CHAPTER 25

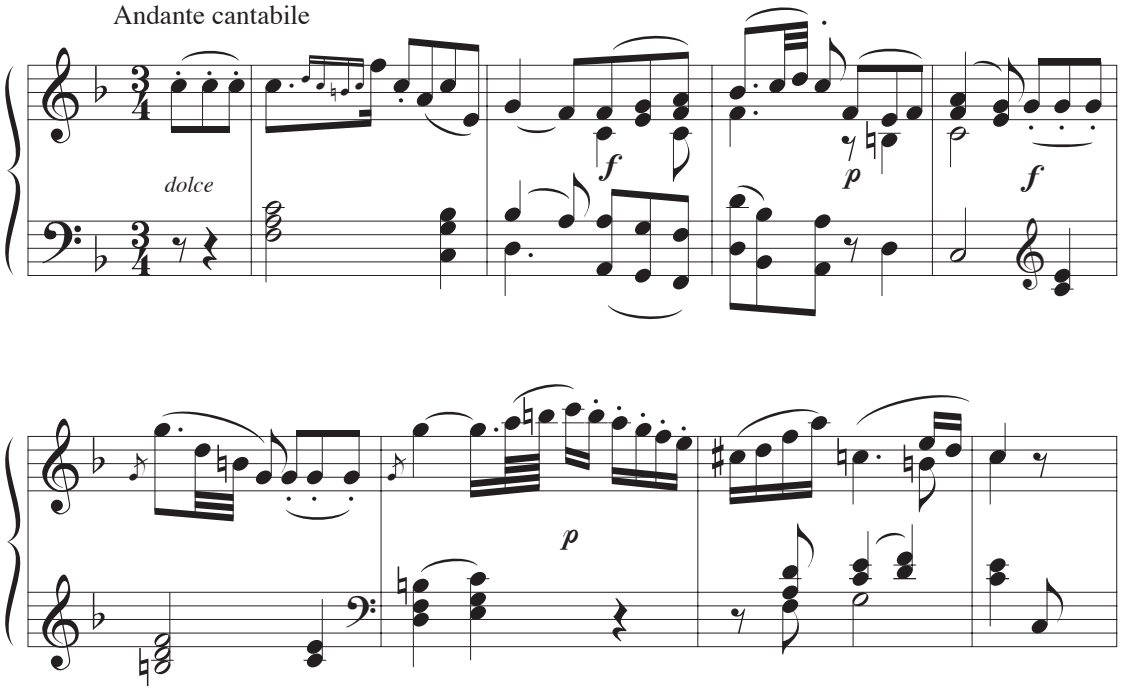
Chromatic Modulation

SUPPLEMENTARY MATERIAL

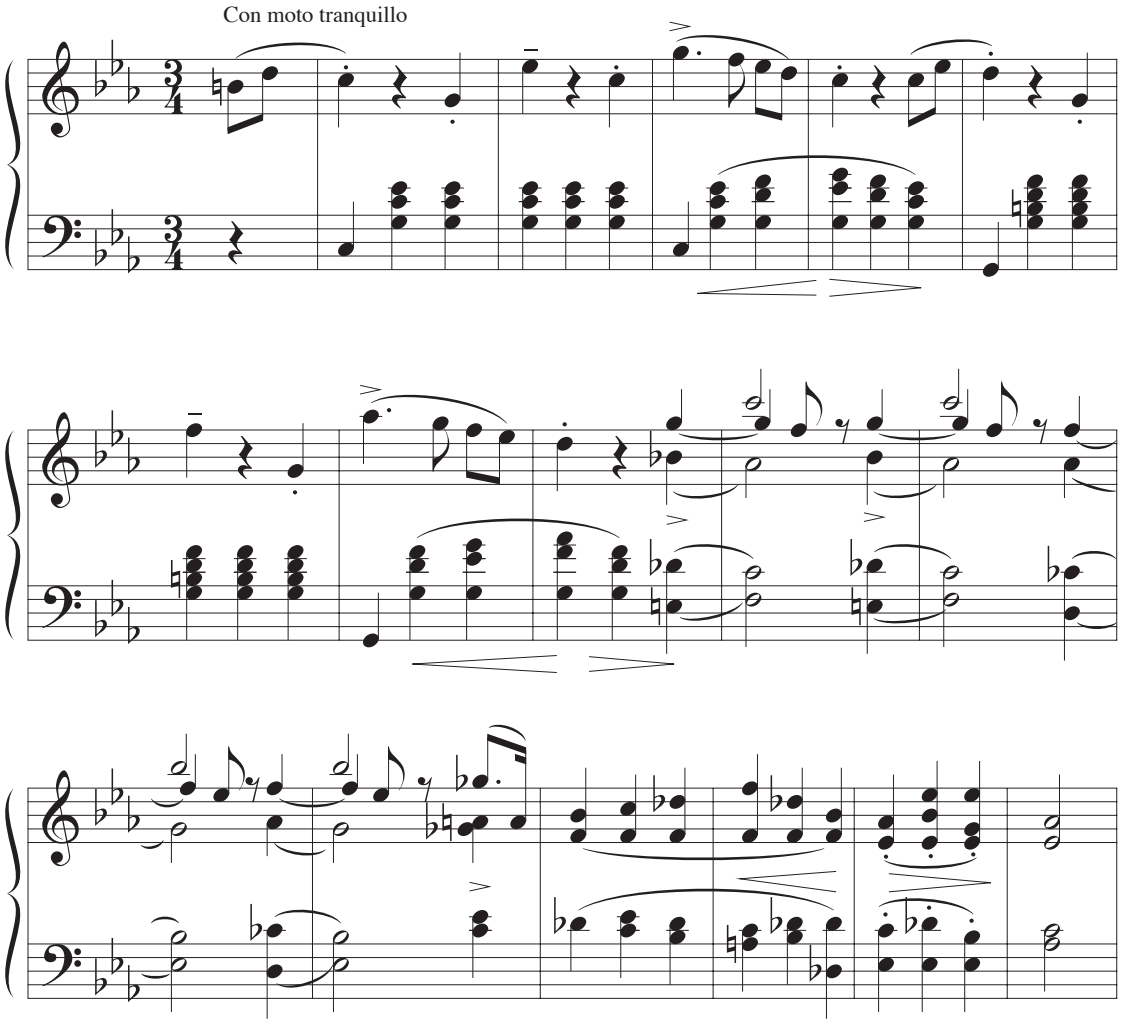
Music for Analysis

Provide a roman numeral analysis for the following