gap, the C, follows immediately; but return to B is delayed and, before it occurs, the implication has been generated more forcefully by the A–C of motive m^1 (graph a). The comparable gap (C–E) in m^1 begins to be filled by the D which follows. But the D does not move to C.



Instead, the D is transformed into a relatively stable goal when it becomes a temporary tonic in meas. 14 (graph b). It can function as a provisional realization because of what Professor Eugene Narmour has called "substitution by rank" ("A Theory of Tonal Melody" [Ph.D. diss., University of Chicago, 1974]). In the return (meas. 26–37), not only does the D move through C to B, but the first subsidiary gap, B–D, becomes a primary one (see pp. 749–50 below).

Example 6



in some respects even conflicting. The first motive (m) is related to the last (n) by implication (ex. 5, graphs 1a, 1b, and 2a) as well as by similarity of shape (ex. 6, graph b). The second motive (m^1) continues the first by repeating its shape on another step of the scale and, at the same time, completes it (m) by returning to the first structural tone (B) and the stability of tonic harmony. The second motive thus prolongs the first (ex. 5, graph 3) and, in so doing, delays the cadential figure which might have followed the first motive directly (ex. 6). Like the first motive, the second also implies motion to the tonic—not only because of its own patterning (ex. 5, graph 2b) and because the B in measure 4 acts as a kind of surrogate for that in measure 1 but because of the tonal tendency of the third to move conjunctly to the tonic (ex. 5, graph 4).

The relationships thus far considered have been those contributing to coherence and closure. But clearly there must be others—ones which produce mobility, involve incompleteness, and transcend the limits of the phrase. Otherwise the remainder of the Trio would not follow *from*, but would merely come after, the first six measures. As we shall see, the motives themselves, as well as the connections between them, generate patterns and implications which influence and inform later events. Before considering these, however, it should be observed that, though closure is unmistakable, it is mitigated by elements of instability and incongruity.

Harmonically, the close of motive n is not as stable as it might have been. Though the cadential progression (ex. 7A) is complete in the sense that the subdominant (ii⁶₅) precedes the dominant, closure is mitigated



because the tonic chord is initially presented in first inversion (with B in the bass) rather than in root position (with G in the bass) as it might have been (ex. 7B). It should be observed, however, that harmonic instability is itself the result of the organization of another parameter—namely, texture.

The texture of motive n is compound. As a whole, it is homophonic: melody supported by accompaniment. But the accompaniment is contrapuntal. Not only does the suspension in the viola part contribute to mobility (see below, p. 707), but so does imitation between voices. The second violins begin by mimicking the rising fourth played by the violas; however, they continue by following the celli in strict canon, beginning with the E in measure 5 (graphs 1 and 2). Though the canon is scarcely audible,¹⁸ the relationship between parts creates momentum and affects the cadence. There its consequences are audible. Because they remain canonic, the second violins have a D on the first beat of measure 6. (They could have broken the imitation and played a B, as in ex. 7B.) In order to complete the triad, the celli must play the third (B) which they do.¹⁹

18. Because the note values are the same in both voices, harmonic progression and the melody in the upper parts tend to mask contrapuntal relationships.

19. One admittedly speculative point: The G, which begins the oboe passage on the third beat of meas. 6, might be thought of as a continuation of the canon. I.e., though displaced an octave and played by a different instrument, G is the scale tone that would have followed the B played by the second violins on beat 2 of meas. 6. There is no canon in the parallel passage in the return (ex. 1, meas. 31–32), and, as a result, the cadence can occur in root position.



Nor is rhythmic closure decisive. On the lowest level, the eighthnote motion at the end of measure 5 suggests that the grouping across the bar line is a closed, end-accented anapest (ex. 8). But the potential stability of this pattern is undermined by the mobility created by the weak afterbeat played by the violas and celli. Moreover, for harmonic and textural reasons, motive n is understood as a single composite event.

EXAMPLE 9



On the subprimary level (*i*), it seems to consist of a series of overlapping or pivoted groups (ex. 9). Despite its considerable ambiguity, however, the pattern is, I think, heard as a primary-level (1) amphibrach—albeit a complex one. It is so not only because of the tendency to continue the palpable amphibrach grouping²⁰ established by motives m and m^1

but because the weak beats at the end of measure 4, and

especially the suspension in the viola part, make the fifth measure seem "accented" relative to the sixth. On the highest level (2), motive n acts as a stable goal for the preceding measures (ex. 10). However, though the phrase is end accented, its closure is not satisfactory because it is too short. The sense of morphological incongruity is the result of prior organization.

