Chromatic Modulation

NAME:

I. 1. *Pivot chords involving mixture.* Write the indicated chord, and complete the chord identification below the staff (19%).
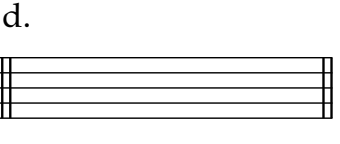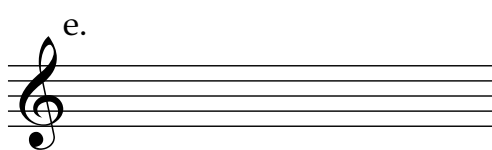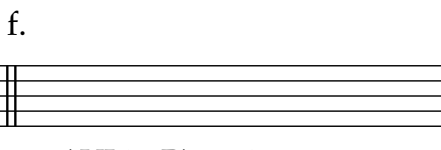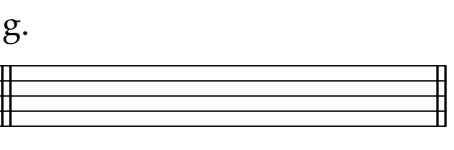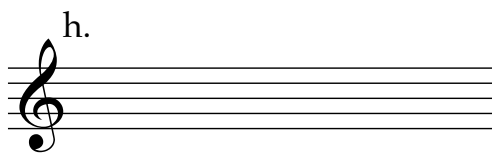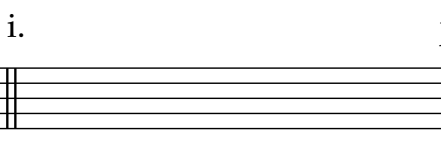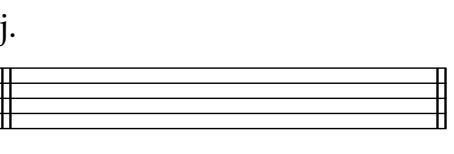
a.   b.   c.   d.

IV in E♭ major =   ♭VI in G major =   V in B♭ major =   I in D♭ major =

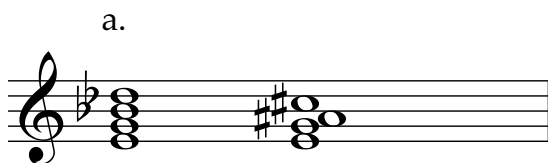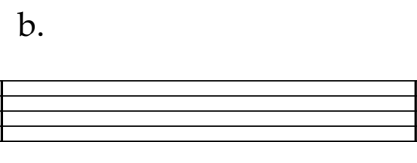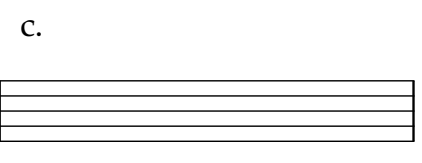♭VI in ____   V in ____   ____ in A major   ____ in B♭ major

e.   f.   g.

♭III in F major =   ♭VI in B♭ major =   ♭II in A major =

♭VI in ____   ____ in C♭ major   V in ____
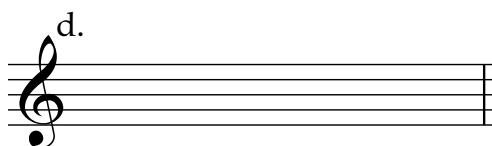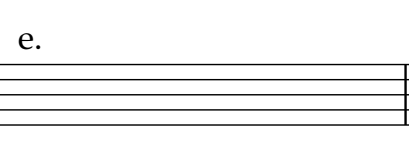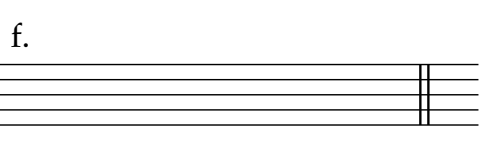
h.   i.   j.

ii in E major =   IV in G♭ major =   iv in D major =

____ in C♯ major   ♭II in ____   ii in ____

2. *Pivot chords involving enharmonic reinterpretation.* Write the following pairs of enharmonically equivalent chords, and complete the chord identification below the staff (11%).

a.   b.   c.

vii°7 of F = vii°$^4_3$ of ____   vii°7 of G = vii°$^6_5$ of ____   vii°$^6_5$ of D = vii°7 of ____

d.   e.   f.

V7 of ____ = Ger+6 of F   V7 of E♭ = Ger+6 of ____   V7 of C = Ger+6 of ____

II. Realize the Roman numerals in SATB.

1. Note that the first pivot chord is enharmonically reinterpreted (20%).

G min: i   Ger$_+^6$ V$_4^6$ $-$ $_3^5$ i | Ger$_+^6$ | | $\flat$II^6 | V$_4^6$ $-$ $_3^5$ i

A$\flat$: | V^7 | I | I^6 |

2. Place an equal sign between the Roman numerals of the enharmonically equivalent chords (20%).

E: I   vii$^{\circ 7}$ I   vii$^{\circ 7}$ vii$^{\circ 6}_5$/vi   V$_3^4$/vi   vi   V$_5^6$/V   V   Fr$_+^6$ V$^{4-3}$ I

3. Realize the following figured bass in keyboard style, then indicate the keys of the modulations below the staff. Label the technique used (specific chromatic techniques or enharmonic reinterpretation). (30%)

C: