

Chapter 26, Additional Materials

THE NEAPOLITAN AS A KEY AREA

Modulations to the Neapolitan key, as well as *Neapolitan secondary key areas*, are frequent in the nineteenth-century repertoire. Although sometimes the new \flat II key area is approached directly, most often the modulation is effected by means of the +6, using one of the processes we have studied in this chapter. As we already discussed in the text, the fragment by Schubert reproduced in example 26.14, for instance, includes a Neapolitan secondary key area.

A very deliberate case of tonal motion to the Neapolitan as a key area can also be observed in example 26.24. The movement is in Cm, and the passage from our example takes place toward the end of the last movement, long after the tonic key has been reestablished, and at a point where the listener does not expect much more than motion to the final cadence. All of a sudden, the Neapolitan key is introduced in a very direct way: mm. 100–101 confirm Cm, and mm. 102–103 introduce us to $D\flat$ M, the \flat II key, by direct statement of V_7 of the new key in m. 102. Of course, V_7 of the new key does not sound abrupt to us because not only does it have two common tones with the Cm tonic triad, but moreover it is the same chord as the Cm +6. Notice how this common chord between the two distant keys is emphasized in mm. 104–106 in the form of a HC in $D\flat$ M. Next comes the last complete statement, in $D\flat$ M, of one of the two main themes in the movement (which is in sonata form), functioning formally as a coda (mm. 107–112). Now comment on the return to Cm. What is the *double function*, in $D\flat$ M and Cm, of the chord in m. 112? We can consider that this chord resolves two measures later, in m. 114. To what harmony? What chord has been *inserted* in m. 113? Is this a chord you have seen before as “inserted” harmony? This example shows Beethoven’s ability to provide a final, surprising tonal impulse to a movement toward its end, by introducing a striking tonal diversion (such as the distant key of \flat II) before leading us to the final, closing cadence.

Let us examine the “inserted chord” in example 24.15 (m. 113) a little closer. If you think of the chord in m. 112 as the Gr +6 in Cm, you will have thought, correctly, that the chord in m. 113 is a vii°_5/V in Cm, inserted between the 16 and its resolution to the cadential $\frac{6}{4}$ in m. 114. This vii°_5 , however, can also be interpreted with a different function. If you think of the chord in m. 112 as V_7 in $D\flat$ M, the chord in m. 113 can be, with a different spelling, vii°_2 in $D\flat$ M. Try resolving it to I in this key, and you will see that it works just fine. As a matter of fact, we don’t know that it is going to move on to Cm until we actually hear the following cadential $\frac{6}{4}$ in Cm. As we have learned in this chapter, the same vii°_7 sonority, spelled differently, can take us to different keys. In our specific example, both chords in mm. 112–113 can be respelled in either $D\flat$ M or Cm and can lead to either key depending on the interpretation (and resolution) we give them. This is then an example of modulation by enharmonic reinterpretation of vii°_7 .

Example 26.24 L.v. Beethoven, Piano Sonata in Cm, op. 10, no. 1, III, mm. 99–117

The musical score is divided into four systems. The first system (mm. 99-103) features a piano accompaniment in the bass clef with a *p* dynamic and a vocal line in the treble clef starting at m. 100. The second system (mm. 104-108) includes a piano accompaniment with *fp* and *pp* dynamics, and a vocal line with lyrics: "ri - ca - tar - lan - dan". The third system (mm. 110-113) shows a piano accompaniment with *tenuto* markings and a vocal line with lyrics "do. do." and *tenuto*. The fourth system (mm. 115-117) is a piano accompaniment in the bass clef with a *ff* dynamic and a *p* dynamic marking. The score includes dynamic markings (*p*, *cresc.*, *fp*, *pp*, *ff*), performance instructions (*tenuto*, *Adagio*, *Tempo I*), and chord changes (Cm, D♭M).

FURTHER ANALYSIS

Chromatic Linear Modulatory Processes

Before studying this section, you may want to review two sections from chapter 20: “Sequential Modulation” in the textbook, and “Further Analysis: Modulatory Processes” in the chapter 20 Additional Materials. In these two sections you were introduced to the circle of 5ths as a sequential modulatory process, and to the fact that sometimes modulations do not follow the shortest possible path. Quite to the contrary, composers often choose to extend the modulatory process, especially in developmental sections. In this section we will further our study of modulatory processes, with stress on chromatic sequential patterns.

The Circle of 5ths as a Modulatory Process: The *Fonte*

The descending circle of 5ths, as we already know, is a standard modulatory technique usually associated with a melodic sequence descending by steps. The eighteenth-century theorist Anton Riepel referred to this process as *fonte*, fountain, reflecting the fact that both the harmonic and the melodic sequences fall like water in a fountain. The *fonte* can often be found at the beginning of reprise 2 in binary pieces (b_1 section), and also in sonata form development sections.

