

Music 109 PRACTICE Test 2 (Fall 2016)

Write the indicated intervals. **Do not alter** the given note. (2 pts each)

dim7 above p5 above +2 above +4 below M6 below

Write an ascending B \flat harmonic minor scale. Use **individual accidentals** as needed, with **no key signature**. (2 pts)

B \flat harmonic minor scale: B \flat , C, D, E \flat , F, G, A \sharp , B \flat

Write the indicated pentatonic scales. (2 pts each)

B major pentatonic: B, C \sharp , D \sharp , E \sharp , F \sharp
 F minor pentatonic: F, G, A, B \flat , C \flat

Complete the following list of scale-degree names. (7 pts)

Tonic supertonic mediant sub-dominant dominant sub-mediant subtonic leading tone

Write the indicated triads or seventh chords from the lead-sheet chord symbols. (2 pts each)

C- F \sharp Edim D+ (circled)

C \sharp 7 Dbm7 Eb Δ 7 G \sharp m7 \flat 5

- 1) Provide the appropriate key signatures (1 pt each) and
- 2) Write the indicated triads or seventh chords in the correct inversion. (2 pts each)

Gm: vii^o7 Db: vii^o7 Em: V⁶ Cm: ii^o6₅ Dm: VII

- Provide: 1) roman numerals, below the staff, including figured-bass numbers as appropriate (2 pts each) and
 2) an appropriate lead-sheet chord symbol above the staff, with slash notation as appropriate. (3 pts each)

ex: F#m7/A

E: ii⁶₅ Bb: V⁷ F#m: vii^o6₅ A: IV⁷ or IV^{MA7} Cm: ii^o6₅

List as many errors as you can find with the following 1st-species counterpoint (there are about 10 total). Indicate exactly **where** and **what** each error is; you may write on the score to clarify your responses. (10 pts)

- 1) substantial G.R. gap. 1b is acceptable but 1a is too large.
- 2) large leap w/out change of direction.
- 3) Double leap that does not outline a M_p-m triad.
- 4) M.l. of a diminished 3rd; 5) no raised 7 in Phrygian;
- 6) V.l. of an augmented 6th. 7) V.l. is p11, not allowed.
- 8) Simultaneous CF/CP climax point. 9) direct approach to p8.
- 10) Direct approach to p5 11) dissonant melodic leap

Define the following precisely, including the approach and resolution. (2 pts each)

Passing tone:

approached and left by step in the same direction

Neighbor tone:

approached and left by step in the opposite direction

also, continues w/out change in direction

12) more leaps/skips than steps.