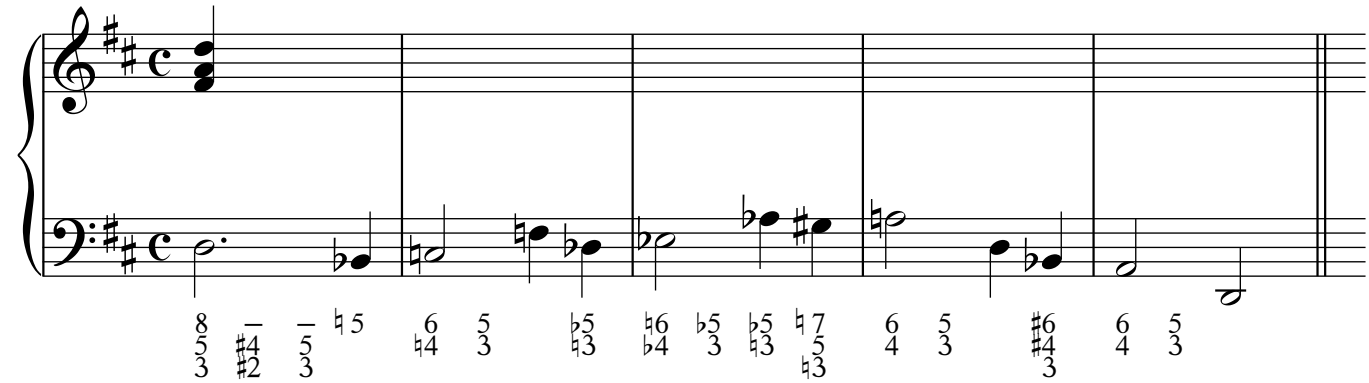
NAME:

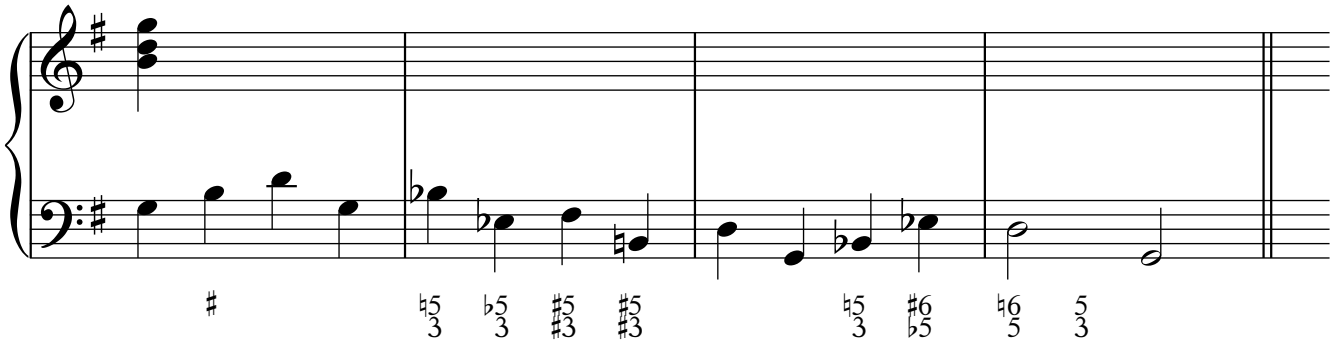
More Chromatic Modulation

I. Realize the figured bass in exx. 1 and 2 in keyboard style, and 3 in SATB. Iindicate the keys of the modulations below the staff. Label the technique used (specific chromatic techniques or enharmonic reinterpretation; 60%).

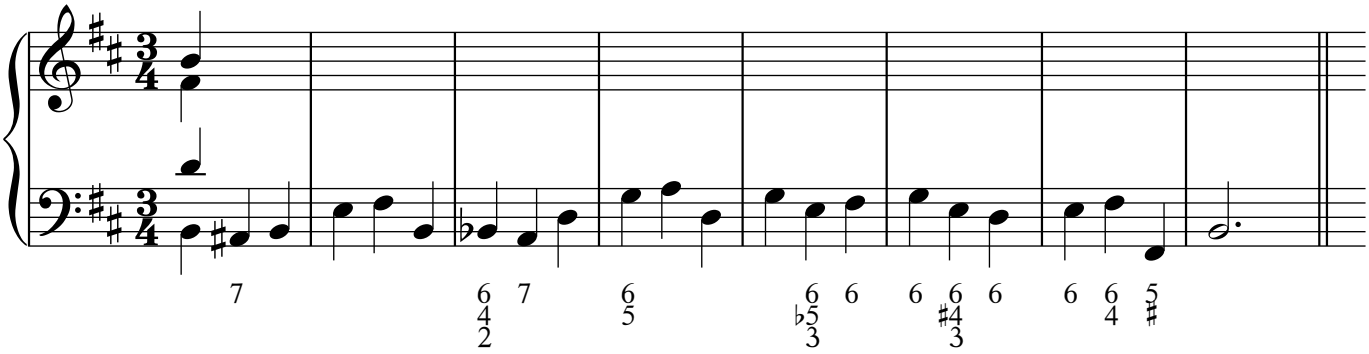
1.



2.



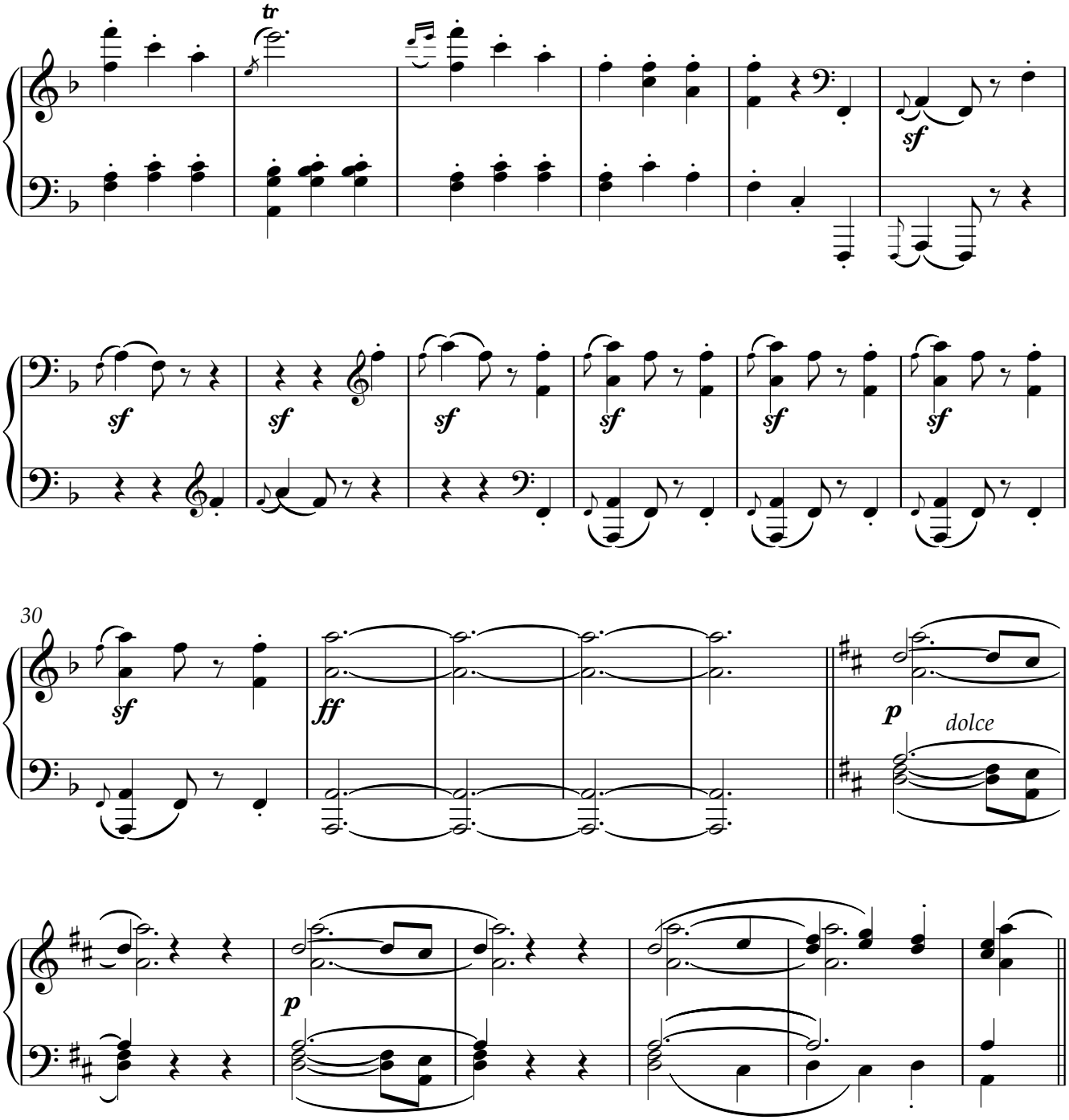
3.



II. **Analysis** (40%)

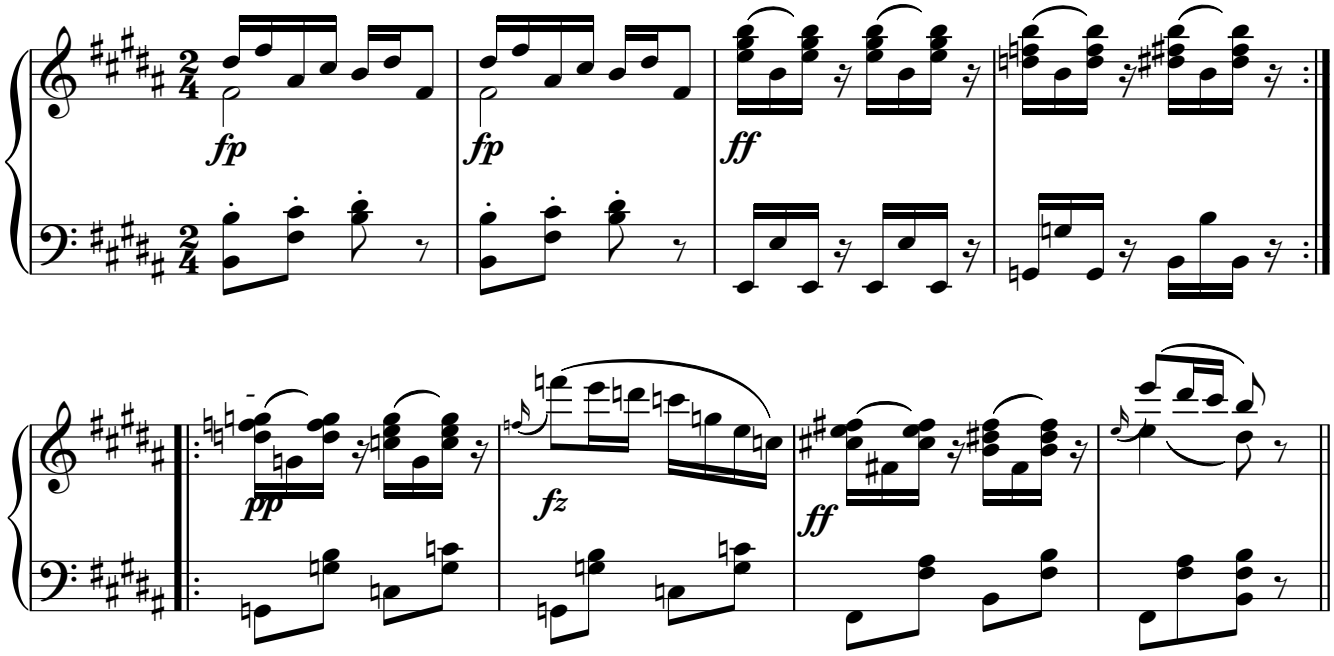
1. Beethoven, Symphony no. 7, III

- Modulates to key of _____
- New key is _____ (Roman numeral) of the original key
- Modulatory technique:



