

Liszt: "Gray Clouds" ("Nuages gris") (1881), mm. 33-48 © Copyright 1952 Schott & Co., Ltd., London. Copyright renewed. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for Schott & Co., Ltd., London)

not; some of them are highly dissonant (mm. 38-39, for example). Suspended tonality result, even at the end, where the final sonority does little to confirm the presumed of G.

Unresolved dissonances, as in the Liszt example, are typical of some late nineteenth century music. In many cases they come about through the juxtaposition of apparently independent musical ideas (melodies, sequences, and so on) with no attempt being made to put dissonances into any traditional context, and they often contribute to a feeling of suspended tonality.

Augmented triads and diminished-7th chords are both examples of *equal division of octave*. Real sequences also frequently divide the octave into equal parts, usually by showing the pattern by a minor 3rd or a major 3rd. Traditional division of the octave had

been asymmetrical, as in the perfect 5th and perfect 4th of the tonic-dominant relationship and the major and minor 2nds that make up the major scale.

The music of Example 1-10 is less radical tonally than the previous example, but the voice leading is much more complex. All of the voices of the predominantly four-part texture tend to move by step, often chromatically, but there is no preconceived pattern to be discovered. The nonfunctional bass line does little to help us get our tonal bearings, except at the end, where a V7-I cadence in G major is apparent. Often in the excerpt the distinction between chord tones and embellishments is unclear, making chord labeling difficult. Nevertheless, if you play through the example slowly, you will notice the following:

- D major tonic (m. 7)
- Tonicization of A minor (E7-F in mm. 7-8 sounds like a: V7-VI)
- Tonicization of Bb major (F7-Bb in m. 9)
- Tonicization of C minor (G7-c in m. 10)
- Modulation to G major (iv6-Ger + 6-I $\frac{5}{4}$ - V7-I in mm. 10-12)

tonic
moving
towards a new family

A truly thorough analysis would have to consider the function, harmonic or otherwise, of all of the notes in the passage, but it will often serve the purposes of the performer or student just as well to identify the broader harmonic motions, as we have done in this case.

CHROMATICISM AND MUSICAL FORM

→ releases new family towards a new family

The diatonic tonal relationships typically found within single movements in the Classical period (typically I-V or i-III) are gradually replaced in the nineteenth century with chromatic tonal relationships. While there are still many works from the nineteenth century that employ the traditional key schemes, a good number of others explore other relationships. A famous early example is the first movement of Beethoven's "Waldstein" Sonata, Op. 53, where the two keys of the exposition are C major and E major.

More destructive to the tonal system is the notion of beginning a movement in one key and ending it in another.⁷ "Wrong key" beginnings, in which the listener is deliberately led astray for a few bars, constituted the first step. Examples include Beethoven's Symphony No. 1 (1799), beginning with a V7/IV, and the last movement of Mendelssohn's Piano Concerto No. 1 (1831), which begins with a short section in the supertonic key.

Still more experimental are the numerous works that seem to be in two keys. Two types can be identified. In the first, the piece contains two distinct parts, each in its own key. Examples include Schubert's Waltzes, Op. 50, Nos. 7, 24, and 31 (1825), and Chopin's Ballade No. 2, Op. 38 (1839). In the second type, the tonality of the work alternates more than once between a major key and its relative minor. Examples include Schubert's German Dances, Op. 33, No. 15, and Schumann's Davidsbündleriana, Op. 6, No. 11 (1837).

The final stage is reached with those works that proceed through several keys, with none of them seeming to govern the tonality of the piece as a whole. Such works simply