

## Expansion of Modal Mixture Harmonies: Chromatic Modulation and the German *Lied*

Chapter 21 introduced the concept of mixture, and presented examples in which the mixture sonorities lasted only a moment or so and served to color a progression. Yet surely modal mixture can be extended for more than a single chord. Remember the Mascagni example (Example 21.1), in which F minor intruded for several measures. Think back also to the discussion of applied chords versus mixture, which showed that when an applied dominant precedes a mixture chord, the two together serve as a mini-tonicization of a chromatic harmony.

In this chapter, we explore **chromatic modulations**. This is based on the assumption that  $\flat VI$  and  $\flat III$  are the most commonly tonicized chromatic harmonies in eighteenth- and nineteenth-century music. Composers less often tonicize VI (e.g., C major to A major) and III (e.g., C major to E major), but we consider these relations as well.

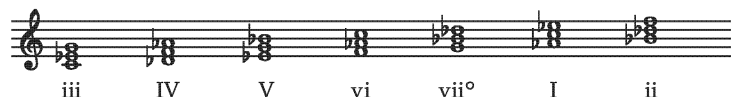
We explore first the means by which composers move smoothly from diatonic harmonies to expanded chromatic harmonies within progressions, then learn how chromatic modulations function within the harmonic progressions of entire works.

### Chromatic Pivot-Chord Modulations


In order to move smoothly from one key area to another, composers usually employ a pivot harmony that is common to both keys. When searching for a suitable pivot for chromatic modulation, however, there are no triads common to both keys. For example, there are no chords in common between C major and  $A\flat$  ( $\flat VI$ ; see Example 22.1). However, the knowledge that a major key often borrows from its parallel minor lets us reenvision our move from C major as one from C major/minor to  $A\flat$  major (Example 22.2).


**EXAMPLE 22.1** Absence of Common Chords Between C and A $\flat$ 


triads in C major:

triads in A $\flat$  major:**EXAMPLE 22.2** Common Chord Between C Major/Minor and A $\flat$ 

triads in C: {

major: 

minor: 

triads in A $\flat$  major: 

Permitting modal mixture to enter into the equation causes four potential pivot chords to emerge in Example 22.2. We can formulate the following rule for **chromatic pivot-chord modulations**:

In a modulation to a chromatic key that results from modal mixture (such as  $\flat$ III or  $\flat$ VI), the pivot chord must be a mixture chord in the original key.

This rule holds so consistently for music of the nineteenth century that the presence of modal mixture—particularly of the tonic—often signals an upcoming tonicization of a chromatic key. This is true because, owing to the modal shift, the tonic loses its anchoring power and instead begins to act as a pre-dominant to an upcoming  $\flat$ VI or  $\flat$ III. Listen to Example 22.3A and note how the modal shift from E major (I) to E minor (i) nicely prepares the motion from E major to C major ( $\flat$ VI). The E-minor chord functions as iii in C major and as a bridge that connects the two distantly related keys.

**EXAMPLE 22.3 Chromatic Third Modulation (E → C) Through Modal Mixture**

A.

E: I  $V^4_3$  I  $V^4_3$  I — i  $V^4_3$  i  
 (C)  $\flat$ VI: iii I vi ii<sup>6</sup>  $V^7$  I

Now listen to Example 22.3B to see how Beethoven artfully uses this very same harmonic progression in his E-major piano sonata, considerably expanding it.

B. Beethoven, Piano Sonata no. 27 in E minor, op. 90, *Nicht zu geschwind und sehr singbar vorzutragen* (To be played not too fast and yet very songfully)

E: I —> i i i  
 (C)  $\flat$ VI: iii PD —  $V^7$  I I<sup>6</sup> ii<sup>6</sup> vii<sup>°7</sup>/V  $V^6_4$   $\frac{5}{3}$

### *An Analytical Interlude: Schubert's Waltz in F Major*

Listen to Example 22.4 and determine the following:

1. Which chromatic harmony is the goal of the modulation:  $\flat\text{III}$  or  $\flat\text{VI}$ ?
2. What is the pivot chord used to change to the chromatic key?
3. When does the original key return?
4. What is the function of the chromatic modulation in the overall harmonic plan of the work?