examples. They may contain a variety of modulation techniques. Circle and label any nonharmonic tones.

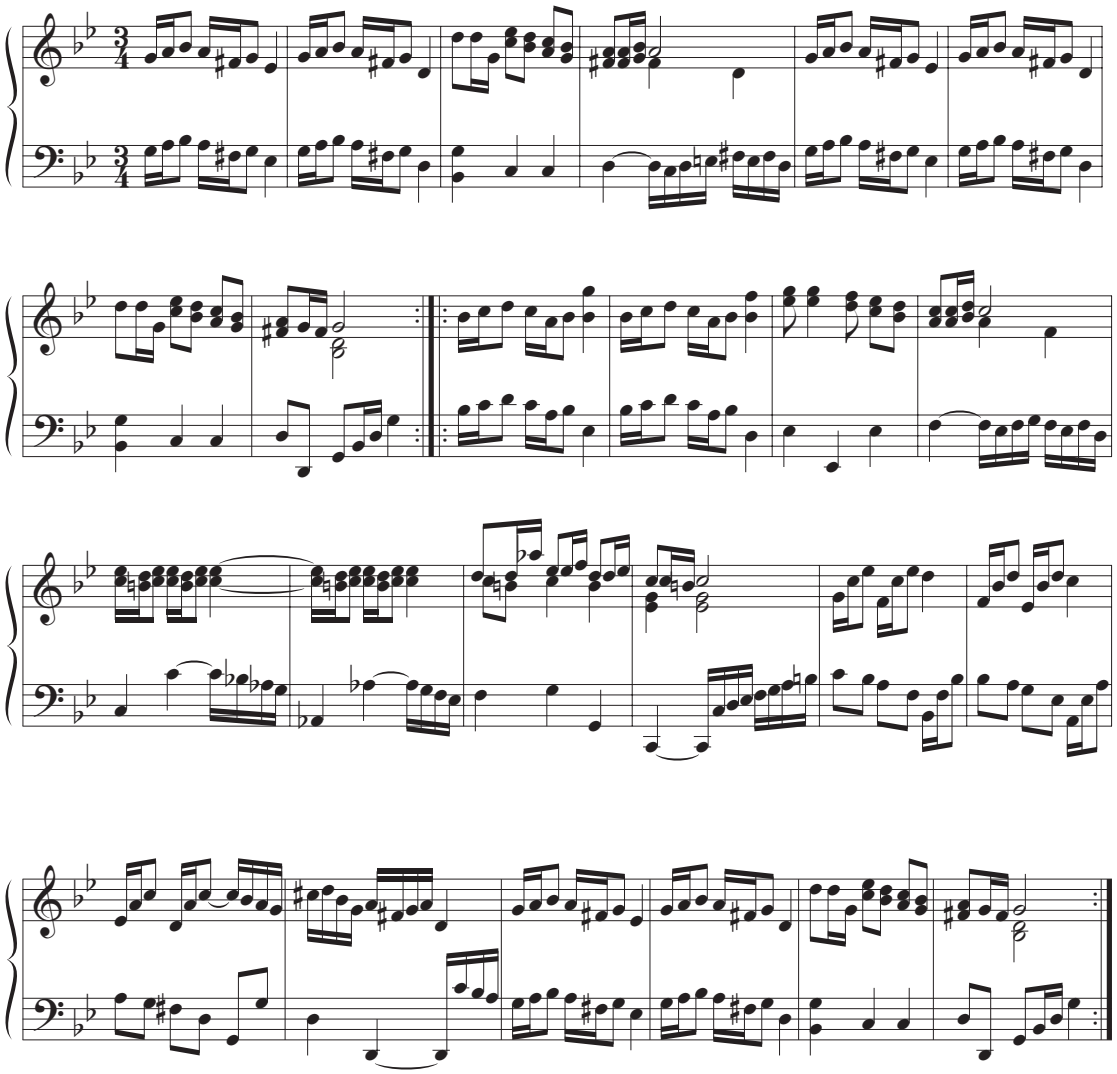
Wolfgang Amadeus Mozart, Piano Sonata, K. 330, 2nd movement, mm. 1–8



