

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 and find the pivot chord (e.g., an example that begins in C major and modulates to G major would be labeled “V”). Then, analyze the remaining chords in each example.

A. Mozart, Violin Sonata in E \flat major, K. 10

Menuetto secondo

Menuetto secondo

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

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

Menuetto primo

legato

Exercise 1: Analysis of Modulating Excerpts. Cont'd

D. Mozart, Violin Sonata in E \flat major, K. 481

Var. I

Musical score for D. Mozart, Violin Sonata in E \flat major, K. 481, Var. I. The score is in 2/4 time and E \flat major. It consists of two systems of staves. The first system shows the violin part with a melodic line and the piano accompaniment with a rhythmic pattern. The second system includes first and second endings for both parts.

E. Mozart, Violin Sonata in B \flat major, K. 10

Menuetto primo

Musical score for E. Mozart, Violin Sonata in B \flat major, K. 10, Menuetto primo. The score is in 3/4 time and B \flat major. It features a violin part with a melodic line and a piano accompaniment with a rhythmic pattern. The score includes dynamics like *f* and *tr* (trills), and articulation like *tr* (trills).

Exercise 1: Analysis of Modulating Excerpts. Cont'd

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

5

Lei - se fle - hen mei - ne Lie - der durch die Nacht zu dir;

11

in den stil - len Hain her - nie - der, Lieb - chen, komm zu mir!

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

Largo, e staccato

Violin

Violin

Viola

Violoncello

Contrabass

6 4 6 6 # 4 6 6 p 6 6 #

2

Exercise 1: Analysis of Modulating Excerpts. Cont'd

H.

I.

J.

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.

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