



PRACTICE FINAL EXAM


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

| Meter Type | Meter Signature | Beat | Beat Divisions | Whole Measure |
|-------------|-----------------|--|---|---------------|
| | 4 |  | | |
| _____ duple | | |  | |

Fill in the blanks, keeping in mind that scale-degree names are used on the left. (4 minutes; 5%)

E♭ is the mediant of _____ major. In D♭ major, 6̂ is _____.
G# is the _____ of F# minor. In _____ minor, ↓7̂ is B.

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. (8 minutes; 10%)



interval:

P12 ↑

M7 ↑


m6 ↓

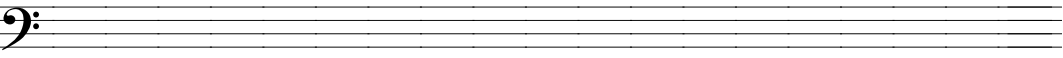
A4 ↓

cons./diss.:

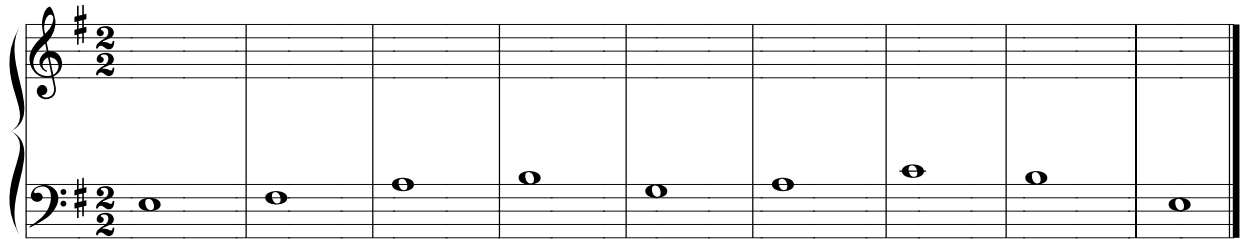
inversion:

The melody below contains a variety of notational errors. Without altering its sound, barlines, or meter signature, re-write it in correct standard notation. (8 minutes; 10%)

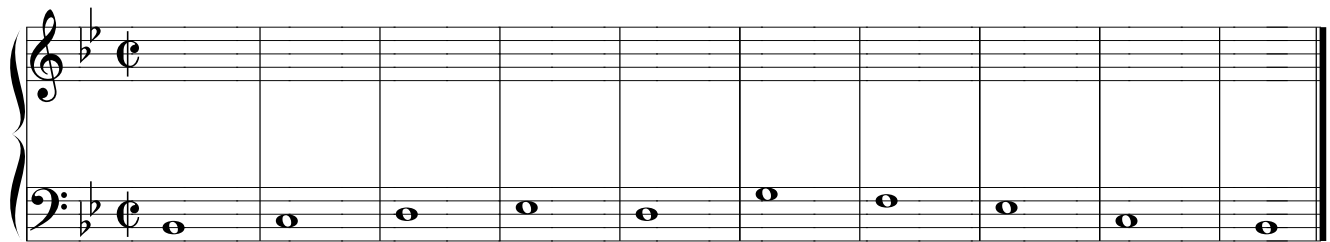




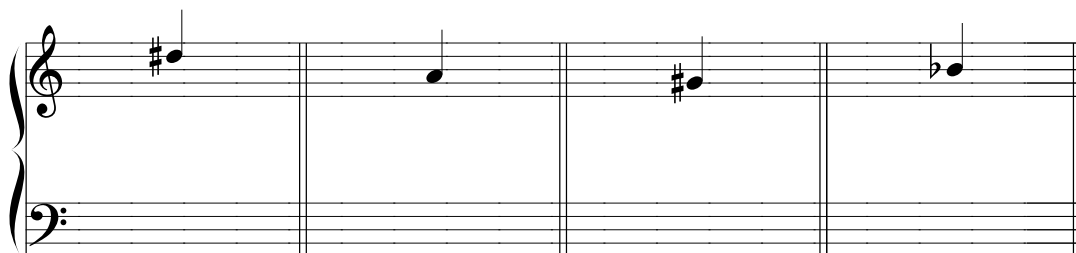
Add second-species counterpoint to the *cantus firmus* provided, incorporating a minimum of three unaccented passing tones. Please identify each passing tone with a P, and don't use neighboring tones or accented passing tones. Be sure to label all harmonic intervals. (12 minutes; 10%)



Add fourth-species counterpoint to the *cantus firmus* provided. You should incorporate a minimum of five suspensions. Please label all harmonic 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. (8 minutes; 10%)



chord: d# M $\frac{6}{4}$

A Mm $\frac{4}{3}$

g# $\infty \frac{6}{5}$

Bb + $\frac{5}{3}$

Complete and realize the progression below.

