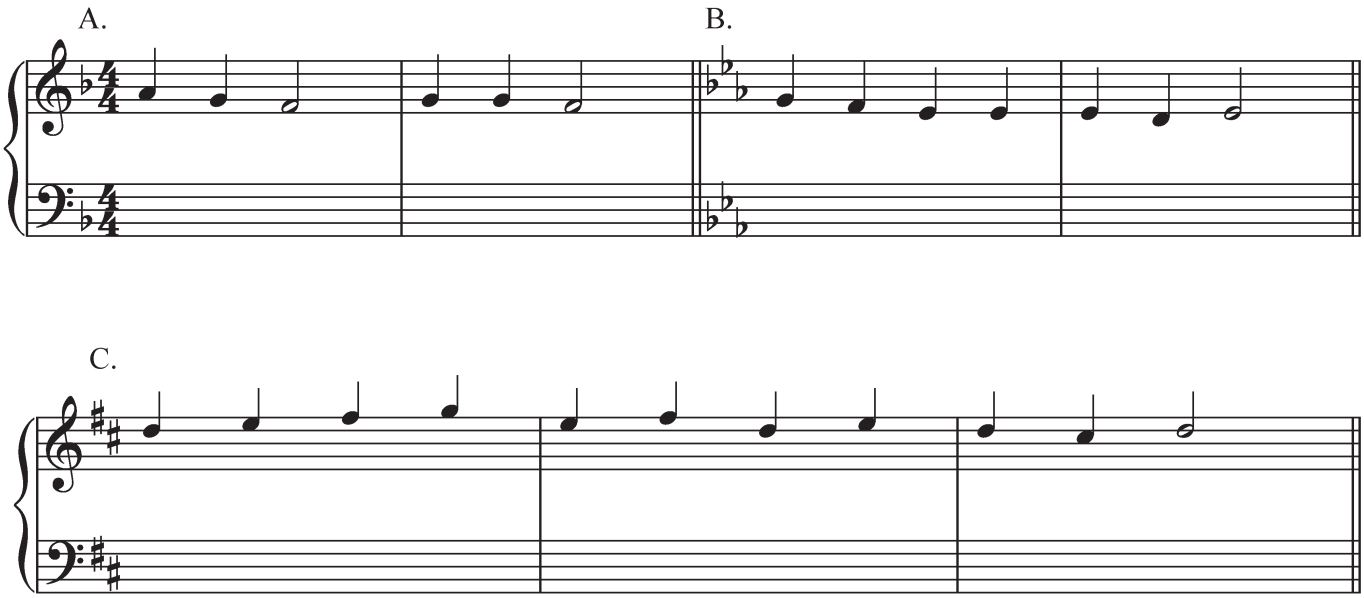
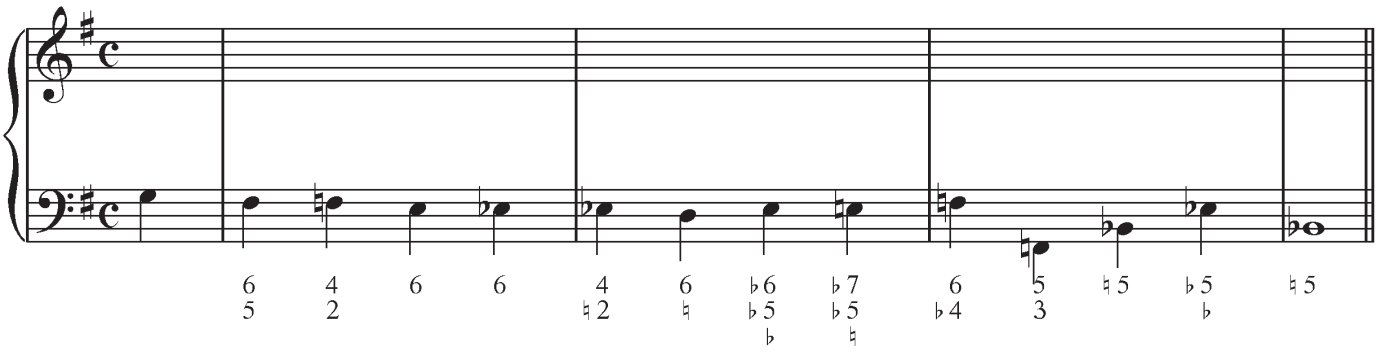
Chapter 22 – Expansion of Modal Mixture Harmonies: Chromatic Modulation and the German *Lied*

Exercise 1: Writing: Harmonizing Soprano Fragments: Review.

