

MUTH 2500 Spring 2012 DUE: beginning of class on Wednesday, January 25, 2012

First Name:  
Last Name:

Realize the Figured Bass Below

At the asterisk use special case #2 for the leading-tone diminished triad: double the chord member 5th. One Fa resolves (as it should) to Me; the other Fa moves to So.

Remember that there may be up to two octaves between bass and tenor, and one octave between tenor and alto, and between alto and soprano. Remember to prepare and resolve all 7th down by step; remember to resolve all leading tones up by half step. Remember to avoid parallel perfect fifths and octaves between any pair of voices.

Label both cadences; add roman numerals beneath the figures and indicate inversions; do not simply add roman numerals to the figures.

Points: 42 notes @ 1 point each = 42; 12 roman numerals @ 2 points each = 24; 12 tendency tones (7ths, leading tones, tritones) @ 3 points each = 36; 2 cadences @ 3 points each = 6. Total = 108 points. A = 90 to 108; B = 80 to 89; C = 70 to 79; D = 60 to 69; F = below 60.

Parallel perfect fifths or octaves = -5 each; gross spacing of voices = -5 (global) -2 (local); roman numerals not independent of figures -5 (global).

\*

6 4 6 8 7 6 6 7 8 7