A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 30.4 Examples: Venturino, Who is Allowed to Be a Music Theorist?

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.24.30.4/mto.24.30.4.venturino.html

Example 1. Table of contents in Fitton (1855, ix–xii)

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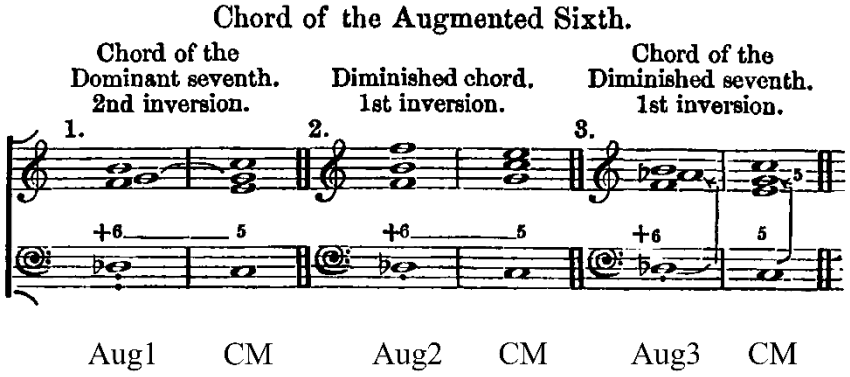
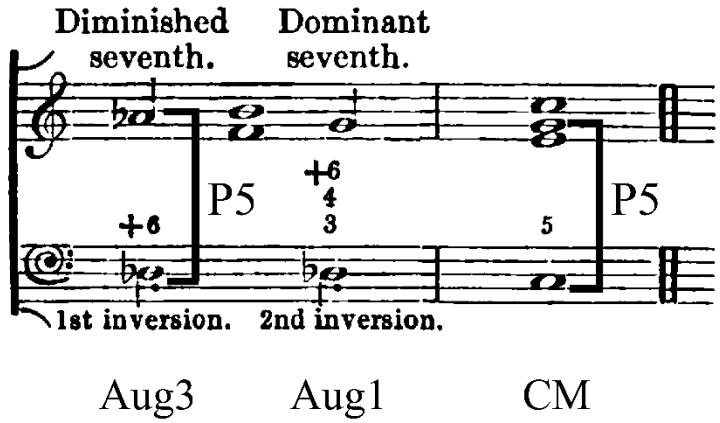
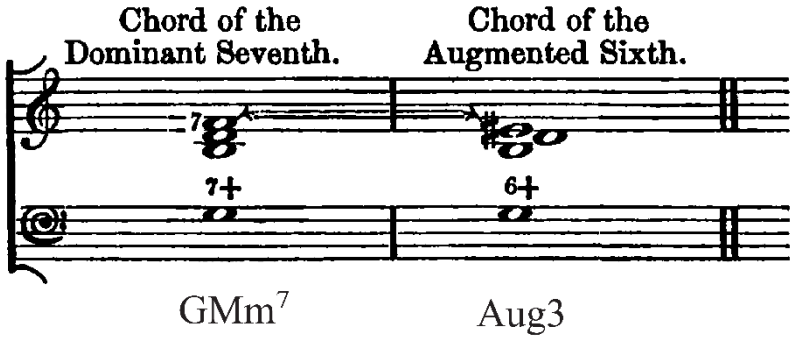
Example 2. (1.) An Aug1 chord derived from an altered second-inversion dominant seventh chord resolving to a root-position C major triad, (2.) an Aug2 chord derived from an altered first-inversion diminished triad resolving to a root-position C major triad, and (3.) an Aug3 chord derived from an altered first-inversion fully diminished seventh chord resolving to a root-position C major triad in Fitton (1855, 149)



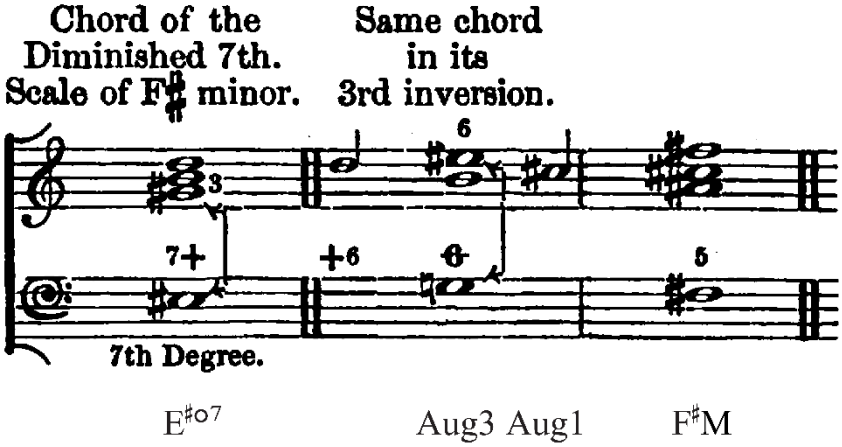
Example 3. An Aug3 chord transformed into an Aug1 chord to avoid parallel perfect fifths between the bass and alto voices (D♭3 to A♭4 and C3 to G4, bracketed on the example) in Fitton (1855, 150)



