21M.	.302	—Test	no.	2

Name	

## 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)

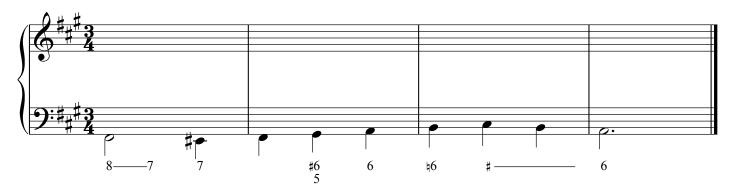
List the chords that most convincingly precede a root-position dominant harmony (in addition to decorating such a harmony with a cadential six-four). Please include any appropriate applied chords and chords available through mode mixture.

I. FILL-IN-THE	(25 pts.)			
1 In any maior bas	, the corrects about buil	4 ou the leadin	~ <b>4</b> ~~~ <b>:</b> ~	
1. In any major key	y, the seventh chord buil	t on the leadin	ig tone is	
a(quality)	chord, contain	ing	tritone(s).	
2. In any minor key	y, the seventh chord buil	t on the leadin	ng tone is	
a(quality)	chord, contain	ing	tritone(s).	
3 In resolving a le	ading-tone seventh chor	d the tritone(s	a) normally reso	lve as follows:
3. In resolving a lea	ading-tone seventil enor	a, the tritolic(s	of normany reso	ive as ionows.
each diminished fit	fth proceeds by	motio	on to a	,
while each augmen	ted fourth proceeds by _	(adjective)	_ motion to a _	(interval)
4. In any seventh c	hord, regardless of its ro	oot, quality, or	function, the se	venth must reso
by				
(direction)	(interval)			
5. In the $bII^6$ (or "	meaningless geographical nickname	'' chord), the	b2 normally pr	roceeds
by	meaningless geographical nickname  / to the  (interval) by  direction) (interval)	(scale degree)		

6. In any chord of the	augmented sixth, s	said interval i	s formed between	and
The former resolves _	by	(interval)	to;	
the latter resolves	by	(interval)	_ to (scale degree)	
II. SPELLING BEE (2) Identify the notes of the	•	s in the speci	fied keys.	
vii <sup>o7</sup> in d:			Ger 5 in e:	
It <b>%</b> in c:				
Fr 4 in f:			ьШ <sup>6</sup> in c#:	
Ger <b>5</b> in bb:			vii <sup>07</sup> 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