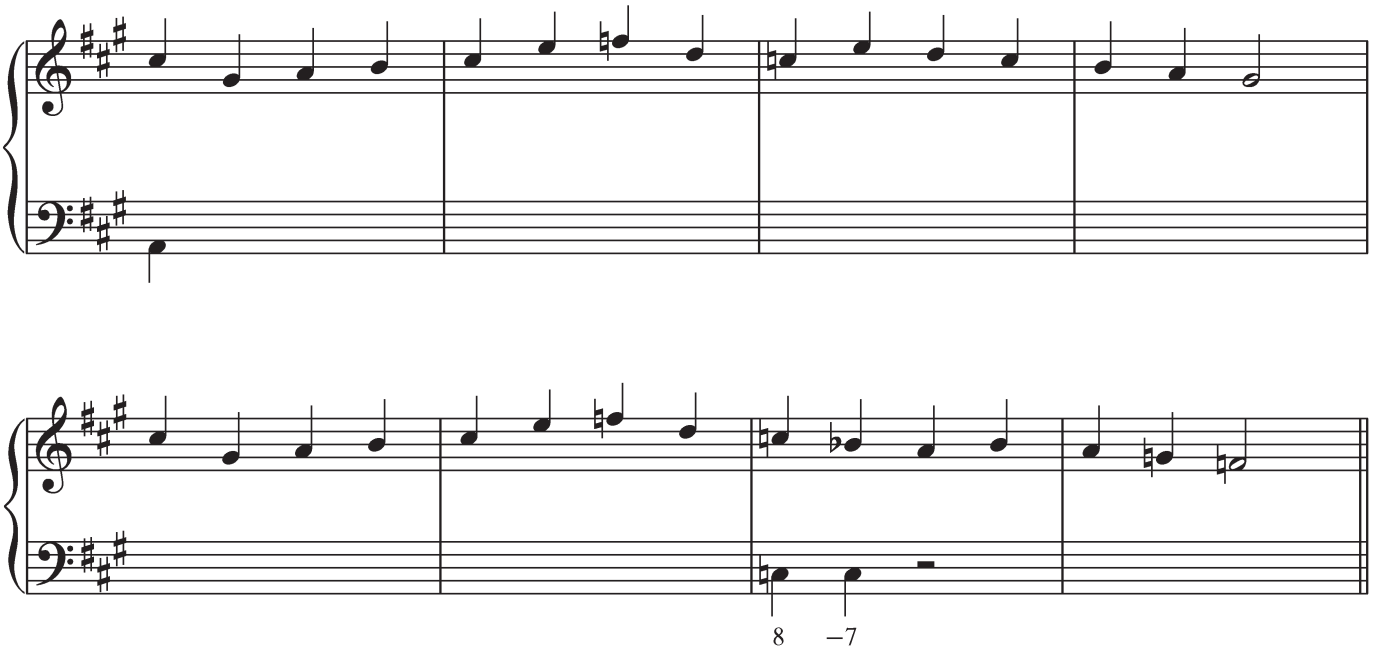


Exercise 2: Writing: Figured bass. Realize the figured bass in four voices. Provide a roman numeral analysis. Clearly mark the pivot chord.



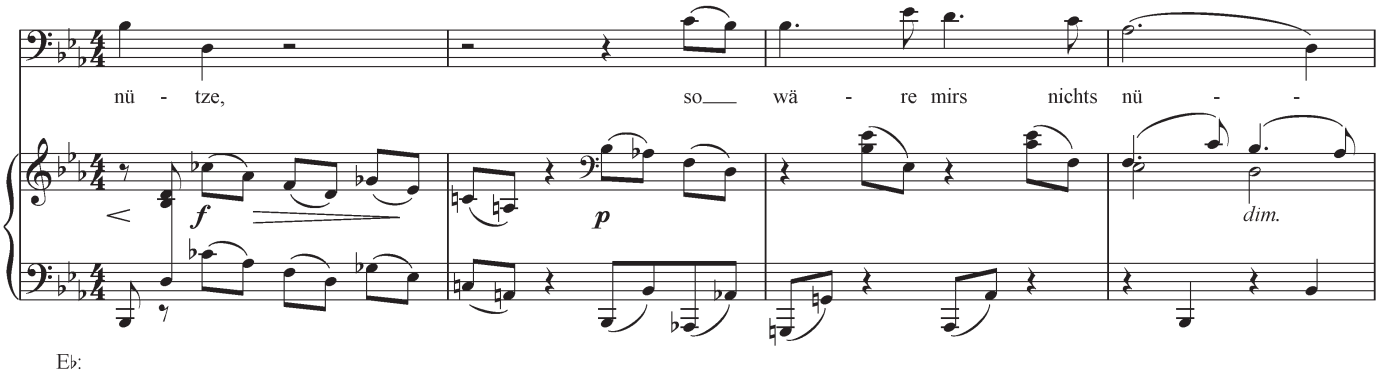
Exercise 3: Writing: Melody Harmonization.