#### EXAMPLE 22.4 Schubert, Waltz in F major, 36 *Original Dances*, D. 365, no. 33



The musical score for Schubert's Waltz in F major, measures 1-26, is presented in a piano arrangement. The key signature is one flat (F major). The score is divided into five systems of two staves each. Measure numbers 7, 14, 20, and 26 are indicated at the beginning of their respective systems. Chord symbols are provided below the bass staff: F: I at measure 1,  $\flat\text{III}: (\text{Ab})$  i vi at measure 13, and  $\text{V}^7$  at measure 25. Dynamic markings include *p* (piano) at measure 1, *pp* (pianissimo) at measure 13, and *f* (forte) at measure 25. The score concludes with a repeat sign at the end of measure 26.

After an alternation of I and V in F major, the major tonic is converted to minor in m. 13, where it functions as a pivot leading to  $\text{A}^\flat$  major ( $\flat\text{III}$ ). The original key returns with a  $\text{V}^7$  chord in m. 25. Given that chromatic modulation participates in the overall harmonic progression of a passage, the tonicized  $\flat\text{III}$  is actually part of a large tonal arpeggiation:  $\text{I}-\flat\text{III}-\text{V}^7-\text{I}$ .



## EXERCISE INTERLUDE


**WORKBOOK 1**  
 22.1–22.2

SOLVED/APP 6

## 22.1

Answer the following questions.

- Given the following major-key modulations, what pivot chords are possible? (Use modal mixture in the first key.)
  - D to F ( $\flat$ III)
  - G to B $\flat$  ( $\flat$ III)
  - E $\flat$  to C $\flat$  ( $\flat$ VI)
  - A to F ( $\flat$ VI)
- Complete the following chart.

In what key is the triad . . .

triads	I	III	IV	V	$\flat$ VI
D major	D major	B $\flat$ major	A major	G major	F $\sharp$ major
C major					
E major					
B $\flat$ major					
F major					
A major					

## WRITING

## 22.2 Figured Bass

SOLVED/APP 6

Realize the figured bass below in four voices and analyze.

$\flat 7$        $\frac{4}{2}$       6      ( $\flat$ )       $\frac{6}{\flat 4} - \frac{5}{3}$        $\flat 5$

## 22.3

The following short progressions end with a chromatic pivot chord. To which chromatic keys could the chord lead? Choose one of your solutions for each example, and write a convincing bass voice that secures the new chromatic key.

SOLVED/APP 6

*Example:* C major: I–I<sup>6</sup>–iv*Answer:* iv in C major can be vi in A $\flat$  major ( $\flat$ VI) or ii in E $\flat$  major ( $\flat$ III).D major: I–V<sup>6</sup>–I–V<sup>7</sup>– $\flat$ VIF major: I– $\flat$ VI–V<sup>4</sup><sub>3</sub>/iv–ivA major: I–V<sup>6</sup>/ $\flat$ III– $\flat$ III

## Unprepared and Common-Tone Chromatic Modulations

Unlike tonicizations achieved smoothly by means of a harmony that simultaneously functions in multiple harmonic contexts, **unprepared chromatic modulations** (sometimes referred to as *direct modulations*) occur without the aid of a pivot chord.

Listen for the unprepared chromatic modulation in Example 22.6. The opening 11 measures could be interpreted in two ways: as a single phrase that is divided into subphrases (I–V<sup>7</sup>, V<sup>7</sup>–I), or as a two-phrase parallel continuous period. After a grand pause in m. 12, the opening theme abruptly enters in A<sup>b</sup> (♭VI).

### EXAMPLE 22.6 Haydn, String Quartet in C major, op. 54, no. 2, Hob III.58, *Allegro*

Violino I

Violino II

Viola

Violoncello

*f*

*p*

G.P.

C: I

V<sup>7</sup>

7

*f*

*p*

G.P.

V<sup>7</sup>

I

13

*f*

*p*

G.P.

I

V<sup>7</sup>

I

♭VI

Most chromatic modulations are not as abrupt as that of Example 22.6. Often the composer will communicate by rhetorical means that a chromatic departure is approaching by providing the listener with a thread that connects the two keys.

