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Moments Muxicaus No. 6 in A flat major.

There are different ways of modulate in tonal music. In the zone of the diatonic modulation it is common to use devices as pivot chords or just go right to the dominant on the new key in order to modulate to other tonal regions as IV ,vi, III, and among others. In chromatic harmony the possibilities to go to other keys that does not has any relationship with the home key are so many, that it also increase the possibilities to create modulations.

this is a fragment (In Schubert's *Moments Muxicaus* No. 6 in A flat major.) The composer uses different voice leadings to create a common device between the different keys. Another element that is recurrent in this piece is the use of enharmonic spelling of the notes. In the first measures of the piece Schubert states the key (A flat major). The way he builds the progression is based on a "chain" of suspensions. Figure number 1 expresses this behavior from measurer 1 to m. 8.

Figure 1.

Allegretto **No. 6 in A^b Major**

Ab: I ii6 ii65 vii⁴43 I I6 V43 I

M. I ii.6 vii.4 I6

used at the beginning of the piece. In measure 17 Schubert uses the same voice leading to state the new key: Ab minor. In this case, he harmonizes it with a Gr+6 chord that goes to a V 6-5, 4-3 suspensions. Figure 2 shows the treatment of this suspension.

Figure 2.

Allegretto

Handwritten notes in the left margin:

- So you're showing how
- becomes
- Nice!

Chord symbols and figured bass notation below the staves:

Measures 1-9: Ab: I ii6 ii65 vii*43 I i6 V43 I V6 V/V V(maj7) V I ii6

Measures 10-20: ii65 Fm: Gr+6 V4-3 V Ab: V I ii V I Abm: Gr+6 V6-4 iv7 4-3

In measure number 10, the composer introduces a six-augmented chord (Gr+6) in F minor. This chord is used in order to go from Ab major to F minor. Here Schubert uses a melodic line (voice leading) that is really close to other one that appeared in the measure 2 and 3. In the first apparition of this melodic line, pitch F5 goes to an Eb5. In the second apparition of this voice leading the F5 goes to an E5 (natural). This section (mm. 11 and 12) is harmonized with a Gr+6, then a V4-3, where the F5 is the suspension and finally it resolved in a V chord.

excellent!
yes!

like a ghost?

These leading tones and its behavior through the entire piece represent a mark in the way the composition is articulated. It also has a relationship with the tonal plan that is going to be discussed later. Figure 3 shows the relationship between these two different voice leadings.

lovely transition.

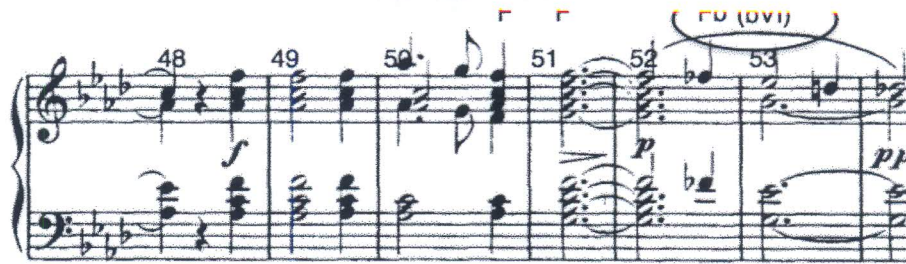
Figure 3

Allegretto

The figure displays two systems of musical notation. The top system, labeled 'Allegretto', shows measures 1 through 4. The right hand has a melodic line with notes F, F, and Eb. The bottom system shows measures 10 through 12. The right hand has a melodic line with notes F, F, and E (circled). The left hand provides harmonic support with chords and single notes.

yes!
becomes

yes!
becomes



The main keys in this piece are: Ab major, F minor, Ab minor and E major, which is really the flat VI in relation with Ab major, but it is spelled enharmonically.

So, the tonal plan is: I, vi, i, bVI. As it is clear, Schubert uses the relative minor of Ab major (F minor) to modulate to the parallel (Ab minor) and then to go to the bVI.

These voice leadings at the beginning of the piece suggest this tonal plan. In measures 51 and 52, the composer uses this same device, but in this case he spelled it in an enharmonic way (pitch E as an Fb). This states the relationship between I and bVI using the vi and the Gr+6 to modulate from the home key to the bVI.

As it is presented in this paper there are specific marks at the beginning of the piece that Schubert presents that has repercussion through the entire piece. In this specific case, these marks are specific voice leading movements. They are in relationship with the tonal plan as well as with the modulation process in a chromatic harmony environment.

A This is musical, clear, and wonderfully convincing.