

This is a timed test.
Please do not unfold your answer sheet
until I give the signal to begin.

EXTRA CREDIT

(up to 5 pts) Describe the normal exception(s) to Part I, item 1.
Be sure to specify all necessary conditions.

(up to 5 pts) Describe the normal exception(s) to Part I, item 2.
Be sure to specify all necessary conditions.

I. FILL-IN-THE-_____ (25 pts.)
(noun)

1. In any dominant harmony (including any applied dominant), the leading tone must resolve

_____ by _____ to its _____.
(direction) (interval) (scale degree)

2. In any seventh chord, regardless of its root, quality, or function, the seventh must resolve

_____ by _____.
(direction) (interval)

3. Any dominant seventh in first inversion must resolve to a _____.
(position) (harmony)

4. Any dominant seventh in third inversion must resolve to a _____.
(position) (harmony)

5. The dominant seventh in second inversion normally occurs as a _____ chord
(contrapuntal function)

between a _____ and a _____.
(position) (harmony) (position) (harmony)

(or vice versa), and thus is functionally equivalent to a _____.
(position) (harmony)

6. A dissonant _____ comprises three distinct stages: first, _____ as
(tone of figuration) (noun)

a chord-tone in the preceding harmony (on a _____ beat); then, retention of this tone
(adjective)

in the same voice as a dissonance (on a _____ beat), clashing with the new harmony;
(adjective)

and lastly, resolution _____ by _____ to a chord-tone of the new harmony
(direction) (interval)

(on a _____ beat).
(adjective)

II. INTERVAL identification (20 pts.)

Identify the following intervals, specifying both quality (P, M, m, d, A) and size (2, 3, 4, etc.).

III. FIGURED BASS realization (30 pts.)

- Identify the key, and label the harmonies with the appropriate Roman numerals.
- At the end of each phrase, label the cadence.
- Supply the upper voices, maintaining a four-part VOCAL texture
(SA on treble staff, TB on bass staff; all S and T stems up, all A and B stems down)
- Between the staves, identify the intervals between the outer voices.

IV. ANALYSIS (25 pts.)

- a) Identify the key, and label the harmonies with the appropriate Roman numerals.
 - b) At the end of each phrase, label the cadence.
 - c) Label each tone of figuration with the appropriate abbreviation (CS, arp, P, N, IN, sus, ant, ped).
- Wherever possible, feel free to group like figuration under a bracket (as shown in the r.h., mm. 5–8).