The first motive (m) is a structural entity on the lowest hierarchic level. But its closure is tenuous. Melodically, it ends on one of the most mobile tones of the scale, the second degree (A); harmonically, it stops on an unstable dominant chord; and rhythmically, the motive is an amphibrach which closes on a mobile weak beat (ex. 10). Thus motive *m* is defined as a formal event not primarily because it is syntactically closed but because its varied repetition (m^1) a step higher makes its extent clear.

20. This is a corollary of the hypothesis, mentioned earlier, that once begun a process tends to be continued to a point of stability.



Though it is a separate shape in which implicative possibilities are embedded, motive m is incomplete. It has no end—only a beginning and a middle. Though more closed, motive m^1 too is incomplete. It has a middle and an end but no beginning. When the motives are combined, however, they complement one another. The result is a coherent, though low-level, syntactic structure (ex. 11, graph a), whose integrity and closure are not contingent but are a consequence of melodic patterning (the changing-note motion around B) and harmonic progression (the movement from tonic to dominant and back). Rhythmic relationships are quite subtle. The first four measures function both as a coherent syntactic structure and as a *sequence* of motives. Understood in the first way (ex. 11, graph a), the melodic return to B and the authentic cadence foster rhythmic closure, suggesting a trochee pivoted to an

EXAMPLE 11



end-accented anapest. Understood in the second way (graph b), motive m^1 functions as a mobile, ongoing event on the second rhythmic level (2). Put differently: retrospectively the structure articulated at measure 4 is relatively stable and closed; prospectively there is minimal articulation—motives m and m^1 begin a sequence which is mobile and implicative, though their implications are not realized by what immediately follows.

Whether understood in prospect or in retrospect, however, these measures establish an unambiguous morphological length of four (2 + 2) measures which acts as a standard for subsequent syntactic structures. Consequently, when the strong cadential figure of measures 5 and 6 proves to be only two measures long-and the beginning of the next phrase leaves no doubt about this-it seems aberrant. The pattern "should" have been four measures long. Two somewhat different continuations seem possible.

The phrase following motive m^1 might have been a single, basically undivided gesture. The result, as illustrated by the hypothetical version given in example 12, would have been a bar form of 2 + 2 + 4 measures. Because in the prospective view the sequence of motives m and m^1 is additive, it seems to suggest this possibility. Notice that closure is strengthened not only by the morphological "fit" with the first four measures but by the high-level rhythmic structure which is end accented on levels 2 and 3. In addition, the whole seems integrated because, as implied, the sequence continues to D, the relatively stable fifth of the scale, after which there is a return to the tonic. As we shall see, something similar to this sort of patterning does occur when Section A returns in Part II of the Trio.

2. (2 2) + 3. 1 4

EXAMPLE 12

Motive n might also have been lengthened by simple repetition. The result, illustrated in example 13, would have been more additive: a countercumulative pattern of 4(2 + 2) + 2 + 2. Because in the retrospective view the first four measures form a cohesive event, this sort of continuation seems appropriate. Notice that this "normalization" is more open



not only because the implied D is not realized but because on the second level (2) the phrase ends on a mobile weak beat. Moreover, because the morphological structure is countercumulative—that is, 4 + 2 + 2, rather than cumulative, (2 + 2) + 4—the effect is one of passive subsidence rather than of active termination.

As the reader will recognize at once, the repetition of motive n is precisely what concludes the first part of the Trio (meas. 15–18) in the dominant and the second part (meas. 39–42) in the tonic. In short, the discrepancy between the four-measure length established by the motive group $(m + m^1)$ and the two-measure closing figure creates an incongruity—a kind of morphological "dissonance."²¹ This dissonance is "resolved" in the codettas which, from this point of view, are consequences of the brevity of the phrase in relation to the structure of the motive group.

