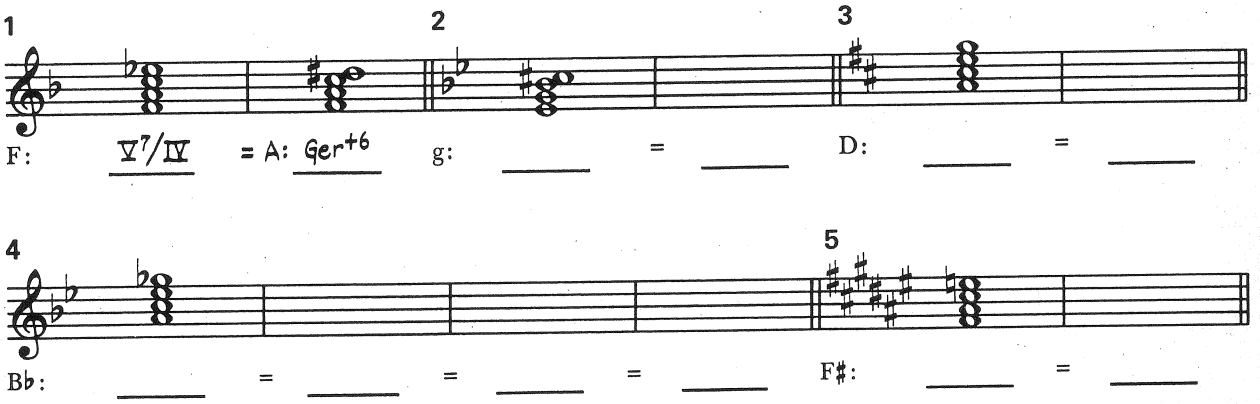
CHAPTER 25

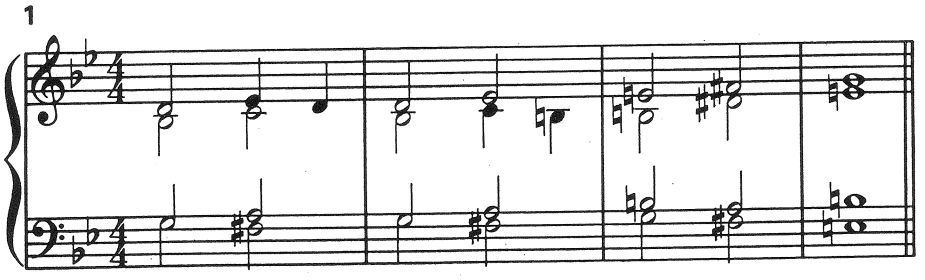
Enharmonic Spellings and Enharmonic Modulations

EXERCISE 25-1

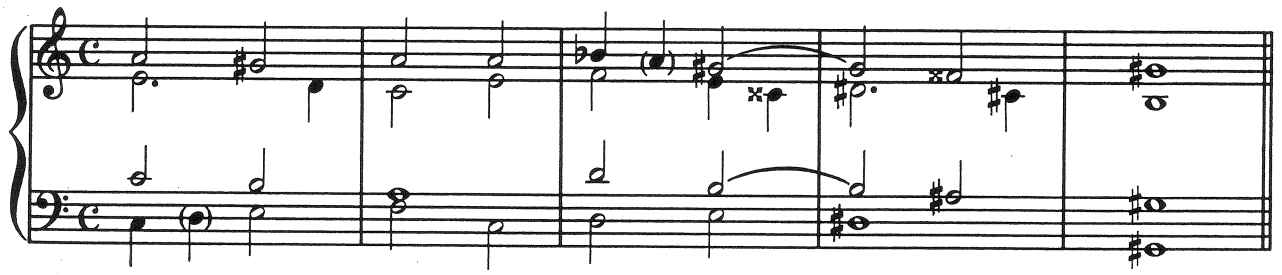
A. Analyze the given chord. Then show any possible enharmonic reinterpretation(s) of that chord, keeping the same key signature. The enharmonic reinterpretation should involve a new key, not just an enharmonically equivalent key (like g♯ and a♭). Number 1 is supplied as an example.



