UNIT XIV: MODAL INTERCHANGE

We have already seen many examples of the use of the pitches from the minor mode in a major context, and vice-versa. The most common kind of "modal interchange" involves the use of the lowered 6° in major, a borrowing that in a major key results in the chords:

iv:	EXX 13, 14
$_{o}$ii or $_{ø}$ii^{7}:	EXX 6, 9
$_{o}$vii^{7}:	EXX 3, 4

In the "borrowed submediant", ↓VI, the 3° is temporarily lowered as well: EXX 2, 6, 11-14.

The use of the tonic minor for contrast is common; only the 3° need be lowered: EX 11.

The use of the lowered 7° is usually a result of voice-leading or other melodic considerations: EXX 1-2. The minor dominant, v, is not used as such until the later nineteenth century. The 7° is also lowered in the ↓III chord, the "relative major of the parallel minor", typically found in association with ↓VI: EXX 14-15.

Modal borrowings from the major for use in a minor context are less common. The use of the raised 6° as part of the ascending melodic minor scale, producing a major subdominant (IV) or IV^{7} chord, we have seen in the Bach Chorales: EXX 1, 2. A similar circumstance will produce a $^{\uparrow}_{ø}$vi^{7}: cf. Unit XI, EXX 22-24.

Much less common is the use of IV in a minor context without such contrapuntal cause: EX 10.

The 7° is of course routinely raised in minor in the dominant triad or seventh.

The raised 3° in minor is common at final cadences – the "Picardy third" (EXX 1-2).

An unusual modal borrowing appears in EX 16: the lowered submediant (↓VI) is further altered to a minor triad (↓vi), with the bass C♯ respelled as D♭.

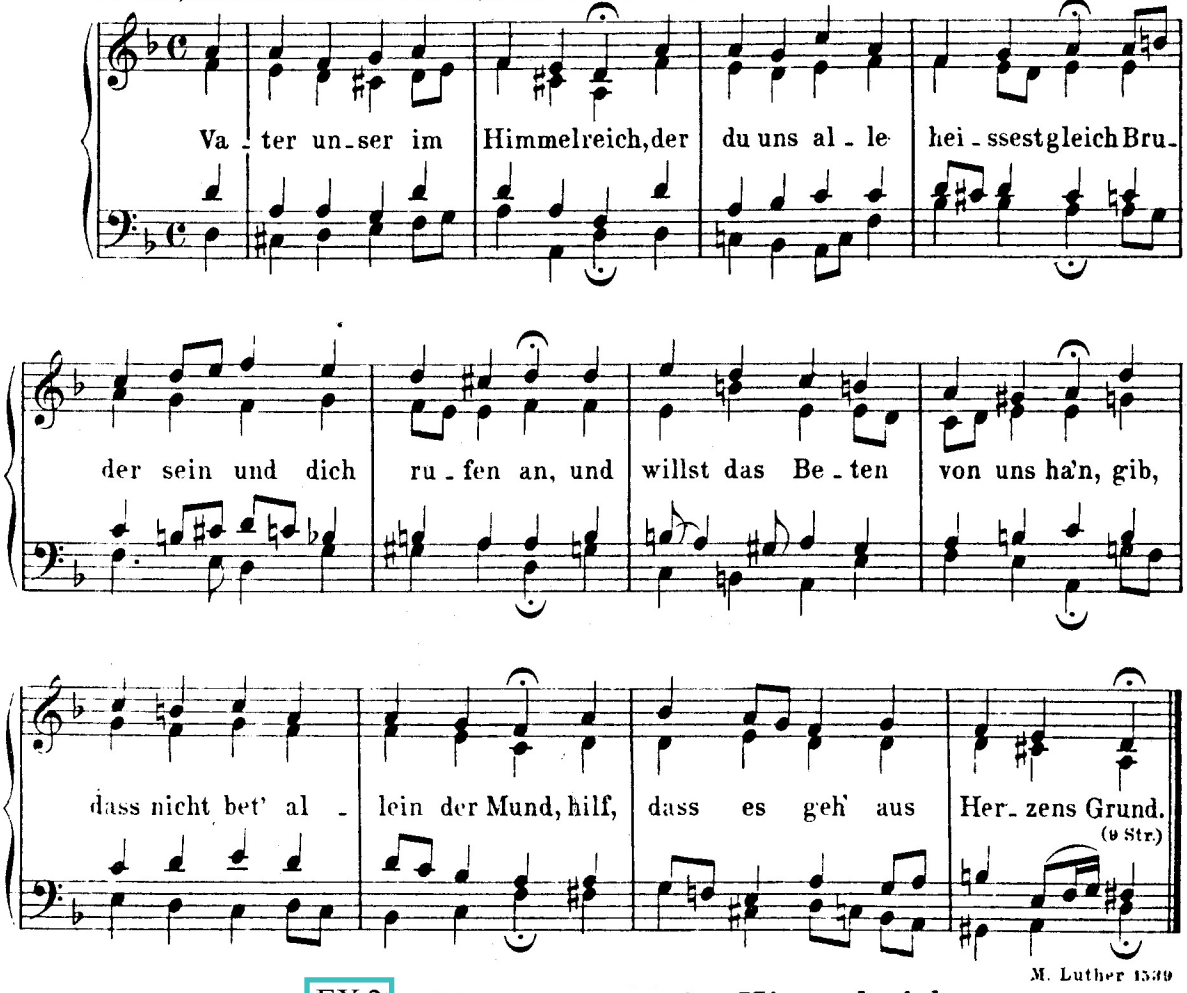
In the music of the Classic period and later, change of mode (mostly major-to-minor) is a common method of making a smooth transition to remote keys: EXX 5, 7, 8.

EX 1

316. Vater unser im Himmelreich

(B. A. 39, №163. a. d. Johannes-Passion; s. das Vorwort 12 I)

Val. Schumann G. B. 1539



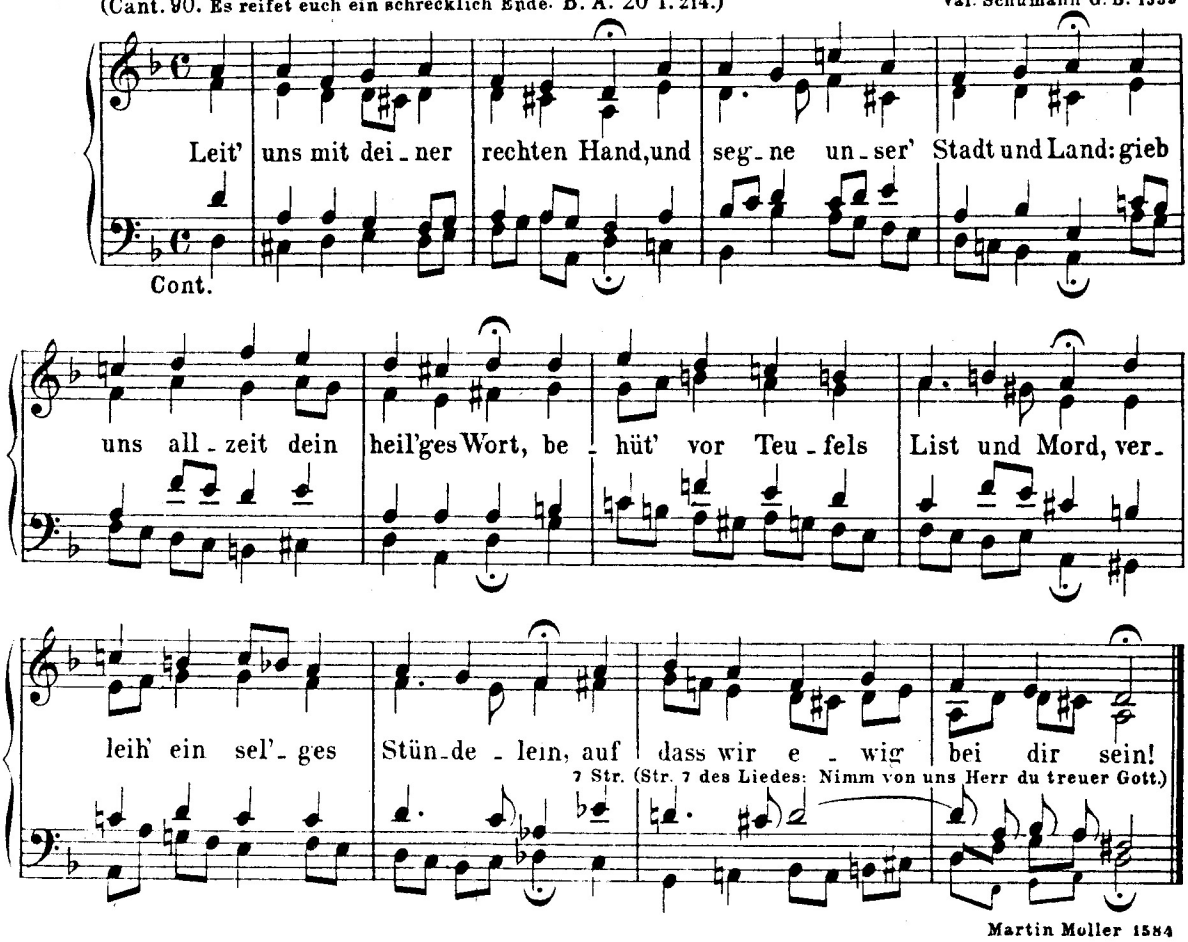
M. Luther 1539

EX 2

319. Vater unser im Himmelreich

(Cant. 90. Es reifet euch ein schrecklich Ende. B. A. 20 I. 214.)

