1. diminished leading tone triad of IV in E major: G-sharp / B-natural / D-natural

2. seven half-diminished seventh chord in B major: A-sharp / C-sharp / E-natural / G-sharp

3. supertonic triad in A minor: B-natural / D-natural / F-natural

4. fully-diminished seventh chord of V in E minor: A-sharp / C-sharp / E-natural / G-natural

5. augmented mediant in F-sharp minor: A-natural / C-sharp / E-sharp

6. submediant triad in D-sharp minor: B-natural / D-sharp / F-sharp

7. subtonic triad in C-sharp minor: B-natural / D-sharp / F-sharp

8. dominant seventh chord of V in F-sharp major: G-sharp / B-sharp / D-sharp / F-sharp

9. diminished leading tone triad in G-sharp minor: F-double-sharp / A-sharp / C-sharp

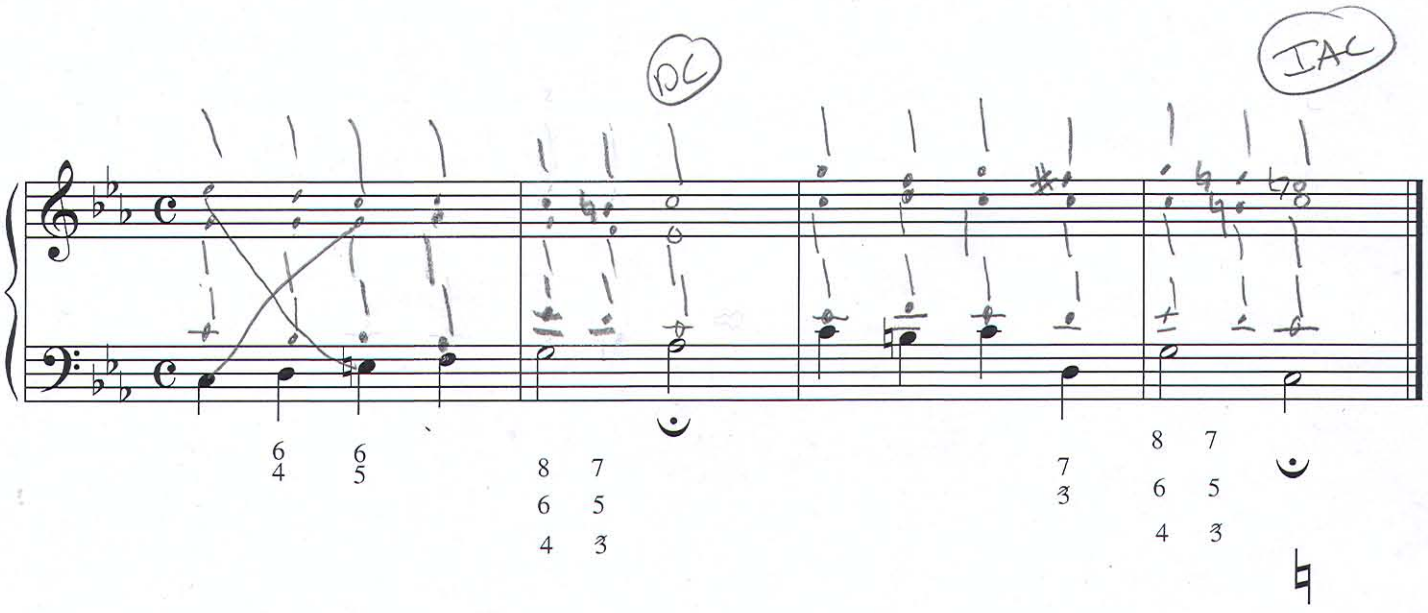
10. dominant seventh chord of III in F minor: E-flat / G-natural / B-flat / D-flat