B. Each of the following short passages contains an enharmonic modulation. Analyze each passage after playing it slowly at the piano and listening for the point of modulation. Do not try to analyze these passages without hearing them.



2



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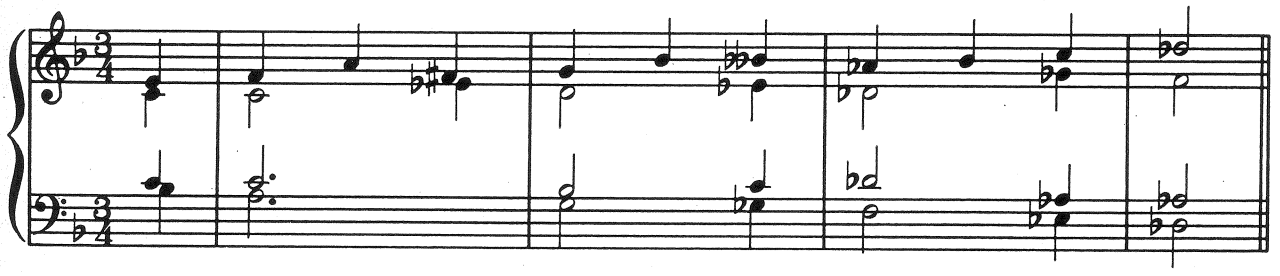
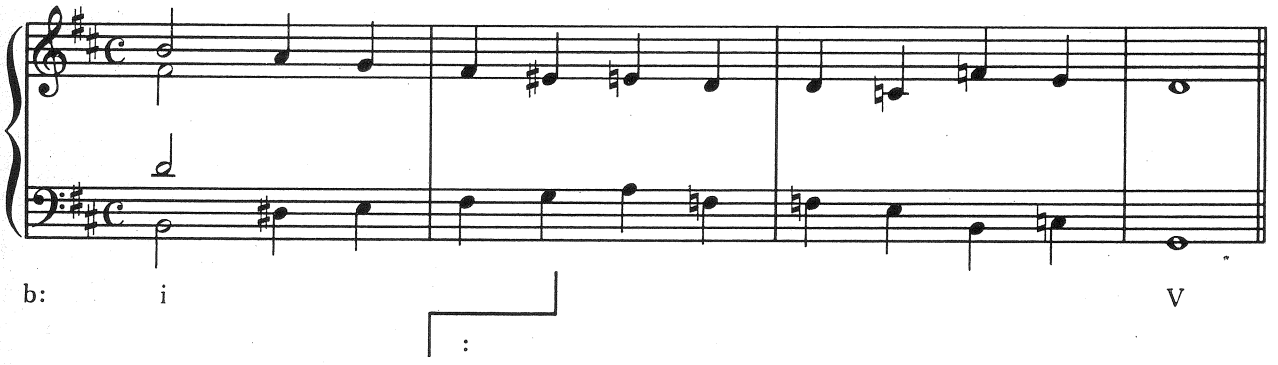


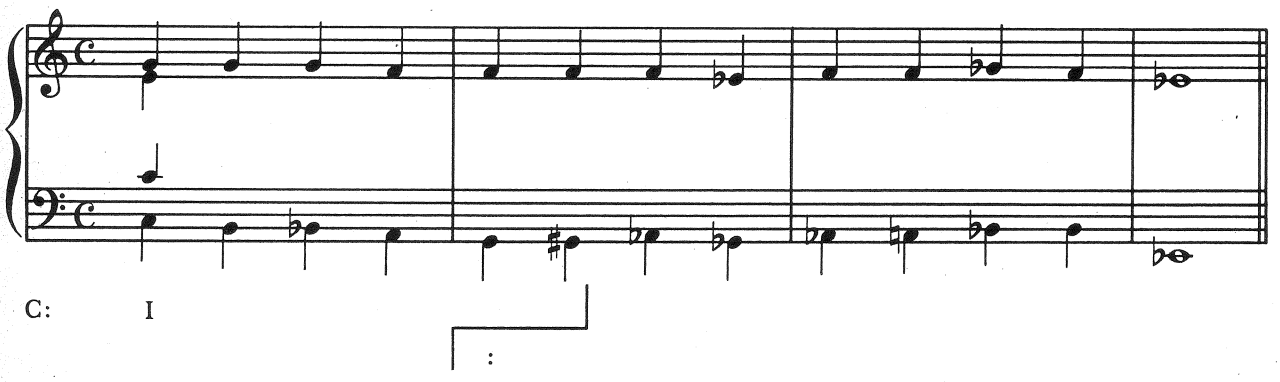
C. Analyze the progressions implied by these soprano and bass lines, and fill in the inner voices. Analyze enharmonic common chords where indicated.

Use two different chords on the last beat of m. 2 and the first beat of m. 3 in exercise 1.

1



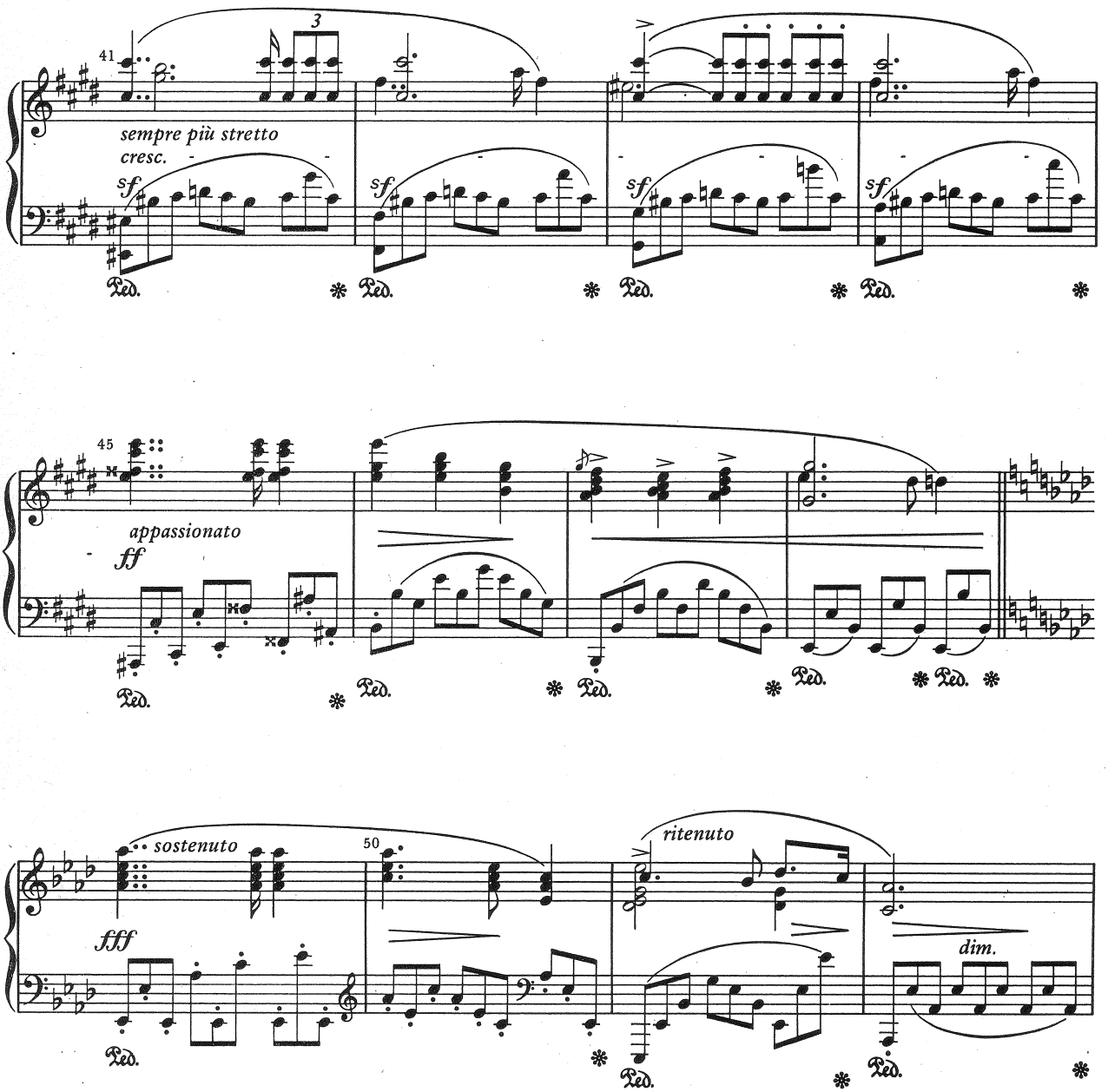
2



E. Analysis. Be sure to play as much as you can of each excerpt.

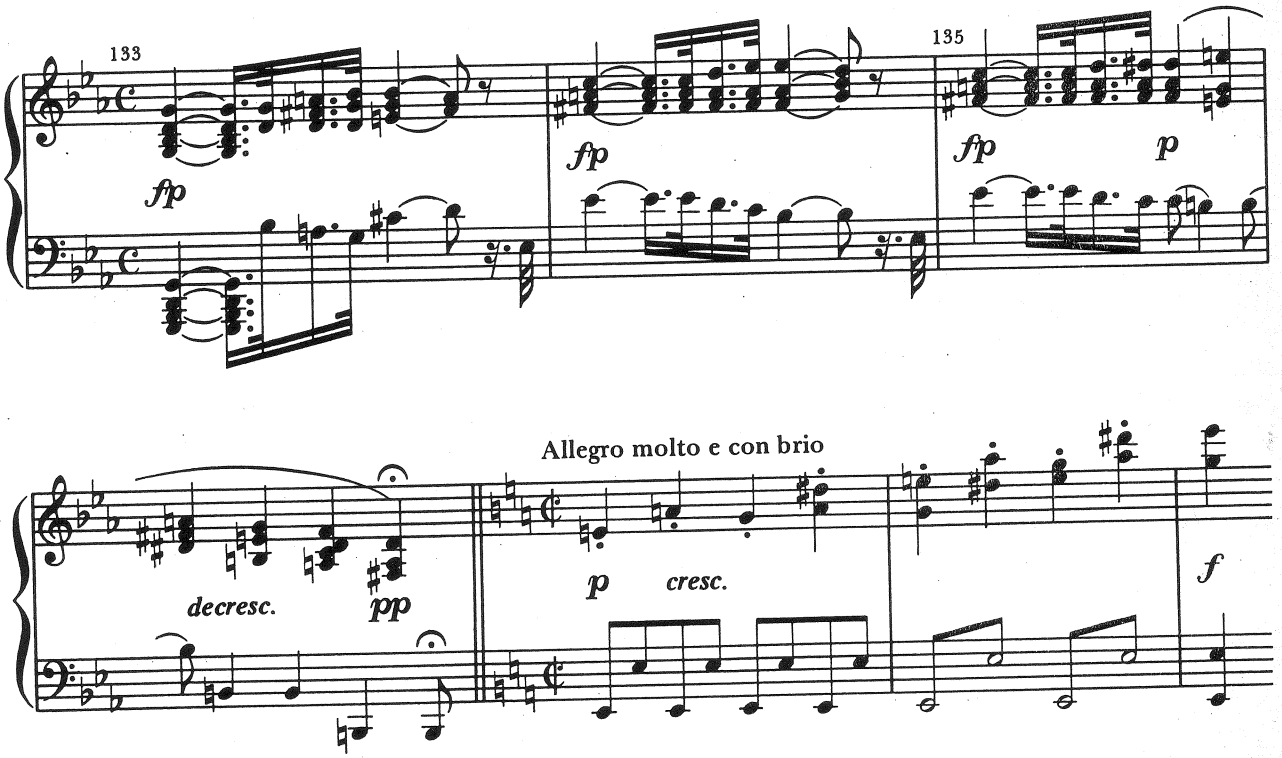
1. This passage modulates from f♯ minor to A♭ major by way of E major. The bass notes are found above the "*Ped.*" markings—the other notes in the bass clef are arpeggiations into inner voices. Label all of the chords, including common chords for both modulations.

🎧 Chopin, Nocturne Op. 27, No. 1



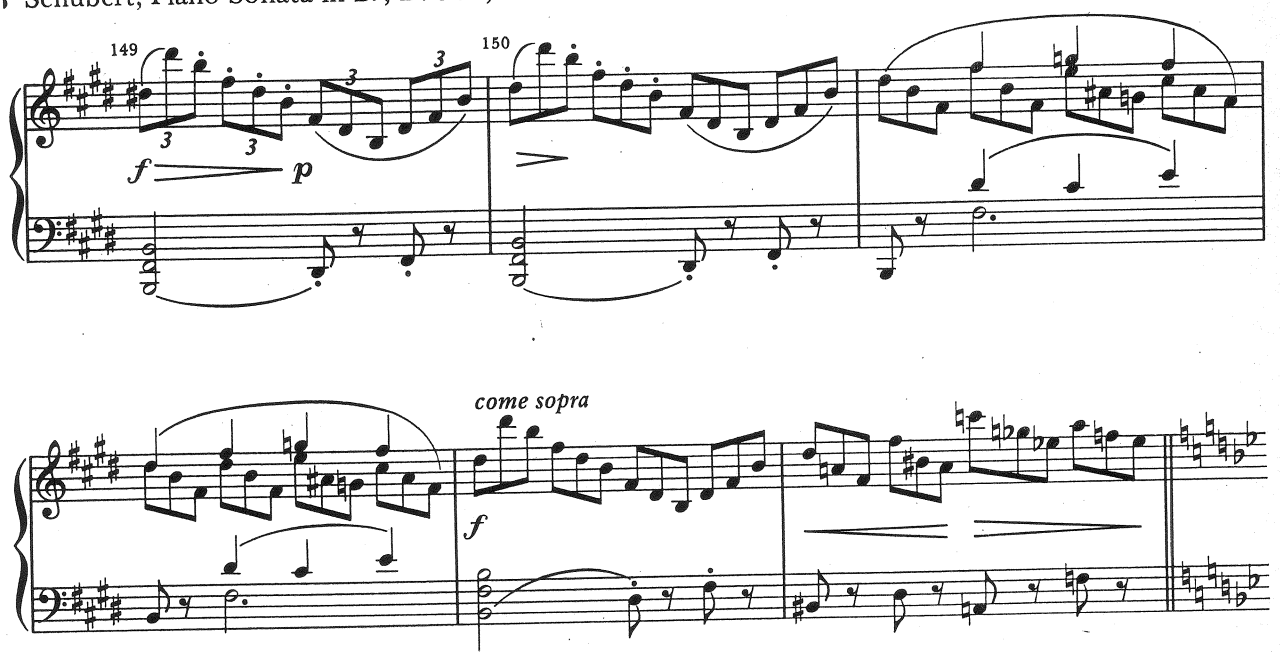
2. This excerpt begins in g minor. Label all the chords.

