

The Use of Roving Harmonies in Leopoldo Miguéz's Music

10

d : A°7 G°7 D F°7 C Eb°7 Gm G°7 German 6th of G minor (?)

roving etc.

Example 1: Bach: Chromatic Fantasy and Fugue in D minor (adapted from Schoenberg 1969, p. 181)

(a)

225

230

cresc. poco a poco

(b)

rhythmically normalized

to the Retransition

225

E°7 A° B°7 Dm B°7 G7 Bm G7 E7

roving

a : V7

Example 2: Miguéz's violin sonata, op. 14/I (mm. 225–234) reduction: roving harmony passage in the development of the first movement. A descending chromatic bass line, connected by smooth voice leading, harmonized with minor triads, major-seventh, and dominant-seventh chords,.

(a)

67

70

73

p *cresc.* *p* *cresc.*

(b)

67

a : $\begin{matrix} 6-6 \\ V^4-4 \\ 8-2 \end{matrix}$ roving

b : $\begin{matrix} 6-6 \\ V^4-4 \\ 8-2 \end{matrix}$ Ger.₆ roving

a : $\begin{matrix} 6-6 \\ V^4-4 \\ 8-2 \end{matrix}$ Ger.₆ $\begin{matrix} 6-6 \\ V^4-4 \\ 8-2 \end{matrix}$ Ger.₆ $\begin{matrix} 6-6 \\ V^4-4 \\ 8-2 \end{matrix}$

Example 3: Miguéz's *Allegro Appassionato* (mm. 67-74): a) score, b) harmonic reduction.

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