

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

Exercise 1: Writing: Harmonizing Soprano Fragments: Review.

A. B.

Exercise 1 consists of two parts, A and B, each showing a soprano line and a blank bass line for harmonization. Part A is in 4/4 time, key of B-flat major. The soprano line contains the following notes: B4, C5, D5, E5, F5, G5, A5, B5. Part B is in 4/4 time, key of B-flat major. The soprano line contains the following notes: B4, C5, D5, E5, F5, G5, A5, B5.

C.

Exercise 1, part C, shows a soprano line and a blank bass line for harmonization in 4/4 time, key of D major. The soprano line contains the following notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5.

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

Exercise 2 shows a figured bass line in 3/4 time, key of D major. The bass line contains the following notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5. The figured bass notation below the notes is: 6 5, 4 2, 6 6, 4 2, 6 6, $\flat 6$ $\flat 5$, $\flat 7$ $\flat 5$, 6 $\flat 4$, 5 3, $\flat 5$ \flat , $\flat 5$.

Exercise 3: Writing: Melody Harmonization.

1. The progression includes a sequence. Locate the sequence and remember the model/copy idea (*i.e.*, keep all four voices 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”

Ex:

A. Brahms, "Die Mainacht" cont'd

rit. Adagio

tze. Wir se - hen jetzt durch ei - nem

p dolce

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

16

f

19

p

*p**continued...*

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

Musical score for Kozeluch, String Quartet in C major, op. 33, no. 1 (cont'd). The score is in 3/4 time and C major. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music begins at measure 23. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a melodic line with slurs. The Cello/Double Bass part has a rhythmic pattern of eighth notes. The score includes dynamic markings such as *f* (forte) and *f* (forte).

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

Musical score for Chopin, Mazurka in A \flat major, op. 17, no. 3. The score is in 3/4 time and A \flat major. It features two staves: Treble and Bass. The music begins at measure 33. The Treble part has a melodic line with slurs, accents, and triplets. The Bass part has a rhythmic pattern of eighth notes. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), and *smorz.* (smorzando). The score also includes first and second endings.