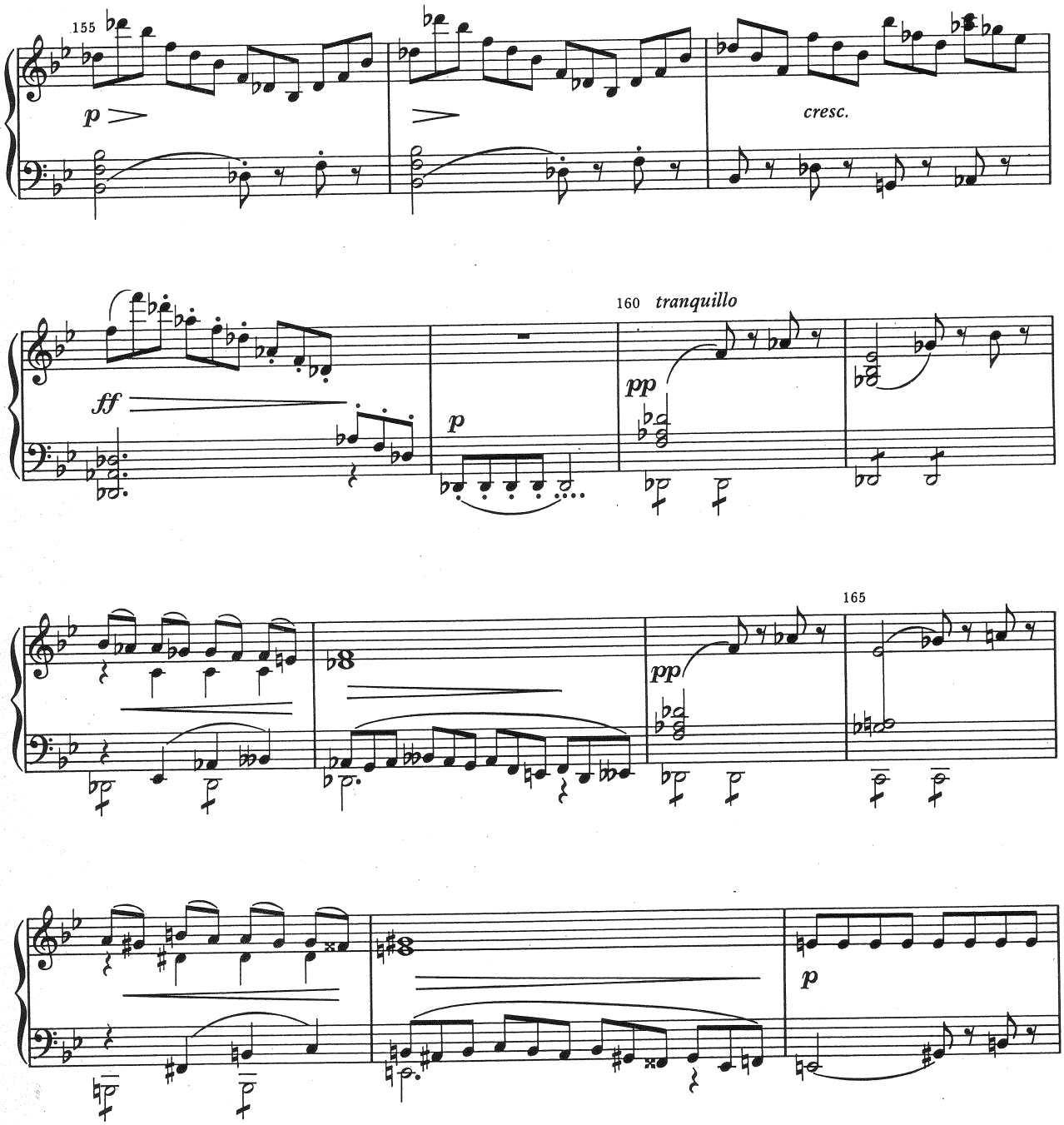
Beethoven, Sonata Op. 13, I



3. This excerpt begins in B major and ends in E major, but there are modulations to B♭ and D♭ along the way. Label all of the chords, and analyze common chords for each modulation.

