21M.301—Spring 2005 Name _____

MIDTERM EXAM

This is a TIMED exam.
Please do NOT unfold your answer sheet
until I give the signal to begin.

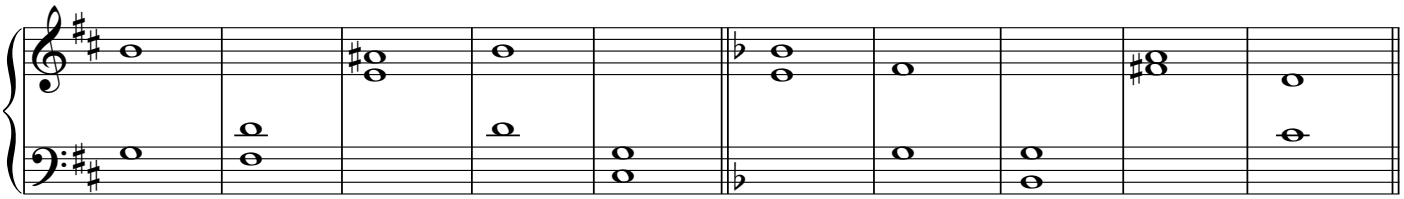
Part I: Scales, intervals, and triads (25 points; recommended time budget = 10 min.)

1. Requested by scale-degree name;
specify by PITCH-CLASS
(letter, plus "#" or "b" as needed)

	F major	e minor
supertonic		
submediant		
subdominant		

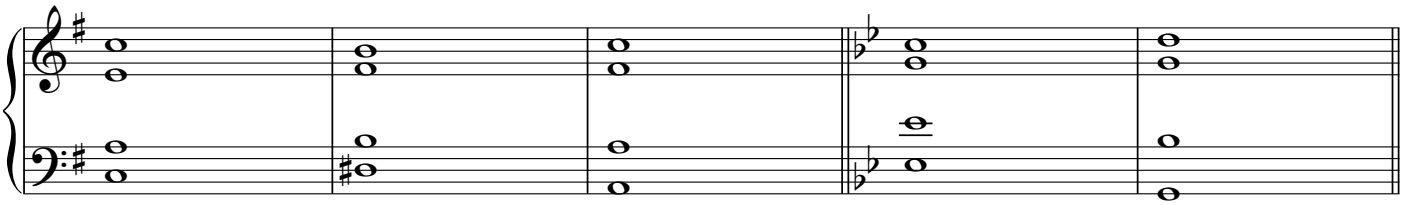
	D major	g minor
mediant		
leading tone		
dominant		

2. Identify the following intervals, specifying both quality (P, M, m, d, A) and size (2, 3, 4, etc.)



3. Identify the following triads by Roman numeral within the keys requested.
Use uppercase and lowercase numerals as dictated by the qualities of the triads.

If a triad is foreign to a key, write “X”; do NOT write a Roman numeral with alterations.



G:

e:

B♭:

g:

Part II: Fill-in-the-blank (25 points; recommended time budget = 15 min.)

1. In any seventh chord, the seventh MUST resolve _____ by _____.
(adverb) (interval)

2. In an _____ voice, the leading tone MUST resolve _____ by
(adjective) (adverb)

_____ to _____. In an _____ voice, the leading tone may
(interval) (scale deg.) (adjective)

resolve normally, or it may move _____ by _____ to _____.
(adverb) (interval) (scale deg.)

3. A third-inversion dominant seventh chord

MUST resolve to a _____ _____.
(position) (triad)

4. A first-inversion dominant seventh chord

MUST resolve to a _____ _____.
(position) (triad)

5. A leading-tone triad in first inversion is normally used to connect a _____ (position)

_____ (triad) to a _____ (position) _____ (triad) (or vice versa), i.e., as an

elaboration of a passing motion in the bass voice. Another chord commonly used to

connect these same triads is the _____ (position) _____ (chord) .

