

Final Exam Review

**Be prepared for part-writing, short answer, and/or analysis on the following topics:**

0. Be able to name and define (i.e. explain the part-writing for) the four types of second inversion triads: passing, pedal, cadential, and arpeggio.

1. Tendency tones tend to demand resolution:

- LTs (inc. temporary LTs) resolve up by step. In an inner voice, it *may* also resolve down a third.
- 7ths of chords resolve down by step.
- The b2 pitch in the Neapolitan resolves downward toward the LT (see N<sup>6</sup> below).
- The pitches of the +6 interval in an +6 chord will usually resolve into an octave. Each pitch will move a minor second, one voice moving up and one moving down.
- The raised 5<sup>th</sup> of a V+ chord resolves up a minor second.

2. Don't double tendency tones.

3. N<sup>6</sup> chords:

- A major triad built on b2 of the key.
- The Neapolitan is usually, but not always, in first inversion.
- The b2 note will resolve downward to the LT. If the LT is not present in the resolution chord, the b2 will resolve to the closest chord tone above the LT.

4. +6 chords:

- Know the interval structures for It+6, Fr+6, and Ger+6 chords.
- To what scale degree does the +6 interval usually, but not always, resolve?

5. Know the following form terms: phrase, cadence (know all types), period, phrase group, double period, binary, ternary, IRDNATF, parallel/contrasting/sequential, modulating, rondo, sonata form, compound ternary

6. Ct diminished 7<sup>th</sup> chords: The common tone becomes the *root* of the *resolution* chord. The other voices move as little as possible. Remember doubling rules – double the root in root position, anything in first inversion, and the fifth in second inversion.

7. How can you tell the difference between a V<sup>sub6</sup> and a iii<sup>6</sup> chord?

8. Enharmonic reinterpretation:

- Be able to enharmonically respell and reinterpret a V7 chord as a Ger+6 in another key.
- Be able to enharmonically respell and reinterpret a fully-diminished seventh chord in four different keys (total).
- Be able to analyze four-part, chorale-style examples of enharmonic reinterpretation similar to those discussed in class.

Congratulations! You have finished chapters 1-26 of your textbook!