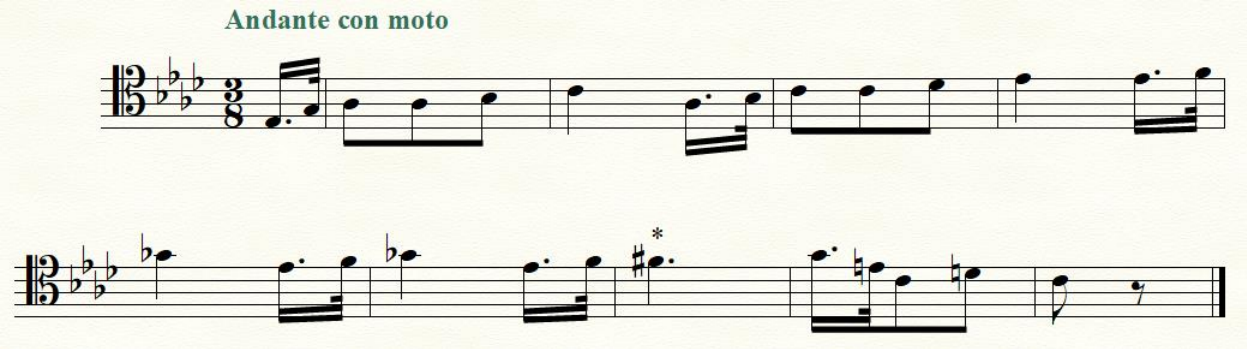
Unit 27 Sight Singing Assignment

Extreme Chromaticism, Distant Modulation

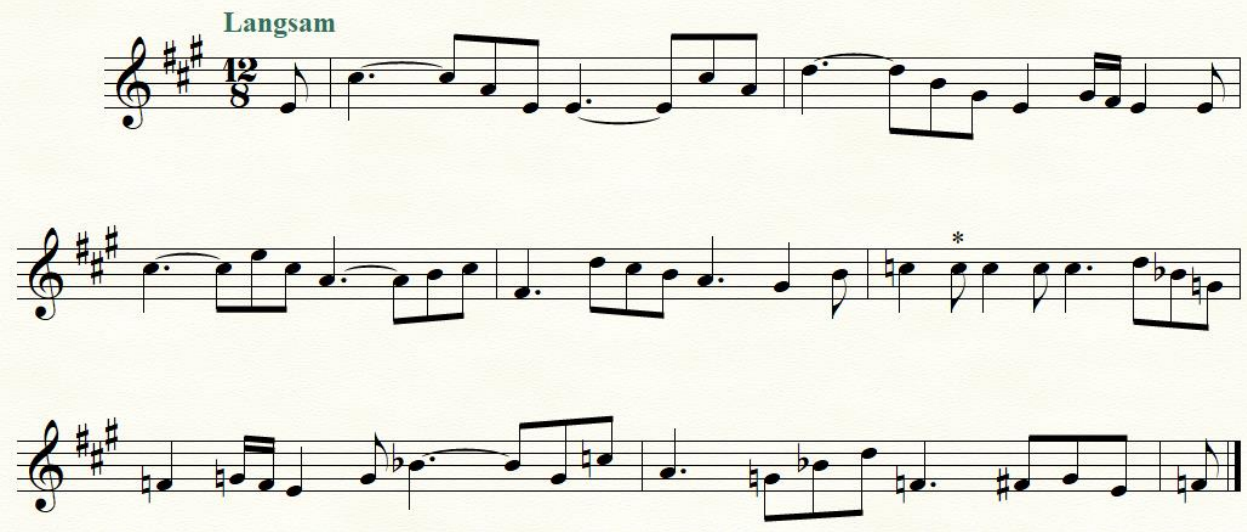
In the first excerpt, Beethoven enharmonically respells G-flat as F-sharp to modulate from A-flat major to the very far-flung key of C major. (The asterisk shows where to change your solfege.)