Phrase 2 (Meas. 6–14)

The closure of the first phrase is less than decisive for other reasons as well. First of all, there simply hasn't been enough music. It is not just that, given the scope and proportions of the Symphony and of the Minuetto movement of which this Trio is a part, the phrase is much too short to create convincing closure. If the six measures were played seven times (making a length of forty-two measures—that of the whole Trio, without repeats), the result would not be an enhanced sense of completeness but boredom followed by irritation. Nor is the sense of incompleteness solely a matter of familiarity with music in the classic style—a familiarity which makes the competent listener aware that trios are usu-

21. There is no incongruity on the foreground level because the motives are all the same length.

ally in rounded-binary form and that at measure 6 such form remains to be realized. What is required for convincing closure is the development and resolution of more urgent, higher-level instability: harmonic, melodic, formal, or rhythmic—or some combination of these. Such tension occurs in the second phrase and subsequently.

Second, implications generated by the opening measures remain to be actualized. One of these was generated by the very first notes of the Trio. In addition to shaping the gap-fill relationships already discussed (ex. 5, graph 2a), the first three notes form a familiar schema in tonal music—namely, a triad. The same principle, mentioned earlier in conjunction with linear patterns, applies to disjunct, triadic ones. That is, once an orderly process is begun, it tends to be continued as a mode of organization until a point of relative stability and closure is reached.

The nature and probability of such continuation depend upon the disposition of all the parameters involved: for instance, the position of the triad (whether it begins with the root, the third, or the fifth of the scale), the harmonization of the several pitches, the rhythmic/metric structure of the pattern, and so on. Mozart's String Quartet in F Major (K. 590) also opens with a root position triadic pattern (ex. 14). But because the fifth (C) is an accented goal—a point of relative stability—the pattern is quite closed, and further motion to a stable, structural high F is not strongly implied.²² Notice, too, that in this case the triadic pattern is the main motive and that its metric placement is straightforward.

EXAMPLE 14



In the Trio from the G Minor Symphony, however, the relationships between the triadic pattern and the motive of which it forms a part, and between the metric and melodic structure of the triad itself, are more complicated. Although almost immediately subsumed within the larger structure of the gap-fill process of motive m (ex. 15a), the coherence and familiarity of the triad suggest—perhaps only subliminally —that it is a potentially independent shape. Given the metric designation (3/4), a kind of covert amphibrach rhythm arises (ex. 15b).

Though the first three notes of motive m are scarcely unusual, they involve a subtle incongruity. The triad begins on its most stable pitch —the root, G (ex. 16a, pitch). But the rhythmic group begins on a mobile

22. Nor is one presented until late in the movement (at meas. 174), and then it is a consequence of other pattern processes.

Example 15



weak beat (ex. 16a, rhythm). The patternings are, so to speak, "out of phase." Since pitch relationships are fixed, the discrepancy can be resolved only by a change in rhythmic/metric patterning. For this reason, as well as because it is the first note of the Trio, there is a slight tendency to perceive the G as being the beginning of a metric unit—to understand it as being a virtual accent (ex. 16b). Put the other way around: because a stress placed on an accent ties the following weak beat to the accent, had the B (the downbeat of measure 1) been emphasized by articulation of any sort—for example, by a change in texture or harmony, dynamics or instrumentation—the following D would have been less mobile and ongoing. This helps to explain why no accompanying harmony marks the first beat of measure 1.

To the extent that such subliminal adjustments are made, the mobility both of the actual accent (B) and the following weak beat (D) is enhanced. As a result, the implication that triadic motion will continue is strengthened.²³ This implication is regenerated and realized at the beginning of the second motive group.

EXAMPLE 16



23. In the opening measures this incongruity merely enhances what was already latent in motive m. But when an analogous and related patterning occurs at the beginning of the transition (meas. 18–23), the ambiguity becomes manifest and significantly affects

Except for a striking change in orchestration (oboes rather than violins) and a slight change in harmony,²⁴ the second phrase begins like the first. But instead of being deflected down from D to C and A, the triadic motion continues upward through G to high B. Thus the implications latent in the first phrase are remotely realized (ex. 17, graph 1a), and those regenerated in the second are proximately realized (graph 1b).²⁵

The high B in measure 8 is at once the goal of the extended triadic motion and a mobile appoggiatura which resolves to A on the second beat of the measure. This observation calls attention to the dual—almost punning—function of these measures. For motive o is both a realization of implications latent in motive m (graph 1a) and a variation of motive m (graph 2).²⁶ Both motives consist of a gap from an upbeat, G, to an accented B (prolonged through deflection in the case of motive m, and through triadic extension in the case of motive o), followed by an A which begins the fill.