1. The progression includes a sequence. Locate the sequence and remember the model/copy idea (*i.e.*, keep all fourvoices melodically sequential in this section).
2. Complete the soprano.
3. Add roman numerals that reflect chordal quality (work carefully since the excerpt includes mixture).
4. Write the inner parts. Don't forget to include necessary accidentals/cancellations. There are four mixture chords. Circle them.
5. Add a second-level analysis.
6. What do we call the progression in the last measure?

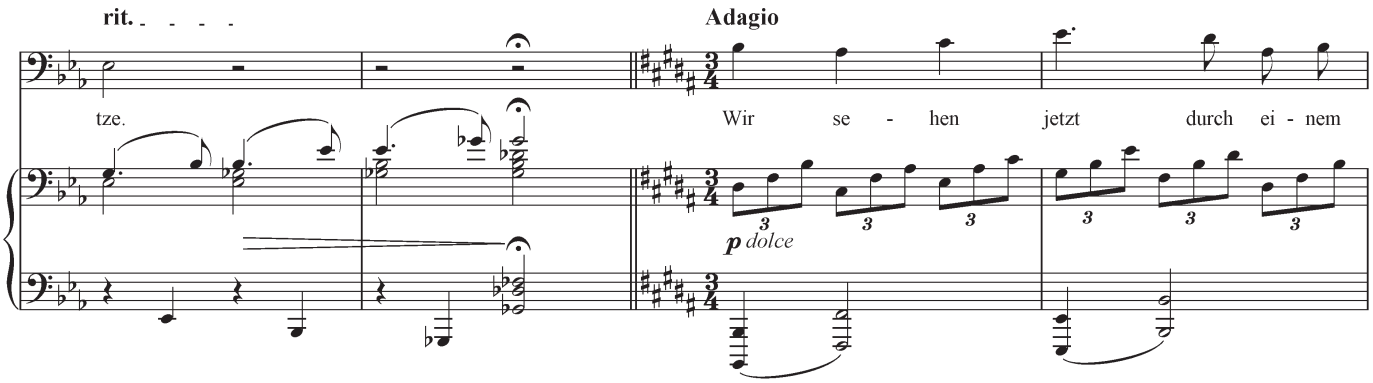


Exercise 4: Analysis. Analyze the following excerpts, each of which contains a chromatic modulation. Focus on the manner in which each new key is secured (pivot chord, common tone, etc.).