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



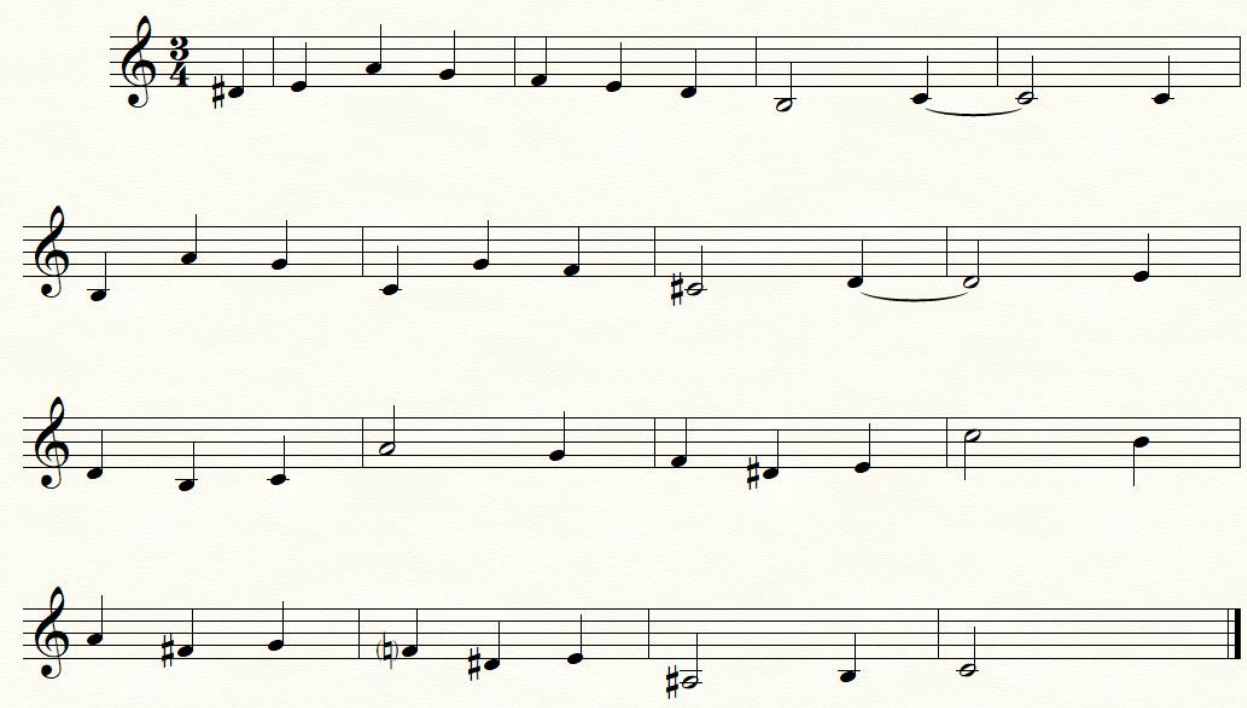
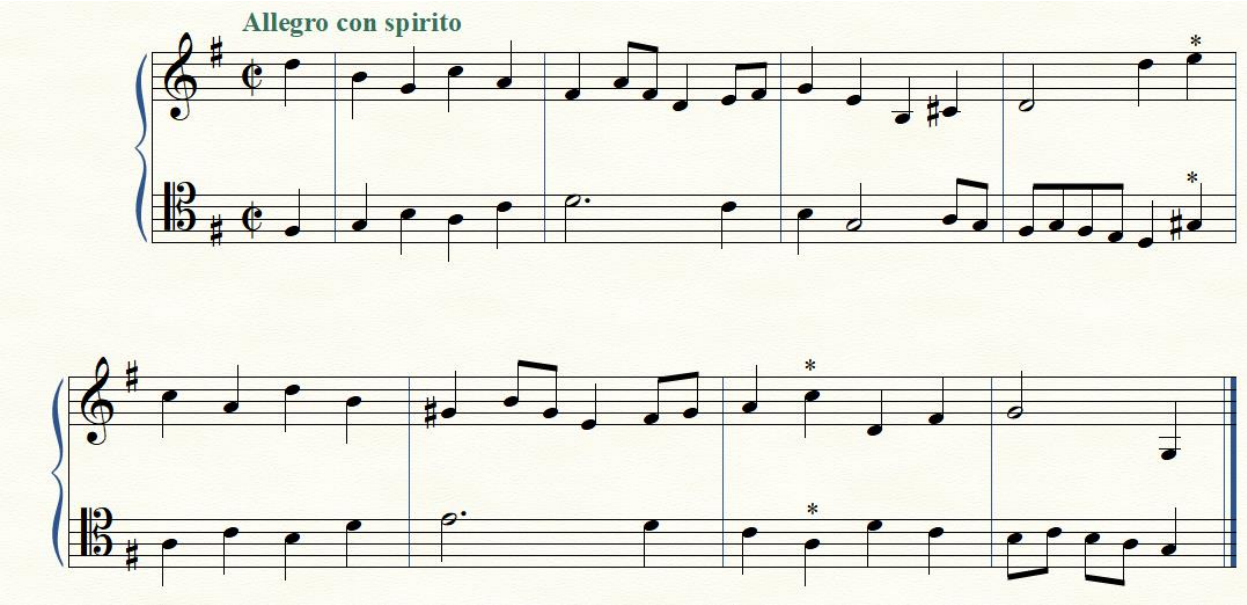
In Schubert's well-known Lied "Sehnsucht," a respelling of *me* from the original key transforms into *sol* of the distant new key. (Change solfege at the asterisk.)

Franz Schubert, "Sehnsucht" D. 516



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.



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