MUS 565: Seminar in Music Theory
Dr. Julie Scrivener, Instructor

Final Exam Preparation Test (optional extra-credit assignment)
Due by Monday, November 24, 2003

Please keep track of how long it takes you to complete this handout and report your time here: ______________

1. Figured bass: supply the harmonies indicated in the following figured basses (do not realize in four parts):

   ![Figured Bass 1]

   ![Figured Bass 2]

2. Scales and modes:
   (a) Write one whole octave of the given scale or mode:

   - Octatonic
   - Phrygian
   - Whole-tone
   - Mixolydian
   - Overtone
(b) Given this scale:

Write the third mode of the scale:

How many different modes are available in this scale (including its original form)?

3. Part-writing: write the given harmonic progressions in 4-part choral voicing by connecting to the given chord:

4. Interval ratios:

(a) Give the interval ratios for the following intervals:

\[ P5 \quad m3 \quad M6 \quad M9 \quad P11 \quad 2\text{ 8ves} \]

(b) Add the following interval ratios and give the resulting interval ratio and interval:

\[ 5:4 + 6:5 = \quad \quad 5:3 + 3:2 = \]

(c) Perform the following interval subtractions and give the resulting interval ratio and interval:

\[ 8:3 - 2:1 = \quad \quad 9:4 - 3:2 = \]

5. Write a second triad for each example that creates the given chromatic mediant relationship (either regular or double as indicated):

  
  double:   regular:   regular:   double:   regular:

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\[ \text{\,...}\]```

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\[ \text{\,...}\]```

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\[ \text{\,...}\]```
6. Modulation:
(a) In the following example, create a common-chord modulation by re-interpreting the vi chord in a different key; cadence in the new key with an authentic cadence. Give a complete harmonic analysis.

(b) In the following example, modulate to the indicated key with a common-tone modulation—use the Db in the top voice as a common tone. Cadence in the new key with an authentic cadence. Give a complete harmonic analysis.

(c) In the following example, reinterpret the V7/V as a German sixth chord; identify the correct key to which this chord should modulate, and cadence in the new key:

New key=