

MUTH 1500 In-class Part-Writing 02.23.2010

Realize the figured bass below. (1 point per note)

Provide full and complete roman numerals beneath the figures (not just added to them). (3 points per roman numeral)

Make sure to prepare all chord member sevenths. (4 points per prepared seventh)

Make sure to resolve all sevenths and leading tones properly. (4 points per resolution)

Show the modulation by pivot. (5 points for the right pivot location; 5 points for the correct roman numerals in each key)

Show the key in which the passage begins and key in which it ends. (5 points each)

Dominant complexes must be perfect. (10 points)

Use proper spacing. (5 points each; 10 maximum)

Use proper melodic intervals (major and minor seconds and thirds; perfect fourths and fifths; major and minor sixths; no sevenths; octaves are cool).

Make sure that there are no cross relations between soprano and bass; (10 points)

There is one fully-diminished seventh chord. Part write it using the three tendency-tone resolution. (5 points)

Identify the cadences. (5 points each)

Avoid Parallel Perfect Fifths or Octaves. (10 points each)

Note: the second chord in measure three is a simplified version of a chord we heard in Schubert's "Erlkoenig."

The image shows a musical score for figured bass in G minor, 4 measures. The treble clef staff is empty. The bass clef staff contains the following notes and figures:

Measure	Notes (Bass)	Figures
1	G ₂ , B ₂ , D ₃ , F ₃	6 5
2	G ₂ , B ₂ , D ₃ , F ₃	6 5
3	G ₂ , B ₂ , D ₃ , F ₃	8 7 6 5 4 3
4	G ₂ , B ₂ , D ₃ , F ₃	8 7 6 5 4 3

The figures are written below the bass staff. The first two measures have a single figure (6/5). The third and fourth measures have a three-part figure (8/7, 6/5, 4/3). The notes are G₂, B₂, D₃, and F₃ in the bass staff.