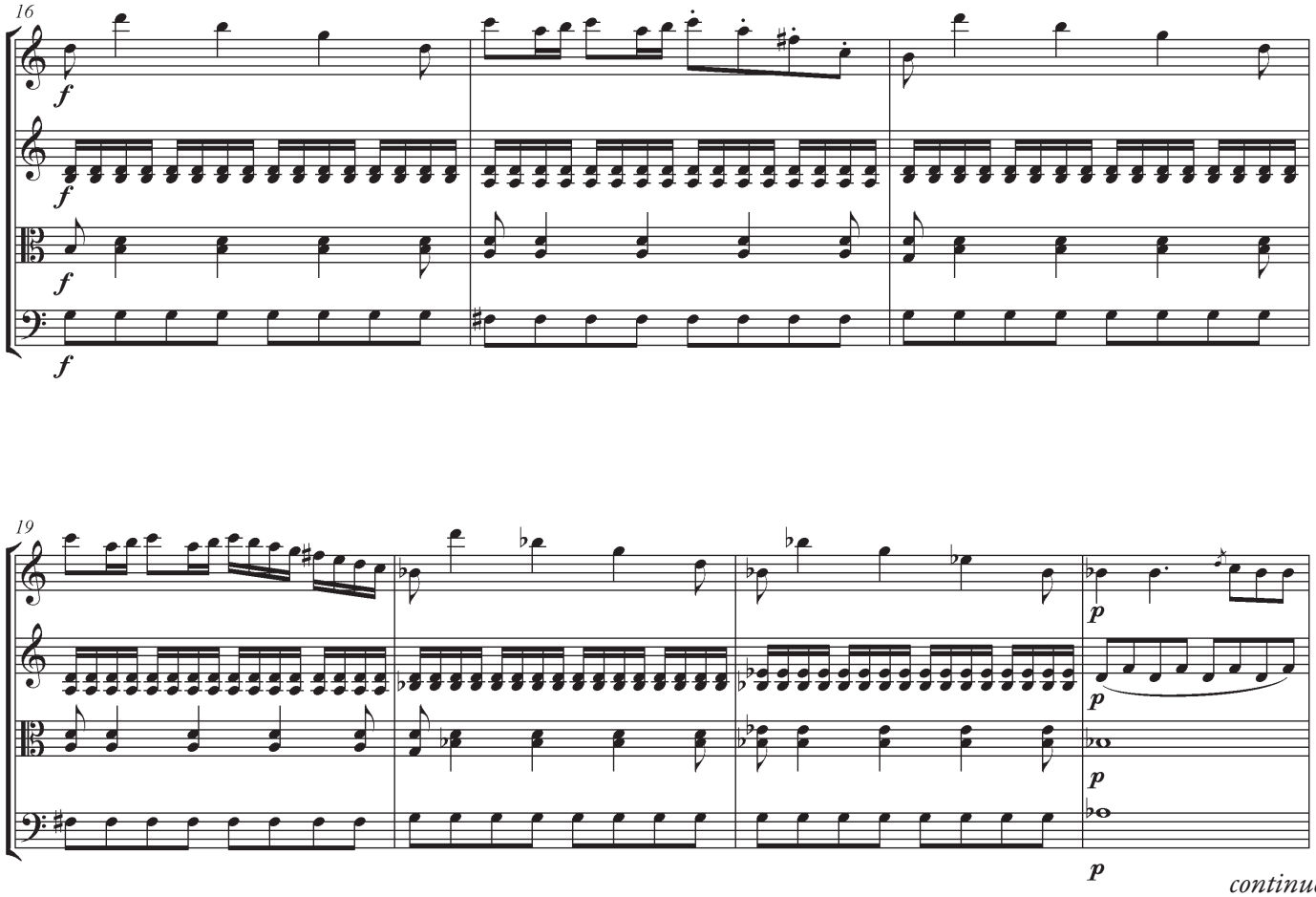
A. Brahms, "Die Mainacht"