Listen to Example 22.7, in which Schubert juxtaposes D major (I) with B $\flat$  major ( $\flat$ VI). Even though there is no hint of the upcoming motion to  $\flat$ VI, the pitch D in the violins is common to both keys: It is heard in retrospect as  $\hat{1}$  of D major and is reinterpreted as  $\hat{3}$  in B $\flat$  major. This type of modulation, which usually links two nondiatonic keys lying a third above or below one another, is called a **chromatic common-tone modulation**.

**EXAMPLE 22.7** Schubert, String Quartet no. 3 in B $\flat$  major, D. 36, Menuetto-Trio



The musical score for Schubert's String Quartet no. 3 in B $\flat$  major, D. 36, Menuetto-Trio, is presented in two systems. The first system, labeled 'Menuetto', is in D major (I) and 3/4 time. It features a chromatic common-tone modulation from D major to B $\flat$  major ( $\flat$ VI). The second system, labeled 'Trio', is in B $\flat$  major ( $\flat$ VI) and 3/4 time. The score includes dynamics markings such as *f*, *p*, *pp*, and *ppp* across the four staves (Violin I, Violin II, Viola, and Cello/Double Bass).

Both chromatic common-tone modulations and motivic development are common in nineteenth-century music. Listen to Example 22.8, the opening of Schubert's last piano sonata, written just weeks before his untimely death in 1828 at the age of 31. Identify the location and type of chromatic modulation. The opening tune repeats in the key of G $\flat$  major ( $\flat$ VI) in m. 20, and it returns to the tonic in mm. 36–37. The chromatic common-tone modulation in mm. 18–20 is surprising; a written-out trill (in the bass) is all that separates I and  $\flat$ VI (except for C $\flat$  and A $\flat$ , which help to prepare G $\flat$  major).



The written-out trill was in turn prepared by the preceding mysterious trill on  $\flat\hat{6}$  in m. 8. Thus, the  $G\flat$  seed that Schubert planted in the trill germinates when the trill is written out in m. 19 and blossoms in the modulation in mm. 20–35. When Schubert boldly heads the tonicized  $G\flat$  major back to  $B\flat$  in mm. 36–37, the listener is transported back to the initial measures of the piece and the moment when the neighbor motive,  $\flat\hat{6}$ – $\hat{5}$ , was born.

**EXAMPLE 22.8** Schubert, Sonata in  $B\flat$  major, op. posth., D. 960, *Molto moderato*



legato

pp

5

pp trill

10

14

19

pp

21

Continued

### Analytical Challenges

Some chromatic modulations pose interpretive challenges. Listen to Example 22.9. The trio begins in D $\flat$  major, with its first section closing strongly with a PAC in m. 58. A sudden shift to the parallel minor (m. 59) is followed by a section in A major. How should we interpret the modulation to A major ( $\sharp V$ )?

#### EXAMPLE 22.9 Schubert Impromptu in A $\flat$ , from *Four Impromptus*, D. 935, Trio

51

55

59

63

67

*p.*

*decresc.*

*pp*

*f*

*cresc.*

*ff*

*8va*

*vi*

*V*

*I*

*F $\flat$  will become E $\flat$*

*i (D $\flat$ )*

*$\flat$ VI: iii (C $\sharp$ )*

*(A)*

Consider Schubert's dilemma. He obviously felt that this piece in D $\flat$  major should modulate to  $\flat$ VI, which is B $\flat$  major—with a painful nine-flat key signature. He might have considered tonicizing some other scale degree, but his artistic sensibilities and the piece's unity demanded that the music move to  $\flat$ VI. What to do? For over two centuries composers have employed a simple and elegant solution to this problem: write in the enharmonically equivalent key. So, instead of composing a section of music in B $\flat$  major, Schubert wrote it in A major—a much easier key to navigate.

Therefore, we interpret the relationship between D $\flat$  major and A major as I going to  $\flat$ VI (and not  $\sharp$ V). This is confirmed when the diatonic dominant (A $\flat$  major) returns: A $\flat$  remains a structural pillar and is never altered. We have a chromatic pivot-chord modulation: The shift to D $\flat$  minor in m. 59 is a pivot that links D $\flat$  to its  $\flat$ VI key.

