Chapter 20, Additional Materials

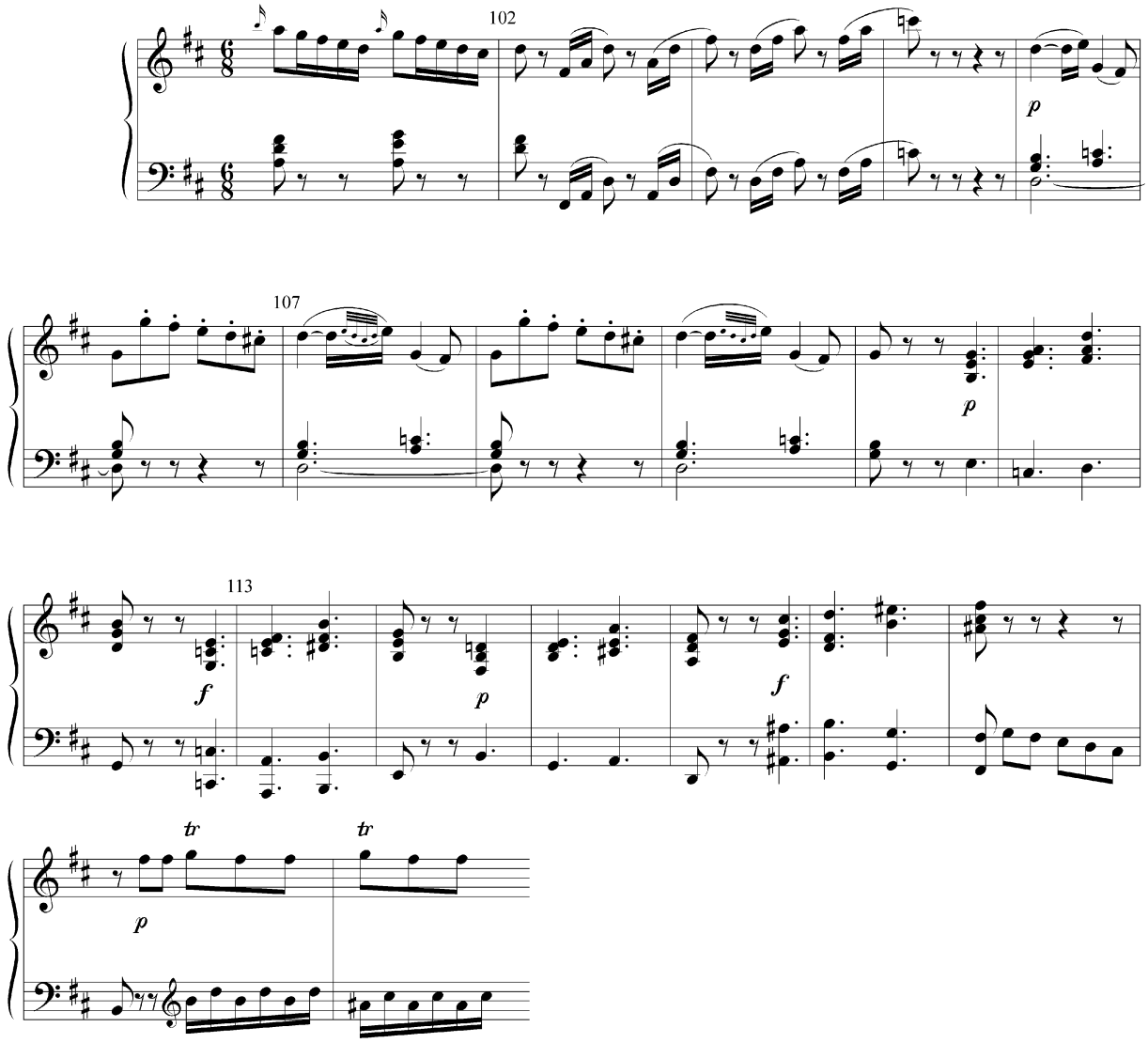
FURTHER ANALYSIS

Modulatory Processes

Most of the modulations we have seen in this chapter follow the "shortest possible path" between two keys: The modulation usually takes place by means of a single pivot chord or a chromatic alteration. Composers, on the other hand, often choose to modulate using more complex techniques or **modulatory processes**, even when the same modulation could be effected in shorter and easier ways. In this type of modulation several different techniques may be used, or several keys may be tonicized in the process of moving from one key to another. Consider, for instance, example 20.24. This is a modulation to the relative minor key, from DM to Bm, which, as you know, could be easily realized in no more than one measure. Mozart did not settle, however, for an easy solution, and therein lies the beauty of this modulation. The process of moving from DM to Bm takes us through secondary key areas in GM (IV), Em (ii), and DM again, before finally modulating to Bm. Identify each of these tonicizations on the score, and label a pivot chord for each of them.

Modulatory processes are usually found, within large formal types, in sections which have either a *transitional* or a *developmental* formal function (two concepts we studied in the chapter 12 Additional Materials). The Mozart passage in example 20.14 is, as a matter of fact, a transitional passage between two sections in a rondo. We will study modulation in transitional and developmental sections in the context of large formal types (sonata form and rondo) in chapter 28.

