Example 1. Marked modulation from D minor to F major in Schumann's Intermezzo op. 4, no. 5
Example 2. Continuum of directional-tonal states between sectional/continuous extremes

<table>
<thead>
<tr>
<th>Surface Cues</th>
<th>Typical Forms Starting in C major (keys in bold are structural)</th>
<th>Narratives</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Abrupt</strong> (sectional): sudden modulation and thematic contrast</td>
<td>Sections: A------</td>
<td>B--------</td>
</tr>
<tr>
<td><strong>2. Hybrid</strong></td>
<td>Sections: A----</td>
<td>B-----</td>
</tr>
<tr>
<td>sudden thematic contrasts; one or more alternations between keys</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3. Overlapped</strong> (continuous): thematic material is homogenous; paired keys alternate one or more times</td>
<td>Sections: A----</td>
<td>B(A')--</td>
</tr>
</tbody>
</table>

Example 3. Instances of Directional-Tonal and Tonal-Pairing Structures

a. Directional-Tonal

C Common Tone

\[ \hat{1} \rightarrow \hat{3} \]

E Common Tone

\[ \hat{3} \rightarrow \hat{5} \]

C: I \quad vi \quad C: I \quad vi

C: iii \quad i \quad C: iii \quad i
Example 3. Instances of Directional-Tonal and Tonal-Pairing Structures

b. Tonal-Pairing

Common Descent

Example 4. Continuum of dual tonality (DT) and monotonality (MT)

<table>
<thead>
<tr>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
<th>#5</th>
</tr>
</thead>
<tbody>
<tr>
<td>DT Primary</td>
<td>DT/MT Equal or Slightly favoring MT</td>
<td>MT Primary</td>
<td>MT except Design</td>
<td>MT in Harmony + Design</td>
</tr>
<tr>
<td>DT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Example 5a. Schumann’s directional-tonal works in opp. 1–23 and 26

<table>
<thead>
<tr>
<th>Work</th>
<th>Paired Keys</th>
<th>Position of Work on DT/MT Continuum</th>
<th>Reasons why Abrupt Directional-Tonal</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Op. 2, no. 7</td>
<td>F→Ab (minor 3rd)</td>
<td>#2: DT: 2 (number of sections in each key, cadence vs. pedal point) MT in Ab: 3 (key durations, marked resolutions, major mode)</td>
<td>Two formal sections (measures 1–8 and 9–24) having contrasting keys and rhythmic motives, registral disjunction between sections</td>
</tr>
<tr>
<td>2. Op. 6, no. 16</td>
<td>G→b (major 3rd)</td>
<td>#2: DT: 2 (number of sections in each key, major mode first section) MT/b: 2 (pairing interval of M3, cadence in b)</td>
<td>Scherzo and trio (same movement), thematic contrast, texture change, contrasting keys, registral disjunction between sections</td>
</tr>
<tr>
<td>3. Op. 16, no. 7</td>
<td>c→Es (minor 3rd)</td>
<td>#2: DT: 2 (number of sections in each key, major mode in short section) MT/c: 2 (key durations, cadence to root position)</td>
<td>Textural and thematic contrast between ternary form (measures 1–188) to interlude (measures 189–216); ternary is in C minor, the interlude in Es</td>
</tr>
<tr>
<td>4. Op. 21, no. 8</td>
<td>F→D (major 3rd)</td>
<td>#1: DT: 2 (original thematic material vs. ending key; Trio I in V/8 vs. return of D) MT/D: 1 (marked resolutions)</td>
<td>Trio I (measures 49–93) follows an <em>agitato</em> movement, but Trio II (measures 129–227) is not; Trio II is extended in length with a tonic pedal point (measures 255–279); the mvt. ends at the fermata after a 3-bar <em>Adagio</em> (measures 279–81)</td>
</tr>
</tbody>
</table>
### Example 5b. Schumann’s directional-tonal works in opp. 1–23 and 26