**EXAMPLE 22.10 Schubert, “Der Flug der Zeit” (“The Flight of Time”), op. 7, no. 2, D. 515**


Etwas geschwind ♩. = 112

Es floh die Zeit im Wir-bel-flu - ge  
Time flew by in a swirling flight

8 und trug des Le-bens Plan mit sich. Wohl stür - misch war? es auf dem  
And took with it the plan of life It was quite stormy during the journey,

15 Zu - ge, be-schwer-lich oft und wi-der-lich. So ging es  
Often exhausting and unpleasant.

22 fort — durch al - le — Zo - nen, durch Kin - der - jah - re, durch Ju - gend glück, -  
Thus it went forth through every age, Through childhood years, through youthful happiness

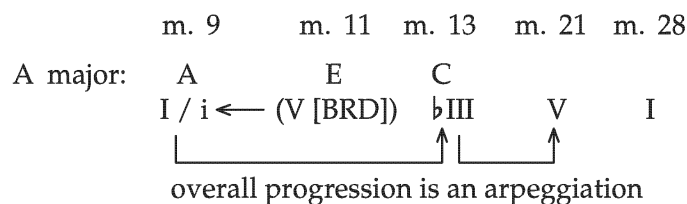
Now consider Example 22.10, which has an extended tonicization of C major in mm. 13–20. How does C fit into the overall progression? There are two potential interpretations:

1. There is a modulation from A major to E major in mm. 9–12, and E major goes to C major through a chromatic common-tone modulation.

2. The first 12 measures stay in A major. The E-major chord in m. 12 is a back-relating dominant and is followed by an extended tonicization of C major ( $\flat$ III).

The best interpretation of C major rests on the fact that, while V is a point of arrival in m. 12, it is one that involves being “on” rather than “in” V. Accordingly, V is understood as back-relating, and C major is connected to A major as its  $\flat$ III. This interpretation is supported by the fact that C major is prepared by the modal shift to A minor in m. 9. Study Example 22.11, which presents a tonal summary of “Der Flug der Zeit.”

### EXAMPLE 22.11 Schubert, “Der Flug der Zeit”: Tonal Interpretation



## Modal Mixture and the German *Lied*

We now examine songs written by two of the most important composers of the nineteenth century, Franz Schubert and Robert Schumann, to see how modal mixture functions in larger contexts. We will also explore how composers control the interaction of music and poetry to project underlying poetic meaning in their vocal compositions.

In nineteenth-century Germany and Austria, the genre of song (*Lied*, plural *Lieder*) became an important laboratory for experimentation. The idea was to develop musically expressive forces capable of meeting the needs of communicating the emotionally rich poetry of the time. Modal mixture was often at the heart of these innovations. For example, the juxtaposition of mixture tones and harmonies against diatonic ones was almost always a sign of emotional conflicts, tensions, or contradictions. Consider the role of  $\hat{6}$  (in both raised and lowered forms) in Schubert’s song “Lachen und Weinen” (“Laughter and Tears”) (Example 22.12). Notice that each form of  $\hat{6}$  is highlighted within its respective mode, but also listen to how  $\flat\hat{6}$  occurs in the major tonic, where it is starkly juxtaposed with its diatonic counterpart.

The shift to the parallel minor prepares the listener for the substitution of  $\flat\hat{6}$  for  $\hat{6}$  at m. 25, where the new expressive tone underscores the melancholy text “and why I weep now.” The specific placement of the  $F\flat$ – $F$  sigh, where the upper note is a dissonant ninth over the bass, strongly highlights the word *weep*. The next development of  $F\flat$  (at m. 27) transforms the pitch  $\flat\hat{6}$  into the chord  $\flat$ VI.

