PRACTICE FINAL EXAM

Fill in the metrical information missing from the table below. (5 minutes; 5%)

<table>
<thead>
<tr>
<th>Meter Type</th>
<th>Meter Signature</th>
<th>Beat</th>
<th>Beat Divisions</th>
<th>Whole Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fill in the blanks, keeping in mind that scale-degree names are used on the left. (5 minutes; 5%)

B♭ is the leading-tone of ____ major. In ____ major, ♭ is C.

D♯ is the _____________ of G♯ minor. In F♯ minor, ♯6 is ____.

Write the correct pitch to create the specified intervals (pay attention to whether you are writing above or below the given note). Indicate whether each interval is harmonically consonant or dissonant and name its inversion. (10 minutes; 10%)

interval: P12 ↑ M7 ↑ m6 ↓ d5 ↓
cons./diss.: _____ _____ _____ _____
inversion: _____ _____ _____ _____

The melody below contains a variety of notational errors. Without altering its sound or its meter signature, re-write it in correct standard notation. (10 minutes; 10%)
Add second-species counterpoint to the cantus firmus provided, incorporating a minimum of four passing tones. Please identify each passing tone with a P. (You may write a neighboring tone or an accented passing tone, but if you decide to do so then you must also label it specifically as N or APT.) Be sure to label all harmonic intervals. (15 minutes; 10%)

Add fourth-species counterpoint to the cantus firmus provided. You should incorporate a minimum of five suspensions. Please label all intervals. (10 minutes; 10%)

Write the chords indicated in four-part vocal style. The given note is the soprano. Be sure you have the inversion correct and are following typical doubling procedures. (10 minutes; 10%)

chord:  d♯ ø  A Mm  g♯ m  Bb +
Complete and realize the progression below. (25 minutes; 15%)

- Fill in the three missing bass notes and write chord symbols in the blanks provided. (These are the only places where you may write your own figures.)
- Provide Roman numerals for the remaining chords.
- Realize the progression in four-part vocal style.
- Name the cadence type.
- Add a contextual analysis (T/PD/D labels).

\[
\text{cadence type:}
\]

\[
\begin{array}{c}
\text{Contextual analysis:}
\end{array}
\]

Complete and realize the progression represented below. (15 minutes; 10%)

- Identify the key and provide Roman numerals and figures for the two missing chords.
- Realize the progression in four-part keyboard style.
- Remember to add a 4-3 suspension to the final chord (as indicated by the figures).
- Name the cadence type.
- Add a contextual analysis (T/PD/D labels).

\[
\text{cadence type:}
\]

\[
\begin{array}{c}
\text{Contextual analysis:}
\end{array}
\]
Provide a harmonic analysis for the following excerpt from Mozart’s Piano Trio No. 1 (K. 10, Minuet I, measures 17-22), written when he was only eight years old. The ’cello part duplicates the left-hand part of the piano, and so it is not shown separately. (15 minutes; 15%)

- Identify the key.
- Locate any cadences and name them by type (please write cadence labels on the score above the violin line).
- Label the chords with appropriate Roman numerals and figures; blanks representing chord onsets have been provided. Notice that two notes have been shaded in measure 21; these are embellishing tones that we haven’t discussed yet and may be disregarded.
- Considering both the violin and piano parts, circle all embellishing tones and identify each by type (passing, suspension, etc.). This excludes the two embellishing tones in measure 21 that we haven’t covered yet; they have been shaded and may be disregarded.
- Below the Roman numerals, add a contextual analysis (T/PD/D labels).

Contextual analysis: