Chapter 27, Additional Materials

FURTHER ANALYSIS I

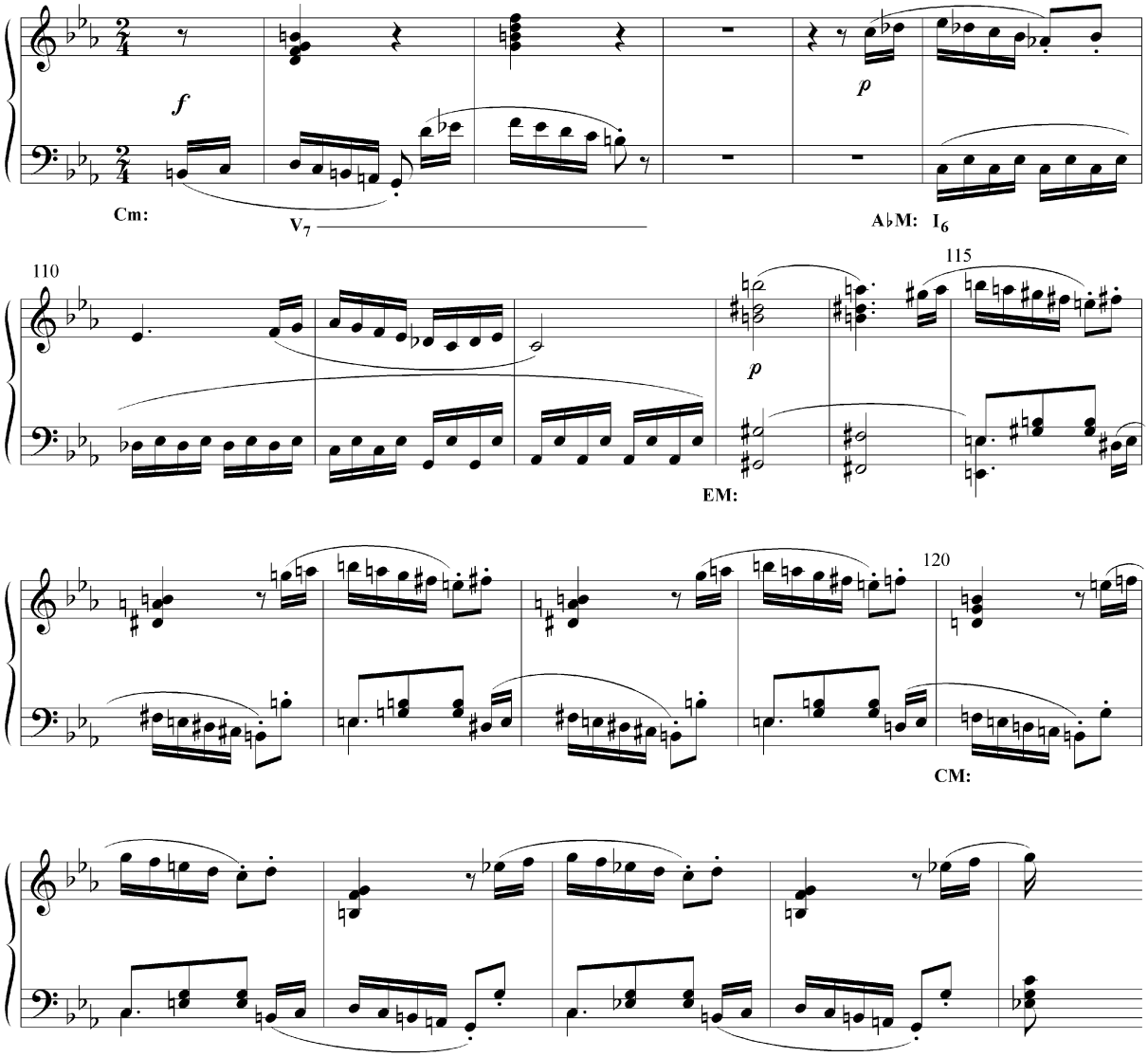
Chromatic Third Relationships in Modulatory Processes

Listen or play through example 27.26a. This passage is from the beginning of a sonata form development. The movement as a whole is in E♭M, and the development begins with a dominant of Cm which does not resolve to Cm, but directly into the key of A♭M (as in a deceptive V_7–VI progression). The modulatory process that follows takes us through A♭M, EM, and CM (that is, down by M3s; because M3s divide the octave into three equal segments, after two M3 modulations we are back in C, in a circle C–A♭–E–C). Play the harmonic reduction in example 27.26b, and then the reduction at a higher level in example 27.26c. How are the three keys related? How is the modulatory process effected?