(15 minutes; 10%)

- Identify the key and provide a Roman numeral and figures for the missing chord.
- Realize the progression in four-part vocal style using stylistic note values.
- Remember to add an appropriate suspension to the $\text{vii}^{\circ 6}$ chord.
- Name the cadence type.
- Add a contextual analysis (T/PD/D labels).

add
suspension
↓

cadence type:

Contextual
analysis:

Complete and realize the progression represented below.

(25 minutes; 15%)

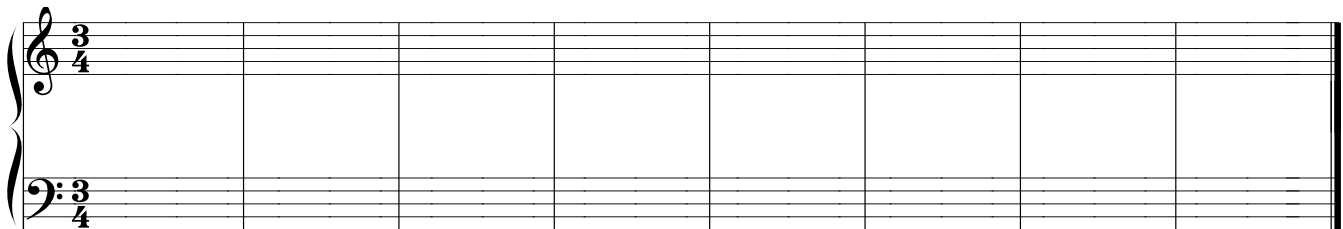
- Identify the key and provide appropriate Roman numerals for the given figures.
- Provide a bass note, Roman numeral, and figures for the missing chord in measure 3. This is the only place where you may add your own figures.
- Realize the progression in four-part keyboard style using stylistic note values. Be sure your notation is correct.
- Remember to add a 4-3 suspension in measure 4 (as indicated by the figures).
- Name the cadence type.
- Add a contextual analysis (T/PD/D labels).

cadence type:

Contextual
analysis:

An excerpt from the second movement of Mozart's Divertimento No. 2 (K. 439b, n. 2), originally written for three basset horns, appears on the next page. Provide an analysis as outlined below. A recording is available. (25 minutes; 15%)

- Locate any cadences and name them by type (please write cadence labels on the score above the top staff, aligned with the cadence location).
- Label the chords with appropriate Roman numerals and figures below the bass line. You will have to determine the harmonic rhythm.
- Below the Roman numerals, add a contextual analysis (T/PD/D labels).
- On the score, clearly circle and label one example for each of the following embellishing tones:
 - passing tone — indicate whether it is accented or unaccented
 - neighboring tone
- Comment on the harmonic rhythm: what happens in this excerpt, and is it typical or atypical? Explain your answer.
- On the grand staff below, provide a two-voice reduction of the excerpt that shows how it is governed by the contrapuntal principles we have discussed this semester. Your answer should show one primary melodic note and one primary bass note per chord, and it should exhibit good voice leading.



- While making your reduction, you sometimes had to determine the primary melodic/bass note. Point out one chord where there was an alternative bass note, and one chord where there was an alternative melodic note, and explain why you prefer your choice.

W. A. Mozart — Divertimento No. 2 (K. 439b, no. 2), second movement, measures 1-8

The musical score consists of three staves in 3/4 time. The first staff (Treble clef) begins with a forte (f) dynamic and features a melodic line with eighth and sixteenth notes, often beamed together. The second staff (Treble clef) also begins with a forte (f) dynamic and contains a more rhythmic line with eighth and sixteenth notes, including some rests. The third staff (Bass clef) begins with a forte (f) dynamic and contains a bass line with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

*Roman numerals
and figures:*

*Contextual
analysis:*