

EXAM 2 STUDY GUIDE

Part I: Eighteenth-Century Contrapuntal Procedures

- Be familiar with the following terms and concepts: invention, fugue, contrapuntal, counterpoint, imitation, invertible counterpoint, fragmentation, melodic inversion, and melodic sequence.
- Fugal Procedure:
 - Be able to identify the exposition and development of a fugue by J.S. Bach.
 - In the exposition, be able to identify the following: subject, answer (tonal or real) order of entries (SA...), link passage (if any), and countersubject (if any).
 - In the development, be able to identify a theme entry, stretto, episode. Also be able to identify a false entry, theme entry in augmentation, and coda

Part II: Modulation

- Be able to identify the closely-related key network for any major or minor key.
- Be able to identify key relations such as: relative, parallel, closely-related, enharmonic, and foreign.
- Be able to identify a diatonic pivot-chord modulation vs. a direct (chromatic) modulation in a Bach Chorale.
- *Score reading*: Be able to identify the key of a given musical passage using accidental patterns and cadential- bass motion as your guide.

Part III: Mode Mixture

- Be able to identify and spell any chromatic chord that is a product of modal borrowing.
- Be aware that vii^{o7} in major and the “Picardy” third in minor are examples of mode mixture.
- Be able to distinguish between the following two types of chromaticism: 1. secondary function ($V/$ and vii^o) and mode mixture.

Part IV: Harmonic Analysis

- Be able to analyze the harmony of a passage that includes chromatic chords (secondary function and mode mixture) using appropriate roman numerals with inversions symbols below the staff. The keys will be given.