1. Write the letter names of these notes under the staff.
   - Write the intervals (size only) between notes above the staff.

2. (a) In which direction does the seventh of a dominant 7th chord resolve?
   (b) Name three ways that the 7th of a dominant 7th chord can be approached.
   (c) Write the full figured bass figuring of a dominant 7th chord.
   (d) Write the abbreviated figured bass figuring of a dominant 7th chord.

3. Build dominant 7th chords based on the following notes.
   Use accidentals where necessary.
   
   (i)  
   (ii)  
   (iii)  
   (iv)  

4. Study the following example.
   Each of the notes in the soprano line indicated by an arrow is a passing tone.
   On each line above each passing tone describe the two qualities of the passing tone as: diatonic (D) or chromatic (C), accented (A) or unaccented (U).

Example contains parallel fifths between s/a beats 1-2 bar 2.
9. Give the English meaning of the following Italian terms.
   (a) *Sotto voce*
   (b) *Tenuto*
   (c) *Ad lib.*
   (d) *Attacca*

10. **Performance terms**
    Listen to CD 2 Tracks 29–32.
    On each track, you will hear a four-bar piece of music.
    Choose the appropriate Italian term from *tenuto, staccato, con forza* or *sotto voce* to describe what you hear on each track.

<table>
<thead>
<tr>
<th>Italian term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Track 29</td>
</tr>
<tr>
<td>Track 30</td>
</tr>
<tr>
<td>Track 31</td>
</tr>
<tr>
<td>Track 32</td>
</tr>
</tbody>
</table>

11. **Triads**
    Listen to CD 2 Tracks 33–35.
    On each track, you will hear a triad.
    Identify the triad you hear as a major or minor triad in root position or first inversion, or a diminished or augmented triad in root position.
    Write your answers in the table below.

<table>
<thead>
<tr>
<th>Triad</th>
<th>Track 33</th>
<th>Track 34</th>
<th>Track 35</th>
</tr>
</thead>
</table>

5. Write the inner parts of this progression following the given figuring.

6. Add alto, tenor and bass parts to this melody following the given figuring.

7. • Write an appropriate harmonic scheme using Roman numerals and chord position numbers under this progression.

       • Complete the inner parts following the figuring you give.