Chapter 19

SOME OTHER MODULATORY TECHNIQUES

EXERCISE 19–1

A. Analysis. (Note: Some of the modulations that follow might be of the diatonic common-chord type.)

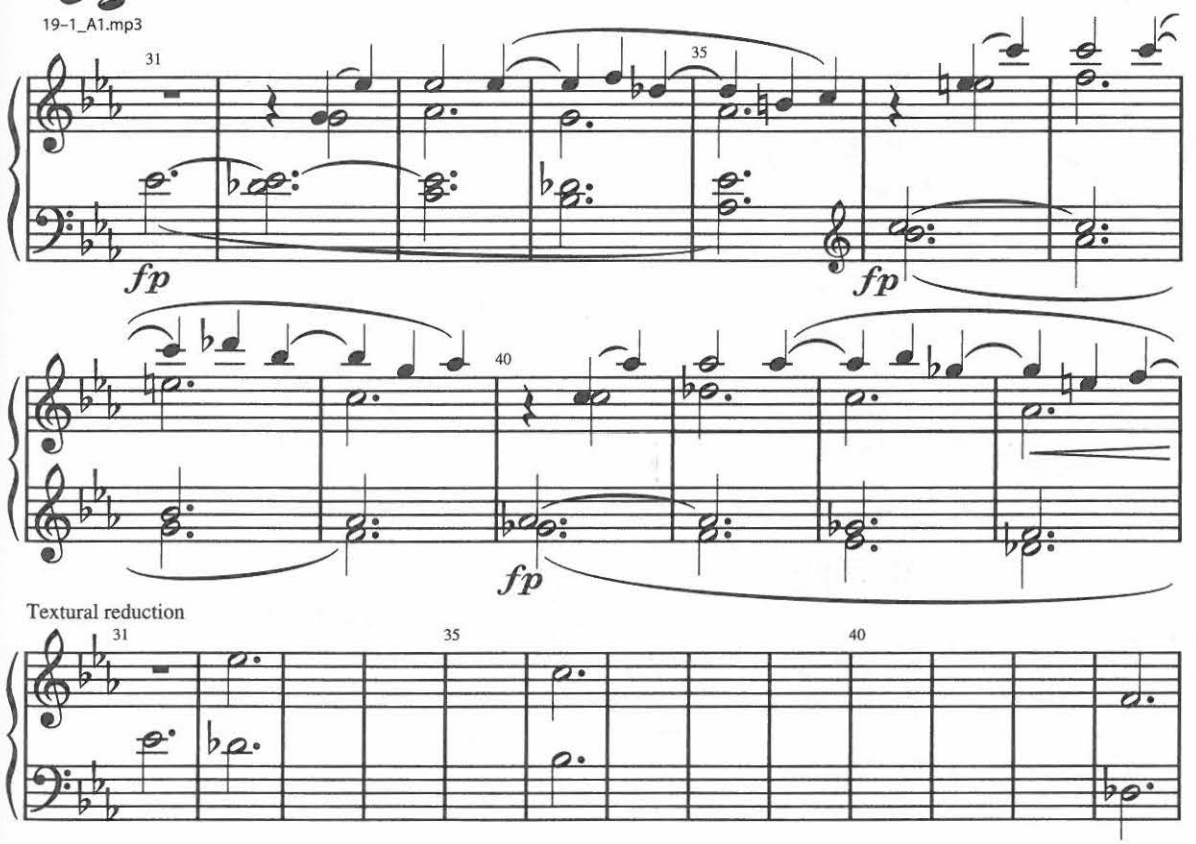
1. a. What three keys are implied in this excerpt?

b. How would you explain the modulations?

c. Continue the two-voice reduction below the score but avoid the change of register in m. 36.

Beethoven, Piano Sonata op. 10, no. 1, I

19–1_A1.mp3



2. Two modulations occur in this excerpt.

a. Label chords and NCTs.

b. At what point does Bach not follow the conventions of spacing discussed on pages 70–72?