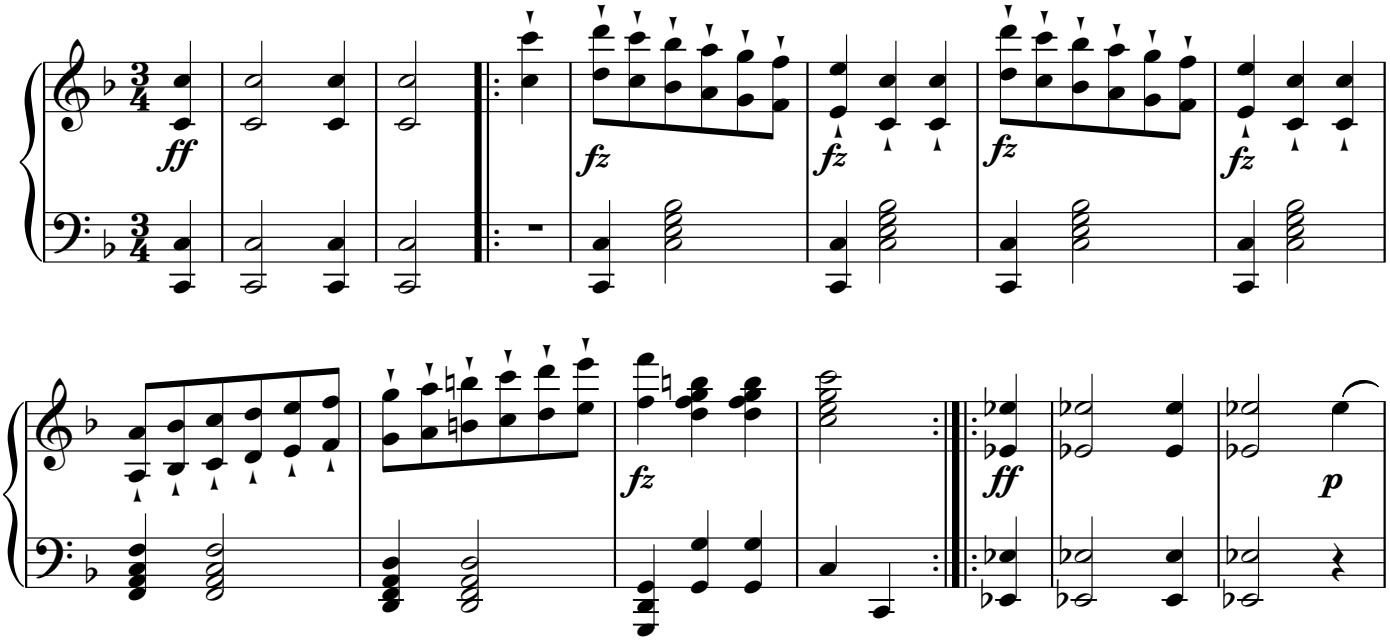
2. Schubert, Ecossaise, D. 145

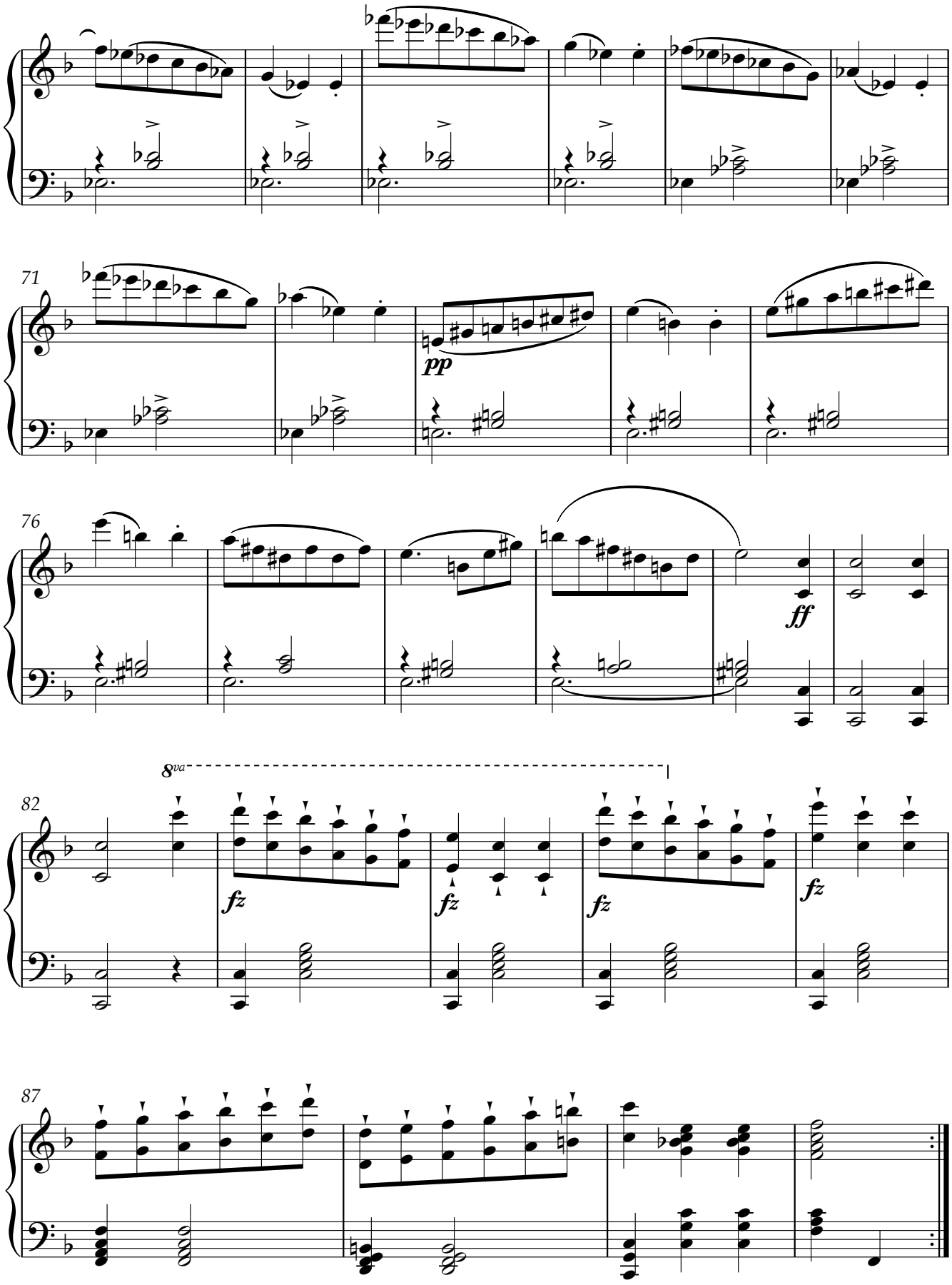
- Label the **key** and **Roman numerals** of this piece, and any other **keys** that are tonicized.
- Use Roman numerals to indicate the **relationship** of each new key to the main key.
- Name the **modulatory technique** for each key change.
- There is an unusual chord progression in the first phrase. How might you explain it?



3. Schubert, 20 Waltzes, D. 146, no. 10, op. 127

Label the **main key** and any other **keys** that are tonicized. (Note that in some cases the V of the key might be more emphasized than its tonic.)




71
pp
76
ff
82
8va
fz
fz
fz
fz
87