

Parallel periods: compression

Name: _____

You are given a 4-bar antecedent phrase.

Write 2 separate consequences, each continuing the keyboard texture.

The first does not modulate. Use a PAC.

The second modulates to the dominant, D Major. Get there with a pivot chord, and use a PAC in the new key.

Analysis of the antecedent will help; the main strategy though is to simply arrive at the dominant earlier than in the antecedent (or arrive at the *new* dominant sooner in the case of a modulating consequent).

antecedent:

A 4-bar musical phrase in G major, common time. The treble clef contains a melody starting on G4, moving to A4, B4, and then a dotted half note G4. The bass clef contains a keyboard texture of eighth notes: G3-A3-B3, G3-A3-B3, G3-A3-B3, and G3-A3-B3. The fourth bar ends with a whole note G4 in the treble and a whole note G3 in the bass.

non-modulating consequent:

A musical staff for a non-modulating consequent phrase. The treble clef contains a melody starting on G4, moving to A4, B4, and then a dotted half note G4. The bass clef contains a keyboard texture of eighth notes: G3-A3-B3, G3-A3-B3, and then two empty bars. The phrase ends with a whole note G4 in the treble and a whole note G3 in the bass.

modulating consequent:

A musical staff for a modulating consequent phrase. The treble clef contains a melody starting on G4, moving to A4, B4, and then a dotted half note G4. The bass clef contains a keyboard texture of eighth notes: G3-A3-B3, G3-A3-B3, and then two empty bars. The phrase ends with a whole note G4 in the treble and a whole note G3 in the bass.