But these similarities should not be allowed to obscure significant functional differences (see analysis under ex. 17). In motive m, B is a structural tone, accented on both the subprimary (i) and primary (1) levels; and A, though accented on the subprimary level, is mobile on the primary level. In motive o, however, the first B (meas. 7), though accented and structural on subprimary levels (ii and i), is part of a larger anacrustic motion to measure 8 on the primary level (1). There, transferred an octave, it becomes a mobile, nonstructural appoggiatura. Though it is unaccented, the A in measure 8 is the goal of the overall motion, and an important structural tone. Consequently, while both

our understanding of melodic and metric relationships (see pp. 730–31 below). Compatibility might also have resulted if the first pitch of the triad had been mobile—e.g., the third of the scale (ex. 16c). From this point of view, the discrepancy is *really* resolved through sequential motion; i.e., the sequence of motives—m, m^1 , etc.—ultimately moves to o^3 (meas. 32–34) and there (as well as in the main closing motive at meas. 36–38) pitch, rhythmic and metric patterns are congruent.

^{24,} The first interval between the oboes is a perfect fourth rather than a minor sixth (see n. 14 above).

^{25.} The equivalent triadic motion (A-C-E) at the beginning of motive m^1 does not strongly imply continuation to the upper octave. This for a number of reasons. Because it is the first event of the Trio, motive *m* can be understood initially *only* in terms of its own internal relationships. Its foreground, triadic patterning is, therefore, a focus of attention. (Significantly, when motive *m* returns at meas. 26–27, the same continuation does not follow.) Motive m^1 , on the other hand, is not understood primarily as an event in its own right but rather as a varied repetition of motive *m*. More important, from the first it is comprehended as part of a larger process—the relationship between motives. That is, as we have seen (ex. 11, graphs *a* and *b*), motive m^1 not only complements motive *m* but is a sequential continuation of it. These higher-level, and more forceful, processes tend to mask foreground patterning. In short, what motive m^1 implies is the continuation of relationships between motives rather than those within them.

^{26.} It will be recalled that the sign " $/\infty$ /" means "similar to."

motives could be analyzed as amphibrach patterns, their proportions, and hence their purports, are very different. Because the primary-level accent of motive *m* is longer (three beats) than the weak beats which precede (one beat) and follow (two beats), it is rhythmically quite stable. Motive *o*, on the other hand, consists of a very short accent (one beat) preceded by a long anacrusis (four beats) and followed by a short weak beat. As a result the accent is quite mobile. The extension of the gap by an octave, the strong anacrustic motion to the high B (emphasizing its instability as an appoggiatura), and the striking change from rising disjunct to falling conjunct motion—all heighten the sense of goal direction and imply that the fill, which the A begins, will continue to descend, reaching the structural tone from which it began (the B in meas. 7), and perhaps ultimately the tonic, G.

Though complemented and even crossed by the flute part, the gapfill process generated by the oboe—and continued by it—dominates the melodic structure (ex. 17, graph 3a). The linear fill descends from A to G in measure 10, and from G to F-sharp in measure 12. The oboe continues to E in measure 13, and as before this structural tone is preceded by an appoggiatura (F-sharp). But in this cadence to D, the oboe is joined by, and somewhat subservient to, the flute which plays the main melodic strand in parallel thirds above the oboe. Though the essential linear motion is never in doubt, assurance is made doubly sure. For when the oboe plays the final cadential figure (meas. 16–18), the descent from E to D is patent and unequivocal (ex. 17, graph 3b).

The D in measure 14 is a strong point of arrival and one of considerable stability. It is so for a number of reasons. Most obviously, because a change of tonal center has occurred (ex. 17, graph 5). When the harmony in measure 9 (first understood as the dominant of G major which preceded it) is followed by its own dominant, A major (meas. 10-11), the progression begun in measure 7 is reinterpreted in retrospect. For the harmonic progression can be more simply understood as a succession of primary harmonies in the key of D major than as one involving secondary dominants in the key of G. This interpretation is strengthened by the deceptive cadence in measure 12,²⁷ and is confirmed by the complete cadence (ii⁶– V^7 –I) in measures 13 and 14. Thus, though the linear fill begun on the A in measure 8 (ex. 17, graphs 3a and 3b) remains to be completed (it is so after the double bar, moving through C to B, then to A and ultimately to G) D is a point of provisional stability because it has been tonicized. That is, D functions as a goal by what might be called harmonic fiat.²⁸

28. See n. 17 above.

^{27.} Were G major the tonal center, the deceptive cadence would have to be interpreted as V/iii-iii which is a very improbable progression in the harmonic syntax of classic music—at least in the major mode. The interpretation V/vi–vi in D major is much more probable.

EXAMPLE 17



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The D in measure 14 is, however, the intrinsic and "natural" goal of another implicative relationship established in the first phrase but mentioned only in passing (ex. 17, graph 4a). On the highest level, that of two-measure groups, the motion from B (meas. 1) to C (meas. 3) generates a linear pattern. Once begun, this pattern implies continuation to a point of relative stability. Even in the key of G major, D, the fifth of the scale, is more stable than the third (B) or the fourth (C). And, of course, the stability of this goal is enhanced because, when it arrives (meas. 14), the D is a temporary tonic. It is partly the convergence of the rising linear process (graph 4a) and the descending fill (graph 3a) in a common goal that makes the D such a strong point of arrival.

That the relationship between the process generated in the first phrase and the D in measure 14 is more than an analytic fiction is indicated by orchestration. For just at this point of arrival (the D), the violins which generated the linear process (graph 4a) return after an absence of seven measures. In other words, the instruments which began the process participate in the realization of its goal.

Throughout the Trio, the scrupulous handling of orchestration makes clear, and thereby confirms, the connection between the generation, continuation, and realization of implicative relationships. This applies not merely to the kind of instrument(s) employed but to the register they play in. The D implied by the linear process in the violins (meas. 1–4) is not only played by them but in the right octave. Similarly the extended gap-fill process, begun in measures 6–8 and provisionally stabilized on the D's in measures 14 and 18, is continued (and in the proper register) by the oboes (meas. 19–26), the instruments which generated the implicative relationship in the first place (see p. 725 and ex. 22, graph 1*a*).

Even the octave doubling in measures 17–18 is not simply a result of Mozart's "sense of sonority." It is a consequence of relationships established earlier. In actualizing the triadic continuation latent in the opening motive (ex. 17, graphs la and lb), motive o activates a second registral region, an octave above that established by the violins (meas. 1–6).²⁹ Just as the oboe moves down to the D in "its octave," so the first violins, after actualizing the implied D at measure 14, move through the triad (meas. 16) to the low E and D in measures 17 and 18, playing the closing figure in octaves with the oboe.³⁰ Thus the bi-level registration created by the octave transfer of the oboes in measures 6–8 plays a part in

29. As in the case of "echo" repetitions, the distinctness of the registers is emphasized by the similarity between motives m and o (see graph 2).

30. In so doing, the violins continue the motion begun in the first phrase (ex. 17, graph 4b). For the linear descent presented in the first phrase is processively strong (see ex. 5, graphs 1a-1b, 2a-2b, and 4), and, since there is no explicit reversal of these processes in the first phrase, there is some tendency (despite the strong cadence in meas. 5 and 6) for the linear descent to continue.

shaping the instrumentation and registration of the cadence at the end of Part I.

The goal-directed momentum of the main melodic pattern of the second phrase (meas. 6–14)—that is, the gap-fill process begun and continued by the oboes (ex. 17, graphs 3a and 3b)—is reinforced by the organization of other musical parameters. The gradual crescendo, resulting both from the designation in the score and from the addition of instruments (first flute and then bassoons),³¹ creates a sense of destination. So does the concomitant increase in richness of sonority and density of texture.

The motives $(o^1 \text{ and } o^2)$ played by the flute and the bassoons not only imitate but complement and specify relationships latent in the main melodic process. Harmonically, goal-directed motion is enhanced because the progression through a circle of fifths—IV (G major)–I (D major)–V (A major) (see ex. 17, graph 5)—suggested by the thirds in the oboes, is specified by the triads played by the flute and the bassoons. Moreover, the rising disjunct intervals in the flute and the bassoons contrast with, and thereby emphasize and make more urgent, the conjunct descent of the oboe's "fill." Though not intervallically exact, the imitation is unmistakable because melodic similarity is complemented by rhythmic identity.

