

Music 16D Mock Final Exam

1. Add tenor and alto voices to the following two examples of modulations to foreign keys. Analyze each, indicating the **relation** between keys and showing **how** the modulation is achieved (pivot chord, etc.) (26%)

Example 1: Musical score showing a modulation from G major to D major. The score is in 6/8 time. The bass line includes figured bass notation: #3, 6, 5, 4, #3, 7, 4, #6, #6, #7, #3, 8, #7.

Example 2: Musical score showing a modulation from D major to A major. The score is in 4/4 time. The bass line includes figured bass notation: 6, #6, #5, #3, 7, b, 6, b6, #5, b, b7, b.

2. For each possible pivot chord, name one key in which you can find it as a diatonic chord, and one key in which it represents either modal mixture, or must be enharmonically respelled to function in the key.

Question 2: Musical score showing four chords in 4/4 time. The chords are G major, G major, G major, and G major.

- Extra credit. Complete the chromatic sequence based on the bracketed model, and add figured bass in mm. 2-3. Analyze the final three chords with Roman Numerals. Describe the sequence in a short phrase (16%)

Extra Credit: Musical score showing a chromatic sequence in 4/4 time. The bass line includes figured bass notation: a: i V⁵ #3.

Each of the following three excerpts features a different technique for modulating to a foreign key. Analyze remaining chords, showing the means of modulation (modal or enharmonic pivot chord, common tone, or altered harmony; 36%)

7

Am: VI

— — — — — — —

14

— — — — — — —

2

3

p

BbM: _____

Violin: Bb M

p

b tr

Violin: Bb M

Violin: Bb M