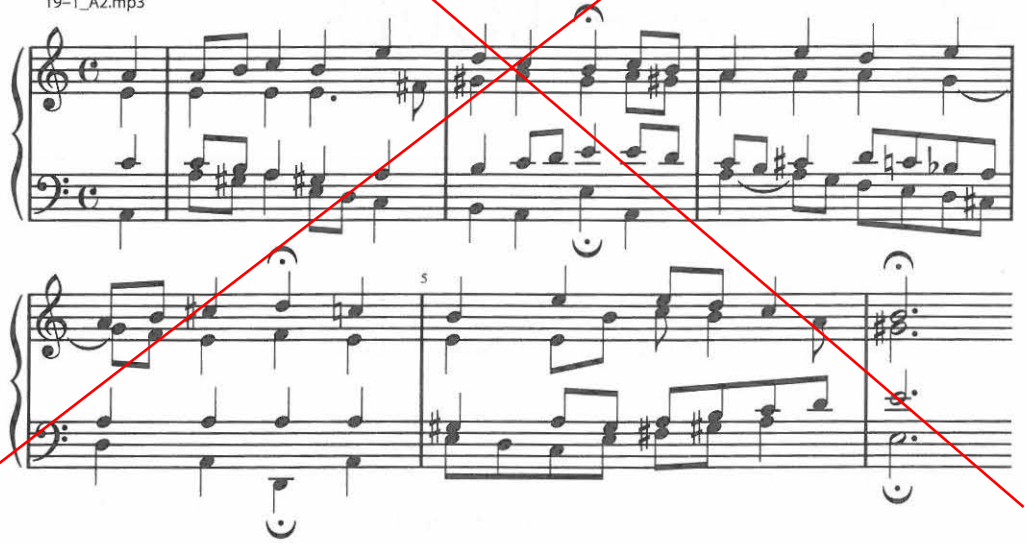
c. What is achieved by the spacing he uses?

d. Where is a sonority used in an unusual bass position?

e. How is the reason for this bass position related to the question about the spacing?

19–1_A2.mp3

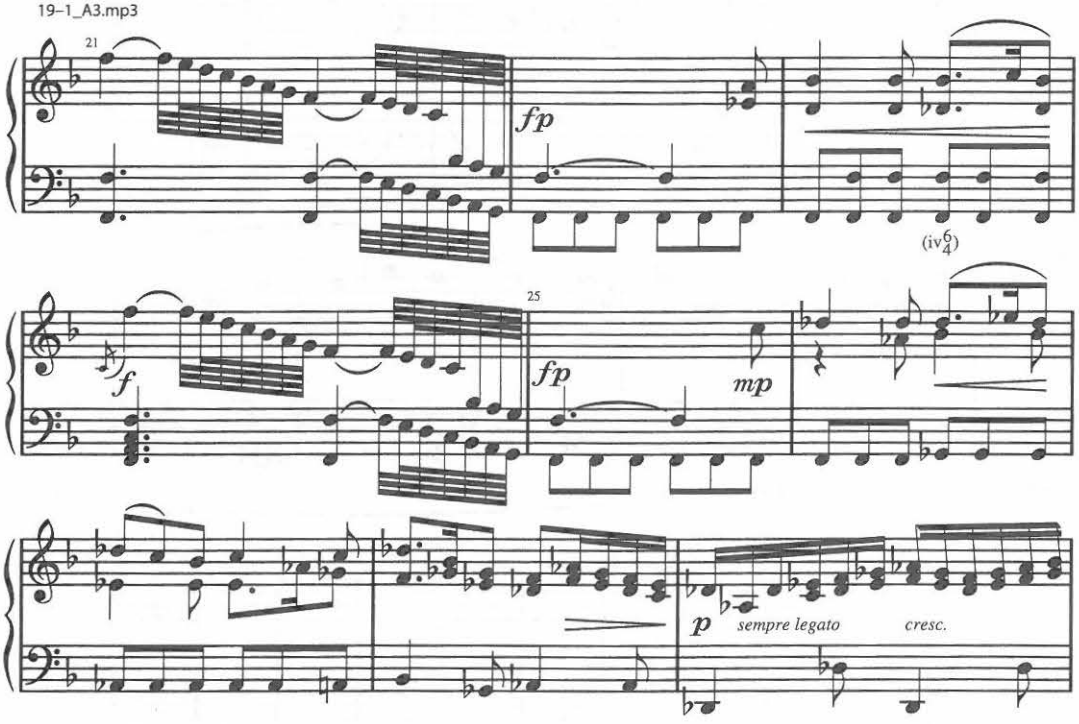
Bach, "Warum betrübst du dich"



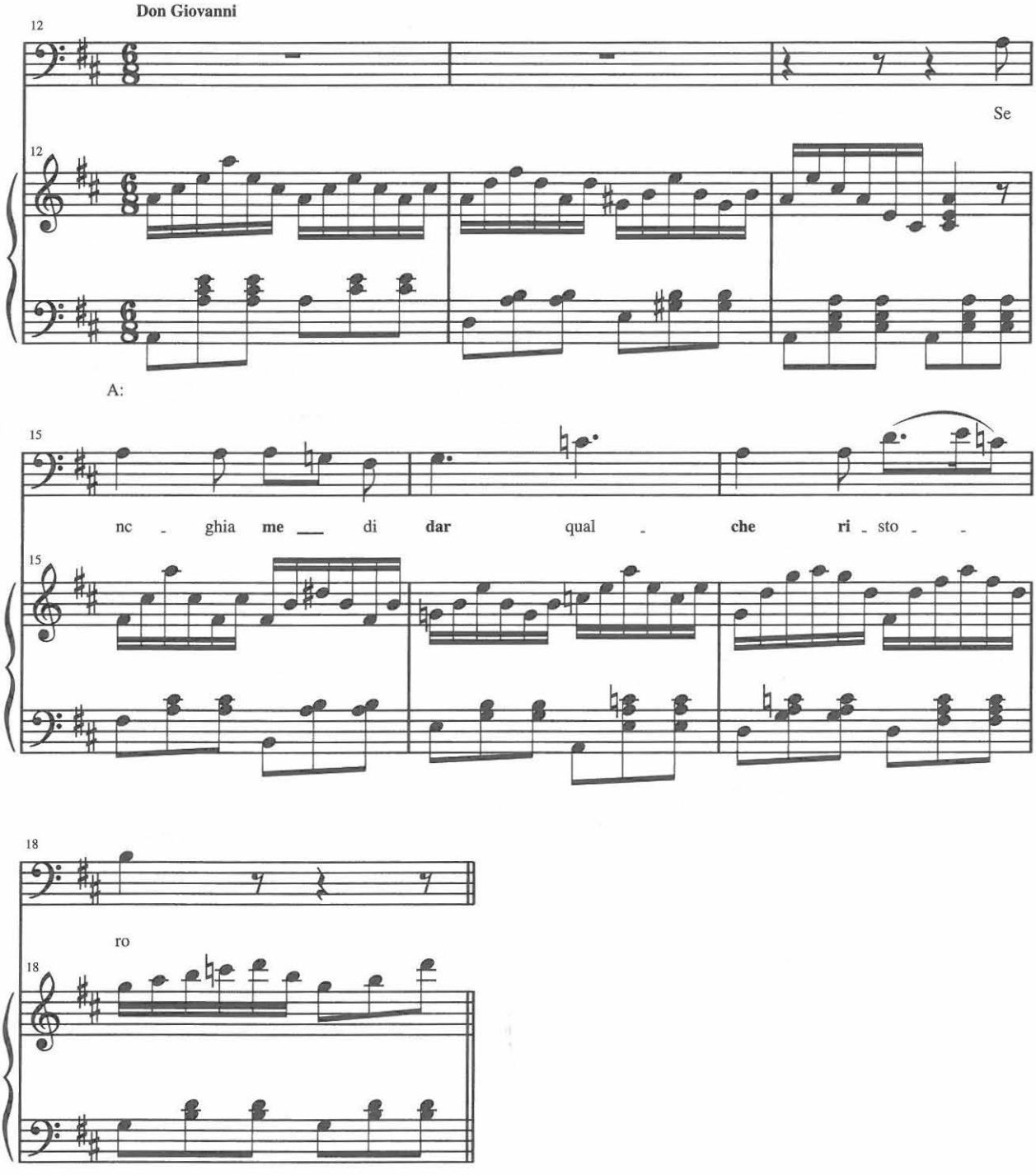
3. What two keys are found in this excerpt? How are they related? What is the best way to describe the modulation? Label the chords with roman numerals.

19–1_A3.mp3

Hüllmandel, *"Un Poco Adagio"*



4. ~~Two~~ One distantly related ~~keys~~ is found in this passage. Label chords and NCTs.

19-1_A4.mp3

Mozart, Don Giovanni, "Deh vieni alla finestra"