

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

Andante cantabile

The musical score consists of two systems of piano accompaniment. The first system (measures 1-4) begins in B-flat major with a *dolce* dynamic. In measure 4, there is a chromatic modulation to C major. The second system (measures 5-8) continues in C major, with a *p* dynamic in measure 6, and a final chromatic modulation to D major in measure 8, marked with a *f* dynamic.

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

Con moto tranquillo

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The tempo is marked "Con moto tranquillo". The key signature is B-flat major (two flats). The time signature is 3/4. The first system (measures 1-4) shows the initial melody in the right hand and a bass line of chords. The second system (measures 5-8) continues the melody, with a chromatic modulation to C minor in measure 8. The third system (measures 9-16) shows further chromatic modulation through D minor and E-flat major, ending with a final cadence in E-flat major.

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

The image displays the musical score for J.S. Bach's Polonaise, BWV Anh. 125, arranged in four systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and chords. The first system shows the initial rhythmic motifs. The second system includes a repeat sign with first and second endings. The third system features a prominent chordal texture in the right hand. The fourth system concludes the piece with a final cadence.

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

The musical score consists of two systems of piano accompaniment. The first system (measures 29-32) shows a treble clef with a melody of eighth notes and a bass clef with chords. Dynamics include *p* (piano) and *cresc.* (crescendo) leading to *sf* (sforzando). The second system (measures 33-35) continues the accompaniment with *sf* markings and ends with a *p* (piano) dynamic.

PRACTICE: Part Writing

Provide inner voices and a roman numeral analysis.

The exercise is in 3/4 time and D major. The treble clef contains a single melodic line: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). The bass clef contains a single bass line: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C#4 (quarter), D4 (quarter). Roman numeral analysis is provided below the bass line: $\text{b}7$, $-$, 6 , 4 , $\#$.

The exercise is in common time and D major. The treble clef contains a single melodic line: D4 (half), E4 (half), F#4 (half), G4 (half), A4 (half), B4 (half), C#5 (half), D5 (half). The bass clef contains a single bass line: D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half), C#4 (half), D4 (half). Roman numeral analysis is provided below the bass line: $\text{b}7$, b , 6 , 5 , b .

Keyboard Exercises

Suggested starting keys:

G major	<i>do</i>	<i>ti</i>	<i>do</i>	<i>ra</i>					
E \flat major	I	vii $^{\circ 6}$	I 6	vii $^{\circ 7}$ / IV	<i>te</i>	<i>do</i>	<i>do</i>	<i>ti</i>	<i>do</i>
					vii $^{\circ 7}$ / V	V	i	V 6	i

Suggested starting keys:

A minor	<i>do</i>	<i>ti</i>	<i>do</i>	<i>ra</i>					
B minor	i	iv	V	i	<i>re</i>	<i>do</i>	<i>re</i>	<i>re</i>	<i>do</i>
					vii $^{\circ 7}$ / vi	vi	ii	V	I

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