# Chapter 19 – Tonicization and Modulation

Exercise 1:  Analysis of Modulating Excerpts.  Each of the examples below modulates to a closely related key.  Determine the new key in relation to the beginning tonic (*e.g.*, an example that begins in C major and modulates to G major would be labeled "V").  Label the pivot chord, then analyze the remaining chords in each example.

A.  Mozart, Violin Sonata in E♭ major, K. 10



B. Mozart, Violin Sonata in A major, K. 305



C. Mozart, Violin Sonata in in C major, K. 14

Exercise 1:  Analysis of Modulating Excerpts.  Cont'd

D. Mozart, Violin Sonata in E♭ major, K. 481

E. Mozart, Violin Sonata in B♭ major, K. 10

Exercise 1:  Analysis of Modulating Excerpts.  Cont'd

F. Schubert, "Ständchen" from *Schwanengesang*, D. 957



G.  Handel, Concerto Grosso, Op. 6, no. 11

Exercise 1:  Analysis of Modulating Excerpts.  Cont'd

H.



Bb:  I        V$^6$              $^4_2$   I$^6$  V/V    V              I$^6$      $^5_3$   [IV]                ii$^{\circ 6}$   V$^6_4$      $^5_3$      i
                                                          vi: [VI]

I.



A:  I          V$^6$        $^7$        I        $^6$  V    $^6$        [I]              V              I        V        I
                                            V: [IV]

J.



D:  I      $^6$        ii$^{\circ 6}$  V$^6_5$/V    V            $^6$      $^4_2$   I$^6$   V$^6$    [vi]            $^6$      V$^6_4$      $^5_3$      I
                                                          V: [ii]

Exercise 2: Figured Bass and Tonicized Areas. Label the harmonies by studying the bass and figures; the appearance of chromaticism in the figures and the bass will help you.

1.    Bracket each tonicized area and represent its relation to the main tonic by using a roman numeral.
2.    Add upper voices and a first-level roman numeral analysis that relates each of the chords within a tonicization to the expanded harmony.



G:  I  IV  I$^6$  V$^7$    i  vii$^6$  i$_6$  $_6$vii$^{\circ 7}$  i  iv$^6$  V  V$^4_2$    i$^6$  V$^6_5$  i  vii$^6$  i$^6$  vii$^{\circ 7}$  i  i$^6$  V$^6_4$ – $^5_3$  I
        i                      vi                              ii

Exercise 3: Figured Bass. Add upper voices to the figured bass below, which modulates by sequence.



Exercise 4: Figured Bass. Add upper voices to the figured bass below, which modulates by sequence.



Exercise 5:  Analysis of Modulating Sequences.  Determine the tonal destination and the sequence type used to modulate.

A.  Handel, Concerto Grosso in F major, Op. 6, no. 2