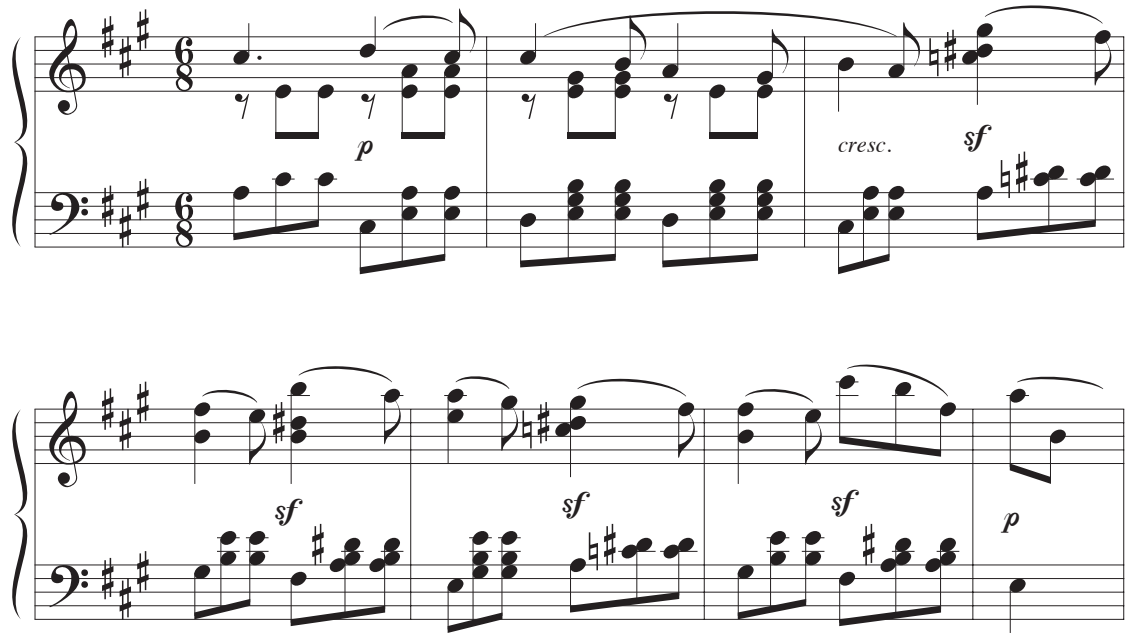
Franz Schubert, *Variations on a Waltz by Diabelli,* D. 718, mm. 1–16



