

Part I: spell the following chords (2 points each):

- 1) fully-diminished seventh chord of ii in E major: ~~C#, E, G, Bb~~
- 2) iv in F-sharp minor: ~~B, D, F-sharp, A~~
- 3) dominant seventh chord of VI in e-flat minor: ~~Gb, Bb, Db, Fb~~
- 4) VII in C minor: ~~Bb, D, F~~
- 5) leading-tone triad in C minor: ~~Bb, D, F~~

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 #1. There is a tonicization; mark it using an arrow to indicate the chord to which it resolves.

Make sure all chord member sevenths are prepared and resolved properly (although you may leap to the seventh of a dominant seventh chord as long as it resolves properly. NB: this last point does NOT obtain to a dominant complex in which there is an 8-7 voice leading).

You may omit the chord member fifth of a root position seventh chord; and do not write a tonic roman numeral in the place of the beginning of a dominant complex.

Notes (1 point each); Roman Numerals (3 points each); voice-exchange (5 points); cadences (4 points each); tonicization (5 points).

Write no parallel perfect unisons, fifths, octaves (5 points each); special case #1 (4 points); proper preparation of chord member sevenths (3 points each); proper resolution of sevenths (3 points each); proper resolutions of leading tones (3 points each).

F-sharp minor: i V i IV V i VII i V I

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Part III. Add Roman Numerals to the following portion of Haydn's Piano Sonata No. 43. Here is a list of how many harmonies are present per measure; the first number is the measure number; the second is the number of harmonies for that measure: 1/1; 2/2; 3/2; 4/1; 5/1; 6/1; 7/3; 8/1; 9/2; 10/2; 11/1; 12/2; 13/2; 14/2; 15/2; 16/2; 17/1; 18/2; 19/3; 20/2; 21/3; 22/1. NOTE: some of these harmonies may sound for the first time in one measure and carry over into another; such harmonies do NOT have to be re-notated across barlines; just use a horizontal line to indicate a prolonged harmony, or a harmony that shifts from one position to another. If, for example mm. 1-3 involved a tonic harmony in mm. 1-3 that moved to a tonic harmony in first inversion in measure 3, you'd write I under measure 1 with a horizontal line that went to a 6 in measure 3. Chord quality and inversions must be complete and accurate. (2 points each)

Identify the cadences and key (once the key in which each cadence happens has been established) (3 points each); Show the original key at the beginning and then the new key at the modulation; the original key begins again after the fermata in measure 16 (4 points each); Show the pivot chord modulation (5 points); show tonicizations with arrows pointing to the chords to which they resolve (5 points each). Put all non-chord tones in parentheses and identify them ("p" for passing tones, "n" for neighbor notes, "sus" for suspensions, etc).

# Menuetto

Handwritten Roman numerals and annotations for measures 1-11:

- Measure 1: I
- Measure 2: I
- Measure 3: I
- Measure 4: I
- Measure 5: I
- Measure 6: I
- Measure 7: I
- Measure 8: I
- Measure 9: I
- Measure 10: I
- Measure 11: I

Handwritten Roman numerals and annotations for measures 12-22:

- Measure 12: I
- Measure 13: I
- Measure 14: I
- Measure 15: I
- Measure 16: I
- Measure 17: I
- Measure 18: I
- Measure 19: I
- Measure 20: I
- Measure 21: I
- Measure 22: I