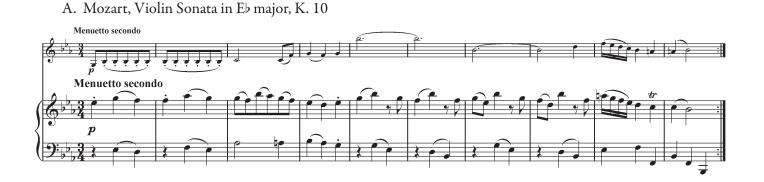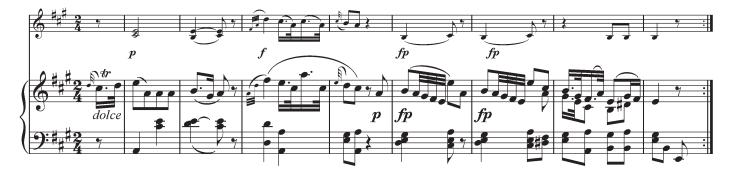# Chapter 19 – Tonicization and Modulation

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.

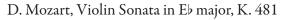A. Mozart, Violin Sonata in E♭ major, K. 10

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

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

Exercise 1: Analysis of Modulating Excerpts. Cont'd

D. Mozart, Violin Sonata in E♭ major, K. 481

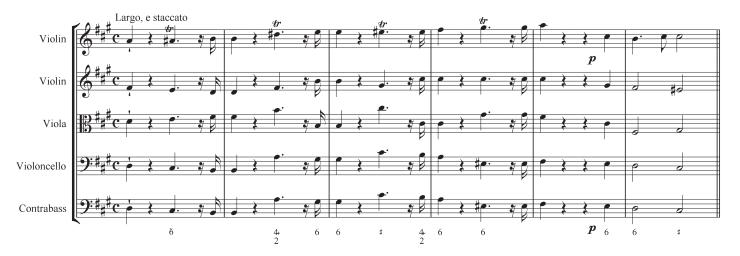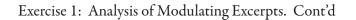E. Mozart, Violin Sonata in B♭ major, K. 10

Exercise 1: Analysis of Modulating Excerpts. Cont'd

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

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

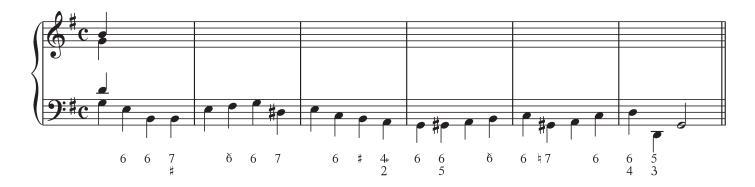Exercise 1: Analysis of Modulating Excerpts. Cont'd

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.
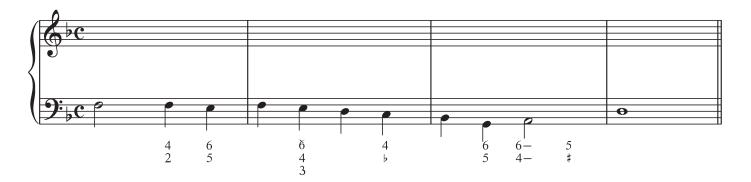1.   Bracket each tonicized area and represent its relation to the main tonic by using a roman numeral.
2.   Add upper voices and a first-level roman numeral analysis that relates each of the chords within a tonicization to the expanded harmony.

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