

# MUSTH 111 Midterm Exam Fall 2004

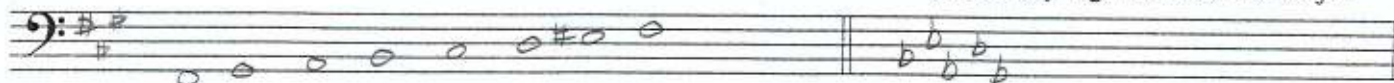
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1. Construct scales, key signatures, chords, and intervals, as instructed. Watch the clefs!

a. an  $f^{\sharp}$  harmonic minor scale

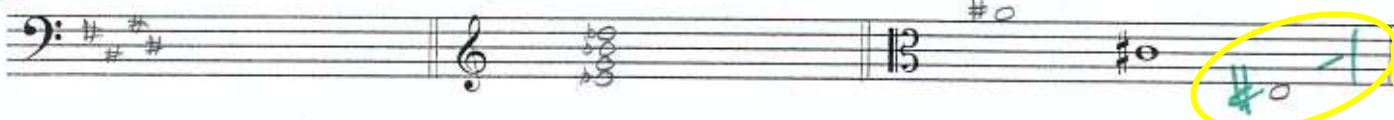
b. the key signature for  $D^{\flat}$  Major



c. the key signature for the parallel minor of  $C^{\sharp}$  Major

d. an  $E^{\flat}$  Mm7 chord

e. two intervals: a M6 above the given note and a m6 below it



2. In the following figured bass, identify the chord root and type. Place your answers in the blanks provided below each bass note. The key has been given to you.

Handwritten figured bass notation with chord roots and types identified below each note. The key signature is  $f^{\sharp}$ .

Figured Bass	Root	Type
$4 \ 3 \ 2$	$C^{\sharp}$	Mm $^{\sharp}$
$6 \ 5 \ 4$	$F^{\sharp}$	m
$4 \ 3 \ 2$	$C^{\sharp}$	Mm $^{\sharp}$
$6 \ 5 \ 4$	$F^{\sharp}$	m $^{\sharp}$
$7 \ 6 \ 5$	$D^{\sharp}$	07
$6 \ 5 \ 4$	$E$	M
$7 \ 6 \ 5$	$G^{\sharp}$	07
$6 \ 5 \ 4$	$F^{\sharp}$	m $^{\sharp}$
$7 \ 6 \ 5$	$B^{\sharp}$	07
$6 \ 5 \ 4$	$C^{\sharp}$	Mm7
$6 \ 5 \ 4$	$D$	M

I should have taken more time to carefully check these intervals.

Using close structure above the lowest note, realize the following figured-bass line. Be sure to include all necessary accidentals. Give the commercial chord symbol for each chord on the blank space below.

Handwritten figured bass notation with commercial chord symbols identified below each note.

Figured Bass	Chord Symbol
$b$	$b$
$6$	$E^6$
$6$	$F^{\sharp 6}$
$b$	$b$
$6$	$C^{\flat 6}$
$6$	$a^{\sharp 6}$
$6$	$b^6$
$F^{\sharp}$	$F^{\sharp}$

Given the key signature, and given the notes above, what is the key of this short phrase?

$b$  melodic minor

4. Complete the following seventh-chord sequence so that each measure is an EXACT transposition of the first measure. The last chord of the last bar and the bass line of m. 2 are provided for you. Do not use enharmonically equivalent spellings of notes. Check the interval of transposition between mm. 1 & 2, and between mm. 2 & 3.  
On the upper set of blanks, name the root of each seventh chord in the sequence; on the lower set, give the type of seventh chord (M7, Mm7, m7, °7 or °7).

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Root: B E A F# A D G E G C F D

Type: °7 Mm7 M7 m7

3. Using C, O/O, and O structure as indicated, fill in the alto and tenor lines of the chord progression below. (Notice that it's the same as the start of #2 above.) Use standard doublings. Show unison notes correctly.

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C C O/O C

6 6 6

Again, I should have taken more time to check the voice-leading carefully.

5. The following melodic line is a hymn tune that has had the harmonic structure removed. The cadences have been identified with fermatas and each has its own letter attached. Determine whether each cadence is conclusive, less conclusive, or inconclusive.

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A B C D

A. less conclusive; B. inconclusive;

C. less conclusive; D. inconclusive;

What would you call the C# in bar 7? passing tone.

What is the problem with the final cadence, labeled D? Explain.

It doesn't end on tonic → it ends on the 5th → bad for end of tune.