I. Write the signature of the given key, then write the triad indicated by the functional name. (10 pts.)

\[ \text{signature: } \text{E}\flat \text{ major} \]

\[ \text{triads: } \text{E}\flat - \text{Bb} - \text{F} \]

- c#: leading tone
- Bb: supertonic
- F: dominant
- E: subdominant
- G: submediant

II. For each of the given chords, list all of the keys in which it can exist by key name and Roman numeral (11 pts.)

\[ \text{chords: } F\flat, Bb, E, D, A \]

- F\flat: i, iv
- Bb: ii, iii
- E: ii, vi
- D: iii, vi
- A: vi, vi

III. Label the chords with Roman numerals and bass figures (if necessary) and identify the cadence type. (12 pts.)

\[ \text{chords: } F\flat, Bb, E, D, A \]

- Bb: V vi
- F\flat: V7 i
- D: ii5 V
- Bb: V7 i

IV. Using the given scale degree numbers as your soprano notes, write the indicated progressions in four voices and identify the type of cadence for each (24 pts.)

\[ \text{progressions: } F, Bb, E, D, A \]

- E: V7 I
- C: iv6 V
- E: ii5 V6
- G: vii6 i
V. Label the root movements between each change of harmony by direction (↑ or ↓) and interval quantity (number), and identify the root movement as progressive (P) or retrogressive (R). (16 pts.)

<table>
<thead>
<tr>
<th>root movement:</th>
<th>2</th>
<th>5</th>
<th>5</th>
<th>5</th>
<th>2</th>
<th>5</th>
<th>3</th>
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</thead>
<tbody>
<tr>
<td>P or R:</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>R</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
</tr>
</tbody>
</table>

VI. Provide a complete Roman numeral analysis of the given music. Label the key, all chords, non-chord tones, and the two cadences. (This part of the test will be shorter (27 pts.)

Key: a:

- i
- V
- i
- V
- i
- V
- i
- V
- i

Cad: H