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.)

1. In any major key, the seventh chord built on the leading tone is
   a _____________________ chord, containing ________ tritone(s).

2. In any minor key, the seventh chord built on the leading tone is
   a _____________________ chord, containing ________ tritone(s).

3. In resolving a leading-tone seventh chord, the tritone(s) normally resolve as follows:
   each diminished fifth proceeds by _____________ motion to a ________________,
   while each augmented fourth proceeds by _____________ motion to a ________________.

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

5. In the bII^6 (or “_________________” chord), the b2 normally proceeds
   _______________ by _______________ to the _______________, while the
   (b)6 proceeds _______________ by _______________ to _______________.

   (noun)

   (integer)

   (quality)      (integer)

   (quality)      (integer)

   (adjective)    (interval)

   (adjective)    (interval)

   (direction)    (interval)

   (meaningless geographical nickname)

   (direction)    (interval)      (scale degree)

   (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°7 in d: __________________________  Ger ⁶/₃ in e: __________________________

♭II°6 in g: __________________________  Fr ⁶/₃ in b: __________________________

Ⅲ in c: __________________________    It ⁶/₃ in f#: __________________________

Fr ⁶/₃ in f: __________________________  ♭II°6 in c#: __________________________

Ger ⁶/₃ in b♭: __________________________  vii°7 in g#: __________________________
III. FIGURED BASS realization (30 pts.)

a) Identify the key, and label the harmonies with the appropriate Roman numerals.

b) At the end of the 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). Please take care to supply all necessary accidentals!

   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).

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