

Music 500—Error Quiz #1 (key)

Reflections Upon Arising on a Monday Morning

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1: A: i ii Y i
2:
3:
4:
5:
6:
7: i w I Y
8:
9:
10:
11: i w vii° i
12: ii Y bVI
13:
14: i ii° vii°/Y Y
15:
16: i w Y I
17:
18:
19:
20:

1. The key is F#, not A
2. The ii chord is diminished in minor, so the label should be ii°
3. Bad bass line. $\text{DP}(\hat{2})$ should not go to $\text{D}(\hat{2})$
4. Melodic augmented second in the alto, mitigated somewhat by being in an inner voice
5. The chord is i , not I
6. The metric placement of the six-four (and that of its subsequent resolution) is incorrect
7. $\text{D}(\hat{4})$ needs to go to $\text{T}(\flat\hat{3})$ —or you could say that the seventh in the bass is unresolved
8. Unresolved leading-tone in the alto. This would not be a problem if the half-cadence in m. 2 hadn't gotten destroyed by the moving bass
9. Really nasty direct fifth between soprano and bass
10. Another melodic augmented second, this time in the soprano
11. Strange inversion: $\text{D}(\flat\hat{6})$?
12. $\text{DP}(\hat{1})$ needs to go to $\text{D}(\hat{7})$ —also, the seventh in the bass is unprepared *and* unresolved
13. Parallel fifths between tenor and bass
14. $\#4$ should proceed directly to $\hat{4}$
15. Related to 14 above, there is a cross-relation between tenor and soprano
16. Unresolved seventh in soprano
17. Missing accidental for raised leading-tone in minor
18. $\text{D}(\hat{7})$ should go to $\text{T}(\hat{1})$
19. Seventh of Y^7 left unresolved
20. This final chord no third