

Chapter 22 – Expansion of Modal Mixture Harmonies: Chromatic Modulation and the German *Lied*

Exercise 1: Writing: Harmonizing Soprano Fragments: Review.

A. $F: I \text{ vii}^{\circ 7}/vi \text{ vi} \text{ ii}^6 \text{ V}^7 \text{ I}$

B. $Eb: I \text{ V}_3^4/vi \text{ vi} \text{ iv} \text{ V}_4^6 \text{ }^5_3 \text{ I}$

C. $b: i \text{ V}_3^4 \text{ i}^6 \text{ iv} \text{ VII}^6$
 III: $\boxed{\text{iv}^6 \text{ ii}^6} \text{ V}_4^6 \text{ }^5_3 \text{ I}$
 D2 (with 6 s)

Exercise 2: Writing: Figured bass. Realize the figured bass in four voices. Provide a roman numeral analysis. Clearly mark the pivot chord.

G: $I \text{ V}_3^6 \text{ V}_2^4/IV \text{ IV}^6 \text{ Bb: } \boxed{\text{iv}^6 \text{ ii}^6} \text{ V}_2^4 \text{ I}^6 \text{ ii}^{\circ 6}_5 \text{ vii}^{\circ 7}/V \text{ V}_4^6 \text{ }^5_3 \text{ I} \text{ iv} \text{ I}$

Exercise 3: Writing: Melody Harmonization.

A: $I \text{ V}_3^4 \text{ I}^6 \text{ V}^6 \text{ I} \text{ }^6 \text{ iv} \text{ V}_2^4/bIII \text{ }^bIII^6 \text{ }^5_3 \text{ vii}^{\circ 6}/bIII \text{ }^bIII \text{ ii}^{\circ 6} \text{ V}/V \text{ V}$

$I \text{ V}_2^4 \text{ I}^6 \text{ vii}^{\circ 6} \text{ I} \text{ V}_2^4/iv \text{ iv}^6 \text{ V}/bIII \text{ }^bIII \text{ V}/bVI \text{ vi}/bIII \text{ F: } \text{vi} \text{ ii}^6 \text{ V} \text{ I}$
 $^bIII = V/bVI$

Exercise 4: Analysis. Analyze the following excerpts, each of which contains a chromatic modulation. Focus on the manner in which each new key is secured (pivot chord, common tone, etc.).

A. Brahms, "Die Mainacht"

nü - tze, so — wä - re mirs nichts nü -

f *p* *dim.*

Eb: V⁷ $\frac{4}{IV}$ IV⁶ ii⁶ V 7

rit.

Adagio

tze. Wir se - hen jetzt durch ei - nem

p dolce

I $\flat^6/4$ B: i⁶ iii⁶ [bVI (C#)] V⁷ (enharmonically F#) I V IV I

B. Kozeluch, String Quartet in C major, op. 33, no. 1

f *f* *f* *f*

G: I V⁶ I

Continued...

