Modulation and related harmonic questions

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MODULATION
AND RELATED HARMONIC
QUESTIONS

BY
ARTHUR FOOTE

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PREFACE

The author has endeavored to set forth a statement of the various means of modulation found in music from Bach to the present time; such problems as are offered by certain composers of the past few years, however, have not been dealt with, for in their works tonality is of set purpose made increasingly negligible, the question of modulation per se (as it has always been conceived) not being of importance. Illustrations from composers of all periods show the practical application of principles.

Harmonic questions are discussed at length in so far as they are concerned with the matter in hand, not having been entered into purely for their own sake; in the first chapter detailed explanation is also given of some fundamental, though often imperfectly understood, points with regard to scales and key-relationship (since comprehension of and ability in modulation presuppose thorough knowledge with regard to these matters). Chapters X and XI touch directly but little upon real modulation, though covering subjects that are extremely important as aids thereto.

Exercises, to be both written, and played at sight, are added to the chapters on V7, vii7, and 6+, 5+ and 4+, while a collection of modulations made from a given major and minor key to all others will be found at the end of the book; in these it has been intended to avoid the purely mechanical, however correct it might be, and to offer only such productions as are reasonably musical.

Brookline, Massachusetts, May, 1918.
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CHAPTER I

SCALES AND KEY RELATIONSHIP

1. Without an exact and thorough knowledge of scales and of key relationship it is impossible to understand modulation.

The major scale, being unvarying in all keys as to steps and half-steps, offers no difficulty (§4, the Circle of Fifths). The different forms of the minor scale, however, often produce misunderstanding; without going into the question as to how and when these variations came to exist, the following shows the facts as they are today.

\[ \text{\lide{a} \lide{b} \lide{c}} \]

\[ \text{\lide{d} \lide{e} \lide{f}} \]

2. \((a)\) and \((d)\) correspond with the Æolian mode (thus being a survival from the old modal scheme, in which there was neither leading-tone, key relationship nor modulation). The introduction of the leading-tone resulted in \((b)\) and \((e)\), while the smoother and more singable form of \((c)\) arose through the raising of the 6th degree a half step, the descending scale \((f)\) corresponding to \((c)\) being also used freely at one time. \((a)\) and \((d)\), though without the distinctive character of a minor scale which is furnished by the leading-tone, being indeed identical with the scale of C starting with the note a (note below), are much used melodically and in scale passages; in such cases the key will probably be defined by the underlying chords (either expressed or inferred).

Note. Large capital letters indicate major keys and scales, small letters in italics being used for minor ones, while small letters not in italics mean individual notes (e.g. C, a, b). Large figures indicate major triads and other chords having a major 3rd (IV, V7), small figures meaning chords with a minor 3rd (IV, VI7), and the diminished 7th chord being marked vii\(^{67}\); the usual figured bass indications are used, augmented intervals being marked by a \(+\) (\(6^+\)) and doubly augmented ones by \(+\) (\(4^++\))

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The scales (b) and (e) leave us in no doubt as to the key, nor do they need for that any assistance from chords; (c), as an easy and singable form, is more used than (b), while also leaving no doubt as to the tonality, but the descending form (f) is almost obsolete, though in common use at the Bach-Handel period. (c) and (d) combined result in the so-called melodic scale, (b) and (e) the harmonic.

3. As an example of the way in which (c) and (e) may occur in the same passage as well as of the employment of (b) the following extract from Haydn’s *Rondo all’ Ongarese* will serve.

In the Bach *Chromatic Fantasie* there is an excellent illustration of various ways in which the minor scale appears, the descending scale (f) being shown at the end.