

Part I: spell the following chords (2 points each):

- 1) fully-diminished seventh chord of ii in E major:
- 2) iv in F-sharp minor:
- 3) dominant seventh chord of VI in e-flat minor:
- 4) VII in C minor:
- 5) leading-tone triad in C minor:

- 6) dominant seventh chord of VII in B minor:
- 7) ii half-diminished seventh chord in F minor:
- 8) dominant seventh chord of III in G-sharp minor:
- 9) fully-diminished seventh chord of ii in A-flat major:
- 10) dominant seventh chord of V in F-sharp major:

Part II. Realize the figured bass in SATB texture. Write a separate and independent stream of roman numerals beneath the figures. Analyze the cadences. Make sure that your roman numerals are complete and independent of the figures.

There is one voice-exchange; mark it with the appropriate "X." There is a leading-tone diminished triad; part write it using special case #1. There is a tonicization; mark it using an arrow to indicate the chord to which it resolves.

Make sure all chord member sevenths are prepared and resolved properly (although you may leap to the seventh of a dominant seventh chord as long as it resolves properly. NB: this last point does NOT obtain to a dominant complex in which there is an 8-7 voice leading).

You may omit the chord member fifth of a root position seventh chord; and do not write a tonic roman numeral in the place of the beginning of a dominant complex.

Notes (1 point each); Roman Numerals (3 points each); voice-exchange (5 points); cadences (4 points each); tonicization (5 points).

Write no parallel perfect unisons, fifths, octaves (5 points each); special case #1 (4 points); proper preparation of chord member sevenths (3 points each); proper resolution of sevenths (3 points each); proper resolutions of leading tones (3 points each).

6 4      6      7      8 7      6 5      4 3      7 3      8 7      6 5      4 3

F-sharp minor: