

# Unit 27 Sight Singing Assignment

## Extreme Chromaticism, Distant Modulation

In the first excerpt, Beethoven enharmonically respells G-flat as F-sharp to modulate from A-flat major to the very far-flung key of C major. (The asterisk shows where to change your solfege.)

Ludwig van Beethoven, Symphony No. 5 Op. 67, II.

*Andante con moto*

The first excerpt shows a melodic line in bass clef, 3/8 time, and A-flat major. The tempo is marked *Andante con moto*. The notation consists of two staves. The first staff shows a quarter note G-flat, followed by eighth notes. The second staff continues the line, with an asterisk above a G-sharp note indicating the modulation point.

In Schubert's well-known Lied "Sehnsucht," a respelling of *me* from the original key transforms into *sol* of the distant new key. (Change solfege at the asterisk.)

Franz Schubert, "Sehnsucht" D. 516

*Langsam*

The second excerpt shows a melodic line in treble clef, 12/8 time, and A major. The tempo is marked *Langsam*. The notation consists of three staves. The first staff shows a quarter note A, followed by eighth notes. The second staff continues the line, with an asterisk above a G-sharp note indicating the modulation point. The third staff continues the line, showing the modulation to C major.

The next example contains no modulation, but several chromatic tones that function as embellishments to the melody without disrupting the diatonic harmony. As you approach the chromatic tone, audiate the diatonic tone that comes after it as a “goal” to keep you on track. This use of accented dissonance is characteristic of Brahmsian style.

Johannes Brahms, Clarinet Trio Op. 114, III.



Four staves of music in 3/4 time, key of D major. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues the melody with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The fourth staff continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Joseph Haydn, String Quartet Op. 76 No. 1, I.



Two systems of music in 2/4 time, key of D major. The first system is labeled "Allegro con spirito". The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues the melody with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second system continues the melody with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.