

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 i6; 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 V7/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).

The figured bass notation is as follows:

- Measure 1: Notes B₂, D₃, F₃[#], G₃[#]. Figures: 4, 2, 6, and a fermata.
- Measure 2: Notes B₂, G₃[#]. Figures: 8, 6, 4, 7, 5, 3, and a fermata.
- Measure 3: Notes B₂, D₃, F₃[#], G₃[#]. Figures: 6, 4, 6, and a fermata.
- Measure 4: Notes B₂, G₃[#]. Figures: 8, 6, 4, 7, 5, 3, and a fermata.

B minor: