Stanislao Mattei

Models for Modulation

Excerpted from his

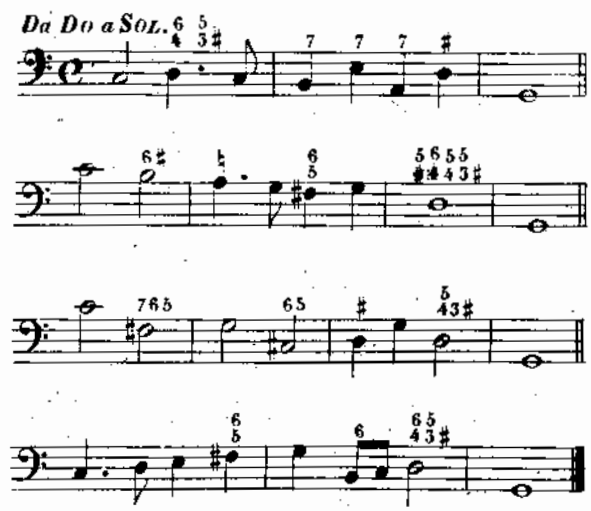
Prattica
d'accompagnamento
sopra
bassi numerati

Ricordi & Co.
Milan
ca. 1891

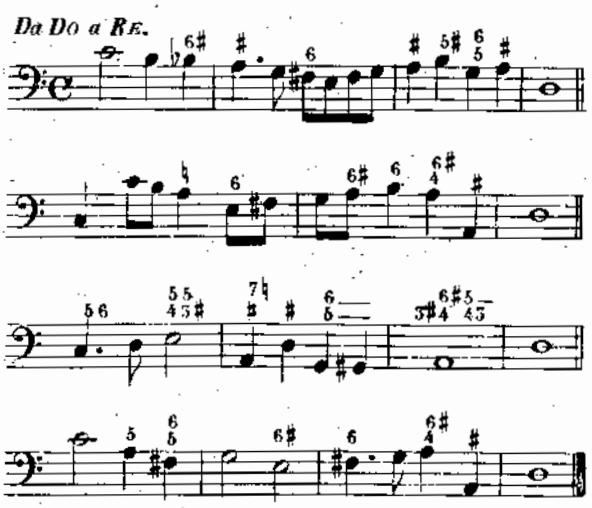
Stanislao Mattei (1750–1825) studied with Padre Martini in Bologna, becoming his protegè and successor. Like his teacher, Mattei joined the special order of Franciscan monks who worked not in a monastery but in cities.The calling of Martini and Mattei was to compose sacred music, to maintain high standards in the art of music,and to pass those standards on to the new generations. In Martini's case that involved young masters like Mozart; in Mattei's case the young masters Rossini and Donizetti. Mattei's student ChristianWeinlig returned home to Dresden where he taught Clara Schumann and Richard Wagner.

Mattei begins every modulation in the key of C major. Then he demonstrates four ways to reach the target key. So, for example, under the heading "Da *Do* a *Mi*" we find four models of how to modulate from C major (*Do*) to E major (*Mi*). In some cases the models pass through intermediate keys, an example being how some of the models that modulate from C major to B♭ major pass first through G minor.

Da Do a Sol.



Da Do a Re.



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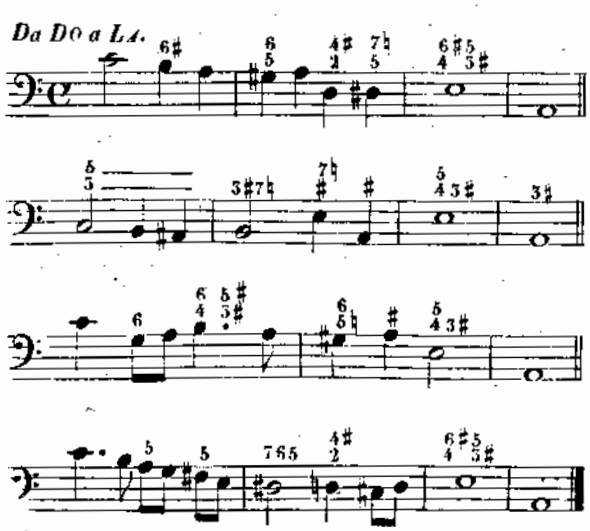

