MUTH 2500 Fall 2014 Figured Bass #2

First Name:
Last Name:

Realize the figured bass below (Please)

36 notes @ 1/2 point each
13 roman numerals @ three points each
   NB: each tonicization has three roman numerals--one below the horizontal line to show the context
      in the original key and two above the horizontal line to show the local context; in root
      position dominant seventh chords omit the chord member fifth and double the root.
2 cadences @ four points each
10 tendency tones @ three points each
   NB: leading tones, chord member 7ths, the tritone in a half-diminished seventh chord
2 preparations of sevenths (the dominant complex preparations are hard wired and "don't count here")
      @ five points each.

A = 90-105; B = 80-89; C = 70-79; D = 60-69

Direct parallel perfect fifths and octaves = -8 each; gross spacing - 5 each (-10 global). nice spacing
= no more than two octaves between bass + tenor and no more than an octave between tenor +
alto and between alto and soprano.