

MIDTERM EXAM

This is a **TIMED** exam.
Please do **NOT** unfold your answer sheet
until I give the signal to begin.

Part I: Scales, intervals, and triads (25 points; recommended time budget = 10 min.)

1. Requested by scale-degree name;
specify by PITCH-CLASS
(letter, plus “#” or “b” as needed)

	F major	e minor
supertonic		
submediant		
subdominant		

	D major	g minor
mediant		
leading tone		
dominant		

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

The first system is in G major (one sharp). The notes in the four measures are: G4 (treble), G3 (bass); G4 (treble), G4 (bass); G4 (treble), B4 (treble); G4 (treble), G4 (bass). The second system is in B-flat major (two flats). The notes in the four measures are: Bb4 (treble), Bb3 (bass); Bb4 (treble), Bb4 (bass); Bb4 (treble), Db5 (treble); Bb4 (treble), Bb4 (bass).

3. Identify the following triads by Roman numeral within the keys requested.
Use uppercase and lowercase numerals as dictated by the qualities of the triads.

If a triad is foreign to a key, write "X"; do NOT write a Roman numeral with alterations.

The first system is in G major (one sharp). The notes in the two measures are: G4, B4, D5 (treble); G3, B2, D3 (bass). The second system is in B-flat major (two flats). The notes in the two measures are: Bb4, D5, F5 (treble); Bb3, D4, F4 (bass).

G:

B^b:

e:

g:

Part II: Fill-in-the-blank (25 points; recommended time budget = 15 min.)

1. In any seventh chord, the seventh MUST resolve _____ by _____.
(adverb) (interval)

2. In an _____ voice, the leading tone MUST resolve _____ by
(adjective) (adverb)

_____ to _____. In an _____ voice, the leading tone may
(interval) (scale deg.) (adjective)

resolve normally, or it may move _____ by _____ to _____.
(adverb) (interval) (scale deg.)

3. A third-inversion dominant seventh chord

MUST resolve to a _____ .
(position) (triad)

4. A first-inversion dominant seventh chord

MUST resolve to a _____ .
(position) (triad)

5. A leading-tone triad in first inversion is normally used to connect a _____
(position)

_____ to a _____ _____ (or vice versa), i.e., as an
(triad) (position) (triad)

elaboration of a passing motion in the bass voice. Another chord commonly used to

connect these same triads is the _____ _____ .
(position) (chord)

6. In a four-part texture, the cadential six-four is normally realized in the following manner:

the bass takes _____, one of the upper voices doubles _____, another upper
(scale degree) (scale degree)

voice moves from a sixth above the bass to a _____ above the bass, and the remaining
(interval)

upper voice moves from a fourth above the bass to a _____ above the bass
(interval)

(i.e., to the _____).
(scale degree)

Part III: Error identification (25 points; recommended time budget = 20 min.)

1. Identify the key, and label the harmonies with the appropriate Roman numerals and figures.
2. Identify any errors. You may use lines, arrows, circles, abbreviations, or prose (or any combination thereof) to pinpoint the location and nature of each error.

Musical score for piano in 3/4 time, key of B-flat major. The score consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music is in a simple harmonic style with chords and single notes.

Musical score for piano in 6/8 time, key of D major. The score consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music is in a simple harmonic style with chords and single notes.

Musical score for piano in 9/8 time, key of B-flat major. The score consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 9/8. The music is in a simple harmonic style with chords and single notes.

Part IV: Four-part writing (25 points; recommended time budget = 25 min.)

1. a) Identify the key, and label the harmonies with the appropriate Roman numerals.
b) Supply the upper voices, maintaining a four-part vocal texture.

The musical score is in D major (two sharps) and 4/4 time. The bass line consists of the following notes and Roman numerals: D4 (6), E4 (5), F#4 (6), G4 (6), A4 (6), B4 (6), C#5 (6), D5 (6), and D5 (6). The upper voices (treble clef) are blank for completion. The key signature is D major, and the time signature is 4/4.

The “Yes, I have delved into the textbook” extra-credit question:

In part II, question 1, you completed a “law” that applies almost universally in European classical music. Within units 1 through 10 of Aldwell & Schachter, there is only ONE legitimate exception to this law. For up to five extra points, describe the exception; be sure to specify its necessary conditions of harmony and counterpoint, and explain how the seventh is understood to resolve.