EXAM 2
Wednesday, November 6
Duration: 50 min.

STUDY GUIDE

1. Modulation (Ch. 27-28)
   
   Key relationships
   - Given a major or minor main key:\(^1\) Be able to identify the relative key, parallel key, and closely-related keys (CRKs).
   - Given two keys, be able to identify the key relationship as:
     1) parallel, 2) relative, 3) closely related, 4) enharmonically equivalent, or 5) distant.

   Pivot chords
   - Given a Roman numeral analysis (RNA) for a pivot-chord modulation, be able to identify the new key.
   - Be able to list the possible pivot chords for two CRKs using lead-sheet chord symbols.

   Modulation schemes
   - In a chorale harmonization by J.S. Bach, be able to identify the modulation scheme:
     i.e., be able to identify the cadences (key: type) above the score.
   - Be able to identify the most common modulations in major (M:) and minor (m:) keys, respectively:
     i.e., M: key of V; m: key of III & key of v.

   Change of Scale & Accidental Patterns
   - Be able to identify the accidental(s) that need to be added or removed in order to modulate to a CRK.

   REVIEW: KEY RELATIONSHIPS & PIVOT CHORDS ASSIGNMENT; MODULATION SCHEME ASSIGNMENT
   EXTRA PRACTICE: B/S Workbook: Ex. 27 A & B, pp. 287-88; Ex. 28 A & B, pp. 303-304

2. Modal Mixture (Ch. 29)
   - Be able to spell any borrowed chord: i.e., any chord that is borrowed from the parallel key.
   - Be able to provide a Roman numeral analysis (RNA) for a brief instrumental passage that includes borrowed chords and/or applied chords.

   REVIEW: MODAL MIXTURE CHORD SPELLING & IDENTIFICATION
   EXTRA PRACTICE: B/S Workbook: Ex. 29 A & B, p. 317

3. Reading Comprehension

   REVIEW: Ch. 27-29 Checkpoint Worksheets
   Points for Review & Test Yourself exercises

4. Chromatic Part Writing (Ch. 25-29)

   Given a figured bass line, provide a RNA. Then compose the S and fill in the A & T to create a 4-part realization (SATB). Do NOT use nonharmonic tones. Be sure to use appropriate chord voicing and voice leading principles. Focus on common tone connections and stepwise motion as much as possible, and be sure to resolve tendency tones associated with:
   - Leading tones (V & vii\(^o\))
   - Six-four chords
   - Chord sevenths
   - Applied leading tones (V/ & vii\(^o/\))

   REVIEW: CHROMATIC PART WRITING ASSIGNMENTS
   EXTRA PRACTICE: B/S Workbook: Ex. 26 D 2 a, b & d (pp. 276-277); Ex. 29 D 4 (p. 320)

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\(^1\) Use uppercase letters for major keys and lowercase letters for minor keys.