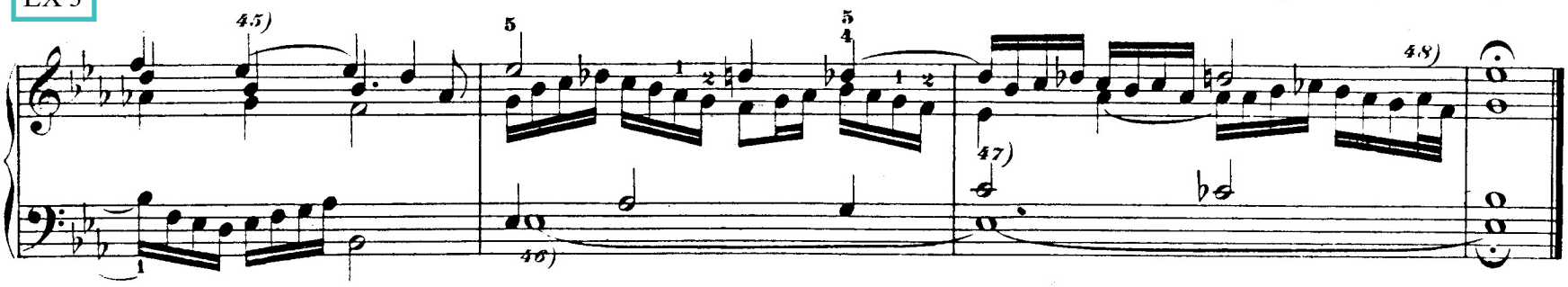
Val. Schumann G. B. 1539



Martin Moller 1584

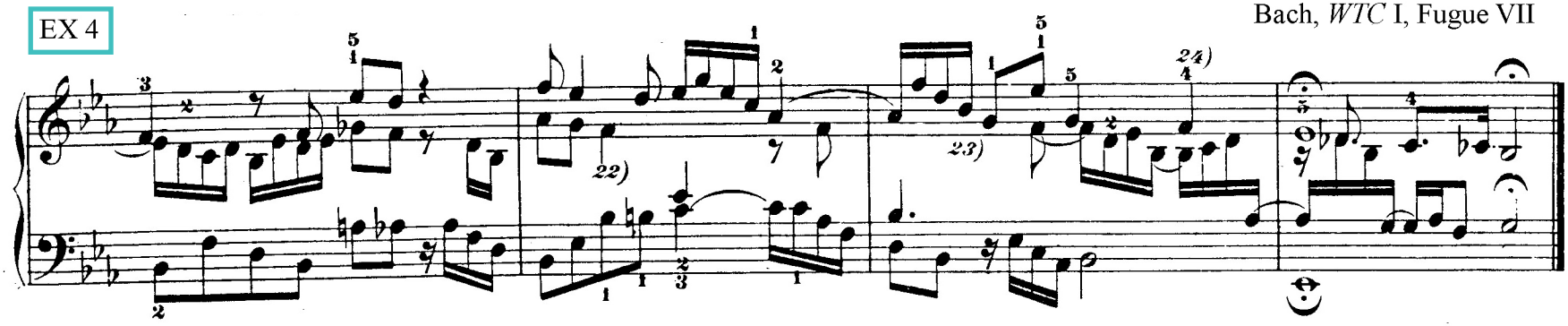
EX 3

Bach, WTC I, Prelude VII



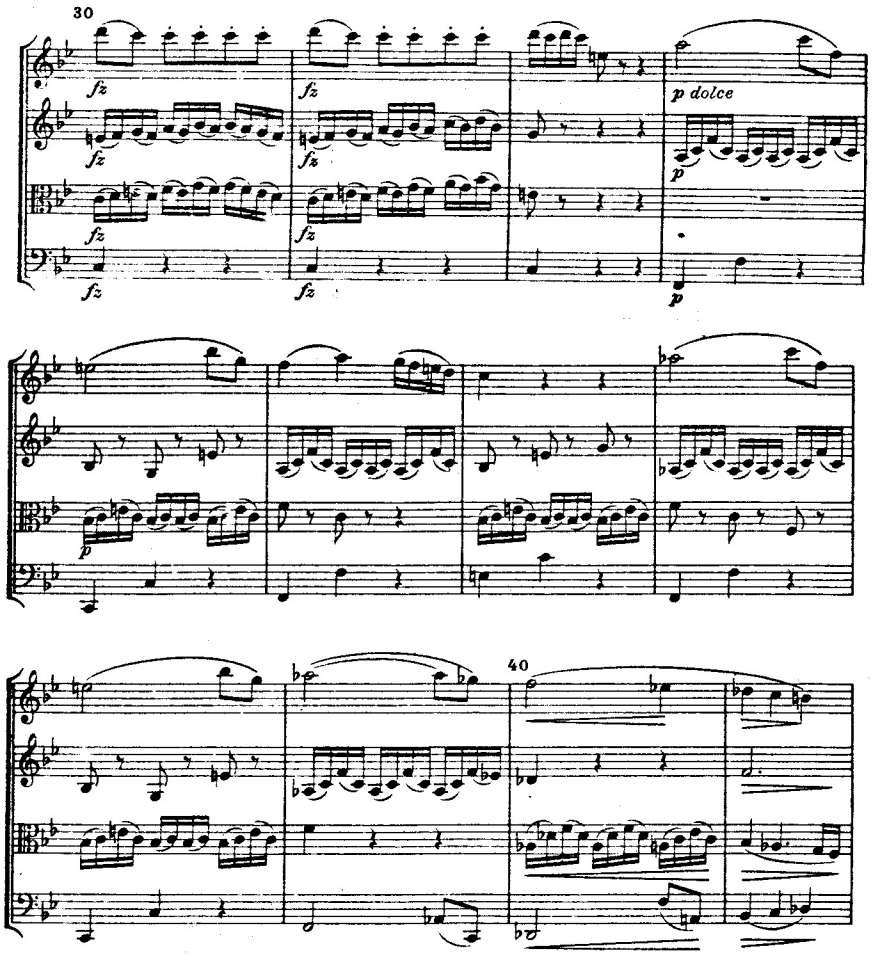
EX 4

Bach, *WTC* I, Fugue VII



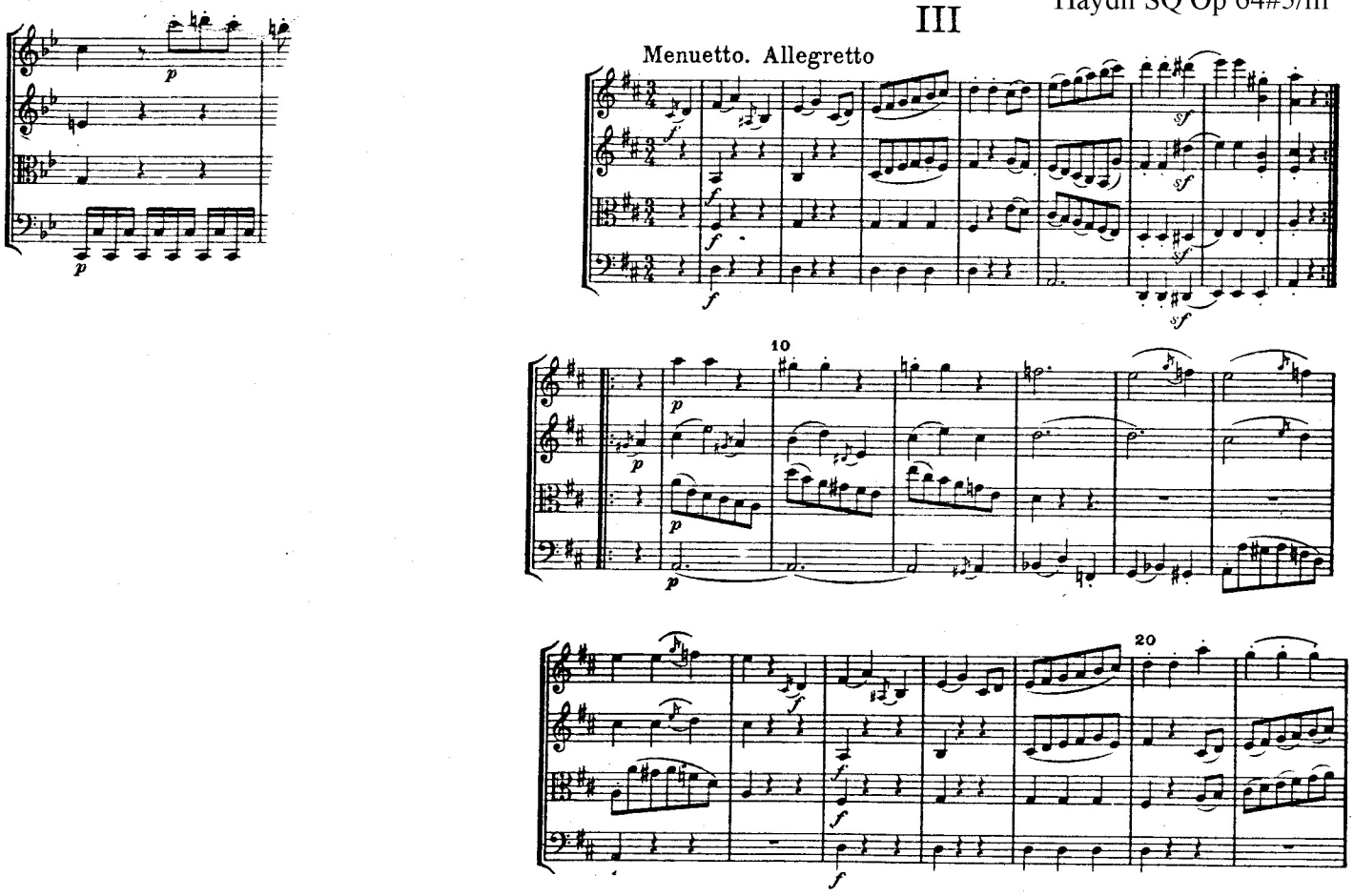
EX 5

Haydn, SQ Op 64#3/i



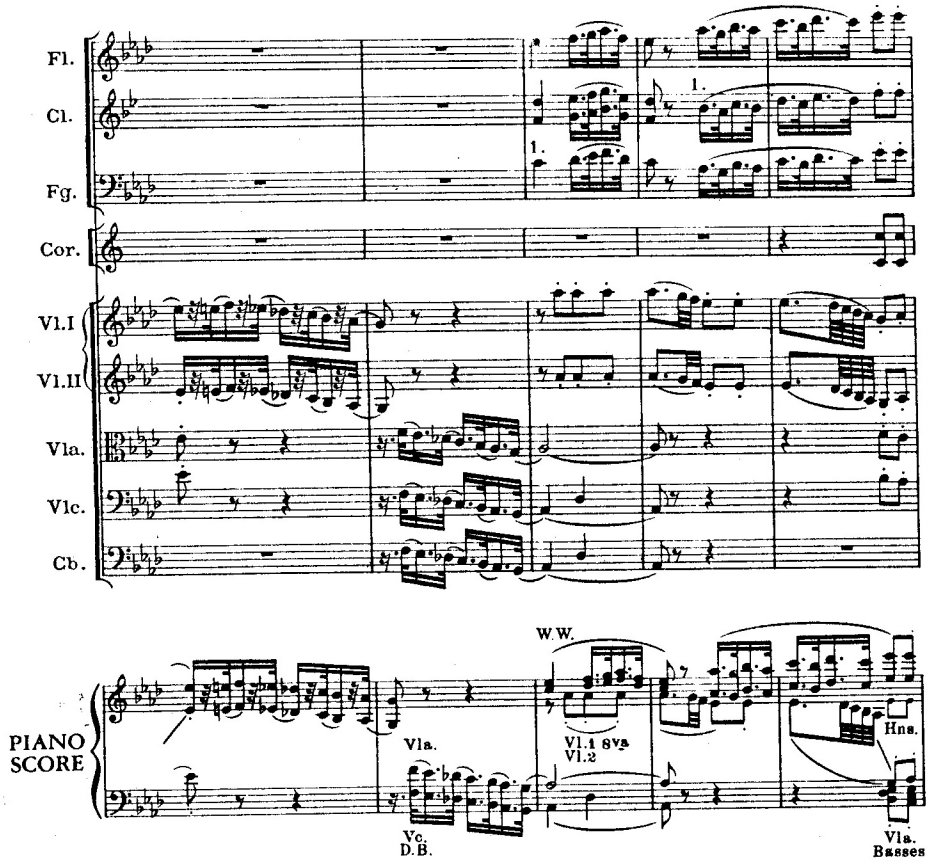
EX 6

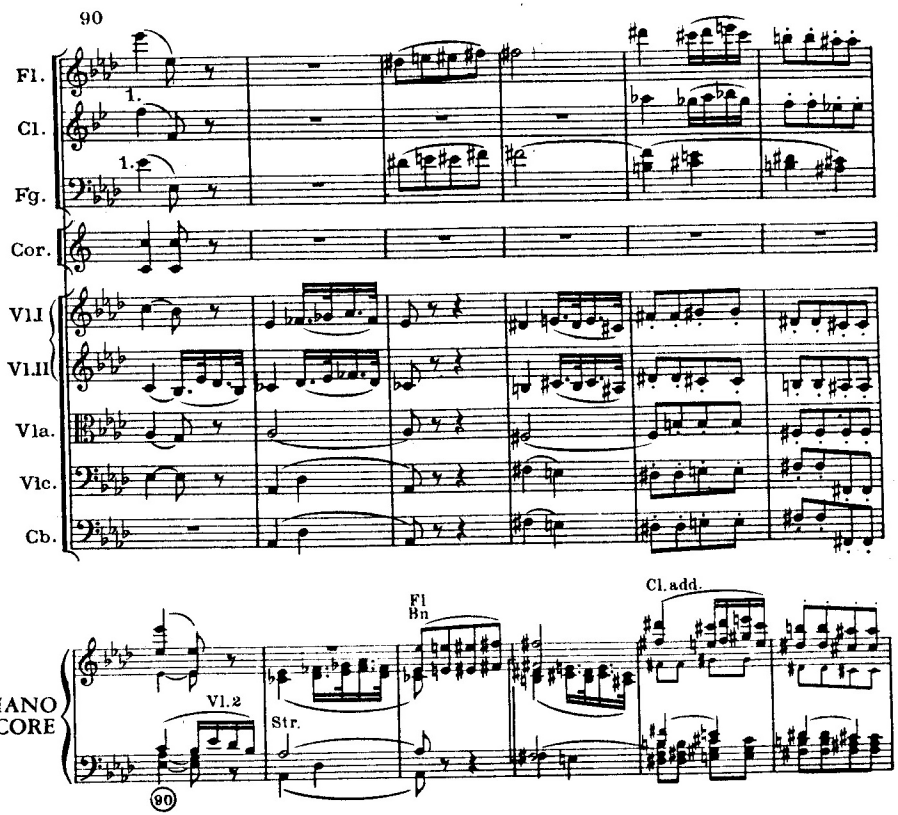
Haydn SQ Op 64#5/iii



EX 7

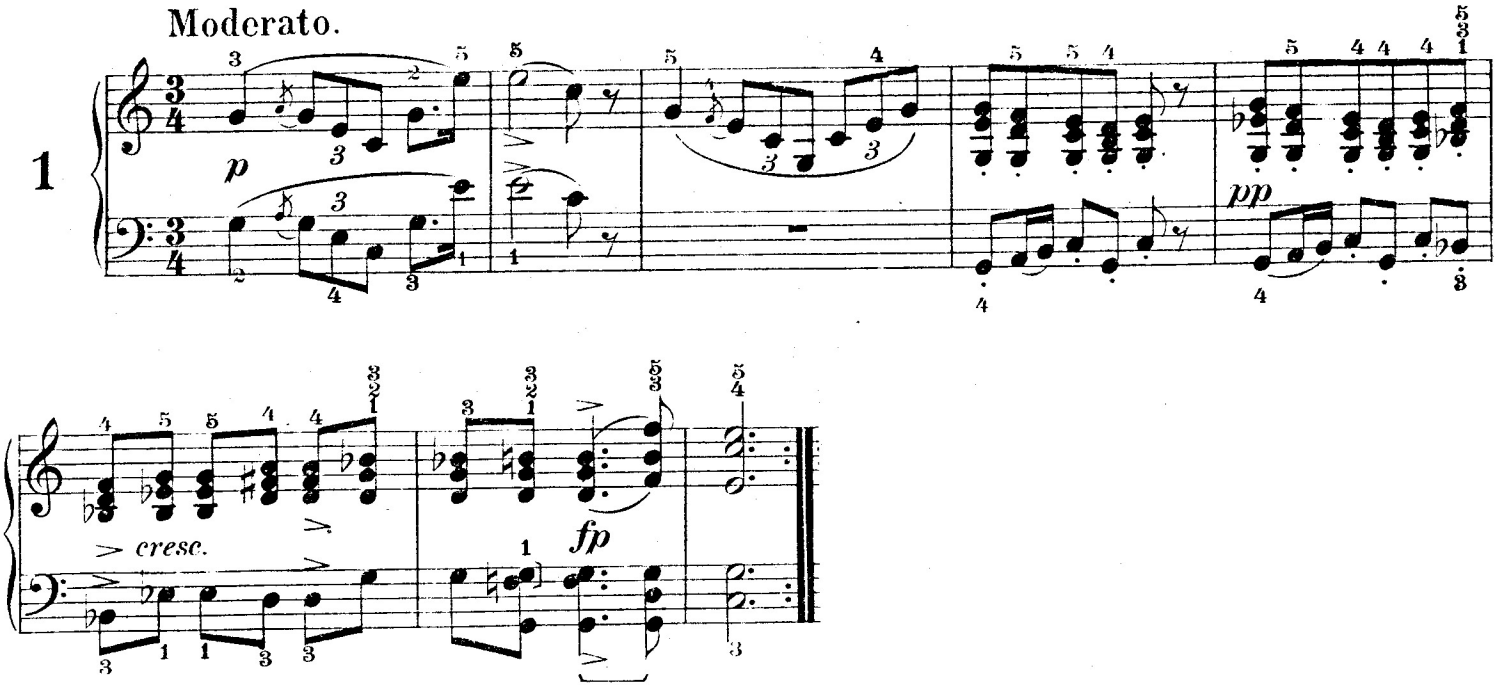
Mozart Symphony K.543/ii





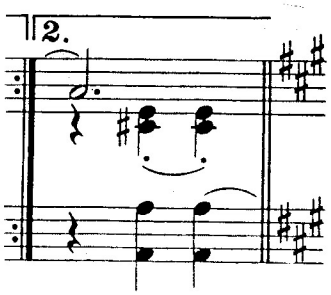
EX 8

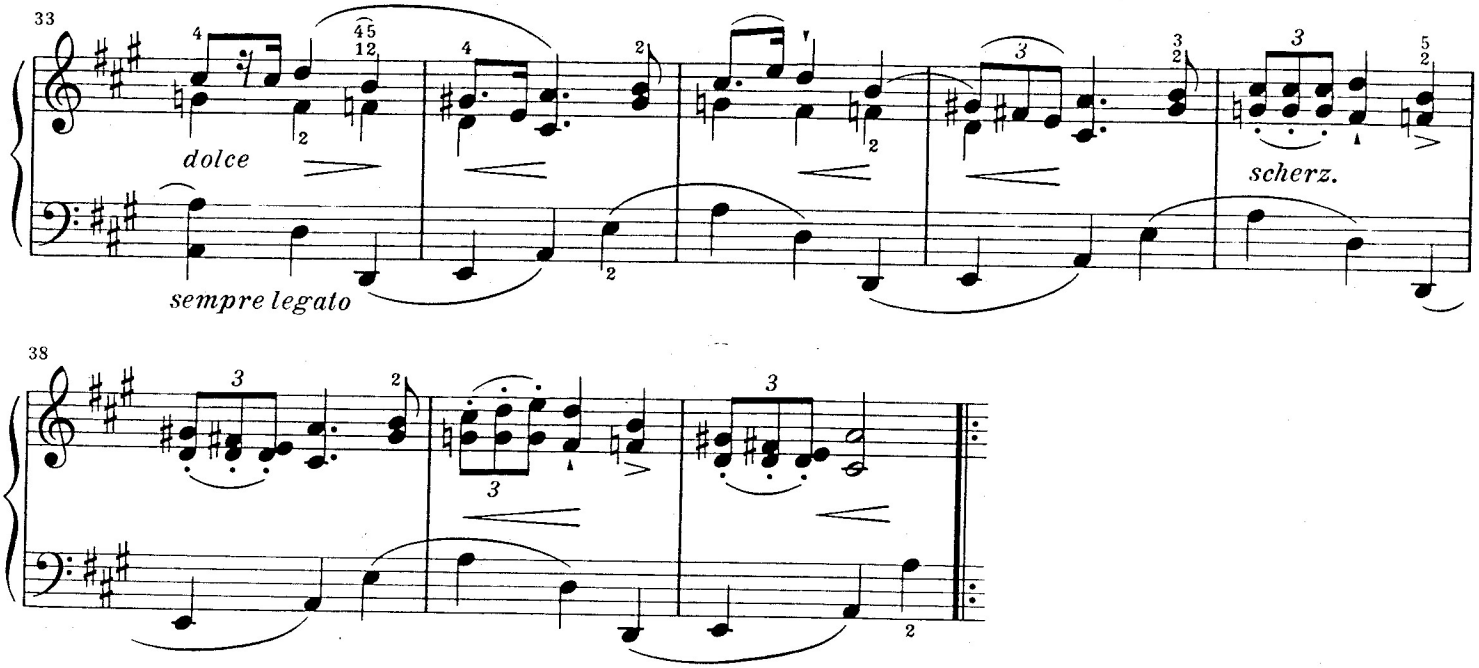
