

5. This excerpt modulates from F major to what other key? Of excerpts 1 through 4, which modulation most closely resembles this one? In what ways? (The chords in mm. 35–36 are labeled for you because some of them involve concepts discussed in later chapters.)



Mozart, Marriage of Figaro, K. 492, "Voi che sapete"

19-1\_A5.mp3

29 30

Sen - to un af - fet - to pien de de - sir, —

35

Ch'o - ra è di - let - to, ch'o - ra è mar - tir.

i Ger<sup>+6</sup> V

40

Ge - lo, e poi sen - to l'al - ma av - vam - par,

B. Analyze the harmonies implied by this soprano/bass framework. Add an alto part to create a three-part texture. Embellish the texture with a few NCTs, including a 4-3 suspension. Identify the modulatory technique used.

A musical score for exercise B, consisting of two staves (treble and bass clef) in 4/4 time. The key signature has one flat (B-flat). The score is crossed out with a large red 'X'. The melody in the treble clef starts on G4, moves to A4, B4, C5, then descends to B4, A4, G4, F4, E4, D4. The bass line starts on G2, moves to A2, B2, C3, then descends to B2, A2, G2, F2, E2, D2. There is a modulation to a key with two flats (B-flat and E-flat) in the final measure.

C. Analyze the implied harmonies and then add alto and tenor parts. Enliven the texture with NCTs and/or arpeggiations. Identify the modulatory technique used.

A musical score for exercise C, consisting of two staves (treble and bass clef) in 3/4 time. The key signature has two flats (B-flat and E-flat). The melody in the treble clef starts on G4, moves to A4, B4, C5, then descends to B4, A4, G4, F4, E4, D4. The bass line starts on G2, moves to A2, B2, C3, then descends to B2, A2, G2, F2, E2, D2. There is a modulation to a key with one flat (B-flat) in the final measure.