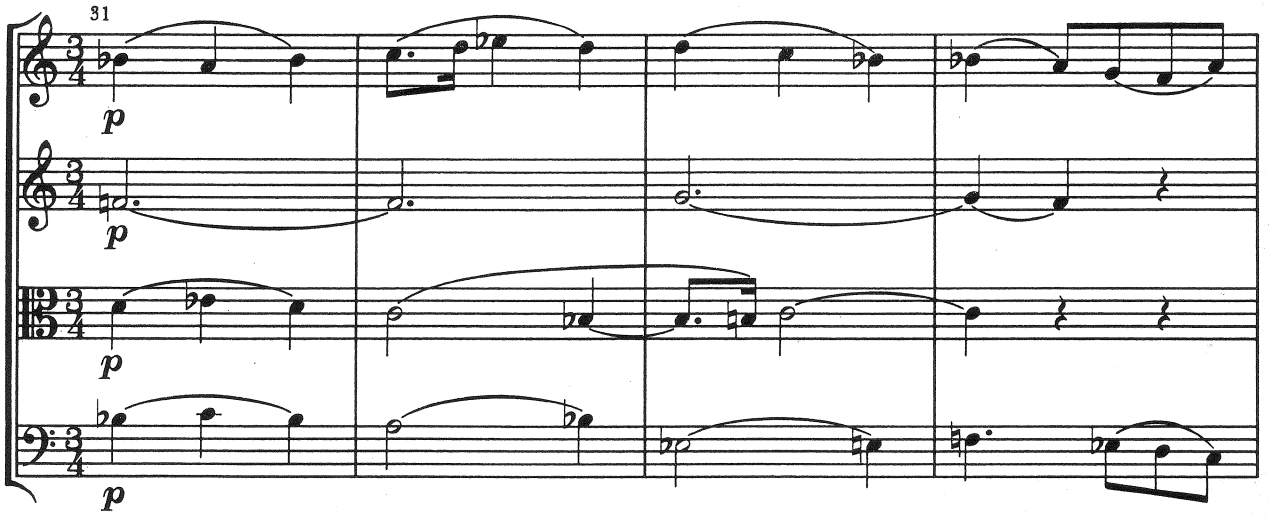
Schubert, Piano Sonata in B♭, D. 960, I

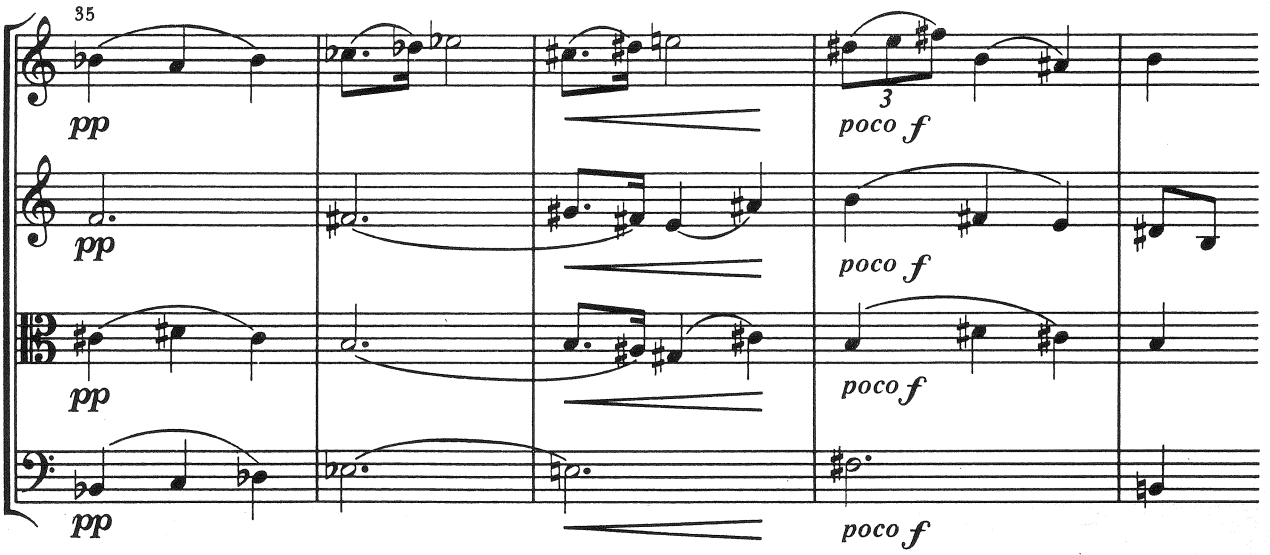



155
p
cresc.
160 tranquillo
ff
p
pp
165
pp
p

4. The next excerpt is quite challenging. Label both chords and NCTs. You might find it helpful to label the chords with pop symbols before assigning roman numerals.

