

Enharmonic Modulation with German Sixths

PRACTICE BOX ANSWERS

PRACTICE BOX 31.1

G major: V⁷ F# minor: Gr⁶ C minor: Gr⁶ D, major: V⁷ A major: Gr⁶ A# minor: V⁷
 B major: V⁷ A# minor: Gr⁶ E, major: V⁷ D minor: Gr⁶ F minor: V⁷ E major: Gr⁶
 B, major: Gr⁶ G# minor: V⁷ B, minor: Gr⁶ C, major: V⁷ E, major: Gr⁶ E major: V⁷

PRACTICE BOX 31.2

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|-------------------------------|----------------|
| 1. F A B D# | 2. E C G B, C# |
| 3. B D# F# G# | 4. A, C E, F# |
| 5. B D# F# G# C, E, G, A | |
| 6. C E G B, | 7. A C# E G |
| 8. B, D F A, | A# C# E# G# |
| 9. G, B, D, F, | F# A# C# E |
| 10. E, G B, D, | D# F# A# C# |

PRACTICE BOX 31.3

C major: A, C E, F#
A major: A, C E, G,

C major: V I V vi ii Gr⁶
A major: $\left[\begin{array}{c} V^7 \\ IV \end{array} \right]$ IV ii V I

D minor: B, D (F) G#
A major: B, D (F) A,

D minor: V i VI Gr⁶
E♭ major: $\left[\begin{array}{c} V^7 \\ IV \end{array} \right]$ I vii^{o7} I
B

E major: C, E G, A#
B major: C, E G, B,

E major: I vii^{o6}/₅ V I Gr⁶
B major: $\left[\begin{array}{c} V^7 \\ V \end{array} \right]$ V I

In E♭ major, the chordal seventh (A♭) must resolve downward and can only appear in the alto voice. In order to create good voice leading in the tenor, it is necessary to double the root and omit the chordal fifth. In the starting key of D minor, this creates an Italian augmented 6th chord.