

## 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
°ii or °ii <sup>7</sup> :	EXX 6, 9
°vii <sup>7</sup> :	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<sup>7</sup> chord, we have seen in the Bach Chorales: [EXX 1, 2](#). A similar circumstance will produce a <sup>↑</sup>°vi<sup>7</sup>: 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<sup>b</sup>.

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, N° 163. a.d. Johannes-Passion; s. das Vorwort 12 I.)

Val. Schumann G. B. 1539

Va - ter un-ser im Him-mel-reich, der du uns al - le hei - ssest gleich Bru -  
 der sein und dich ru - fen an, und willst das Be - ten von uns ha'n, gib,  
 dass nicht bet' al - lein der Mund, hilf, dass es geh' aus Her - zens Grund.

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

Leit' uns mit dei - ner rechten Hand, und seg - ne un - ser' Stadt und Land: gieb  
 uns all - zeit dein heil'ges Wort, be - hüt' vor Teu - fels List und Mord, ver -  
 leih' ein sel' - ges Stün - de - lein, auf dass wir e - wig bei dir sein!

7 Str. (Str. 7 des Liedes: Nimm von uns Herr du treuer Gott.)

Martin Moller 1584

EX 3

Bach, WTC I, Prelude VII

Musical score for EX 3, Bach, WTC I, Prelude VII. The score is in G minor, 3/4 time, and consists of two staves. The right hand has a melodic line with slurs and ornaments, while the left hand has a bass line with slurs and ornaments. Measure numbers 45, 46, 47, and 48 are indicated.

EX 4

Bach, WTC I, Fugue VII

Musical score for EX 4, Bach, WTC I, Fugue VII. The score is in G minor, 3/4 time, and consists of two staves. The right hand has a complex melodic line with slurs and ornaments, while the left hand has a bass line with slurs and ornaments. Measure numbers 22, 23, and 24 are indicated.

30

*fz* *fz* *fz* *p dolce*

EX 5

Haydn, SQ Op 64#3/i

*p* *p* *p* *p*

40

*p* *p* *p* *p*

EX 6

Haydn SQ Op 64#5/iii

III

Menuetto. Allegretto

*p* *p* *p*

*p* *p* *p* *p* *p* *p* *p* *p*

10

*p* *p* *p* *p* *p* *p* *p*

20

*p* *p* *p* *p* *p* *p* *p*

EX 7

Mozart Symphony K.543/ii

Musical score for measures 85-88 of the second movement of Mozart's Symphony K.543. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is two flats (B-flat major/D minor) and the time signature is 3/4. The woodwinds enter in measure 85 with a rhythmic pattern of eighth notes.

PIANO SCORE

Piano score for measures 85-88. The left hand plays a steady eighth-note accompaniment. The right hand features a melodic line with various articulations. Annotations include 'w.w.' above the staff, 'Vla.' below the staff, 'VI.1 8va' and 'VI.2' above the staff, 'Hns.' above the staff, and 'Vc. D.B.' and 'Vla. Basses' below the staff.

90

Musical score for measures 89-92. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is two flats and the time signature is 3/4. The woodwinds continue their rhythmic pattern.

PIANO SCORE

Piano score for measures 89-92. The left hand continues the eighth-note accompaniment. The right hand features a melodic line with various articulations. Annotations include 'VI.2' and 'Str.' below the staff, 'Fl Bn' above the staff, and 'Cl. add.' above the staff. A circled '90' is at the bottom of the page.

EX 8

Schubert Moment musicale Op 94 No 1

Moderato.

1

*p*

*pp*

*cresc.*

*fp*

EX 9

Chopin Mazurka Op 7 #2

2.

33

*dolce*

*sempre legato*

*scherz.*

38

# Sehnsucht

(Volkslied)

Brahms

Op. 14. N<sup>o</sup> 8

EX 10

Andante

20.

Mein Schatz ist nicht da, ist weit ü - berm See und so

*p*

oft ich dran denk, tut mir's Her - ze so weh! Schön blau ist der

*p*

EX 11

Brahms Symphony No 2/iii

Fl. *pp dolce*

Ob. *p*

Cl. (A) *p*

Fg. *p*

Cor. (G) *p*

Vlc. *pp*

Fl. *pp dolce*

Ob. *p*

Cl. (A) *p*

Fg. *p*

Cor. (G) *p*

Vlc. *pp*

30





The musical score is divided into two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a five-measure rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a steady eighth-note bass line with a treble line of chords. Pedal markings are present in the bass line of the piano part, indicated by 'Ped.' and asterisks. The second system continues the vocal and piano parts. The vocal line includes dynamic markings such as *f*, *rall.*, *pp*, and *a tempo*, along with a triplet of eighth notes. The piano accompaniment continues with similar rhythmic patterns and includes additional pedal markings. The score concludes with a *piu f* and *cresc.* marking in the vocal line.