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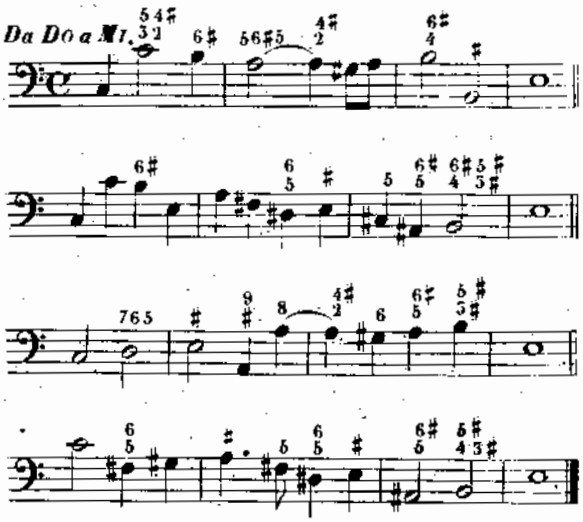

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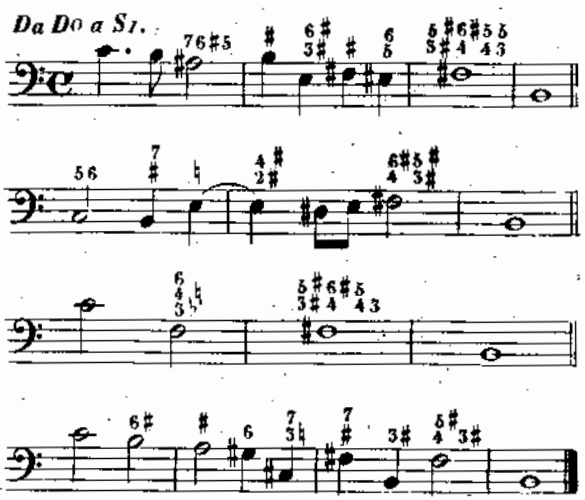

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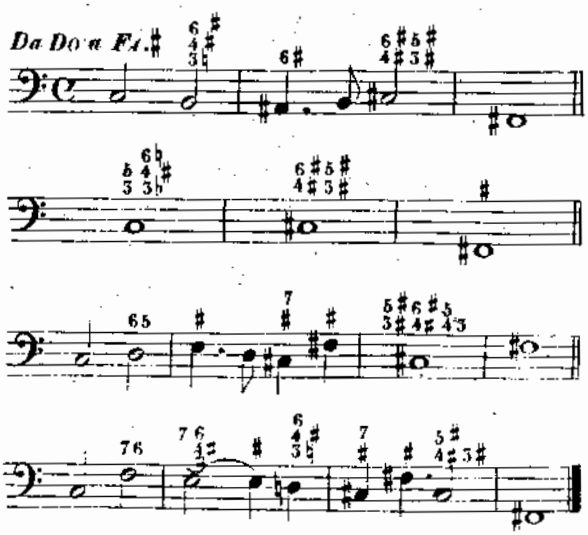

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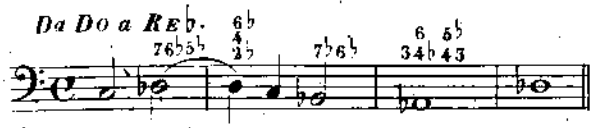

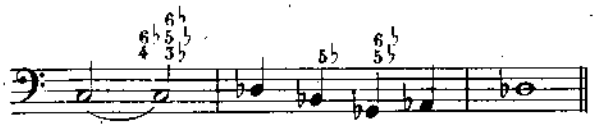

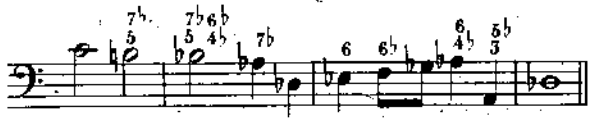

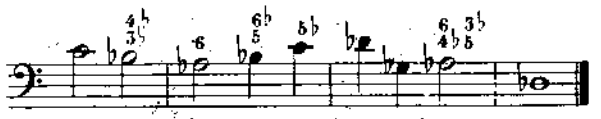

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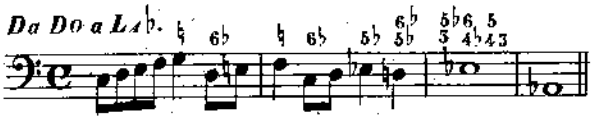

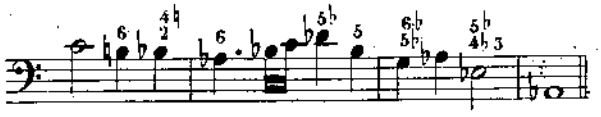

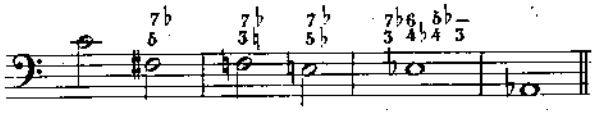

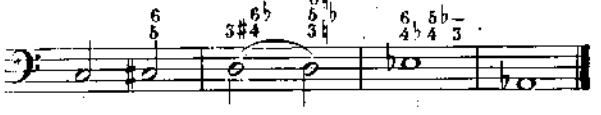

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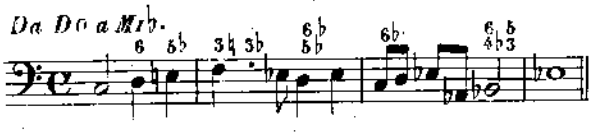

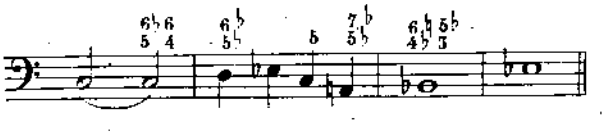

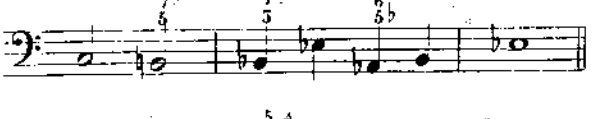

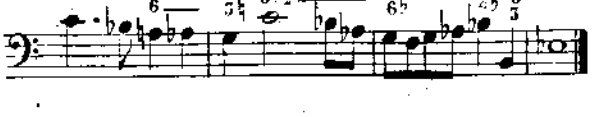

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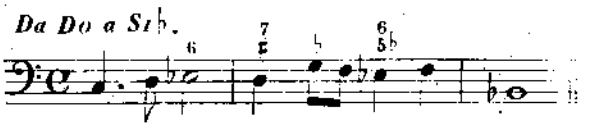

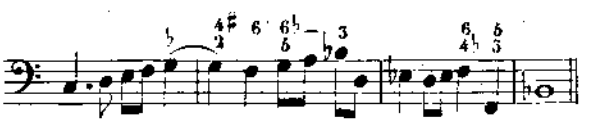

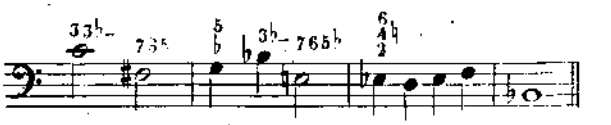

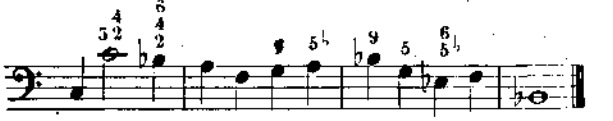

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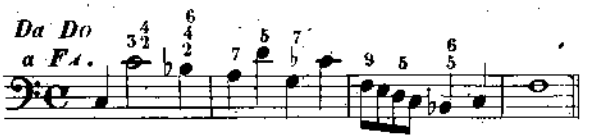

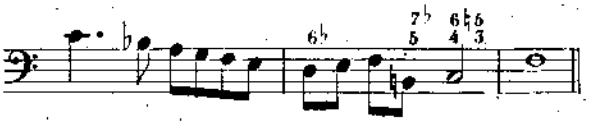

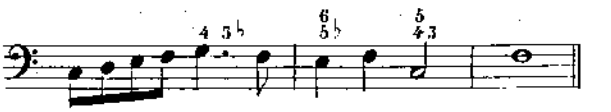

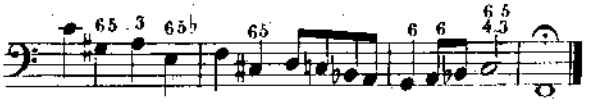

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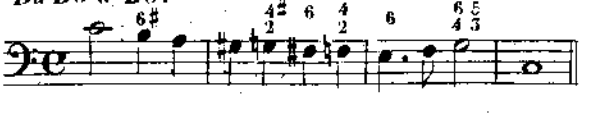

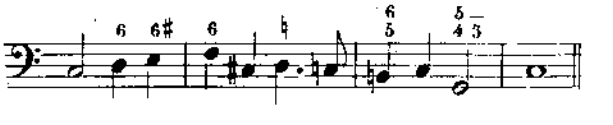

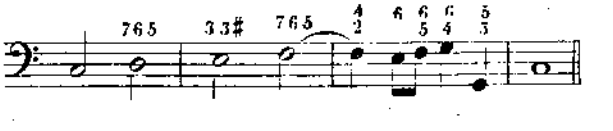

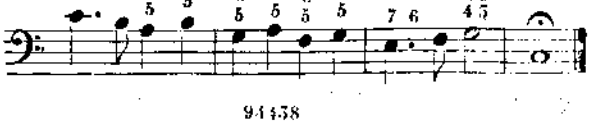

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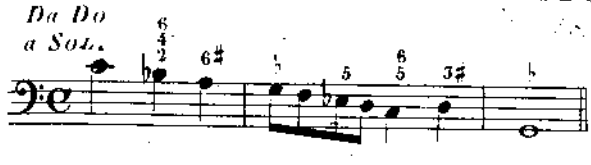

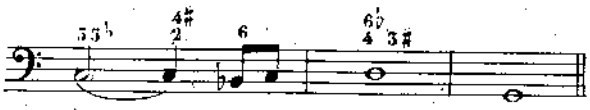

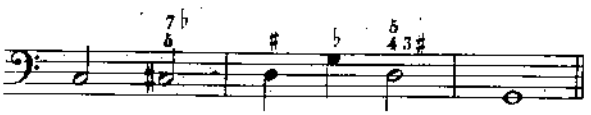

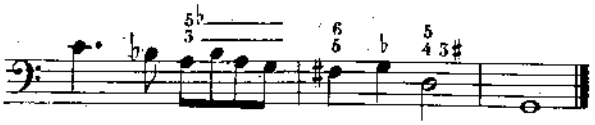

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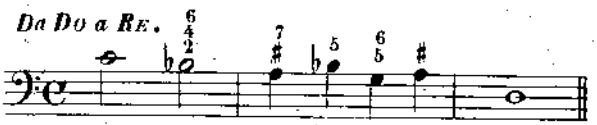

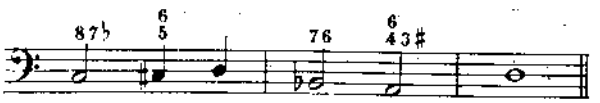

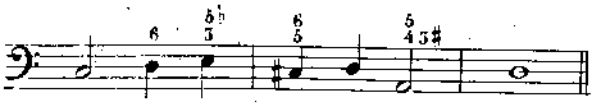

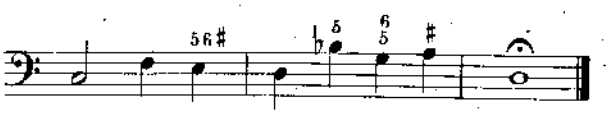

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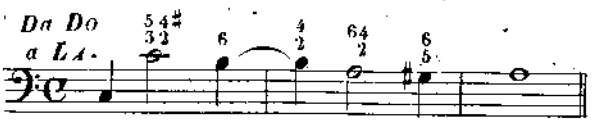

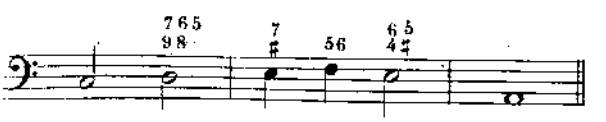

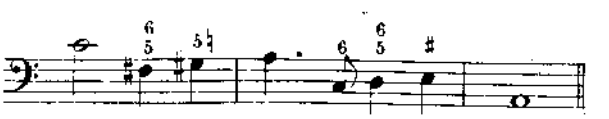

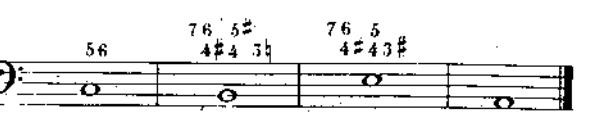

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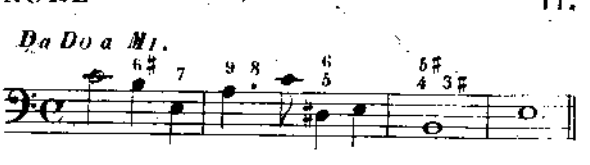

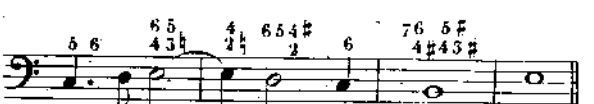

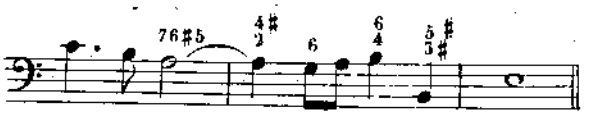

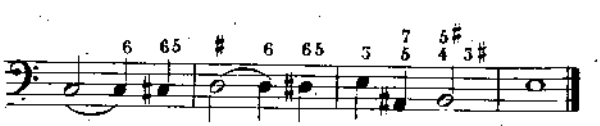

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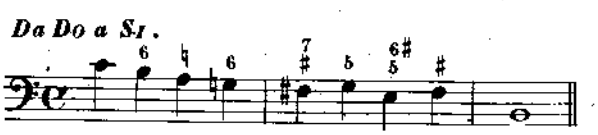
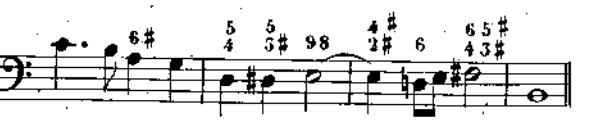
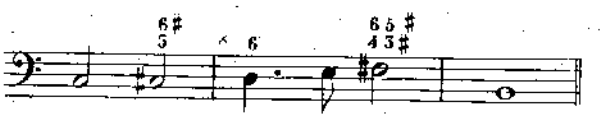
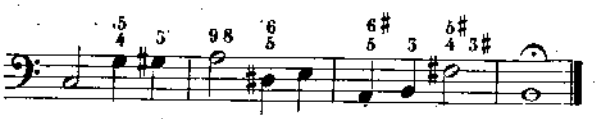
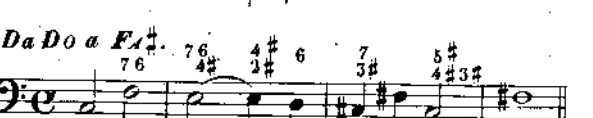


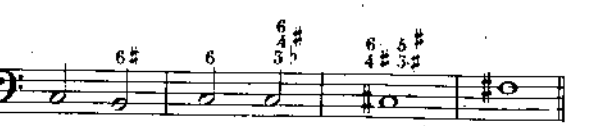


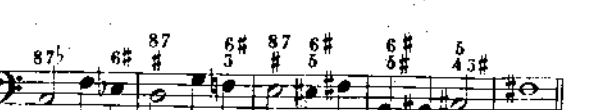


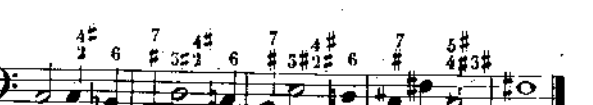


Da Do a Fa♯.

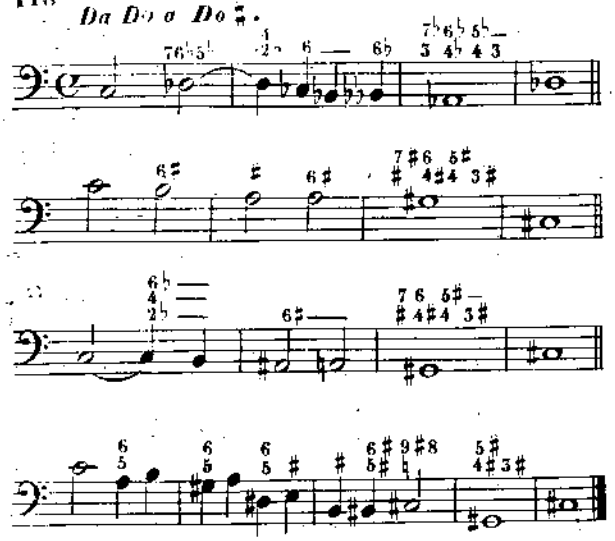




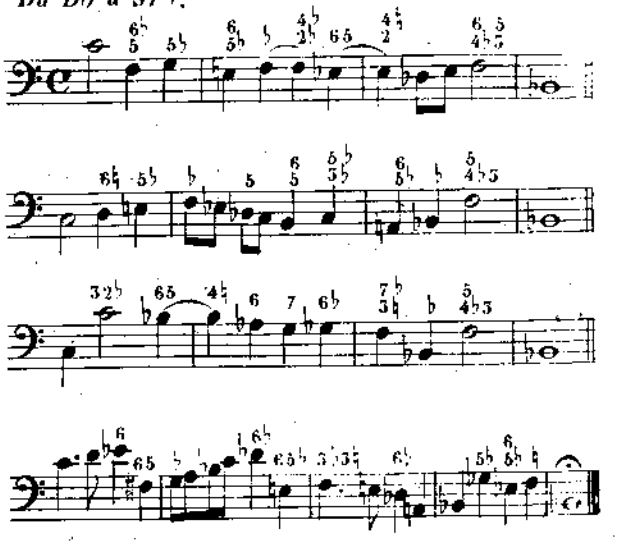




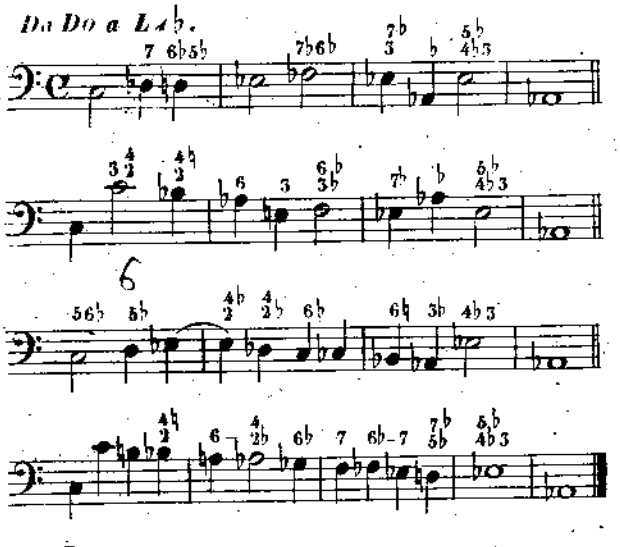
Da Do a Do♯.



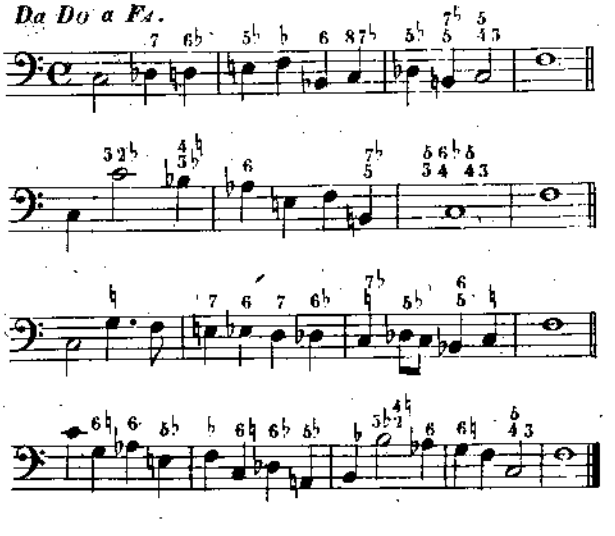
Da Do a Si♭.



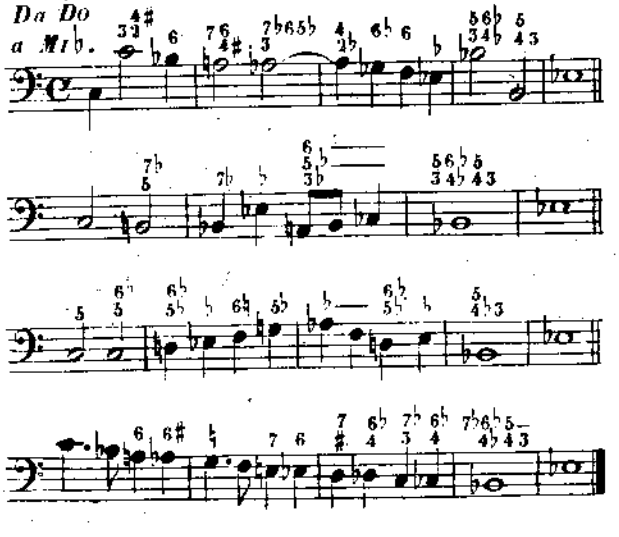
Da Do a La♭.



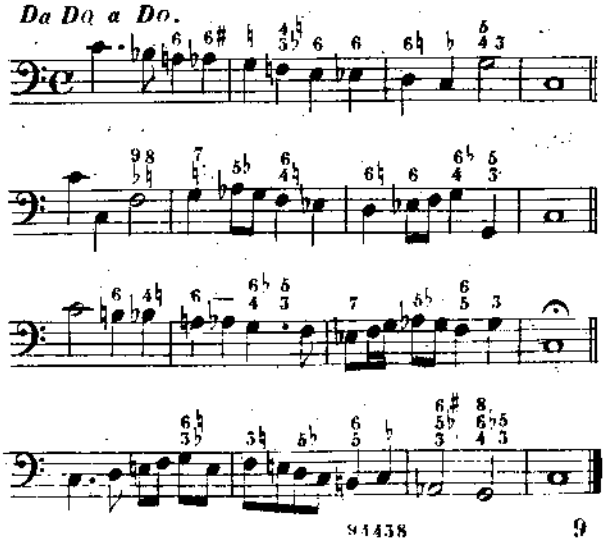
Da Do a Fa.



Da Do a Mi♭.

