21M	.302 -	-Test	no.	1

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 har	mony (including any app	plied dominant), the leadin	g tone must resolve
by	(interval) to its (sc	ale degree)	
2. In any seventh chord by by	_	quality, or function, the sev	venth must resolve
3. Any dominant sever	nth in first inversion mus	et resolve to a(position)	(harmony)
4. Any dominant sever	nth in third inversion mu	st resolve to a(position)	(harmony)
5. The dominant seven	nth in second inversion no	ormally occurs as a(contrapt	chord (intal function)
between a(position)	(harmony)	and a(position)	(harmony)
(or vice versa), and the	as is functionally equival	ent to a(position)	(harmony)
6. A dissonant	comprises three	e distinct stages: first,	(noun) as
a chord-tone in the pre	eceding harmony (on a _	beat); then,	retention of this tone
in the same voice as a	dissonance (on a	beat), clashing w	ith the new harmony
and lastly, resolution _	by	to a chord-tone	of the new harmony
(on a	beat).		

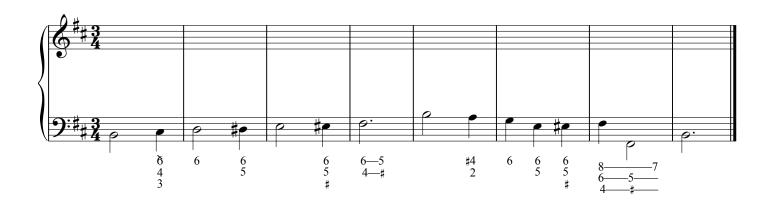
II. INTERVAL identification (20 pts.) Identify the following intervals, specifying both quality (P, M, m, d, A) and size (2, 3, 4, etc.).





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).