Example 22.12 shows where a  $\flat$ VI chord captures the protagonist’s wonder at love’s ability to arouse conflicting feelings of pain at twilight and joy at daybreak by means of a strange and wondrous-sounding chromatic harmony. In summary, the diatonic and mixed forms of  $\hat{6}$  represent these two sides of his emotions. Both forms of  $\hat{6}$  are neighbors to  $\hat{5}$ ; that they share a common genesis in  $\hat{5}$  may be analogous to the fact that love is the source of both his pain and his joy.

**EXAMPLE 22.12** Schubert, “Lachen und Weinen” (“Laughter and Tears”), D. 777


*Etwas geschwind*

La - chen und Wei - nen zu jeg - li-cher Stun - de ruht - bei der lieb - auf so  
 Laughter and tears at any hour rest on love

man - cher-lei Grun - de. Mor - gens lacht' ich vor Lust; \_\_\_\_\_  
 in so many ways In the morning I laugh with joy

undwa - rum ich nun wei - ne bei des A - ben-des Schei-ne\_\_\_\_  
 and why I weep now In the evening glow,

*decresc.* *dim.*

bVI

31 a tempo

ist mir selb' nicht be-wusst, ist mir selb' nicht be-wusst.  
I myself do not know.

**EXAMPLE 22.13** Schubert, “Die liebe Farbe” (“The Beloved Color”) and “Die böse Farbe” (“The Evil Color”), from *Die schöne Müllerin*

Ziemlich geschwind

4 f

Ich möch - te zieh'n in die Welt hin-aus, hin-aus in die wei - te Welt,  
I'd like to go out into the world, into the wide world,

ff

Etwas langsam

p

Continued

The image shows two systems of musical notation for Schubert's song cycle *Die schöne Müllerin*. The first system, starting at measure 4, features a vocal line in G major with lyrics "In Grün will ich mich" / "In green will I". The piano accompaniment is marked *pp* and features a complex texture with arpeggiated chords and flowing sixteenth-note patterns in both hands. The second system, starting at measure 7, continues the vocal line with lyrics "klei - - den, in grü - ne Thrä - nen - wei - - den:" / "dress in green weeping willows". The piano accompaniment continues with similar flowing patterns, maintaining the modal mixture of G major and G minor.

Schubert's song cycle *Die schöne Müllerin* furnishes another example of the role that mixture plays in projecting a poetic text. The drama begins with a roaming youth's discovery of a brook that leads him to a mill and ultimately to a young woman with whom he falls in love. As he begins to press his affections, he finds that she does not love him but rather someone else. What follows is the youth's downward spiral, characterized by anger, jealousy, bitterness, and finally, when nothing can quench his pain, suicide. In the second half of the cycle, the young miller points to the fact that his gifts of green objects, such as the sash from his guitar, delighted her, and her delight—and with it her love—was only intensified as nature, in all of its green beauty, resounded in him.

But with the entrance of the hunter, who symbolizes authority and physical power, the miller's idyllic world comes crashing down about him. The woman is immediately drawn to the hunter, who is dressed in traditional green. The color is now poisoned for the miller, and, as he roams through the forest nature's green only mocks him, providing a thorny reminder that his beloved's affections are directed toward someone else. In the songs "Die liebe Farbe" ("The Beloved Color") and "Die böse Farbe" ("The Evil Color"), modal mixture plays crucial roles in projecting the powerful feelings aroused by the color green (Example 22.13). In fact, vacillations between the major and the minor modes through modal mixture become an important musical metaphor for Schubert in conveying the young miller's abrupt changes of mood.

### *An Analytical Interlude: Schumann's "Waldesgespräch"*

Robert Schumann also used modal mixture to project poetic drama. In his song "Waldesgespräch" ("Forest Conversation"), from *Liederkreis*, op. 39 (Example 22.14), what appears at first as a simple chromatic tonicization is revealed through analysis to be an important dramatic moment. As the song



gathers momentum, the motion to  $\flat VI$  reverberates throughout, foreshadowing and directing the surprising turn of events that follows.

In familiarizing yourself with this work start by reading the text carefully, and then listen to the song with the following questions in mind:

1. What musical techniques does Schumann employ in setting the scene of the forest?
2. How does Schumann differentiate the two characters musically?
3. What is the form of the song?
4. What is the relation of the chromatic tonicization to the overall key, and how does the composer secure the new key (i.e., is it prepared or unprepared)?