Schubert Moment musicale Op 94 No 1



EX 9

Chopin *Mazurka* Op 7 #2





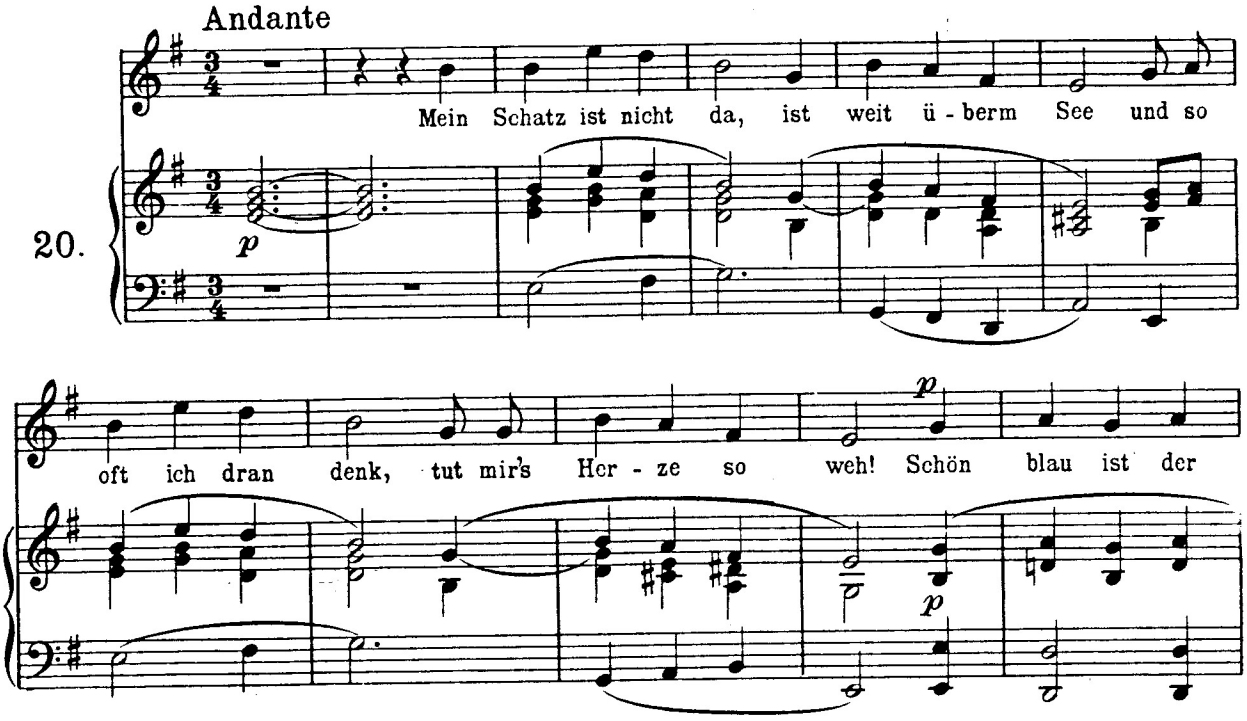
EX 10

Sehnsucht

(Volkslied)

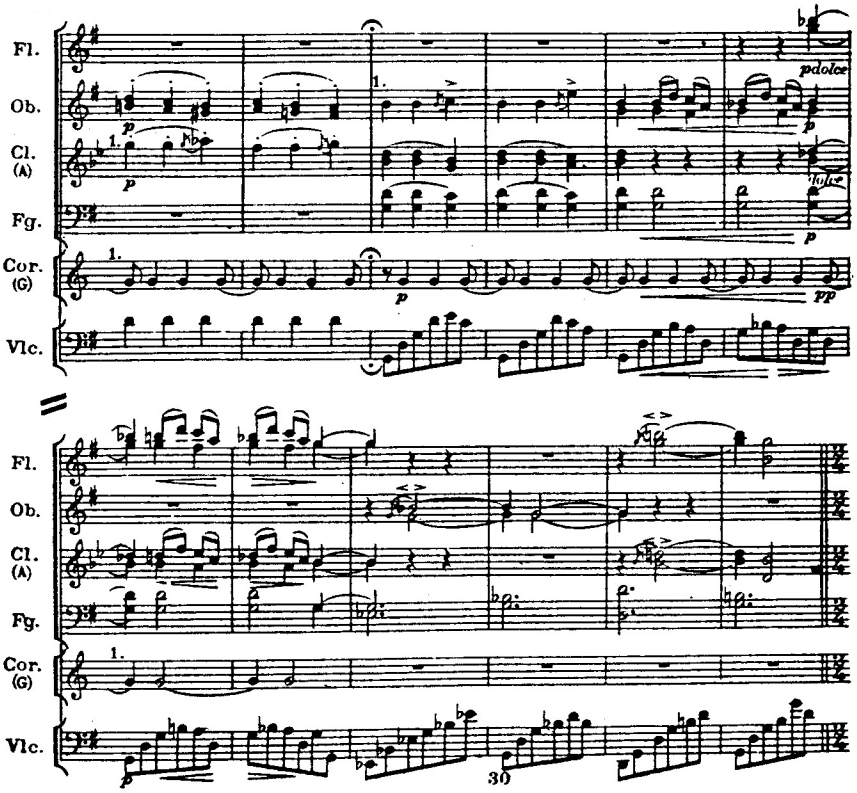
Brahms

Op. 14. Nº 8



EX 11

Brahms Symphony No 2/iii



EX 12

SYMPHONY Nº 3

I

Johannes Brahms, Op. 90
(1833-1897)

Allegro con brio

Flauti
Oboi
Clarinetti in [B Sib]
Fagotti
Contrafagotto
Corni in [C Do]
Corni in [F Fa]
Trombe in [F Fa]
Tromboni
Timpani in [F Fa C Do]

Allegro con brio

Violino I
Violino II
Viola
Violoncello
Contrabasso

f passionato

EX 13

Brahms Symphony No 3/ii

poco rit.

