

Music Theory II

Final Exam

Chapters 1-19 H&VL

Prof. Andy Brick

I pledge my honor that I have abided by the Stevens Honor System

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Print your name and email address

Submit your written work as a pdf and audio  
recording of the work as an mp3 to:

[musictheory2@gmail.com](mailto:musictheory2@gmail.com)

5% deducted from grade for each day late as determined by the arrival date @ the above email address

**Any exam received without full annotations of usages will not be considered as submitted..**

## Write a composition in the following format:

1. Your composition will have Ternary form consisting of two periods separated by a development section and concluded with a small coda. It will be in the Key of F

- a. 1st period = 8bars - Major or minor
  1. Antecedent Phrase = bars 1-4 of 1st period
    1. Syntactic Progression Only
    2. Establish key of F
    3. Establish Melodic statement in the soprano for your opening harmony in 1<sup>st</sup> 2 bars
    4. Proceed syntactically in bars 3+4 but Do not modulate
    5. Ends in Full cadence
  2. Consequent = bars 5-8 of 1st period
    1. Syntactic Progression Only
    2. Continues in key of F
    3. In bars 5+6, repeat Melodic statement of bars 1+2 of antecedent
    4. Proceed syntactically in bars 7+8 as a variation of bars 3+4 of the antecedent but do not repeat bars 3+4
    4. Do not modulate
    5. Ends in semi cadence
- b. Development Section = bars 9-?
  1. Mixed syntax and Perfect sequence. No series.
  2. Re-establish the tonic in bars 9+10 via syntactic progression.
  3. Proceed into a perfect sequence that is no shorter than 2 bars and no less Than 6 sequential steps. It should be no longer than 8 bars.  
Use brackets to identify each sequential step
  4. Throughout the perfect sequence incorporate elements from your melodic statement. Do not use the entire statement, just pieces of Note: you may break the perfect sequence only in that voice that carries the elements of your Melodic statement. All other voices must stay in perfect sequence.
  5. End the sequence such that the last sequential element becomes an applied dominant to any diatonic intermediary harmony or to V
  6. Once you have arrived at your applied dominant, let it resolve to the new tonicized I
  7. Proceed in the next 4 bars to re-establish the original Tonic F via a syntactic progression that ends in a semi cadence. Do not use any elements of your melodic statements in these 4 bars.
- c. 2nd period = Recapitulation Antecedent/Consequent
  1. Antecedent Phrase = 4 bars
    1. Establish the tonic in the Opposite mode of 1<sup>st</sup> period (insert Key change)
    2. Syntactic Progression Only
    3. As much as possible, restate the entire Antecedent from the first period in the opposite mode. You may briefly change the syntax and alter the melodic statement if you find that the original syntax at that moment is not appropriate in the new mode. This should be an exceptional case.
    4. Ends in a semi-cadence
  3. Consequent = 4 bars
    1. Syntactic Progression Only
    2. Continues in opposite mode of first period
    3. In the first two bars of this phrase, use elements of the Melodic statement of bars 1+2 of antecedent of the first period but do not repeat the syntax of the antecedent of the first period.
    4. Proceed syntactically in the next two bars.
    5. Do not modulate
    6. Ends in full cadence
- d. Coda = 2 bars
  1. Begin on the Dominant
  2. Syntactic Progression Only
  3. Stay in the opposite mode of the 1<sup>st</sup> period
  4. Do not arrive at the tonic until the very last chord of the last bar
  4. Full cadence in the last bar on a Tonic in the same mode as the first period.

## 2. Usages

### Syntactic Elements A

- a. III as a non-modulatory chord in Major
- b. VII with a  $-\text{^}7$  as a non-modulatory chord in minor
- c. VI-V progression in minor
- d. Phrygian Cadence w/passing V6
- e. Demonstrated use of melodic minor in minor section
- f. II65 leading directly to V (or V7 or inversions)
- g. II43 leading directly to V (or V7 or inversions)
- h. "PI6" where the chord immediately following the "PI6" contains a 7th
- i. IV7 (or inversions) resolving through a Cad64
- j. Plagal Cadence
- k. Expansion of V where V is not directly followed by I
- l. Deceptive Cadence
- m. "Prof. Andy's mind bending harmony concept 1"
- n. Harmonization of  $\text{^}8\text{-}^7\text{-}^6$  in soprano.
- o. Use of Vii6
- p. Use of V42
- q. Use of Cad64

### Syntactic Elements & passing and neighboring Elements B

- r. 3 Successive bass notes in non-sequential ascending 5ths
- s. non-syntactical function of a 5-3 chord built on an upper 5th
- t. Passing 53
- u. Syntactical use of V as a minor triad.
- v. Neighboring 63
- w. Passing 63
- x. Passing 63 that tonicizes the following chord
- y. Passing 64 above stepwise bass where target chord is a substitution
- z. Passing 64 above sustained bass

### Sequential Elements

- AA. Perfect Sequence in Descending 5ths w/53-63 technique
- BB. Perfect Sequence in Ascending 5ths w/53-63 technique - avoid tritone in any chord
- CC. