Name:

## **PRACTICE MIDTERM**

Write the scales indicated (both ascending and descending) using a key signature and any *necessary* accidentals. (2 minutes; 4%)

E <sup>b</sup> natural minor:			
<b>2</b> 5			

B melodic minor:

6	•					
	•					

Fill in the blanks. Notice that the left column uses scale-degree *names* while the right column uses scale-degree *numbers*. (4 minutes; 10%)

 $E^{\flat}$  is the dominant of \_\_\_\_\_ major.In D^{\flat} major, 2 is \_\_\_\_\_.A is the leading-tone of \_\_\_\_\_ minor.In G minor,  $\uparrow \hat{6}$  is \_\_\_\_\_. $B^{\flat}$  is the \_\_\_\_\_\_ of F major.In \_\_\_\_\_ major, 3 is E#.B is the \_\_\_\_\_\_ of D# minor.In \_\_\_\_\_ minor,  $\downarrow \hat{7}$  is F#.

Identify the four intervals written below, then name the inversion of each. (4 minutes; 7%)



Write the correct pitch to create the specified harmonic interval. Pay attention to whether you should be writing above or below the given note. Then indicate whether each interval is harmonically consonant or dissonant. (4 minutes; 7%)



Supply the correct key signature, observing all notational conventions. (2 minutes; 5%)



Given a chord member and a triad quality, construct the rest of the chord. (5 minutes; 12%)



Using accidentals (not key signatures), write the chords indicated. (5 minutes; 12%)



Fill in the metrical information missing from the table below. The first line has been completed as an example. (5 minutes; 15%)

Meter Type	Meter Signature	Beat	Beat Division	Whole Measure
simple duple	24	•	•	0
	6			
simple triple		•		
compound triple	8			
quadruple			•	

Provide an illustration for each of the terms below. The first illustration is shown as an example. (3 minutes; 5%)

contrary motion

voice exchange

parallel fifths







Add first-species counterpoint to the *cantus firmus* provided. Please label all harmonic intervals. (10 minutes; 12%)



Starting on the downbeat, re-notate the rhythm below to reflect  $\frac{6}{8}$  correctly. You will need to add barlines and use beams, dots, ties, etc. appropriately. If the last measure is incomplete, you should correct it by adding a rest (or rests). You may change the notation (for instance, you could replace a whole-note with two tied half-notes or vice versa), but you must not alter the sound of the given rhythm. (6 minutes; 11%)



Circle a syncopation in the rhythm above.