

Part II: Realize the Figured Bass Below

- 1) provide a separate and complete stream of roman numerals (12: one point each); NB: if a harmony gets re-voiced, don't repeat the roman numeral, just show voice-leading, as in a *i* that moves to a *i*⁶; just show "*i*-----6".
- 2) show arrows (preparation of all chord member sevenths, delayed resolutions of all chord member sevenths, resolutions of all chord member sevenths, all "home" leading tones in leading-tone seventh chords, dominant chords, all "away" leading tones in the leading tone seventh chords and dominant chords of a triad that is tonicized, "tritones" in the diminished *ii*, the half-diminished *ii*, the half-diminished *vii* and the fully-diminished *vii* (13: 1 point each).
- 3) label the cadences (2: 2 points each).
- 4) show tonicization with an arrow or a double function as in *V*⁷/*iv* followed by a *iv* at the destination chord (1: 10 points).
- 5) write no melodic augmented or diminished intervals (-3 each).
- 6) write no parallel perfect intervals (-5 each).
- 7) show the pivot modulation (1: 6 points for pivot chord; 5 points for new key).

DC IAC

B minor: *i* *V*₂⁴/*iv* *iv*₆ — *V* *VI* *D* major: *i* *iv*₄⁶ *i* *iv*₅⁶ *ii*₅⁶ *V* *I*