WORKBOOK for Piston/DeVoto Harmony, 5th ed.

Arthur Jannery. London e New York: Norton, 1987.

UNIT FOURTEEN

Modulation

SECTION A

Words and Ideas

Define in your own words:

static tonality
modulatory process
tonicize, tonicization
parallel scales
enharmonic changes
modulation
pivot chord
modulation chain
modal mixture
abrupt modulation
background tonality
intermediate modulation
related keys
shift
pivot tones

SECTION B

Exercises

Psychological Necessity for Change of Key

1. Find three compositions in the Anthology that demonstrate "the static state of tonality." Also, find three additional compositions that reflect "tonality in its dynamic state." List the six titles below.

_____ _____

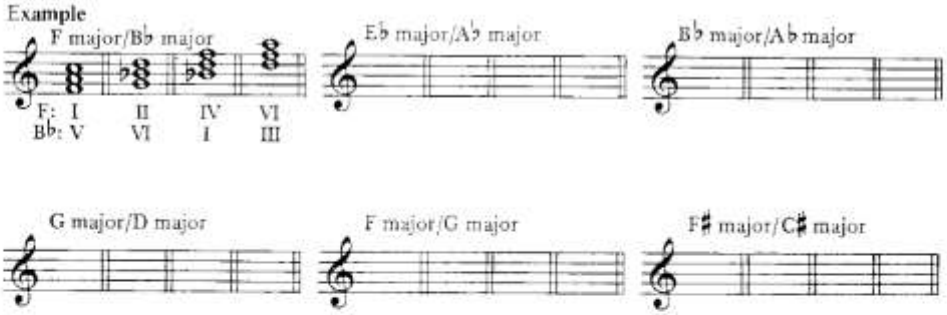
_____ _____

_____ _____

Elementary Relationships: Three Stages

2. On the staff provided, write the triads that would be suitable for use as pivot chords in a modulation between the two keys designated. Include only chords that are actual triadic members of the keys involved, without invoking secondary dominants, chords from the opposite mode, etc. Label each chord with roman numerals indicating root function in each key ("double analysis").

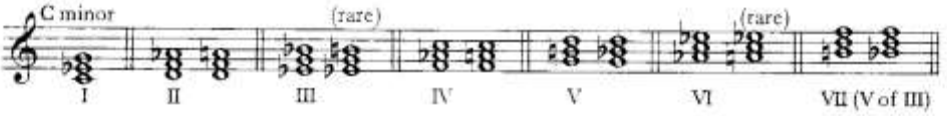
Example



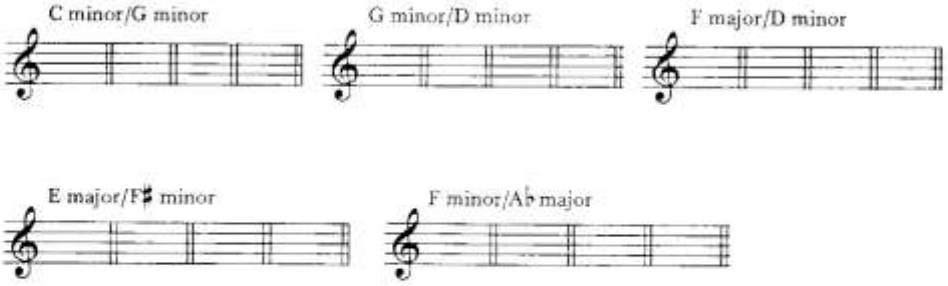
3. Return to question 2, immediately above, and put an X through any pivot chord that is V of the second key, since this chord generally *is not* used as a pivot chord.

4. In working out modulations involving keys in the minor mode, you should consider all the triads built on the degrees of the harmonic minor scale, together with the variants available from the melodic forms:

Example



With these in mind, write the potential pivot chords in modulations between the following pairs of keys:



5. Return to question 4 above, and place an X through all chords that would be interpreted as V in the second key.

Examples of Modulating Phrases

6. Below, write a figured bass that clearly demonstrates a modulation. Be certain that all three stages outlined in your text are worked into these exercises. Begin in D major, and use the I as a pivot to A major.

7. Proceed as in question 6 above, but from C major to A minor, using the pivot chord of your choice.

8. Now use the subdominant chord of B minor as a pivot chord to D major.

9. Now modulate from F major to A minor, using the pivot chord of your choice.

Levels of Tonality: Tonicization and Intermediate Modulation

10. Write a period that modulates by the end of the second phrase, but could return immediately after the confirming cadence to the first key at the beginning of the next phrase.

