MIDTERM EXAM (make-up)

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>d minor</th>
<th>G major</th>
<th>b minor</th>
<th>B♭ major</th>
</tr>
</thead>
<tbody>
<tr>
<td>supertonic</td>
<td></td>
<td>mediant</td>
<td></td>
</tr>
<tr>
<td>submediant</td>
<td></td>
<td>leading tone</td>
<td></td>
</tr>
<tr>
<td>subdominant</td>
<td></td>
<td>dominant</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.
Part II: Fill-in-the-blank (25 points; recommended time budget = 15 min.)

1. 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)

2. A first-inversion dominant seventh chord

MUST resolve to a ________________ ____________.
(position) (triad)

3. In any seventh chord, the seventh MUST resolve ___________ by ___________.
(adverb) (interval)
4. 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.)

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. A third-inversion dominant seventh chord

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