

# Neo-Riemannian Transformations

Name: \_\_\_\_\_

Neo-Riemannian transformations relate one major and one minor triad.

- Every transformation toggles back and forth between the same two triads.
- Example 3 in the Neo-Riemannian chapter concisely summarizes Parallel (P), Relative (R), and Leading-tone exchange (L).
- Example 13 in the chapter summarizes Slide, Nebenverwandt (N), and Hexatonic pole (H).

## PART 1

You are given a starting chord, and below the staff, a transformation.

- Apply the requested Neo-Riemannian transformation, and notate the chord in the empty measure.
- Write the appropriate chord symbol above each chord.

The first exercise has been completed as an example.

Exercise 1: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: P (Parallel). Example chord:  $B^{\flat}$  (B-flat major triad).

Exercise 2: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: R (Relative).

Exercise 3: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: L (Leading-tone exchange).

Exercise 4: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: R (Relative).

Exercise 5: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: R (Relative).

Exercise 6: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: L (Leading-tone exchange).

Exercise 7: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: P (Parallel).

Exercise 8: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: L (Leading-tone exchange).

Exercise 9: Starting chord:  $B^{\sharp}m$  (B-sharp minor triad). Transformation: SLIDE.

Exercise 10: Starting chord:  $B^{\sharp}m$  (B-sharp minor triad). Transformation: SLIDE.

Exercise 11: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: N (Nebenverwandt).

Exercise 12: Starting chord:  $B^{\flat}m$  (B-flat minor triad). Transformation: H (Hexatonic pole).

## Neo-Riemannian Transformations

### PART 2

- Start on the given C major chord, and then perform the chain of transformations (indicated by letters beneath the staff, between each measure).
- Connect all common tones.
- Write the appropriate chord symbol above each chord.

The first has been completed for you as an example.

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### PART 3

- Begin on the first chord given, and find a series of Neo-Riemannian transformations that will lead to the chord given in the final measure.
- You can use as many transformations as you need to.
- Label each transformation with an abbreviation below the staff (as in Part 2, or the examples in the text).
- Write the appropriate chord symbol above each chord.