As an example, consult anthology, no. 32 (Beethoven, Sonata in Fm, op. 2, no. 1), mm. 63–74. We begin in Cm, established by a G ($\hat{5}$) pedal. In m. 68, a sequential process begins, and each of the sequence segments represents a tonicization following a pattern of keys descending by steps: Cm, B \flat M, and A \flat M. The bass follows a descending circle-of-5ths pattern: G–C–F–B \flat –E \flat –(A \flat). Identify each of these sequential segments on the score, mark the exact area for each tonicization, and circle the bass pitches for the circle of 5ths. Notice that the last tonicized chord, A \flat , does not appear in root position, but rather in first inversion, because the sequential pattern changes at this point (mm. 73–74). And even though the circle of “keys” stops in A \flat M, notice also that the *fonte* continues as a diatonic circle of 5ths (A \flat –D \flat –G–C–F, in chords alternating $\frac{5}{3}$ and $\frac{6}{3}$ positions) leading all the way to the goal of this complete modulatory process, the key of Fm (reached in m. 78). Identify all the members of this diatonic circle, and then study the bass reduction for the complete passage reproduced in example 26.25. In the graph the tonicized areas are interpreted as secondary key areas in the home key of Fm (v, IV, and III), and the overall descending linear pattern from G (V/v) to C (V) which unifies the whole passage is indicated by upward stems.

Example 26.25

63 69 70 71 72 74 75 76 77 78 79 80 81

Fm: v IV III

The *fonte* appears frequently in the form of a $\frac{4}{2}$ - $\frac{6}{3}$ **sequential pattern** which results from alternating the tonicizing V_7 in third inversion (V_2^4) with the corresponding resolution to a $\frac{6}{3}$ chord. The passage by Antonio Soler reproduced in example 26.26a is based on such a pattern. Play or listen to the excerpt, and analyze its harmonic content. Then examine the reduction in example 26.26b. The reduction is based on two-bar units (represented by a single bar on the graph). The grouping of measures in pairs seems obvious in this case because of the two-measure melodic and harmonic sequential segments.

In the reduction you will observe that the *fonte* passage is indeed based on a two-measure descending sequential segment, and that the underlying harmonic pattern is a $\frac{4}{2}$ - $\frac{6}{3}$ sequence. Make sure you understand that this is still a circle-of-5ths pattern (what are the roots of the chords that make up this *fonte*?). Notice also that the excerpt as a whole does not really modulate, but rather stays within Dm, although with numerous tonicizations. This passage is developmental, and the *fonte* contributes to its developmental character (including the unstable harmonic content). The *fonte* leads to a tonicization of Gm, which functions as iv in the main key of the fragment, Dm, and which ultimately takes us to the concluding HC on V of D.

Example 26.26a Antonio Soler, Sonata no. 84 in DM, mm. 59–78

59 61 63 65 67 69 71 73 75 77

Dm: $\frac{4}{2}$

$\frac{6}{3}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{4}{2}$

$\frac{6}{3}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{4}{2}$

$\frac{6}{3}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{4}{2}$

$\frac{6}{3}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{4}{2}$

v

Example 26.26b Metric Reduction of Example 26.26a

Dm: V i_4^6 $\frac{4}{2}$ $\frac{6}{3}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{4}{2}$

$\frac{6}{3}$ $\frac{4}{2}$ $\frac{6}{3}$ V_3^4/iv iv V_2^4 i_6 V_3^4 i V

iv

An ascending Sequential Pattern: The *Monte*

Along with the *fonte*, Riepel discusses the *monte*, mountain, an “uphill” sequential pattern. The passage by Domenico Scarlatti that appears in example 26.27a features a modulation from $A\flat M$ to Fm through a sequential process that illustrates the *monte*. Typically, the melodic sequence in this design ascends by half steps, whereas the bass line ascends in a pattern alternating a fourth up and a third down. The pattern can be continued for as many segments as wished. In the Scarlatti example, three segments of the sequence take us to the relative minor key, where the composer was aiming his modulation. The reduction of the passage which appears in example 26.27b shows the standard harmonic progression for this linear pattern: $V_7/IV-IV-V_7/V-V$, and so on. Listen to the example, play through the reduction, and then write and play your own *monte* in several keys of your choice.

Example 26.27a Domenico Scarlatti, Sonata K. 296 in Fm , mm. 99-107

98

$A\flat M$: I V_7/IV IV V_7/V

101

V V_7/vi $Fm: \begin{matrix} vi \\ i \end{matrix}$ V_5^6/iv iv

104 107

V

Example 26.27b Reduction of mm. 99-102

I V₇/IV IV V₇/V V V₇/vi vi

An interesting ascending modulatory process is used by Brahms in the passage from *Im Herbst* reproduced in example 26.28. Here again, the passage begins and ends in the same key (it even begins and ends on the same harmony, V in CM). In the linear process, however, several tonicizations take place. What keys are tonicized? What are the chords used in each of the sequential segments for each key? Play or sing through the passage (notice that the tenor part should be read an octave lower than notated), and answer these questions before you continue reading.