6. In a four-part texture, the cadential six-four is normally realized in the following manner:

the bass takes _____ (scale degree), one of the upper voices doubles _____ (scale degree), another upper

voice moves from a sixth above the bass to a _____ (interval) above the bass, and the remaining

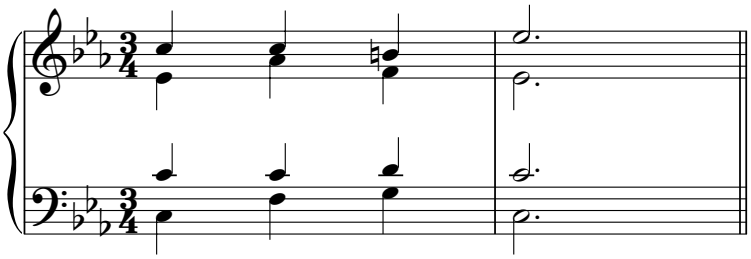
upper voice moves from a fourth above the bass to a _____ (interval) above the bass

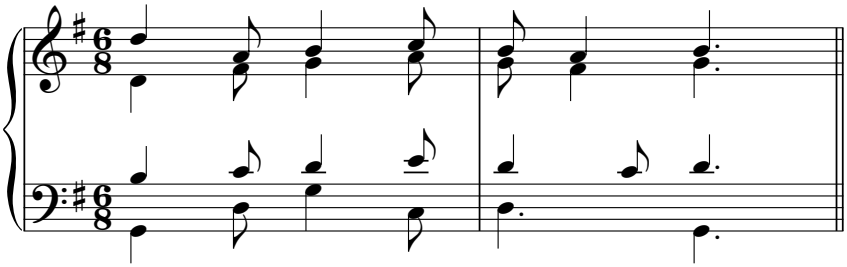
(i.e., to the _____ (scale degree)).

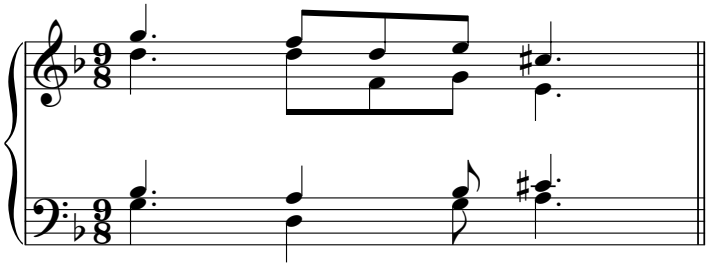
Part III: Error identification (25 points; recommended time budget = 20 min.)

1. Identify the key, and label the harmonies with the appropriate Roman numerals and figures.

2. Identify any errors. You may use lines, arrows, circles, abbreviations, or prose (or any combination thereof) to pinpoint the location and nature of each error.

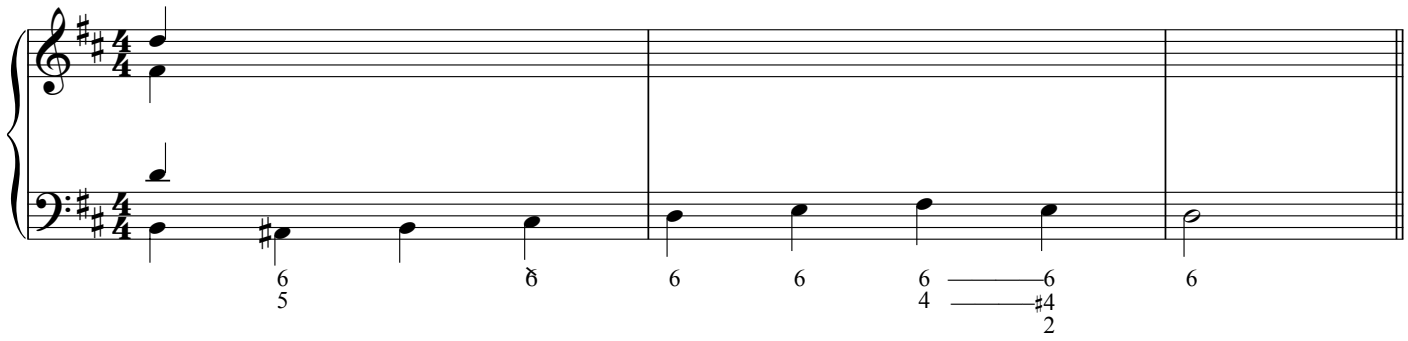






Part IV: Four-part writing (25 points; recommended time budget = 25 min.)

1. a) Identify the key, and label the harmonies with the appropriate Roman numerals.
   b) Supply the upper voices, maintaining a four-part vocal texture.



The “Yes, I have delved into the textbook” extra-credit question:

In part II, question 1, you completed a “law” that applies almost universally in European classical music. Within units 1 through 10 of Aldwell & Schachter, there is only ONE legitimate exception to this law. For up to five extra points, describe the exception; be sure to specify its necessary conditions of harmony and counterpoint, and explain how the seventh is understood to resolve.