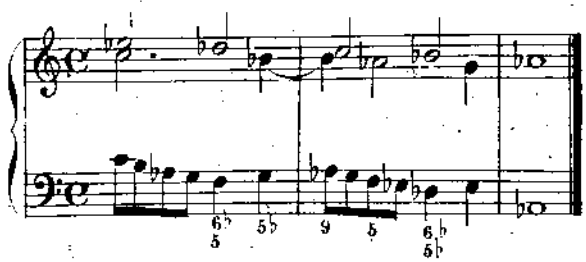


Da Do a Do.

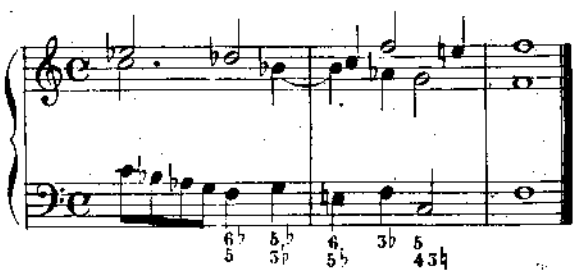


Oltre il passaggio ordinario che si fa dalla Quinta alla Prima del Tuono, ve ne sono anche degli straordinarj, per mezzo de' quali, nell'atto della Cadenza, alterando o diminuendo qualche Intervallo in una delle Parti, si passa in altro Tuono.

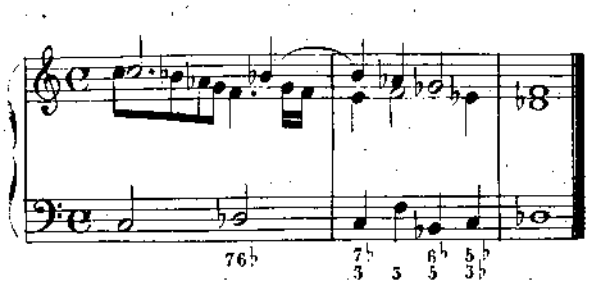
ESEMPI



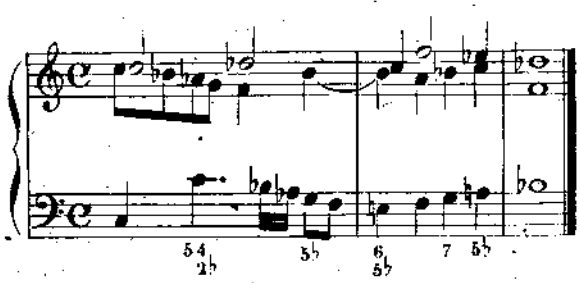
In questo passo viene diminuita la 2ª di *Do* posta nel Soprano, dove la Sensibile *Sol*, posta nel Basso, con $\frac{6}{5\flat}$, Rovescio di *Mi*♭ con $\frac{7\flat}{5\flat\ 3}$, conduce al Tuono di *La*♭.



In questo caso la Terza del Tuono viene alterata col♮, Sensibile di *Fa* con $\frac{6}{5\flat}$, Rovescio di *Do* con $\frac{7\flat}{5\ 3}$.

