

Final Exam Review Sheet

Your final exam will focus on Chapters 5-13 in the textbook. Be prepared for part-writing (inc. figured bass), analysis, and short answer questions on the following topics:

Chapter 6:

- Root position part writing in three-part and four-part textures.
- Transpositions for any instrument listed in Appendix A of your textbook. Be prepared to transpose from a transposed part to concert pitch and vice-versa.
- Reproduce the overtone series above any given note.

Chapter 7:

- Be able to reproduce the harmonic progression diagrams in major and minor keys.

Chapter 8:

- Part writing in three-part and four-part textures using first inversion triads.
- Parallel sixth chords (p. 120)

Chapter 9:

- Know the four types of second inversion triads (define, recognize, explain salient features of, reproduce in four-part chorale style).

Chapter 10:

- Know all the types of cadences, as listed on the cadence types handout.
- We will cover the remainder of chapter 10 in the spring semester.

Chapters 11 and 12:

- Recognize and define all types of non-chord tones mentioned in the text
- Name the three parts of a suspension. Which part(s) are accented metrically? Which part(s) are consonant? Which are dissonant?
- Name the four common suspension types.

Chapter 13:

- Spell, analyze, and resolve dominant seventh chords in root position and all inversions.
- If both V7 and I/i are complete and in root position, the LT must be in an inner voice and resolve down a third. To resolve the LT up to tonic, one or both of the chords must be inverted and/or incomplete (omit 5th).

Be able to reproduce these four definitions (esp. the part in **bold**) verbatim from memory:

- Prolongation – **Elaboration of a harmony, either through non-chord tones or ancillary harmonies.** Prolongations can last one beat, one measure, several measures, or even an entire piece. A passing 6 4 construction is one common example of prolongation.
- Voice exchange – **Prolongation in which two voices trade pitch classes;** the first note of the first voice becomes the last note of the second voice, and vice-versa.
- Dissonance – **A note or chord that is not part of the prolonged harmony at a given structural level.** The most common type of dissonance is a NCT which provides tension against a surface harmony, but dissonance can occur at deeper levels of structure as well.
- Register transfer – **Moving a note to a different octave before providing its linear resolution.** A good example of this is when a tendency tone such as a chord 7th moves into an inner voice before it resolves.