J. S. Bach, *Notebook for Anna Magdalena Bach,* Polonaise, BWV Anh. 125

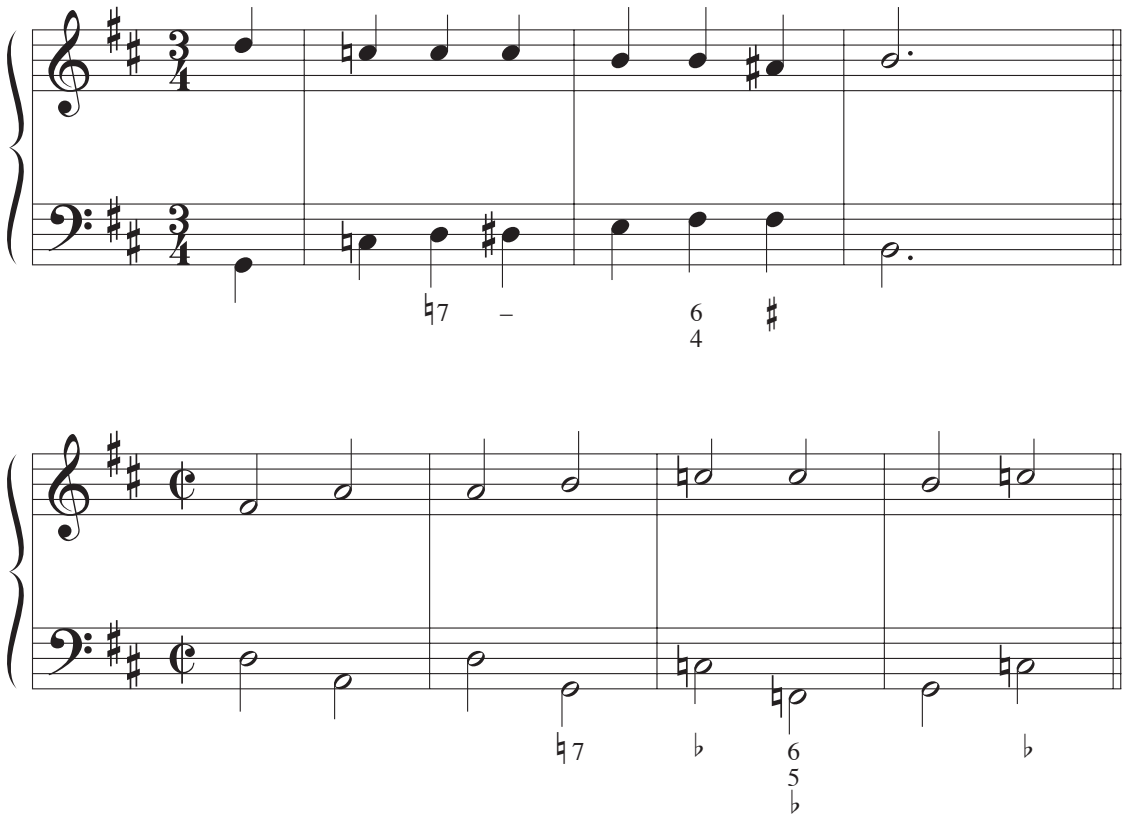


Felix Mendelssohn, *Trois Fantaisies ou Caprices,* op. 16, no. 1, mm. 29–35



PRACTICE: Part Writing

Provide inner voices and a roman numeral analysis.

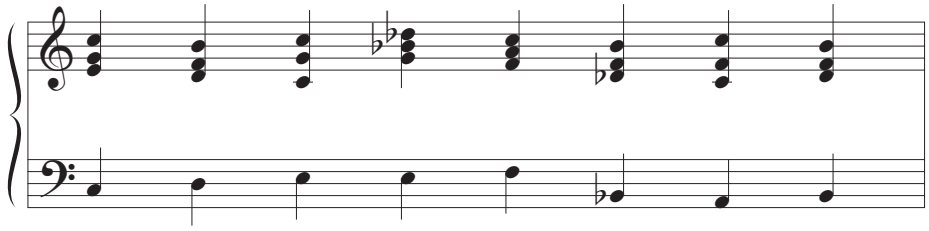


Keyboard Exercises

Suggested starting keys:

G major
E♭ major

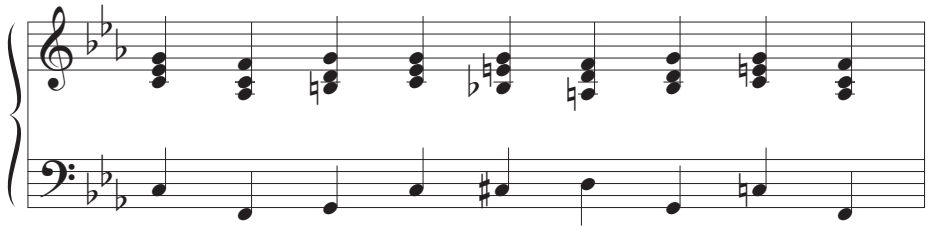
do	*ti*	*do*	*ra*	*te*	*do*	*do*	*ti*	*do*
I	vii°6	I6	vii°7/IV	vii°7/V	V	i	V6	i



Suggested starting keys:

A minor
B minor

do	*ti*	*do*	*ra*	*re*	*do*	*re*	*re*	*do*
i	iv	V	i	vii°7/vi	vi	ii	V	I



Why is this progression a direct modulation? Why is the secondary dominant not analyzed in the starting key?