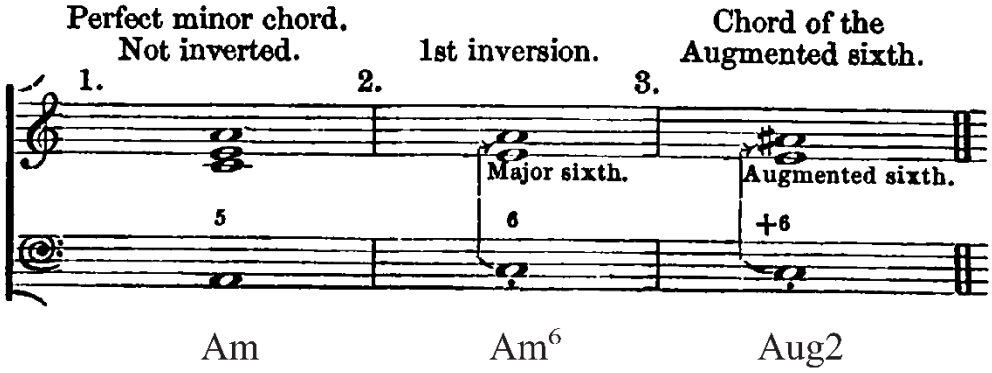
Example 4. A dominant seventh chord enharmonically reinterpreted as an Aug3 chord in Fitton (1855, 189)



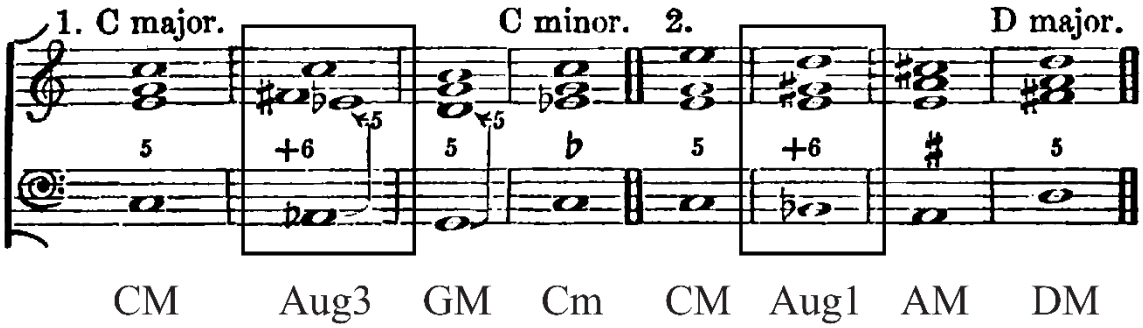
Example 5. Derivation of the Aug3 chord in Example 4 from a first-inversion fully diminished seventh chord with a lowered chordal third in Fitton (1855, 189)



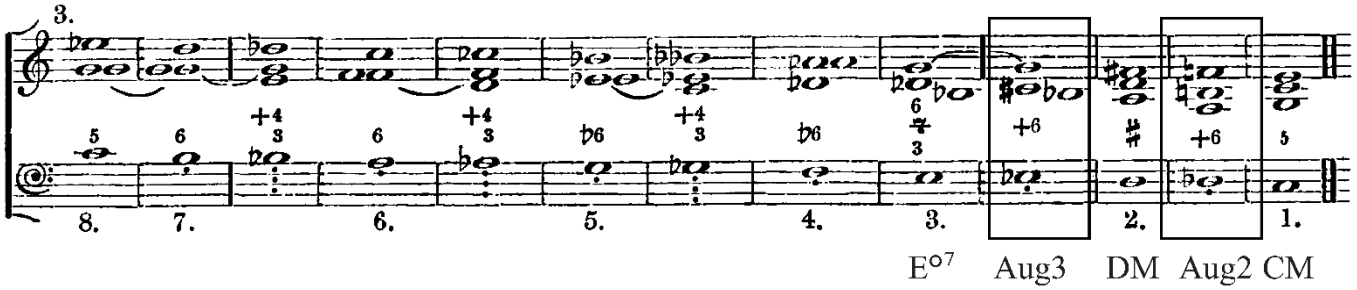
Example 6. An Aug2 chord created by raising the fundamental of a first-inversion minor triad in Fitton (1855, 150)