The Modulation Chain

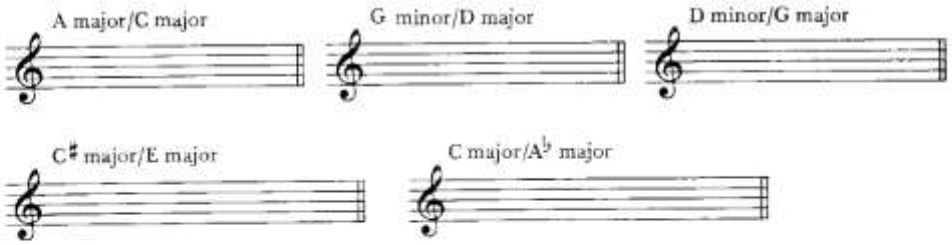
11. Write a modulation chain in four parts that engages three different keys. Label all chords (double analysis for pivots) and inversions.

Related Keys

12. On the staves below provide key signatures and names of the keys that are considered as near related to the given keys.

Interchange of Modes

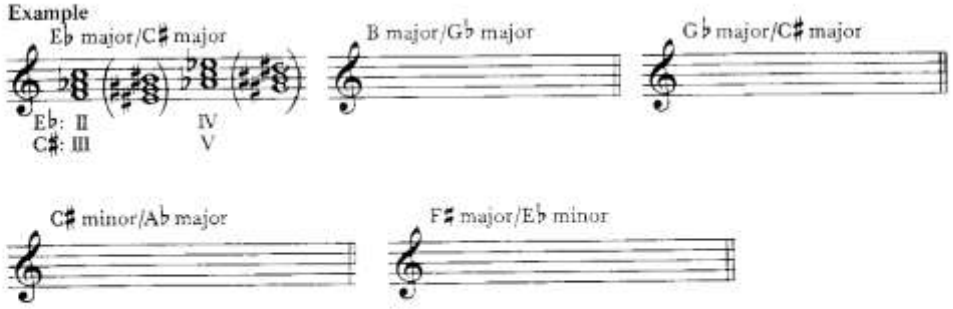
13. Occasionally a pivot is used that involves a change in mode in one of the keys. For example, in a modulation from D major to B♭ major, the minor IV of D might be used as the VI in B♭. Thus modal interchange provides additional possibilities for pivot chords between two keys. Below, write *only* those pivots that might be obtained from the opposite mode of the first key in each pair.



Enharmonic Change

14. Because of enharmonic relationships, certain keys may be closely related even though their notation makes them seem distant from each other. For example, C♯ major, seven sharps, and D♭ major, five flats, are really the same key. Give below all potential pivot chords, together with their enharmonic equivalents, between the designated pairs of keys. Label each chord with roman numerals indicating root function in each key.

Example



SECTION C

Analysis

Guidelines for the Observation of Key Structure in Music

I. Observe the initial tonality of the composition. How long does the particular scale prevail?

a. When do chromatic pitches significantly affect the harmony, suggesting that the state of tonality is in the process of change, or has changed?

b. At what point are the tonal degrees of the initial key displaced by other tones, in terms of durational, metrical, and other stresses?

c. Identify the new tonal degrees and the pitch collection or scale from which they are derived. (The point where these are stabilized will necessarily follow any passage where the sense of tonality is interrupted or suspended.)

II. Observe the new tonality. How long does the new scale prevail? (Refer back to 1a and 1b above, as necessary.)

a. Is the change in the tonality state simply a tonicization? If so, which pitch is tonicized, and for how long?

b. Is the change an intermediate modulation? What pitch is used as a temporary keynote? What relationship does it bear to the principal tonality, and how many measures are involved?

c. Is the change a passing or transient modulation or part of a modulation chain? If it is, then determine the keynote of each successive tonality in the chain, along with durations (in terms of numbers of measures) of each.

d. Is the change a single actual modulation? What is its duration, relative to the initial extent of the old key?

III. Changes in the tonality of a composition often go hand in hand with other form-delineating changes, such as changes in texture or meter, the apparent beginning of a contrasting section, and so forth. Does the change of key in each of the pieces above contribute to the hearing of the composition in well-defined sections? In other words, does the change of key affect your perception of the form of the piece? Give reasons for your answer in each case.

Analyze the key structure of the following pieces from your Anthology. Record the results of your analysis on the score pages.

a. 2: Bach, Prelude in C major from *The Well-Tempered Clavier*

b. 13: Corelli, Sonata for Violin and Continuo, Vivace.

c. 18: Donizetti, Recitative from Scene III of *Betly*