

MUS 231 Practice Final Exam

Free Counterpoint Analysis

The following free counterpoint example contains many errors. Clearly mark and number at least 5. Write a circled letter next to the error on the score to pinpoint the error, or put a bubble around the error.

You must write in the intervals!

- a) _____ g) _____
- b) _____ h) _____
- c) _____ i) _____
- d) _____ j) _____
- e) _____ k) _____
- f) _____ l) _____

Canon terminology

Define:

Dux

Comes

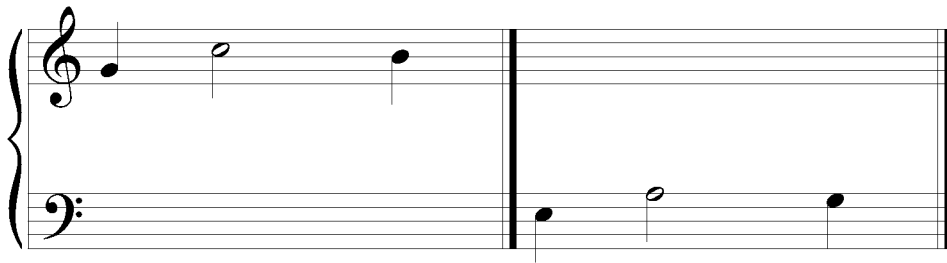
Canon

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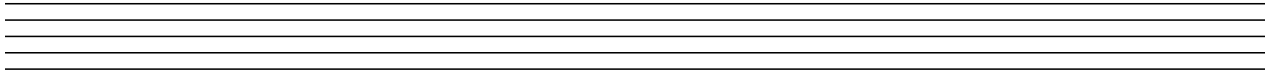
Free counterpoint suspensions. Two separate examples.

1. First measure. Using two half notes, or two quarters and a half note (in that order), complete the first measure so that the lower part you write creates a dissonant suspension that is resolved by the existing upper part.
2. Second measure. Using two half notes, or two quarters and a half note (in that order), complete the second measure so that the upper part you write creates a dissonant suspension that is resolved by the existing lower part.

Write in the intervals and make sure both measures are completely filled-in



Cantus Firmus: In an alto clef, write a cantus firmus in the key of D minor:



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Canon Writing

Compose the **first** five measures of a canon—do not make an ending and do not stop the imitation. Since the first measure containing the dux is provided, you really only have to write four measures (in each voice). Fill in all measures completely. The rule for this canon is: one measure (four beats) at the lower perfect octave (down a P8). That's ONE octave. **Write in the intervals!**

Dissonance Identification

Fill-in any blank cells on the *dissonance table* below:

Dissonance type	Metric placement of dissonance(s) [which beat(s)]	Approached by	Left by	Which Species
		Step	Step, opposite direction	
Passing Tone		Step		3rd
	Beat 1 (downbeat)	Same tone (oblique)		
Double Neighbor Tone			Beat 2 by leap. Beat 3 by step. Last 3 notes in same direction	
	Beats 2 and/or 4	Step		3rd
Passing Tone				2nd
	Beats 2 & 3, or 3 & 4		Step, same direction	