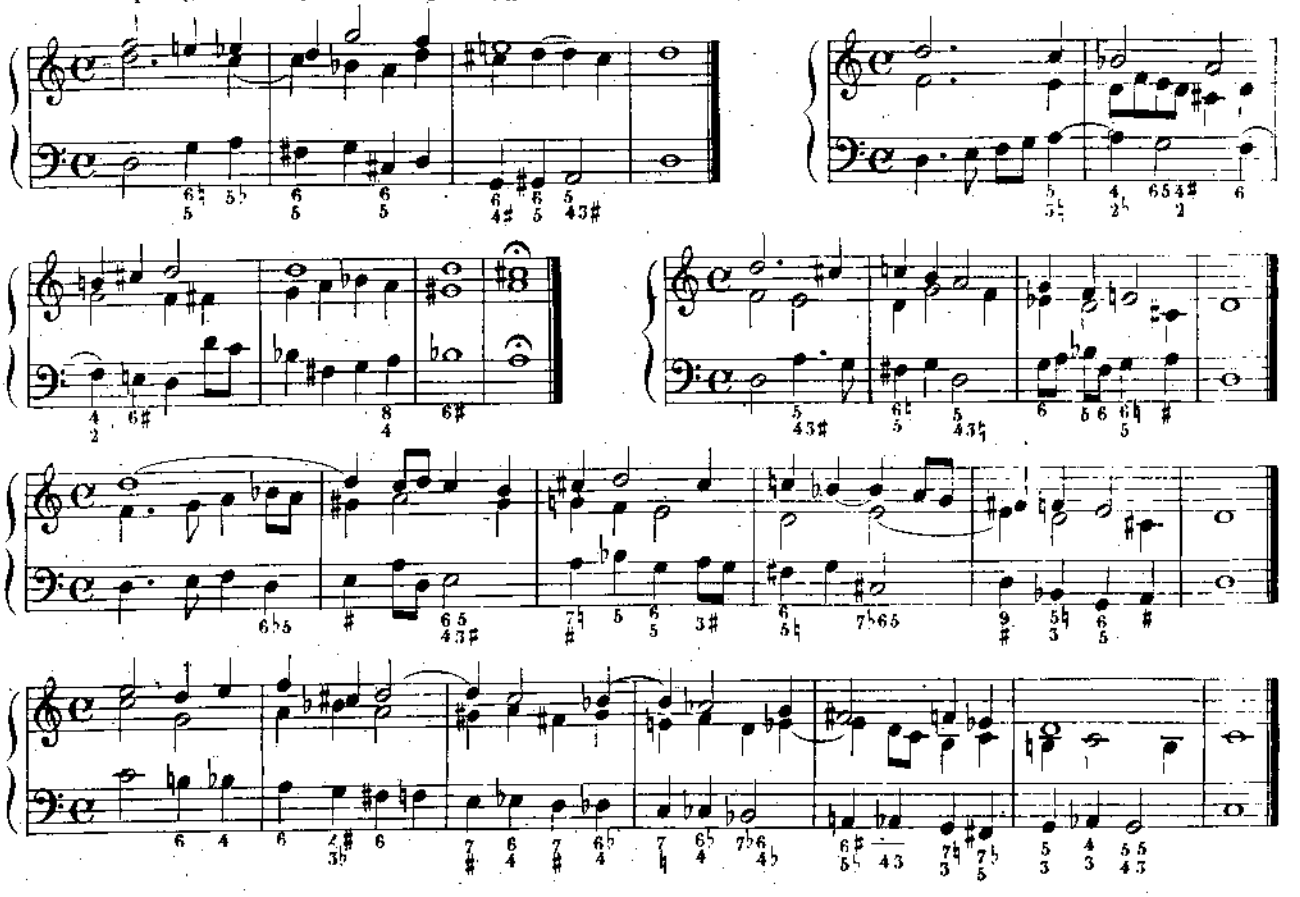


Nell'atto di passare al *Fa* minore, diminuendo la Seconda, colla Sensibile *Do* con $\frac{6\flat}{5\flat}$, Rovescio di *La*♭ con $\frac{7\flat}{5\ 3}$, si passa al Tuono di *Re*♭.

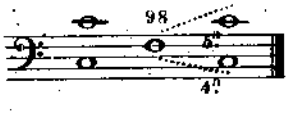


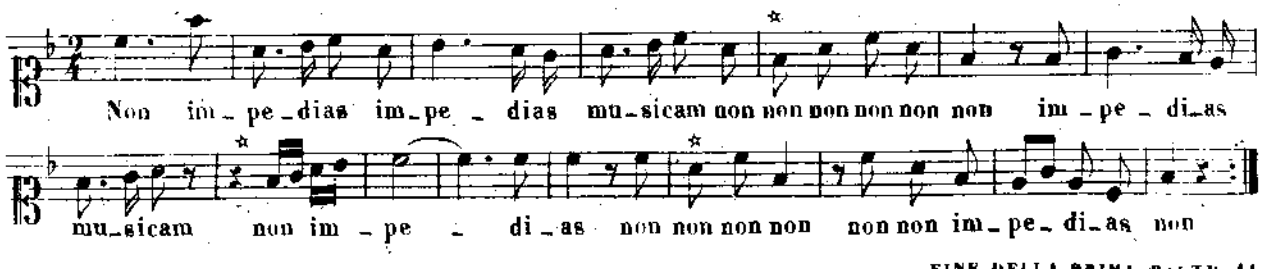
Dove nel cadere in *Fa*, si diminuisce la Sensibile *Mi*, e si passa, per conseguente, al Tuono di *Si*♭.

Epilogo e complesso di passaggi, Modulazioni e Cadenze false, sospese e d'inganno.



Havvi ancora un'altra Cadenza, dai pratici chiamata plagale, che dalla Quarta del Tuono va o alla 5ª sopra, o alla 4ª sotto, col accompagnamento di 9ª



Circa poi il quando ed il come si debba modulare piuttosto in questa che in quella maniera, non si può dare una regola generale: perchè, secondo il caso, il buon senso e la circostanza dirigono la Modulazione. Si avverta però di conservar sempre la naturalezza, il buon Canto, la semplicità, e l'analogia fra l'antecedente ed il conseguente, affine di conservare il discorso musicale.

E quanto alla prima parte delle presenti teorie esposte con analoghi esempi, non soggiungerò se non