Rhythmic identity contributes to the goal-directed character of the second phrase on both foreground and higher levels. On the foreground level, ongoing motion is perpetuated by the varied repetition of motive o. As we have seen, the relative length of that motive's anacrusis (ex. 17, level 1), as well as the mobility created by its rising triadic pattern, generates considerable momentum. As a result, the first beats of measures 8, 10, and 12 are, potentially, emphatic accents. But when these prove to be unstable appoggiaturas, the accumulated momentum is transmitted to the following weak beat. The normal mobility of the weak beat is increased not only by the momentum it acquires but by its harmonic function. For, since the circle of fifths moves upward, the first two weak beats are mobile dominants in relation to the chords which precede them, while the third (meas. 12) is a deceptive resolution. Though the impetus of each motive becomes attenuated by the prolongation of its final pitch (e.g., the repetition of the oboe's A following the closure of motive o), it is renewed by the momentum created by its varied repetition: that is, motive o is renewed by o^1 , and motive o^1 is renewed by 0^{2} .

On the next level, that of the succession of two-measure motives, rhythm is at least as mobile and goal directed (ex. 17, level 2). Because it begins the phrase, motive o is presumed to be stable and accented. How-

^{31.} Moreover, not only is there a tendency for rising lines to be performed "crescendo" but for higher pitches to be perceived as being louder, even though intensity is not increased.

ever, when it is followed by a similar pattern (motive o^1)—one which is characterized by increasing intensity, richer texture and sonority, and ongoing harmony—motive o is understood in retrospect as unstable.³² For when similar events (such as motives o and o^1) follow one another in a context of syntactic mobility, they do not as a rule form a single, cohesive group.³³ Rather they tend to be understood as discrete, though coordinate, events implying a more stable event to which both can be related as parts of a larger, integral pattern.³⁴ Both for this reason, and because it is cadential (moving from V⁷ through V₇^o/vi–vi), the next event (motive o^2) is first understood as the accented goal of the preceding groups.

But it is so only initially: stability is partial and closure provisional. This, for a number of reasons. First, the cadence in measure 12 is deceptive (ex. 17, graph 5); that is, instead of continuing to the new tonic, D major, the harmony moves through an incomplete dominant seventh (V_7^o/vi) to a chord built on B (vi) which acts as a surrogate for the tonic —but one that is not conclusive. Harmonic mobility is emphasized by rhythmic instability: for the deceptive resolution occurs on a weak beat. Second, the D played by the flute in measure 12 is an octave higher than that implied by the patterns generated in the oboes (graph 3b) and in the violins (graph 4a). Last, motive o^2 is too short fully to absorb and resolve the ongoing motion of the preceding measures.

Though its stability is partial and its closure provisional, the deceptive cadence in measure 12 is nonetheless consequential. As such cadences usually do, it signals the approach of more complete harmonic closure. In addition, it provides time for the dissipation of accumulated momentum and, in so doing, prevents the complete cadence (meas. 13–14) that follows from seeming abrupt. As a result, the closure of the second phrase is more effective than it might otherwise have been.

32. When signs for rhythmic functions occur together, as they do under motive $o(\neg)$, the upper sign represents the initial interpretation of the pattern, and the lower sign represents a retrospective interpretation of its function.

33. When the context is one of stability, however, repetition does not create goaldirected motion. E.g., because it follows the cadence in meas. 14, prolonging the stability it establishes, the repetition of motive n in the codetta produces relaxation and gradual subsidence.

34. The first line of Blake's "The Tyger" seems a comparable phenomenon in verse:



In general, the more alike two successive events are, the more separate and discrete they seem to be, and the stronger the implication that they will be followed by a differentiated event in terms of which they can be grouped. This is so because relationships (such as antecedent consequent or weak beat and accent) can arise only if there is some difference—as well as some similarity—between successive events. The ticks of a watch, e.g., provide no objective basis for rhythmic patterning.