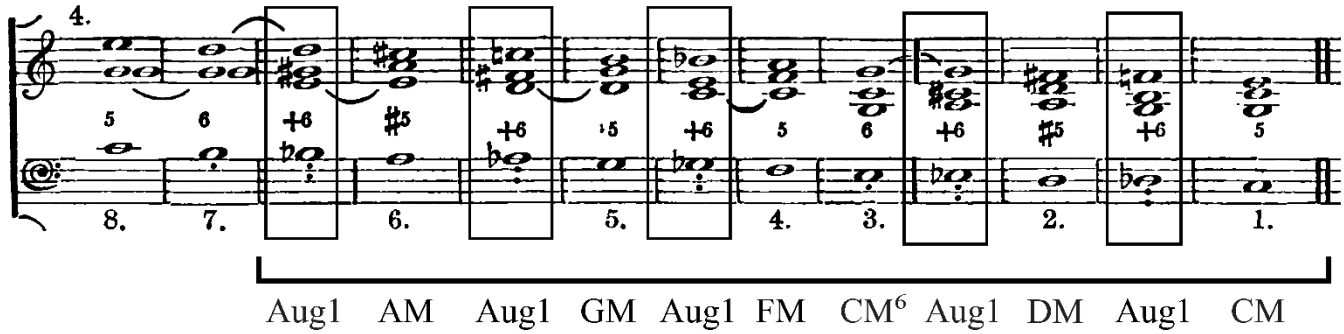
Example 7. (1.) An Aug3 chord after a tonic chord initiates modulation from C major to C minor and (2.) an Aug1 chord after a tonic chord initiates modulation from C major to D major in Fitton (1855, 190)



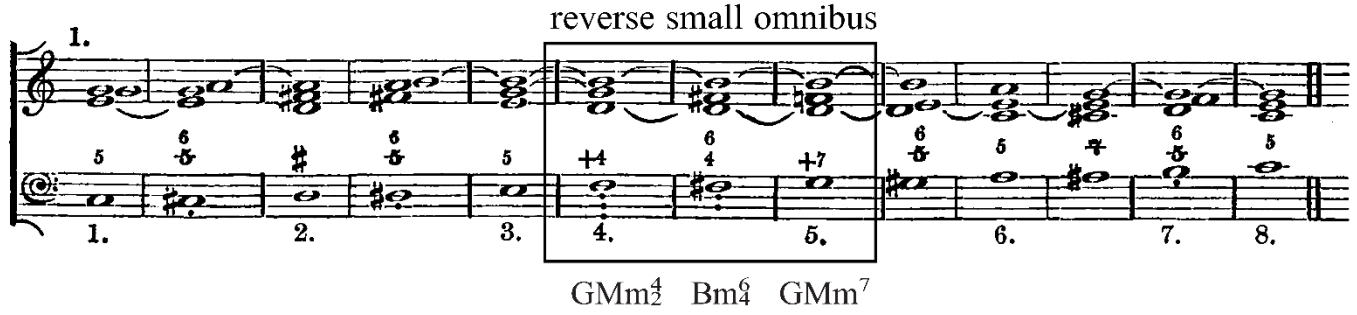
Example 8. Aug3 and Aug2 chords in a harmonization of a descending chromatic scale on C in Fitton (1855, 197); the numbers below the scale mark the diatonic scale members, and the number on the top left identifies the harmonization (third out of six)