#### b. “Hybrid” and “Overlapped” directional-tonal works

<table>
<thead>
<tr>
<th>Work</th>
<th>Number of sections in which each key is present</th>
<th>Position of Work on Abrupt/Overlapped continuum</th>
<th>Position of Work on DT/MT continuum</th>
<th>Degree of opposition between keys</th>
</tr>
</thead>
</table>
| 1. Op. 2, no. 4 | A: 3/3  
            B: 3/3  | Hybrid (contrasting B section)  | #3:  
            DT: 1 (number of sections in each key)  
            MT/ B: 3 (PAC, //, incomplete A major tonic triad)  | Contextual (registral peaks in //) |
| 2. Op. 4, no. 5 | F: 2/3  
            D: 2/3  | Hybrid (contrasting B sections)  | #1:  
            DT: 2 (F main theme/d ending: key of trio/d number of sections in each key)  
            MT/ F or D: 0  | Stylistic (pastoral/Sturm und Drang) |
| 3. Op. 5, no. 6 | a: 3/3  
            C: 2/3 (ends work)  | Overlapped (one topic)  | #3:  
            DT: 1 (no PAC/a vs. repetition of cadence in C)  
            MT/ a: 3 (theme in a, //, pedal in a)  | None |
| 4. Op. 6, no. 11 | b: 2/3  
            D: 3/3 (ends work)  | Overlapped (one topic)  | #2:  
            DT: 1 (thematic homogeneity/cadence in D)  
            MT/ D: 2 (number of formal sections: cadences in D)  | None |
| 5. Op. 9, “Florestan-Coquette” (measures 1–3) | g: 3/3  
            Bb: 3/3  | Overlapped (Sphinx motive)  | #1:  
            DT: 3 (number of sections in each key; g frame vs. Bb-PAC; Bb-pedal vs. new Coquette material)  
            MT/ g or Bb: 0  | Stylistic (Sturm und Drang/ waltz) |
| 6. Op. 9, “Replique” | Bb: 1/1  
            G: 1/1  | Overlapped (one topic)  | #3:  
            DT: 1 (PACs in both keys)  
            MT/ Bb: 3 (duration of Bb key, modulation to d or iii/Bb, Bb associated with theme)  | None |
            Ab: 3/3  | Overlapped (one topic)  | #3:  
            DT: 1 (no PAC vs. repetition of Ab-PAC)  
            MT/ F: 3 (B section is in Ab major, // in f, main theme is in f)  | Contextual (register) |
| 8. Op. 13, Var. 4 | C#: 3/3  
            E: 2/3 (ends work)  | Overlapped (one topic)  | #3:  
            DT: 1 (no PAC/C# vs. repetition of PAC/E)  
            MT/ C#: 3 (duration of keys, // in C, main theme in D)  | None |
            G: 5/7 (ends work)  | Hybrid (contrasting B and C sections)  | #1:  
            DT: 2 (duration of G key vs. main theme in E, G PAC vs. // in E)  
            MT/ G: 1 (initial e tonality is less than phrase length)  | Stylistic (lyrical/toccatas) |
| 10. Op. 16, no. 4 | Bb: 3/3  
            G: 3/3  | Hybrid (contrasting B section)  | #2:  
            DT: 1 (authentic cadence in Bb vs. // in g)  
            MT/ Bb: 2 (duration of keys: main theme in Bb)  | None |
| 11. Op. 21, no. 3 | Bb: 3/3  
            D: 3/3  | Hybrid (contrasting intermezzo)  | #1:  
            DT: 2 (number of sections in each key; short duration of Bb opening vs. // in Bb)  
            MT/ D: 1 (3rd-related keys to D)  | None |
Example 6. Analysis of a #1 blending: “Florestan” from op. 9 (Carnaval)

a. Problematic end of “Florestan” movement

Example 6. Analysis of a #1 blending: “Florestan” from op. 9 (Carnaval)

b. Fragile monotonal structure in G minor
Example 6. Analysis of a #1 blending: “Florestan” from op. 9 (Carnaval)

c. Directional-tonal move from G minor to B♭ major (tonal pairing view)

d. Topical events at the surface of “Florestan”
Example 7. Analysis of a #2 blending (op. 2, no. 7)

a. Directional-tonal reading from F minor to $A_b$ major

Example 7. Analysis of a #2 blending (op. 2, no. 7)

b. Monotonal view in $A_b$
Example 7. Analysis of a #2 blending (op. 2, no. 7)

c. Surface events in op. 2, no. 7

Example 8. An analysis of a #3 blending: “Aveu,” op. 9 (Carnaval)

a. F-minor graph of tonal pairing

Example 8. An analysis of a #3 blending: “Aveu,” op. 9 (Carnaval)

b. A♭-major graph of tonal pairing
Example 8. An analysis of a #3 blending: “Aveu,” op. 9 (Carnaval)

c. Directional-tonal view of “Aveu.”

Example 8. An analysis of a #3 blending: “Aveu,” op. 9 (Carnaval)

d. Topical events at surface
Example 9. Dual-tonal/monotonal play in “Coquette” and “Replique” (op. 9)

a. “Coquette’Replique:” directional-tonal structure

Example 9. Dual-tonal/monotonal play in “Coquette” and “Replique” (op. 9)

b. Surface events in “Replique”

c. “Florestan’Replique:” a problematic, large monotonal structure in G minor