130

Fl.
Ob.
Cl. (B)
Fg.
Cor. (C)
Trb.

poco rit.

div.

Vl.I
Vl.II
Vla.
Vlc.
Cb.

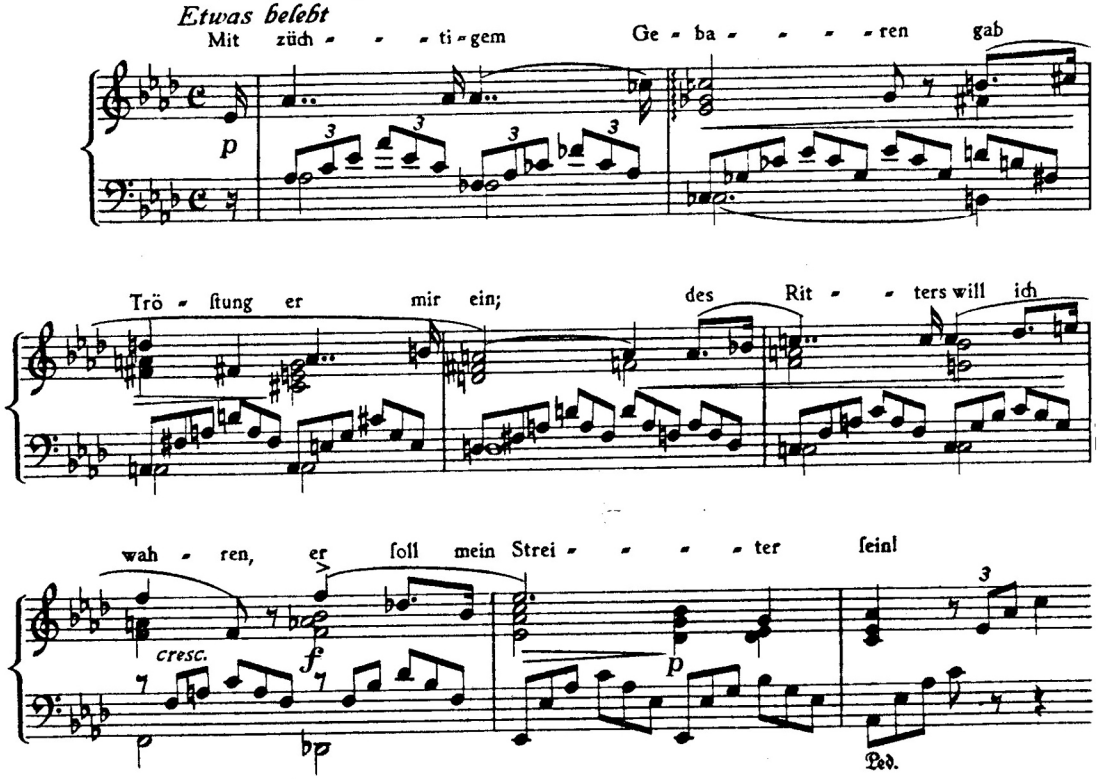
unis.
arco

arco

130

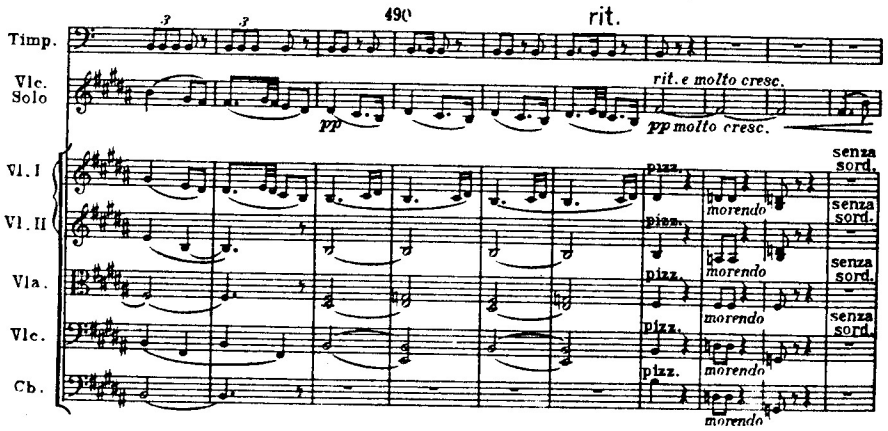
EX 15