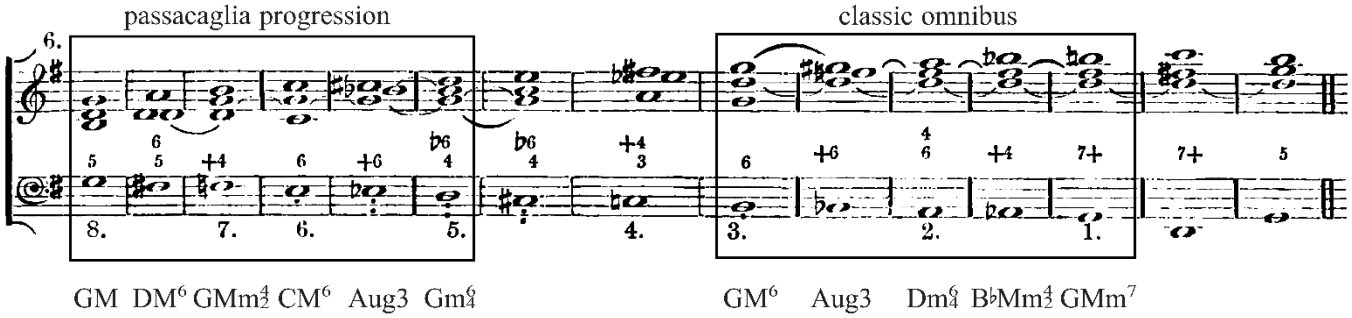
Example 9. Alternating Aug1 chords and root-position major triads in a harmonization of a descending chromatic scale on C in Fitton (1855, 198); the numbers below the scale mark the diatonic scale members, and the number on the top left identifies the harmonization (fourth out of six)