**EXAMPLE 22.14** Schumann, “Waldesgespräch,” from *Liederkreis*, op. 39, no. 3



Es ist schon  
It is late,

spät, — es ist schon kalt, — was reit'st du ein — sam durch den  
it is cold why do you ride alone through the

Wald? Der Wald ist lang, du bist al-lein. du schö-ne Braut, ich führ' dich  
forest? The forest is huge, you are alone, beautiful bride, I will lead you

## Continued

15 *p*

heim! Gross ist der Män - ner Trug — und List, vor  
home! Great is the deceit and guile of man

21 *f*

Schmerz mein Herz ge - bro - chen ist, wohl irrt das Wald-horn  
pain has broken my heart, the horn sounds

27

her — und hin, o flieh', — o flieh'.. du weisst nicht, wer ich bin.  
here and there Oh flee! You do not know who I am

33 *f*

So reich ge - schmückt ist Ross — und Weib, so wun - der-schön, so wun-der-schön der  
So richly covered are horse and woman, so beautiful her

aug. 6th → V

aug. 6th → V (as IV / E)

ii<sup>6</sup><sub>5</sub>

V

39 *ritard.* *f* *Im tempo* *f* *ritard.* *Im tempo*

jun - ge Leib; - jetzt kenn' ich dich, Gott steh mir bei, du bist die He-xe Lo-re-lei!  
 young body Now I know who you are—God save me! You are the witch, Lorelei!

45 *p*

Du kennst mich wohl, du kennst — mich wohl, von ho-hem  
 Indeed you know me—from rock's height

51

Stein schaut still mein Schloss tief in den Rhein; es ist schon spät, es ist — schon  
 my castle silently gazes deep into the Rhine. It is late, it is cold,

58 *f* *ritard.*

kalt, kennst nim-mer-mehr aus die-sem Wald, nim-mer-mehr, nim-mer-mehr aus die-sem  
 you will never leave this forest.

aug. 6th → "V" (P) aug. 6th →

Continued

64 *ritard.*

Wald.

The story begins traditionally enough: A horseman comes across a beautiful woman deep in the forest, and, after informing her of the dangers of the woods and extolling her beauty, he offers to guide her home. The unsettling chromatic departure to C major to herald the woman's entrance is curious. This abrupt juxtaposition of E major and C major, coupled with the man's inability to complete the final word of his phrase, *heim* ("home"), in his key rather than in her foreign key, not only enhances the strangeness of this woman, cloaking her in tonal mystery, but also plants the seeds for his later demise.

The woman informs the man that she has been hurt in love before and by a hunter. Apparently, from her past unsuccessful encounters, she has now gained some sort of strength (intimating an otherworldly power) and warns the man that he does not know with whom (or what) he is dealing. She gives him one—and only one—chance to flee. Foolishly, the man stays and continues his flattery. But just as there was an abrupt shift in the first section, so too is there one here. As he realizes she is the infamous Lorelei (a demon in the form of a beautiful woman who lures men to their death) placid E major is thrown over by its parallel minor, the stark modal shift enhancing this terror-filled moment. In the final verse, the woman informs the man that he is ensnared and will never again leave the forest. He is hers.

The introduction to the song captures an out-of-doors feeling with its sprightly triple meter. The simple alternation of tonic and dominant in the bass lends a folklike quality to the song, while the syncopated upper voice of the left hand—with the emphasis on beat 2—creates a fifth drone and rhythmically suggests the feel of folk dances such as the mazurka and the polonaise. The lilting right hand also supports the rustic character of the introduction. In fact, the two-voice intervallic progression in the right hand with stepwise motion in the soprano (E–F#–G#) and leaps in the alto (G#–B–E) is used by Schumann because of its connection with the sound of hunting horns. This trick of invoking the idea of the hunt has a double meaning in the song: Not only do we think immediately of the dense forest, its fauna, and the hunter's horn, but we are also reminded of another meaning of the hunt—that of seduction. By the end of the poem, however, we discover that our original expectations are shattered as the roles of hunter and prey are reversed.