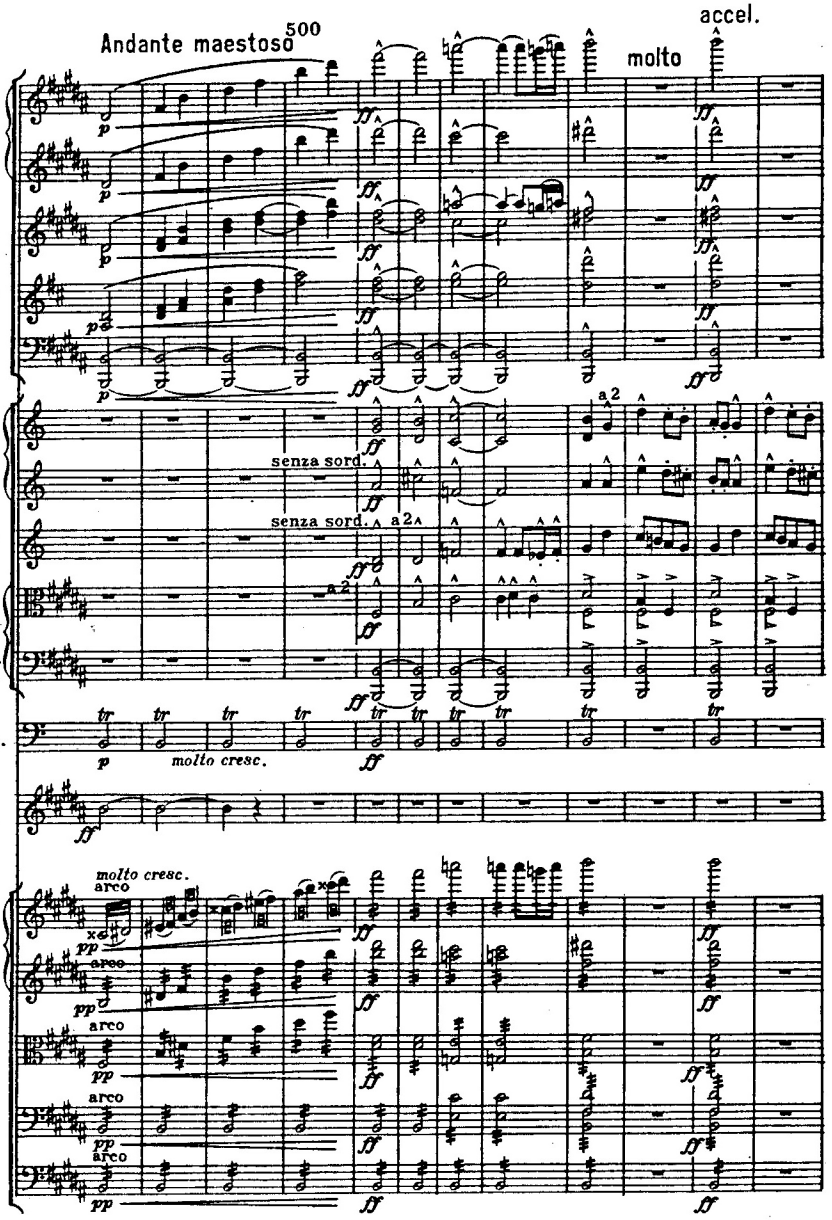
Wagner, Lohengrin, Act I

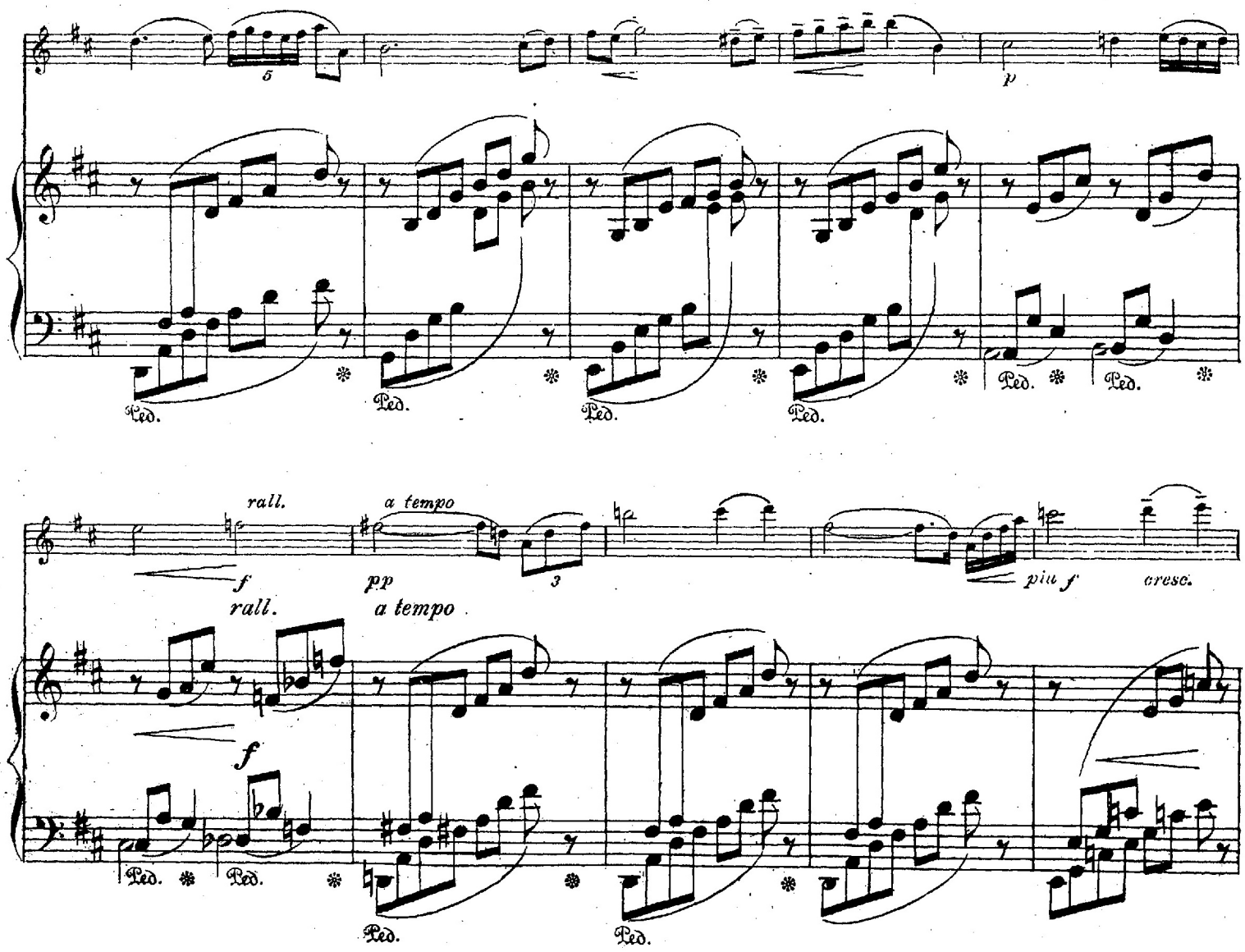


EX 14

Dvořák, Cello Concerto Op 104/iii





EX 16

Massenet, Meditation from *Thaïs*