

I. For the traditional hymn tune shown below ("Old 100")

- Provide roman numeral analysis
- Mark the resolution of all chord-7ths with a descending arrow
- Find and circle an example of "virtual resolution"
- Label all cadences (noting that each fermata in the hymn indicates a cadence)

A: I I V vi V⁶ vi V I I I I^b V⁷ vi IV I V I

V I V I C V V⁷ vi V⁶ I I V I V⁷ I 17
 I A C
 I 4 IV 6
 V 6-7
 I A C 120
 I A C
 6 B D F

II. Provide roman numeral analysis for the four-measure passage below (J.S. Bach, Prelude in C Major, WTCI):

I I C^{4/2} C^{4/2} V^{6/5} V^{6/8} I 5 15
 C G C
 C E G B
 C G
 C D A F D F A C
 B G B
 G A B
 D F A
 D A F A
 22/25

BD A
 BDFA
 C⁶ E
 E C G

D A E F
 E G B D D G
 E G B D

B D A E
 B A D
 E B D A

F A C
 A + C E
 D A R A

B A D R A
 E B D R A

B A D R A
 E B D R A

B A D R A
 E B D R A

III. For this phrase from the Scottish folk tune "Loch Lomond":

- Provide roman numeral analysis (ignoring the bracketed non-chord tones)
- Mark the resolution of all chord-7ths with a descending arrow
- Label all cadences

A: V⁷ I vi ii⁷ V⁷ I vi I IV ii⁷ V⁷ A E C

I V⁶ IV ii⁷ V⁷ I I vi I V⁵⁻³ 12/15

IV. Complete for four voices by providing a traditional "rule of the octave" harmonization

B: I P^{6/4} I⁶ IV P^{6/2} IV⁶ V^{6/8} 13/15

V. Harmonize for four voices by completing soprano, alto and tenor parts above the given bass, following the chord symbols provided.

i vii°7 i vii°43 i6 ii°65 ii°7 V i ii°42 V6 V7 i V43 i6 i ii°65 i°64 V i

C minor

$\text{C}(\text{E}\text{G})$ B D F A E

~~G~~ B D *
C E G

- Predominant stepwise voice-leading
- all leading tones resolve $\text{E} \rightarrow \text{D}$
- all chord 7th resolve by downward 5th
- 7th resolve by downward 5th
- chord symbols is accurate

24/40

- 2 (error
(20 chords)

VI. Circle (in pen) the best answer for each of the questions below:

1. **The Phrygian Cadence:**

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- a. Is found only in modal music
 - b. Is a variant of the Aeolian cadence
 - c. Is a type of half-cadence
 - d. Is a type of authentic cadence
 - e. Is rare in music of the Common-practice period

2. **Which of the following occur rarely in nature:**

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- a. Complex tones
 - b. Overtone series
 - c. Harmonics
 - d. Fundamental frequencies
 - e. Pure tones

3. **Which of the following is not a general principle of voice-leading in the common-practice period:**

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- a. "The law of the shortest way"
 - b. Maximize contrary motion
 - c. Avoid parallel 3rds
 - d. Avoid parallel perfect intervals
 - e. Minimize leaping motion

4. **The following is not true of the Subtonic (VII) triad:**

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- a. It is the triad built on the raised leading-tone in the minor mode
 - b. It occurs only in the minor mode
 - c. It often progresses to III, since it is the same as "V of III"
 - d. It is symbolized as VII, since it is a major-quality triad
 - e. None of the above (i.e., all of the above are true of the Subtonic triad)

5. **According to the practices and conventions of common-practice harmony, which of the following lists harmonic progression from strongest to the weakest:**

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- a. 3rd-progressions, 5th-progressions, falling step progressions, rising step progressions
 - b. rising step progressions, falling step progressions, 5th-progressions, 3rd-progressions
 - c. 5th-progressions; 3rd-progressions, rising step progressions, falling step progressions
 - d. falling step progressions, rising step progressions, 3rd-progressions, 5th-progressions,
 - e. 5th-progressions, 3rd-progressions, falling step progressions, rising step progressions