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 “♭” as needed)

<table>
<thead>
<tr>
<th></th>
<th>F major</th>
<th>e minor</th>
<th></th>
<th>D major</th>
<th>g minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>supertonic</td>
<td></td>
<td></td>
<td>mediant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>submediant</td>
<td></td>
<td></td>
<td>leading tone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>subdominant</td>
<td></td>
<td></td>
<td>dominant</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2. Identify the following intervals, specifying both quality (P, M, m, d, A) and size (2, 3, 4, etc.)

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.

G:

Bb:

e:

G:

Bb:

e:

G:

Bb:

e:
1. In any seventh chord, the seventh MUST resolve _________________ by ___________.

2. In an _________________ voice, the leading tone MUST resolve _________________ by

   _________________ to _________________. In an _________________ voice, the leading tone may

   resolve normally, or it may move _________________ by _____________ to _________________.

3. A third-inversion dominant seventh chord

   MUST resolve to a _______________________ _____________.

4. A first-inversion dominant seventh chord

   MUST resolve to a _______________________ _____________.

Part II: Fill-in-the-blank (25 points; recommended time budget = 15 min.)
5. A leading-tone triad in first inversion is normally used to connect a ____________
(position) to a ____________ ___________ (or vice versa), i.e., as an 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 voice moves from a sixth above the bass to a _____________ above the bass, and the remaining upper voice moves from a fourth above the bass to a _____________ above the bass (i.e., to the ___________).
(scale degree) (scale degree) (interval) (interval) (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.
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 “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.