Haydn, Quartet Op. 76, No. 6, II

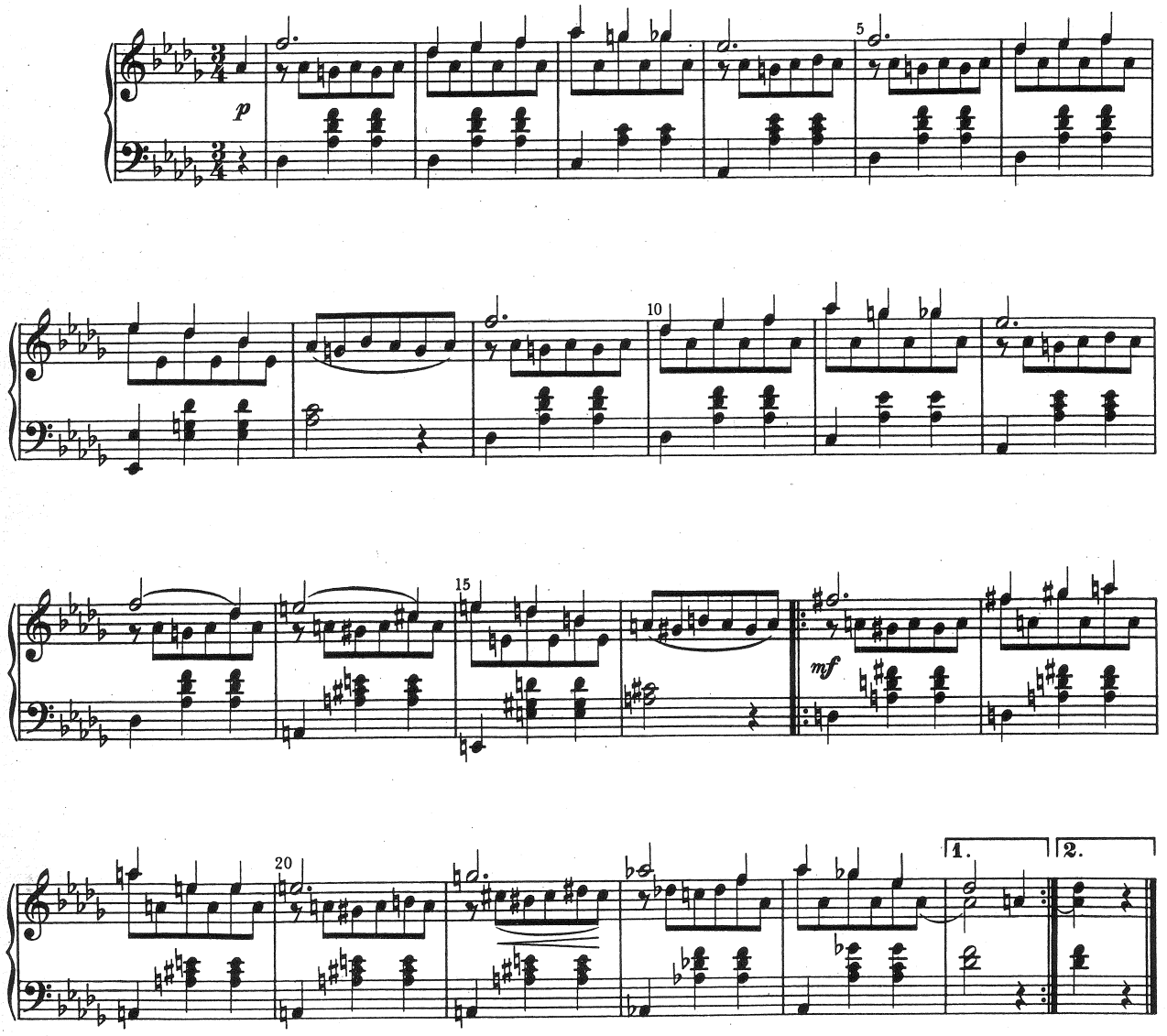




5. This dance modulates from D♭ to A and back again. Although both modulations involve enharmonicism, only one of them is a true enharmonic modulation—the other uses enharmonic spellings for convenience.

a. Label all the chords, including two common-chord modulations.

b. Label the enharmonic modulation.

c. Name the form of this piece.

Schubert, Originaltänze, Op. 9 (D. 365), No. 14