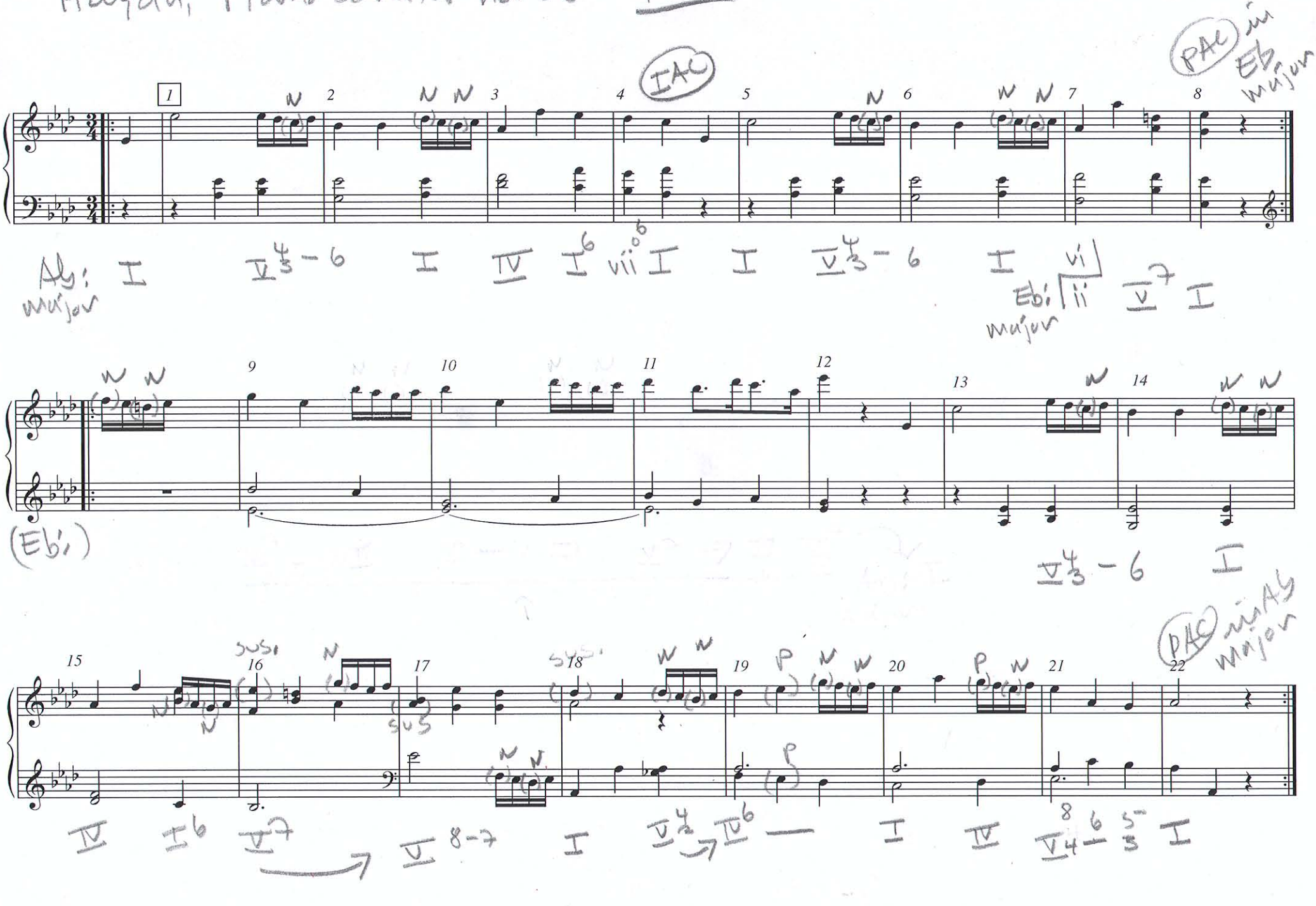
Part II. Realize the figured bass in SATB texture. Write a separate and independent stream of roman numerals beneath the figures. Analyze the cadences. Make sure that your roman numerals are complete and independent of the figures.

There is one voice-exchange; mark it with the appropriate "X." There is a leading-tone diminished triad; part write it using special case #3. There is a toniciation; mark it using the arrow to indicate the chord to which it resolves.

Make sure all chord member sevenths are prepared and resolved properly (no pre-midterm arrows are necessary).

Remember: you may leap to the chord member seventh of a dominant seventh chord as long as it resolves properly; the voice-exchange may be chromatic (an E-flat for example may "exchange" with an E-natural); you may omit the chord member fifth of a root position dominant seventh chord; and do not write a tonic roman numeral in the place of the beginning of a dominant complex.



C minor: i v_4^6 $\overline{v}_5^6$ iv $\overline{v}_{43}^{87}$ $\overline{VI}$ i vii° i $\overline{v}^7$ $\overline{v}_{43}^{87}$ I

Haydn, Piano Sonata no. 38 Trio