

## 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.

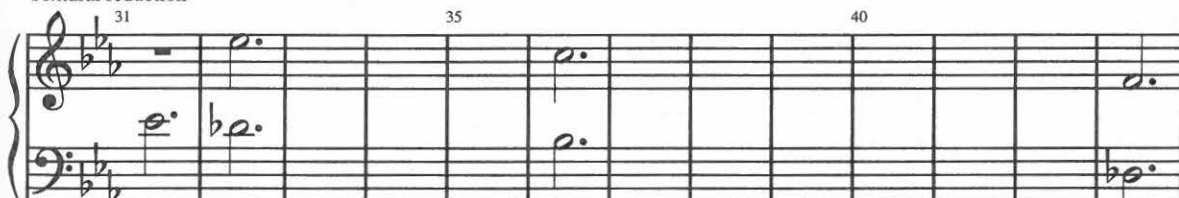


Beethoven, Piano Sonata op. 10, no. 1, I

19-1\_A1.mp3



Textural reduction



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?



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.



Hüllmandel, “Un Poco Adagio”

One

is

4. Two distantly related keys are found in this passage. Label chords and NCTs.



Mozart, Don Giovanni, "Deh vieni alla finestra"

19-1\_A4.mp3

Don Giovanni

12

Musical score for measures 12-14. The score is in G major (one sharp) and 6/8 time. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and chords in the left hand. The vocal line enters in measure 12 with the word "Se".

A:

15

Musical score for measures 15-17. The score continues in G major and 6/8 time. The vocal line has lyrics: "nc - ghia me \_\_ di dar qual - che ri - sto -". The piano accompaniment continues with the same rhythmic pattern.

18

Musical score for measures 18-19. The score continues in G major and 6/8 time. The vocal line has the word "ro" above measure 18. The piano accompaniment continues with the same rhythmic pattern.