The key sequence A♭M–EM–CM spells out two successive ♭VI modulations, if we consider the adjacent keys with respect to one another (that is, EM is ♭VI of A♭M, and CM is ♭VI of EM). Both of these modulations would allow for CT connections between tonics. Instead, Mozart first moves to the minor tonic in each case, and then takes advantage of the two common tones between the minor tonic and the dominant of the next key to achieve an extremely smooth modulation. Example 27.26b demonstrates the whole harmonic process in detail, and example 27.26c shows the essence of the process: the motion from I to i in each key, and the double CT connection between i and V of the next key (♭VI). Notice also the stepwise bass that supports the complete process linearly.

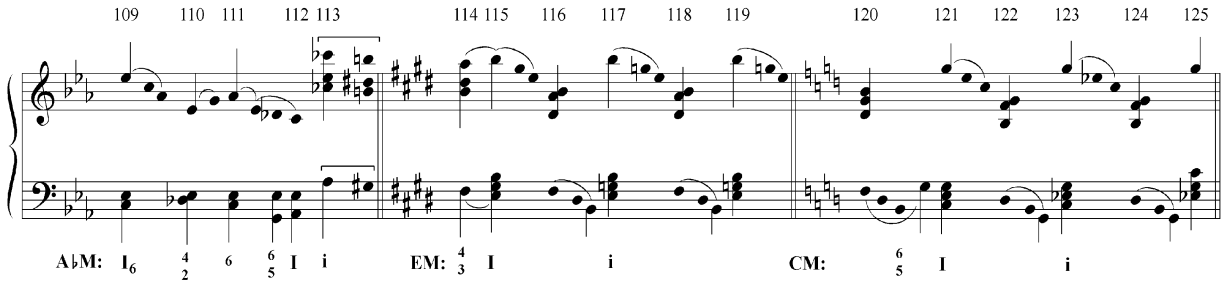
For another interesting example of modulatory process involving CT modulation to distant keys, refer to anthology, no. 35 (Beethoven, *Waldstein* Sonata, I), mm. 123–132. This is a segment of the development, reduced in example 27.27. In the first modulation, the keys are related by chromatic third (E♭m–Bm, or i-vi spelled enharmonically). How is this modulation similar to the ones we have just discussed by Mozart? How many common tones are used, between what chords? The next modulation, Bm-Cm, is also a CT modulation, but in this case not to a third-related key, but up a half step. The process, however, is almost exactly the same (by means of two common tones between the tonic chord and the dominant of the next key). How does the same process take us to two different key relationships (down a M3 in the first case, up a m2 in the second)? For an answer, examine the members of the tonic triad that are used as CTs in each case, and you will see the slight difference between the two modulations.

Example 27.26a W. A. Mozart, Symphony no. 39 in E♭M, K. 543, IV, mm. 105–125

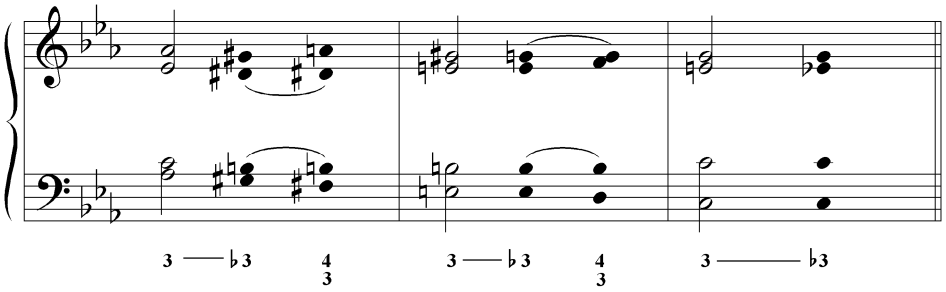


Examples 27.26b and c

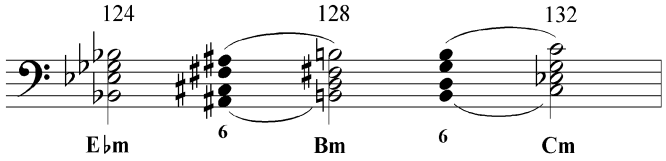
b.



c.



Example 27.27



FURTHER ANALYSIS II

As an additional challenge and after discussing example 27.15 in the textbook, study the modulation from AM to C♯M in that example, mm. 11–13. Notice that although the two keys are related by chromatic third, this is not a CT modulation. Rather, it is a slightly disguised modulation of a type you studied in the previous chapter. What kind of modulation is it, and how does it work exactly? Some hints: When the V_7 of AM in m. 11 resolves to what would be an AM tonic in beat 3, the tonic actually sounds like a secondary dominant, which is spelled and resolved as an 16 of the new key. The harmonic activity in m. 12, which is simply an elaboration of the dominant of C♯M, may seem especially confusing. Interpret the A in the bass as a nonchord tone (an appoggiatura to the following G). How about the fifth of this chord? Is this an example of an altered dominant chord? What kind of alteration?