

Chapter 25, Additional Materials

FURTHER ANALYSIS

In chapter 20 we studied a case of chromatic modulation in anthology, no. 28 (Mozart, B \flat M Sonata, III), mm. 56–65. We pointed out that the arrival on the tonic of the new key (Gm) is delayed in m. 63 by means of a deceptive cadence, and that, for the time being, we should consider the C \sharp as a linear passing tone. It is indeed a linear passing tone (albeit producing a melodic +2!), but at the same time, what chord does it generate?

An interesting passage from the anthology which you can now analyze in full is the closing of Beethoven's Fm sonata, op. 2, no. 1, I (anthology, no. 32). Begin in mm. 139–140, with the perfect authentic cadence in Fm. What three chord progressions does Beethoven repeat in mm. 140–145? Analyze also the harmonic content of the final measures (145–152). Which degrees are tonicized and how? Is there an irregular resolution of a dominant seventh, and if so, does the voice leading follow the conventional principles for this type of resolution, which we studied in chapter 18?