Equally important, the momentum itself is damped by a break in the prevailing sequence. The break, or reversal of process, involves changes in both harmonic progression and melodic patterning (ex. 18). Harmonically, the deceptive cadence ends the progression through the circle of fifths; instead of continuing to a chord based on E, which would have been the next in the sequence (graph 1a), the bassoon moves, as we have seen, to a chord built on B (graph 1b). This change, marked and emphasized by the chromatic motion from A to A-sharp to B (the first such motion thus far), breaks the established gap-fill pattern. Observe that had the pattern been regular, the B played by the bassoon would have occurred just as it does in Mozart's music (graph 2). But this "normalized" continuation would not have reversed the process.³⁵ Not only would sequential continuation have been more strongly implied but the separation and integrity of the following cadential gesture would have been less apparent, and closure would, in consequence, have been somewhat less decisive.

Melodically, the flute also fails to conform to the appoggiatura figure presented by the oboes in measures 8, 10, and 12, and by the flute in measure 10. The pattern is broken; instead of falling a whole step, the flute rises a half step. In this, its motion parallels, and thereby emphasizes, the crucial chromatic motion in the bass (graph 3). Notice that the flute might easily have followed the established pattern, that is, it might have descended from C-sharp to B (graph 4a).³⁶ But had the flute moved down in this way, no reversal would have occurred; rather, continuation would have enhanced momentum.

The rhythmic structure of the second phrase is also affected by the deceptive cadence. Because harmonic and melodic closure prove to be provisional, motive o^2 , at first presumed to be accented, is subsequently understood as mobile on the second rhythmic level (ex. 17, level 2). Though mitigated, goal-directed motion is not terminated. Compelling closure is still to come.

The closure created by the cadence which follows (ex. 18, motive p) is unequivocal—or virtually so. Its integrity and identity are assured not

35. While the parallel motion between the first oboe and the bassoon resulting from this normalization is not ideal, it is not grammatically wrong. More problematic is the lack of a leading tone, A-sharp, to make the dominant function clear. But this tone might have been played by the flute. For instance:



36. From a harmonic point of view, this would have produced a more normal doubling—that of the root of the triad rather than the third. And this suggests deliberate avoidance of the prevailing pattern.



only by the process reversal just discussed but by a drop in register (from the high D to F-sharp below) which, together with a marked change in dynamics from *forte* to *piano*, suggests movement toward the repose of closure. Harmonically the cadence is complete: a progression from subdominant (ii⁶) to dominant seventh (V⁷) to the tonic (I), here in root position.³⁷ The syntactic function of motive p is unmistakable. It is an archetypal cadential gesture in this style, as similar motives from other compositions by Mozart show (ex. 19). Even the skip from the upper tonic (8=1) down to the third (3) is not uncommon (ex. 19C).

Motive p is an appropriate close for the second phrase not only because it is typical but because it combines characteristic features of

^{37.} As distinguished from the resolution of the complete cadence in meas. 6.



motives m and o which, as we have seen (ex. 3), are related to one another. Motive p is like motive m in intervallic structure. If the high D at the end of motive o^2 is included, the succession of scale degrees is the same (ex. 20) except that the tonic does not follow motive mimmediately.³⁸ But the motives are not alike in metric placement: the tonic occurs as the second beat of motive p, but as the third beat of motive m. To make the similarity between motives unmistakable, in part C of example 20 the barring of motive p has been changed to that of motive m.

Example 20



Metrically—and, consequently, in terms of melodic function —motive p resembles motive o. Both consist of a skip of a third from an upbeat to an appoggiatura whose resolution begins the fill implied by the skip (ex. 21). But instead of being an ending, as it is in motive o, the gap-fill pattern begins motive p, and, continuing beyond the rhythmically weak resolution characteristic of motive o, the pattern moves to closure on a tone that is melodically and rhythmically stable (ex. 17, levels i, 1, and 2).

Example 21



38. As noted earlier, however, motive m strongly implies continuation to the tonic which does follow after four measures (see ex. 5, graph 2a, and ex. 6). From this point of view, motive p might be regarded as realizing a potential latent in motive m.

