

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

EXTRA CREDIT (up to 10 pts)

List the chords that most convincingly precede a root-position dominant harmony (in addition to decorating such a harmony with a cadential six-four). Please include any appropriate applied chords and chords available through mode mixture.

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

1. In any major key, the seventh chord built on the leading tone is

a _____ chord, containing _____ tritone(s).
(quality) (integer)

2. In any minor key, the seventh chord built on the leading tone is

a _____ chord, containing _____ tritone(s).
(quality) (integer)

3. In resolving a leading-tone seventh chord, the tritone(s) normally resolve as follows:

each diminished fifth proceeds by _____ motion to a _____,
(adjective) (interval)

while each augmented fourth proceeds by _____ motion to a _____.
(adjective) (interval)

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

_____ by _____ .
(direction) (interval)

5. In the bII^6 (or “_____” chord), the $b2$ normally proceeds
(meaningless geographical nickname)

_____ by _____ to the _____, while the
(direction) (interval) (scale degree)

(b)6 proceeds _____ by _____ to _____.
(direction) (interval) (scale degree)

6. In any chord of the augmented sixth, said interval is formed between _____ and _____.

The former resolves _____ by _____ to _____;
(direction) (interval) (scale degree)

the latter resolves _____ by _____ to _____.
(direction) (interval) (scale degree)

II. SPELLING BEE (20 pts.)

Identify the notes of the requested chords in the specified keys.

vii^{o7} in d: _____

bII⁶ in g: _____

It $\begin{matrix} \text{6} \\ \text{3} \end{matrix}$ in c: _____

Fr $\begin{matrix} \text{6} \\ \text{4} \\ \text{3} \end{matrix}$ in f: _____

Ger $\begin{matrix} \text{6} \\ \text{5} \\ \text{3} \end{matrix}$ in bb: _____

Ger $\begin{matrix} \text{6} \\ \text{2} \\ \text{5} \\ \text{3} \end{matrix}$ in e: _____

Fr $\begin{matrix} \text{6} \\ \text{4} \\ \text{3} \end{matrix}$ in b: _____

It $\begin{matrix} \text{6} \\ \text{3} \end{matrix}$ in f#: _____

bII⁶ in c#: _____

vii^{o7} in g#: _____

III. FIGURED BASS realization (30 pts.)

- Identify the key, and label the harmonies with the appropriate Roman numerals.
- At the end of the 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). *Please take care to supply all necessary accidentals!*
- Between the staves, identify the intervals between the outer voices.

The musical score consists of two staves. The top staff is a treble clef staff, and the bottom staff is a bass clef staff. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The bass staff contains the following notes and figured bass notation below them:

Measure	Notes (Bass Staff)	Figured Bass
1	A4 (quarter), G4 (quarter)	8—7
2	F#4 (quarter), E4 (quarter)	7
3	D4 (quarter), C4 (quarter)	#6 5
4	B3 (quarter), A3 (quarter)	6
5	G3 (quarter), F#3 (quarter)	♭6
6	E4 (quarter), D4 (quarter)	#
7	C4 (quarter), B3 (quarter)	6

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).

Beethoven: Sonata for violin and piano, op. 30, no. 2, IV

Allegro \square 1

Musical score for measures 1-6. The score is in 3/4 time, key of B-flat major. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *p*, *cresc.*, and *ff*. A triplet of eighth notes is marked with a '3' in the right hand of measure 4.

Musical score for measures 7-12. The score continues the piano part from the previous system. Dynamics include *p*, *cresc.*, and *ff*. A triplet of eighth notes is marked with a '3' in the right hand of measure 8. The piece concludes with a double bar line at the end of measure 12.