

Worksheet on Chromatic Modulation

1) Suppose that one section of a piece has just ended on the tonic in B-flat major.

If the next section starts on tonic in a new key using a phrase modulation, for which new keys would this be a common-tone modulation? (Remember that diatonic modulations are never classified as common tone modulations...)

Assuming a similar phrase modulation that is not necessarily a common-tone modulation, which new keys would have chromatic mediant relationships? Which would lack common tones?

Now, which new keys would have relationships based on modal mixture? Which of these are also chromatic mediant relationships? Can any of these be spelled using enharmonic equivalents?

2) Look at your Dover Score for Schubert, Symphonies Nos. 8 and 9. In the ninth symphony, look at the modulation that joins the Scherzo to the Trio. What kind of modulation is it?

3) Now look at the worksheet on altered dominants, at the Schubert Piano Sonata in B-flat, D. 960. Analyze the modulation in the third system using Roman numerals. This modulation belongs to two categories of chromatic modulation. Which are they, and how does the modulation work?