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The relationship of the high D in measure 12 to what follows is equivocal. In terms of intervalic structure, it can be considered part of the following cadential gesture. Orchestration, too, fosters connection: the flute moves down and participates in the performance of the gesture. Nevertheless, there is an impression of incompleteness. Because of its rhythmic and harmonic mobility, yet its importance as a goal, and because of the patent change in register and dynamics, the high D seems to be "left hanging"—to be only incidentally connected with, not significantly related to, what follows. By separating the resolution of the deceptive cadence from the beginning of the complete cadence, Mozart's phrasing emphasizes disjunction. The disjunction is important because it suggests that the high D is essentially related not to the proximate gesture which follows but to processes still to come.³⁹

Codetta (Meas. 14–18)

Part I closes with a codetta (ex. 17, meas. 14–18) which, though elided with the preceding cadential gesture, is nonetheless understood as a separate event. Unlike earlier phrases, however, it generates no new implicative processes. Rather, because of its own internal patterning and because of its relationships to preceding events, it facilitates closure.

Internally, a slower rate of harmonic change-compared to measures 12–14 (see ex. 17)—reduces the level of activity, while the repetition of a progression from dominant seventh to tonic not only confirms closure in D but, by prolonging the provisional stability reached in measure 14, allows time for ongoing motion to subside still further. Nor is there new melodic motion. The typical closing figure (ex. 2), borrowed from the end of the first phrase, is simply repeated with registral extension to the lower octave.⁴⁰ Texture, too, fosters closure. No contrapuntal process, such as the canon in measures 4-6 (see ex. 7), creates ongoing motion. A simple figure (melody)/ground (accompaniment) relationship enables harmonic and melodic closure to be fully effective. Differences in both texture and harmony help to explain why motives n^1 and n^2 are considered to be relatively closed, iambic groups (ex. 17, level 1), while motive n (meas. 5 and 6), which is melodically identical, was analyzed as a more mobile amphibrach group (see p. 707 and exx. 8-10). For in the absence of contrapuntal motion-particularly the suspension, G (meas. 4-5), which emphasized the beginning of motive n—the eighth-note pattern in measures 15 and 17 and the dominant-seventh harmony in

^{39.} These more remote processes occur in the second part of the Trio. There, played by the same instrument and in the same register, the high D moves down through C (meas. 24) to B and A (meas. 25–26)—and eventually to G (see pp. 723–28, and ex. 22, graph 2.)

^{40.} Because this repetition is "post-cadential" its effect is not to enhance goal-directed motion (see n. 33), but to diminish kinetic tension.

those measures suggest motion to the measure that follows, making the groups seem end accented. In addition, because there is no canon (ex. 7) in the codetta, the tonic chord of the new key is in stable, root position.

Relationships between the codetta and preceding events also contribute to closure. As we have seen, several implicative processes generated in the first two phrases are at least provisionally realized in the codetta: (1) The continuation of the oboe's conjunct fill (meas. 8-12) through E to D, which was masked by the flute in measures 12-14, is audibly actualized in measures 16-18 (ex. 17, graph 3b). (2) The D played by the first violins in measure 14-and prolonged through a neighbor-note motion (D-E-D) and an octave transfer-is the realization of a goal implied by the high-level linear motion begun by the violins in the first four measures of the Trio (ex. 17, graph 4a). (3) In measures 16–18 the registral relationship implicit in motives m and o is explicitly affirmed as the violins and oboes play motive n^2 in octaves (see pp. 716-17 above). (4) And the possibility that the two-measure length of motive n might be extended and "normalized" through repetition (see pp. 708-10 above) is actualized in the codetta. (5) Finally, and perhaps most fundamental of all, because they rhyme with the figure which closed the first phrase, motives n^1 and n^2 are understood as a "return," and the psychic satisfaction of such return considerably enhances the formal completeness and closure of the first part of the Trio.

Part II

In the second part of the Trio the processes begun in the first, and provisionally stabilized at its close, are resumed and satisfactorily completed. In what follows, the continuation of those processes in the transition and the return will be considered first. Then subsidiary relationships generated within the transition and completed in the return will be discussed. And last, the return will be analyzed, with special attention to the differences between it and Section A (=Part I) which it restates in modified form.

The Transition

In the prefatory "sketch" of the structural plan of the Trio, the transition was described (pp. 695–96 above) as an elaborated prolongation of dominant harmony linking the close of Section A with the beginning of the return (Section A'). But to say no more than that is both to ignore the subtle way in which the interaction among parameters shapes events within the section and to overlook important relationships between the transition and the return. At the beginning of the transition, for instance, what seems to be a continuation of the high-level melodic process (begun by the oboe in the second phrase) is artfully undermined and