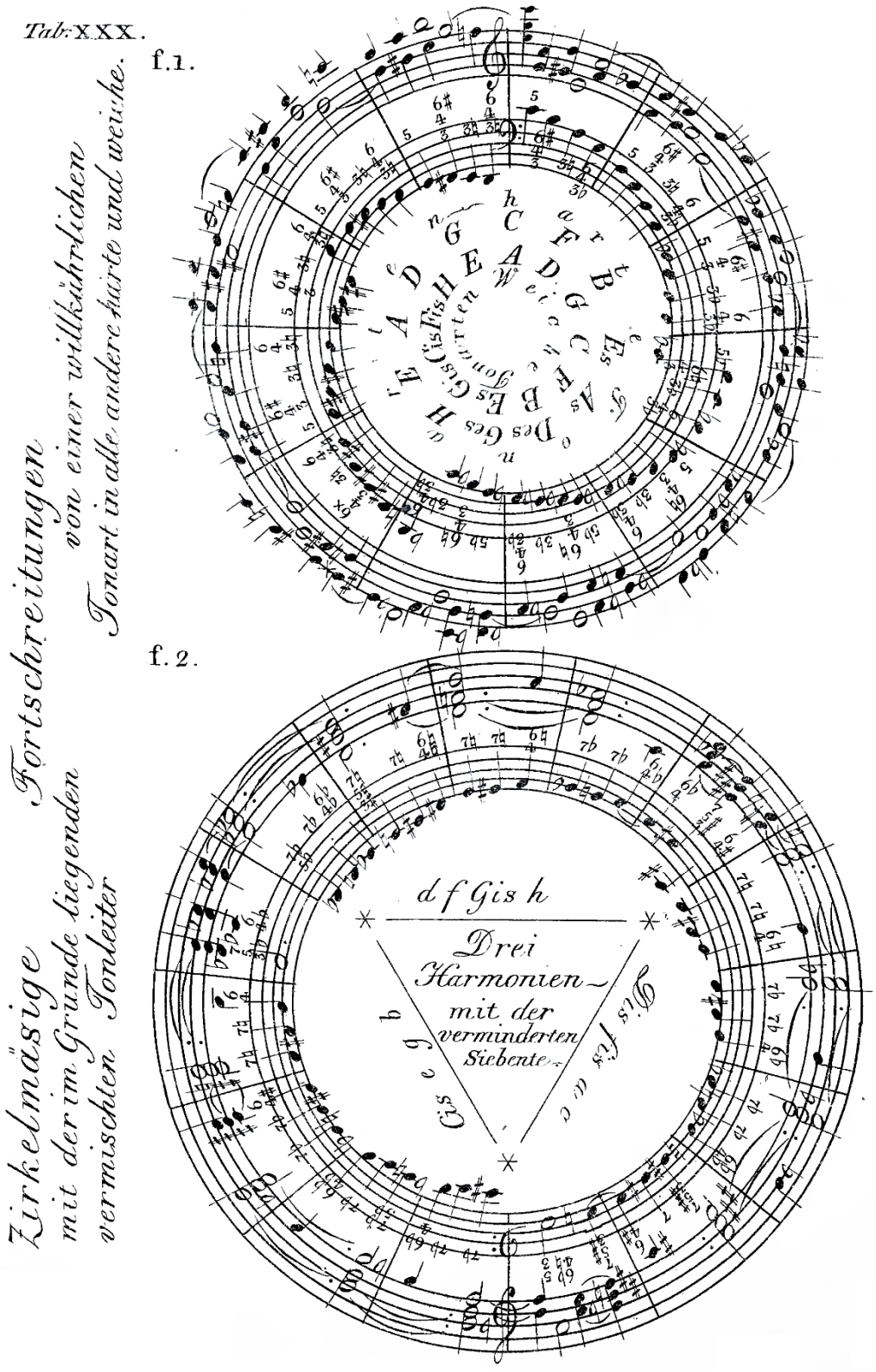
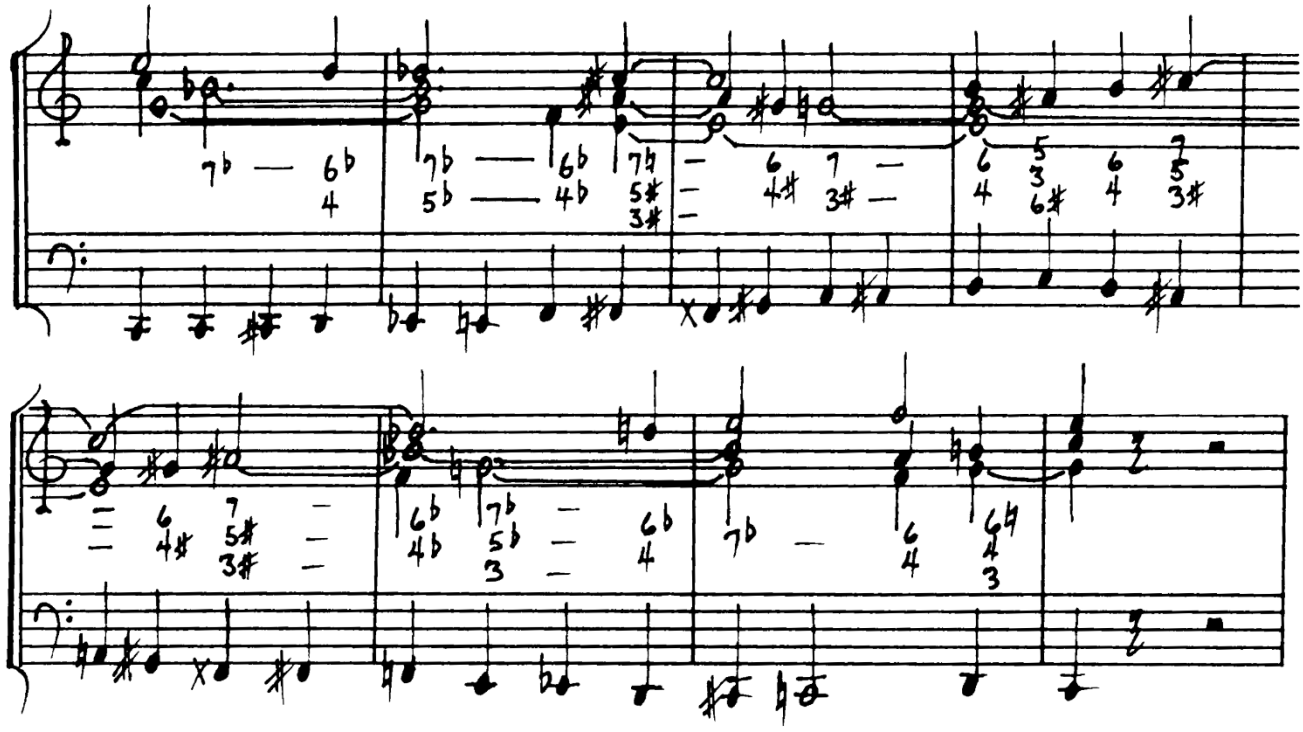
Example 10. Reverse small omnibus in a harmonization of an ascending chromatic scale on C in Fitton (1855, 197); the numbers below the scale mark the diatonic scale members, and the number on the top left identifies the harmonization (first out of six)



Example 11. Passacaglia progression and classic omnibus (prolonging C major) in a harmonization of a descending chromatic scale on G in Fitton (1855, 198); the numbers below the scale mark the diatonic scale members, and the number on the top left identifies the harmonization (sixth out of six)



Example 12. Harmonization of the chromatic scale (Figure 2: "Drei Harmonien mit der verminderten Siebente") in Vogler ([1776] 1778), table XXX



Example 13. Harmonization of the chromatic scale in Vogler (1802), table XII; transcription from Wason (1985, 16)