

## EXAM 2

Wednesday, November 2

Duration: 50 min.

### STUDY GUIDE

#### 1. Modulation (Ch. 27-28)

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##### Key relationships

- Given a major or minor *main key*,<sup>1</sup> 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 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 label 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* (and *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 & MODULATION SCHEMES

EXTRA PRACTICE: B/S Workbook: Ex. 27 A & B, pp. 343-344; Ex. 28 A & B, pp. 363-364

#### 2. Modal Mixture (Ch. 29)

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##### Chord spelling and identification

- Be able to spell and identify any *borrowed chord*: i.e., any chord that is borrowed from the *parallel key*.

##### Roman numeral analysis

- Be able to provide a *Roman numeral analysis* for a brief instrumental passage that includes *borrowed chords* and/or *applied chords*. Also be able to identify *nonharmonic tones* using () and label the *cadence*.

#### REVIEW: MODAL MIXTURE CHORD SPELLING & IDENTIFICATION

EXTRA PRACTICE: B/S Workbook: Ex. 29 A & B, p. 381

#### 3. Reading Comprehension (Ch. 27-29)

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REVIEW: Ch. 27-29 Quizzes, Points for Review & Test Yourself exercises

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<sup>1</sup> Use uppercase letters for major keys and lowercase letters for minor keys.