

# Chapter 30, Additional Materials

## BASS REDUCTIONS

The following examples feature bass reductions corresponding to formal diagrams shown in textbook examples. Example 30.13 shows a bass reduction for Schubert's *Erlkönig* (formal diagram shown in example 30.1 in the book). And example 30.14 features a bass reduction for Wolf's "Das verlassene Mägdlein," to be compared with the formal diagram from example 30.10 in the book.

### Example 30.13 Bass Reduction for Schubert's *Erlkönig*

15 24 32 40 46 54 58 65 72 73 77 81 86

① N ② F S F ③ E ④ S\* F ⑤ E

i III i III V/III III (i) (♯iii) IV

Gm B♭M Gm B♭M (Gm) (Bm) CM

98 102 106 112 116 123 124 130 131 143 148

⑥ S\* F ⑦ E S\* ⑧ N

(vii) (#iv) v (bII) (III?) i (bII)

(Am) (C♯m) Dm

### Example 30.14 Bass Reduction for Wolf's "Das verlassene Mägdlein"

Stanza 1 2 3 4

A B A

1 12 13 19 23 31 34 36 38 47 48

Am? (i) V I V<sup>+</sup>/V v (i) i/I?

## A SUMMARY OF CHROMATIC FUNCTIONS

In the appendix to part 1 on this web page, we summarized and reviewed the main diatonic chords and functions. We will now review, in a similar way, the main chromatic chords and functions we have studied in part 2 of this book. These are summarized, in graphic form, in examples 30.15 and 30.16. Realize at the keyboard the harmonic paradigms represented in these examples in the form of bass lines and Roman numerals (RNs).

We can think of harmonic chromaticism as resulting from one of two general processes. The first type of chromaticism takes place within a single key, and we can refer to it as “chordal” chromaticism. Chordal chromaticism often results from chromatic linear processes that elaborate or embellish an otherwise diatonic framework. Various examples of chordal chromaticism appear in example 30.15. In this example, chromatic chords are presented in the context of a I–V–I fundamental progression, and they function as elaborations of either the opening tonic, or the cadential dominant, or also the cadential predominant. We also have studied chordal chromaticism resulting from different sequential processes. This type of chromaticism is not represented in example 30.15. You may review various types of chromatic sequences in chapters 18, 26 (Additional Materials), and 29. The second type of chromaticism results from a change of key or tonal center, that is, as a result of modulation. Different types of modulation are represented in example 30.16.

1. We will first comment briefly on example 30.15. In essence, we can group chordal chromaticism into the following categories:
  - a) *Tonicization*. Examples 30.15a to e illustrate some common paradigms involving tonicization (of course, many other models are possible, including various other inversions of secondary chords and the tonicization of other degrees). In examples 30.15a to c, V or IV is tonicized by means of secondary dominants. In examples 30.15d and e, ii and vi are tonicized by means of secondary diminished seventh chords.
  - b) *Modal mixture (modal borrowing)*. Examples 30.15f to h illustrate some cases of modal borrowing of chords from the minor mode into a major key. Modal mixture also includes changes of mode in more extended passages.
  - c) *The Neapolitan and +6 chords*. These two characteristic chords, built on  $b\hat{2}$  and  $b\hat{6}$ , respectively, are represented in examples 30.15i–j.
  - d) *Triads related by chromatic third*. Triads related to the tonic by chromatic 3rd appear in example 30.15k.
  - e) *Altered chords (augmented and diminished)*. The most common type of altered triads,  $V^+$ , appears in example 30.15l, and the Fr +6 chord on  $b\hat{2}$  functioning as an altered dominant is represented in example 30.15m.
  - f) *Linear chords*. Although many types of linear chords are possible, two types of chromatic neighbor chords, the emb. +6 and the  $CT^{\circ}7$ , are represented in examples 30.15n and o.
  - g) *Extended tertian chords*. Extended tertian chords are not necessarily chromatic. In any case, they provide expansions of functional sonorities, as well as an element of dissonance, whether it be diatonic or chromatic. These chords are represented by examples 30.15p and q.
2. In example 30.16 you can review the basic types of modulation we have studied in this book, which can be summarized by the following categories (two other types of modulation we also


studied, phrase modulation and sequential modulation, are not represented in this example):


- a) *Modulation by diatonic pivot chord.* Examples 30.16a and b show two cases of diatonic pivot modulation, both to closely related keys (the key of the dominant and the relative major key).
- b) *Modulation by chromatic pivot chord.* Example 30.16c shows a modulation by chromatic pivot chord to a distantly related key.
- c) *Modulation by enharmonic reinterpretation of  $+6$ ,  $^{\circ}7$ , or  $V^+$ .* These three types of modulation by enharmonic reinterpretation are represented by examples 30.16d, e, and f, respectively.
- d) *Common-tone modulation.* Examples 30.16g and h illustrate two cases of common-tone modulation to keys related to the original tonic by chromatic third.


### Example 30.15 A Summary of Chromatic Chordal Functions


a.  $I \quad V_7/IV \quad V \quad I$   
 b.  $I \quad IV \quad V_5^6/V \quad V \quad I$   
 c.  $I \quad V_7/IV \quad IV \quad V \quad I$   
 d.  $I \quad vii^{\circ}_7/ii \quad ii \quad V \quad I$   
 e.  $I \quad V \quad vii^{\circ}_7/vi \quad vi \quad V \quad I$   
 f.  $I \quad iv \quad V \quad I$   
 g.  $I \quad ii^{\circ}_5 \quad V \quad I$   
 h.  $I \quad \flat III \quad \flat VI \quad V \quad I$   
 i.  $I \quad \flat II_6 \quad V \quad I$   
 j.  $I \quad +6 \quad V \quad I$   
 k.  $I \quad III \quad I \quad \flat VI \quad I \quad V \quad I$   
 l.  $I \quad V^+ \quad I$   
 m.  $I \quad ii^{\circ}_5 \quad V^{\circ}_3 \quad I$   
 n.  $I \quad emb+6 \quad I \quad V \quad I$   
 o.  $I \quad CT^{\circ}_7 \quad I \quad V \quad I$   
 p.  $I \quad V^{\circ}_7 \quad I$   
 q.  $I \quad ii^{\circ}_7 \quad V^{\circ}_7 \quad I$


**Example 30.16** A Summary of Modulation Types


a.  **GM:** I V I vi | **DM:** ii V I


b.  **Em:** i V i iv | **GM:** ii V I


c.  **GM:** I V I I<sub>6</sub> | **F#m:** bII<sub>6</sub> V i

d.  **GM:** I V I +<sub>6</sub> | **A♭M:** V<sub>7</sub> I V I

e.  **GM:** I V I vii<sup>o</sup><sub>7</sub> | **EM:** vii<sup>o</sup><sub>5</sub> I V I

f.  **GM:** I V<sup>+</sup> I V<sup>+6 | **E♭m:** V<sup>+</sup> i V i</sup>

g.  **GM:** I V I I<sub>3</sub> | **E♭M:** I V I

h.  **GM:** I V I I<sub>3</sub> | **BM:** I V I