Example 20.24 W. A. Mozart, Piano Sonata in DM, K. 311, III, mm. 101-120

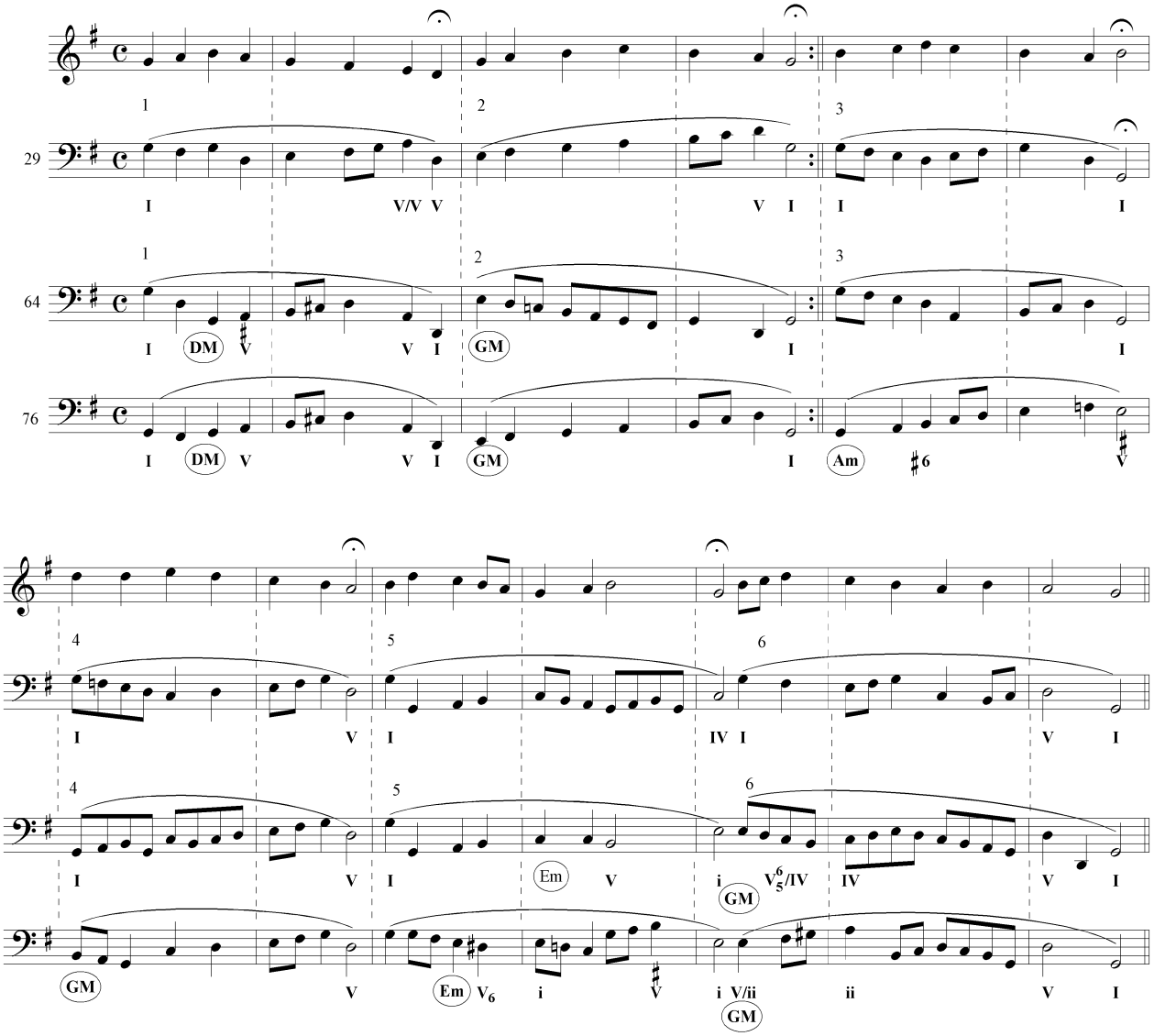


MULTIPLE HARMONIZATIONS OF THE SAME MELODY

Of course, there is not a single possible correct harmonization for any melody, let alone a modulating melody. We can verify this by comparing several different harmonizations of the same chorale tune by J. S. Bach. Three different harmonizations of the chorale "Freu' dich sehr, o meine Seele" appear in anthology, no. 10. Example 20.25 presents a summary of these three harmonizations, in the form of bass lines with harmonic beginnings and endings indicated with Roman numerals, and modulations indicated in circles. Play through each of these chorales, listening to the different harmonizations, and following them in example 19.25. Notice that the melody itself does not offer many (or rather, *any*) clear signs of modulations!

1. In Chorale 29, the melody is harmonized essentially in GM throughout, with a single instance of brief tonicization of V at the end of phrase 1.
2. More modulations appear in Chorale 64. The tonicization of V in phrase 1 is more extensive, phrase 5 features a modulation to the relative minor, Em, and phrase 6 tonicizes IV briefly.
3. In Chorale 76, on the other hand, Bach exploited all the modulating potential of this melody. Besides the usual modulation to V in phrase 1, phrase 3 now modulates to ii and ends on a half cadence (HC) in Am, and phrase 5 modulates to vi earlier than in Chorale 64. The tonicization in phrase 6 is here of ii rather than IV.

Example 20.25 J. S. Bach, Chorales 29, 64, and 76 (“Freu’ dich sehr, o meine Seele”)



EXERCISE 10 Provide two different harmonizations of the following chorale tune. Bass and RNs are sufficient, but as an additional exercise you can also fill in inner voices. The following suggestions will guide you through the different modulations.

Harmonization a

1. Mostly in GM.
2. Both phrases 1 and 2 end on authentic cadences (AC).
3. Phrase 3 modulates, and ends on an AC in the new key.
4. Phrase 4 modulates back to GM, and ends on a HC in a tonicized area (the same key area as phrase 3).
5. Phrase 5: back in GM.

Harmonization b

1. This harmonization will have more modulations than harmonization a.
2. Phrase 1 modulates to the relative minor, and ends on a HC in the new key.
3. Phrase 2 modulates back to GM.
4. Phrase 3 modulates, and ends on an AC in the new key.
5. Phrase 4 modulates back to GM, then modulates to the relative minor, and ends on a HC in the latter key.
6. Phrase 5: back in GM.