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.)

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
   between a _____________ _____________ and a _____________ _____________
   (contrapuntal function)      (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
   a chord-tone in the preceding harmony (on a _____________ beat); then, retention of this tone
   in the same voice as a dissonance (on a _____________ beat), clashing with the new harmony;
   and lastly, resolution _____________ by _____________ to a chord-tone of the new harmony
   (on a _____________ beat).
   (tone of figuration)                (noun)         (adjective)               (adjective)               (direction)     (interval)     (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.)
a) Identify the key, and label the harmonies with the appropriate Roman numerals.
b) At the end of each phrase, label the cadence.
c) 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)
d) 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).