A. Brahms, "Die Mainacht" cont'd



B. Kozeluch, String Quartet in C major, op. 33, no. 1



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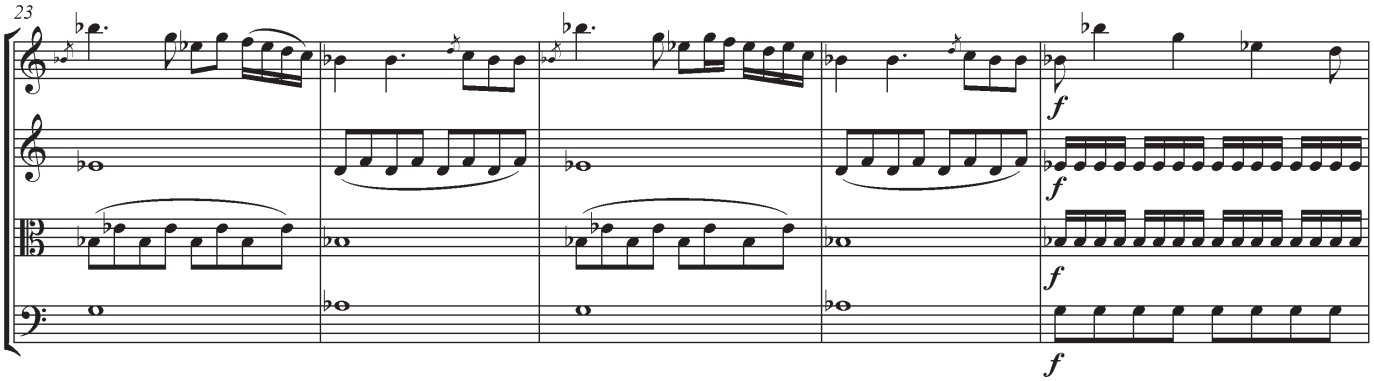
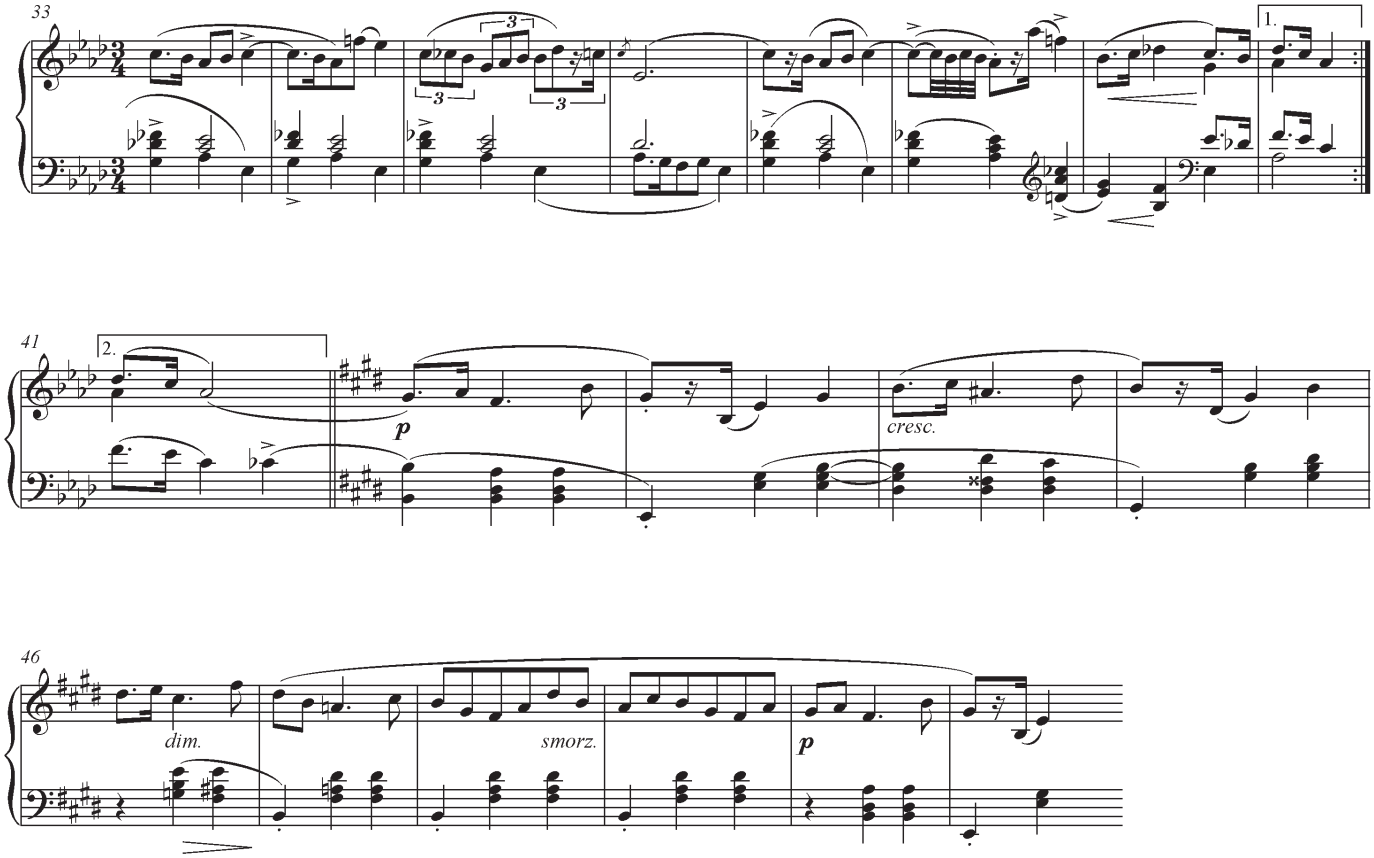
B. Kozeluch, String Quartet in C major, op. 33, no. 1 (cont'd)



C. Chopin, Mazurka in A♭ major, op. 17, no. 3.