The form of the song is dependent on the interaction of its two characters:

A (he speaks)—B (she speaks)—A' (he speaks)—B' (she speaks)—Coda

A number of musical features reinforce hearing the piece in this way: First, the piano interludes separate the sections; second, there is highly contrasting melodic, accompanimental, and tonal material in the B section. The motion from E major to  $\flat VI$ , C major, powerfully separates the A and A' sections from the B section. This motion to  $\flat VI$  is quite surprising, yet, in retrospect, the listener realizes that it is prepared, in that the deceptive motion from V of E to  $\flat VI$  turns the flatted submediant into the tonic.

### *Analytical Payoff: The Dramatic Role of $\flat VI$*

By virtue of its surprising arrival at m. 15 and its otherworldly sound,  $\flat VI$  obviously plays an important role in creating mystery and distance. Its appearance, like a rock thrown into a pond, creates musical ripples that extend to the outer reaches of the song. This strange new harmony seems to characterize the speech of the unknown woman in the piece's B section. But now let us turn to the moment in which he realizes who she is. The hunter begins his A' section pretty much as his A began, seemingly oblivious to the woman's warnings. But at the moment of the modal shift to E minor, the man's tune moves in a new direction. His melody is strongly reminiscent of the Lorelei's tune, with her ascending line G–A–B–C recurring in his ascending motion. The effect is more than simple association. The witch's seductive powers have begun to permeate his being, and the decomposition of his melodic independence represents his loosening of will.

On the other side, the modal shift from E major to E minor, which places the Lorelei's key of C major within easy reach, further suggests that he is slipping into her tonal power. E minor is part of her tonal domain. It is diatonic to her C major, making his eventual abduction almost certain. The final step in his demise occurs in the Lorelei's closing strophe. Her musical texture returns unchanged, save for one crucial alteration: It is recast in his key, E major. His tonal foundation of E major, a metaphor for his physical being, has now been secured by the Lorelei. Indeed, even his opening words, "Es ist schon spät, es ist schon kalt" ("it is late and cold"), are now possessed and sung ironically by the victor. It is clear that the man is ensnared in her forest arms, never to return home. That the postlude reprises the introduction—lilting, happy, and naive—shows that the forest returns to its placid and amiable state, but the Lorelei—like a Venus flytrap—awaits her next victim.



WORKBOOK 1  
22.3–22.5

## EXERCISE INTERLUDE

### WRITING

#### 22.4 Road Map

Following is a series of steps that should lead you away from the tonic and back to it. Complete the steps in the given order in chorale style and on a separate sheet of manuscript paper. Try to stay on the path.

Step 1. Tonicize D major.

Step 2. Tonicize  $\flat III$  using a mixture chord in D major as a pivot.

Step 3. Use a descending-fifth sequence in  $\flat III$  as a pivot to tonicize the dominant of  $\flat III$ .

SOLVED/APP 6

- Step 4. In the dominant of  $\flat\text{III}$ , use any sequence that will lead you to its diatonic mediant; tonicize it.
- Step 5. In the mediant of  $\flat\text{III}$ 's dominant, write a step-descent bass followed by a D2 ( $-5/+4$ ) sequence that will lead you back to the original tonic, D major.

## ANALYSIS



## 22.5

The given examples demonstrate various types of chromatic modulations. Analyze each.

A. Beethoven, Piano Sonata in C major, op. 2, no. 3, *Adagio*

B. Schumann, Symphony no. 2 in C major, op. 61, Scherzo, Trio I

SOLVED/APP 6

C. Beethoven, String Quartet, op. 18, no. 6, *Allegro con brio*

The musical score is for Beethoven's String Quartet, op. 18, no. 6, *Allegro con brio*. It is in G major, 2/4 time, and consists of two systems. The first system has 8 measures, and the second system has 4 measures. The music features a mix of major and minor harmonies, including chromatic third relations and common-tone modulation. Dynamics include *sf*, *p*, and *pp*.

## TERMS AND CONCEPTS

- chromatic third relations
- common-tone modulation
- *Lied, Lieder*
- prepared chromatic tonicization
- text-music relation
- unprepared chromatic tonicization