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If a Perfect 4th, 5th, or 8th is made smaller by lowering the top note a half step, or raising the bottom note a half step, without changing the letter name of either note, the interval becomes **diminished**.

The musical staff shows three intervals in a treble clef:

- Interval 1: Perfect 5th (P5) - C4 to G4
- Interval 2: diminished 5th (d5) - C4 to F#4
- Interval 3: diminished 5th (d5) - C4 to F4

If a Major 2nd, 3rd, 6th, or 7th is made smaller by lowering the top note a whole step, or raising the bottom note a whole step, without changing the letter name of either note, the interval becomes **diminished**.

The musical staff shows three intervals in a treble clef:

- Interval 1: Major 6th (M6) - C4 to A4
- Interval 2: diminished 6th (d6) - C4 to A#4
- Interval 3: diminished 6th (d6) - C4 to G#4

If a Major or Perfect interval is made larger by raising the top note a half step, or lowering the bottom note a half step, without changing the letter name of either note, the interval becomes **Augmented**.

The musical staff shows six intervals in a treble clef:

- Interval 1: Major 6th (M6) - C4 to A4
- Interval 2: Augmented 6ths (A6) - C4 to A#4
- Interval 3: Augmented 6ths (A6) - C4 to Bb4
- Interval 4: Perfect 4th (P4) - C4 to F4
- Interval 5: Augmented 4ths (A4) - C4 to F#4
- Interval 6: Augmented 4ths (A4) - C4 to Gb4

A **DECEPTIVE CADENCE** consists of a V (or sometimes IV) chord followed by a vi chord:

$\underline{\text{V}}$ 
 $\text{vi}$ 
 $\underline{\text{IV}}$ 
 $\text{vi}$

4. Write Deceptive Cadences in these keys, using the chords indicated by the Roman Numerals. (The first one is given.)

$\underline{\text{V}}$   $\text{vi}$ 
 $\underline{\text{V}}$   $\underline{\text{VI}}$ 
 $\underline{\text{V}}$   $\text{vi}$ 
 $\text{iv}$   $\underline{\text{VI}}$   
E Major
d minor
B $\flat$  Major
e minor

$\underline{\text{V}}$   $\text{vi}$ 
 $\underline{\text{V}}$   $\underline{\text{VI}}$ 
 $\underline{\text{V}}$   $\text{vi}$ 
 $\underline{\text{IV}}$   $\text{vi}$   
C $\flat$  Major
c minor
G $\flat$  Major
A Major

5. Label the chords of each of these cadences with Roman Numerals and inversion numbers, then put the type of cadence (Authentic, Half, Plagal, or Deceptive) on the line below the Roman Numerals. (The first one is given.)

$\underline{\text{IV}}^{\underline{6}}_{\underline{4}}$   $\underline{\text{I}}$ 
\_\_\_\_\_
\_\_\_\_\_
\_\_\_\_\_  
Plagal
\_\_\_\_\_
\_\_\_\_\_
\_\_\_\_\_  
B $\flat$  Major
d minor
E Major
e minor

\_\_\_\_\_
\_\_\_\_\_
\_\_\_\_\_
\_\_\_\_\_  
C $\flat$  Major
c minor
G $\flat$  Major
A Major

10. Write the Roman numerals and figured bass for the following chord progression. (4 points)

\_\_\_\_\_

11. The following example is from a Bagatelle by Beethoven. Answer the questions about the music. (13 points)

Andante con moto

a. What is the key or tonality? \_\_\_\_\_

b. Name each boxed chord with its Roman numeral and figured bass.

a. \_\_\_\_\_ b. \_\_\_\_\_ c. \_\_\_\_\_

c. Write the counts for the first three measures. (Write the counts on the music.)

d. What is the meaning of *Andante con moto*? \_\_\_\_\_

e. Name each circled interval with its quality and number.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

f. Name the period of music history which Beethoven represents. \_\_\_\_\_