



MTO 10.1 Examples: Bass, Review of David Kopp, *Chromatic Transformations in Nineteenth-Century Music*

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.04.10.1/mto.04.10.1.bass.php>

Table 1. Kopp’s Triadic Transformation Types

Label	Root Movement/Mode	No. of Common Tones	Example
I	"Identity"; no change	3	C major to C major
P	"Parallel" mode; same root	2	C major to C minor, and <i>vice versa</i>
D	Down a perfect fifth; same mode	1	C major to F major, or C minor to F minor
D ⁻¹	Up a perfect fifth; same mode	1	C major to G major, or C minor to G minor
F	Down a perfect fifth; mode change	1	C major to F minor, or C minor to F major
F ⁻¹	Up a perfect fifth; mode change	1	C major to G minor, or C minor to G major
R	Up or down a major third to a related chord; mode change	2	C major to E minor, and <i>vice versa</i>
r	Up or down a minor third to a related chord; mode change	2	C major to A minor, and <i>vice versa</i>
M	Down a major third to a chromatic mediant; same mode	1	C major to A ^b major, or C minor to A ^b minor
M ⁻¹	Up a major third to a chromatic mediant; same mode	1	C major to E major, or C minor to E minor
m	Down a minor third to a chromatic mediant; same mode	1	C major to A major, or C minor to A minor
m ⁻¹	Up a minor third to a chromatic mediant; same mode	1	C major to E ^b major, or C minor to E ^b minor
S	"Slide"; up or down by semitone; mode change	1	C major to C [#] minor, and <i>vice versa</i>

Example 1. Common-tone augmented sixth and diminished seventh chords

Example 2. Melodic-harmonic cross-references in Schubert's *Die junge Nonne*

a. opening vocal line, stanza one

The musical score for the opening vocal line of stanza one is shown in 12/8 time. It consists of two phrases: measures 10-11 and measures 18-19. The key signature is three flats (F major/C minor).

Melodic cross-references:

- Measure 10: F → D \flat
- Measure 11: D \flat
- Measure 18: (=C \sharp) → D \natural
- Measure 19: D \natural

Harmonic cross-references:

- Measure 10: f: i
- Measure 11: F \sharp : V 6 VI 6
- Measure 18: (i)
- Measure 19: VI 6 → (f:)

Overall harmonic structure:

- Measure 10: F → F \sharp → F

b. climax, beginning of stanza four

The musical score for the climax, beginning of stanza four, is shown in 12/8 time. It consists of four measures: 62, 63, 64, and 65. The key signature is three flats (F major/C minor).

Melodic cross-references:

- Measure 65: F → "F \sharp " → F

Harmonic structure:

- Measure 62: F: I
- Measure 63: \flat VI 6 D \flat : I 6
- Measure 64: ii 6_3
- Measure 65: V 6_3 /V V 7 I

Overall harmonic structure:

- Measure 62: F → D \flat