The passage features sequential tonicizations ascending by whole steps (C–D–E–F♯). Each of the tonicized areas consists of a linear pattern that begins with an incomplete tonic and continues with a Gr +6 followed by a V with a cadential $\frac{6}{4}$. Instead of a resolution of this dominant, two altered passing tones in the inner voices provide the harmonic connection with the next sequential segment and the next tonicized area. The sequence is stopped in F♯m (m. 26), a chord which is then reinterpreted as iii in DM (m. 27; this direct tonal motion from F♯m to DM is based on the two common tones between the two tonics). The DM tonic itself turns into V₇/V of CM (m. 28), and finally leads to the HC, which concludes the example. Although the large-scale function of this passage is simply to extend the V harmony in CM, its highly chromatic nature is indicated by the fact that all twelve pitches from the chromatic scale appear in the short span of three measures (24–26). Study and play the harmonic reduction provided in example 26.29, and understand both the harmonic and linear processes displayed in this modulating passage.

Example 26.28 J. Brahms, *Im Herbst*, op. 104, no.5, mm. 23–29

23 26 *f*

sin - - ken, er ahnt, er ahnt des Le - bens

sin - - - ken, er ahnt, er ahnt des Le - - -

sin - - - ken, er ahnt, er ahnt des Le - - -

sin - - ken, er ahnt, er ahnt des Le - bens

CM: V

p 29

p wie des Jah - - - - res Schluß.

p bens wie des Jah - res Schluß.

bens wie des Jah - res Schluß. —

p wie des Jah - - - - res Schluß.

Example 26.29 Reduction of Example 26.28

23 24 25 26 27 28 29

CM: $V \frac{6}{4} - \frac{5}{3}$ $i +6 V \frac{6}{4} - \frac{5}{3}$ $i +6 V \frac{6}{4} - \frac{5}{3}$ $i +6 \frac{6}{4}$ V_7/V V

v ii iii $\sharp iv$ V/V v

EXERCISE Analyze the following examples of chromatic linear modulation processes, and identify in them *fonte* or *monte* patterns.

- a) Anthology, no. 35, Beethoven, *Waldstein Sonata*, I, mm. 104–109. Before you analyze this passage, make sure you study and understand the fragment from Soler's *Sonata no. 84* which we analyzed above in examples 26.26a and b.
- b) Anthology, no. 14, Bach, *Fugue no. 2 in Cm, WTC I*, mm. 17–20.
- c) Example 26.30

Example 26.30 A. Soler, Sonata no. 86 in DM, mm. 13–26

Musical notation for measures 13-15. The piece is in 3/4 time with a key signature of two sharps (D major). Measure 13 features a sixteenth-note triplet in the right hand and a bass line of chords. Measure 14 has a sixteenth-note triplet in the right hand and a bass line of chords. Measure 15 continues with a sixteenth-note triplet in the right hand and a bass line of chords.

Musical notation for measures 16-18. Measure 16 has a sixteenth-note triplet in the right hand and a bass line of chords. Measure 17 features a sixteenth-note triplet in the right hand and a bass line of chords. Measure 18 has a sixteenth-note triplet in the right hand and a bass line of chords.

Musical notation for measures 19-23. Measure 19 has a sixteenth-note triplet in the right hand and a bass line of chords. Measure 20 features a sixteenth-note triplet in the right hand and a bass line of chords. Measure 21 has a sixteenth-note triplet in the right hand and a bass line of chords. Measure 22 has a sixteenth-note triplet in the right hand and a bass line of chords. Measure 23 has a sixteenth-note triplet in the right hand and a bass line of chords.

Musical notation for measures 24-26. Measure 24 has a sixteenth-note triplet in the right hand and a bass line of chords. Measure 25 features a sixteenth-note triplet in the right hand and a bass line of chords. Measure 26 has a sixteenth-note triplet in the right hand and a bass line of chords. Trills (tr) are indicated above notes in measures 24, 25, and 26.

d) Example 26.31

Example 26.31 Jean Philippe Rameau, *Les Indes Galantes*, Gavotte

The image displays a musical score for a Gavotte by Jean Philippe Rameau. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into two measures, 12 and 14, with a double bar line in between. Measure 12 begins with a quarter rest in the treble staff, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. Measure 13 continues the melody in the treble staff with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff continues with a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. Measure 14 shows the treble staff with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass staff continues with a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The score ends with a double bar line.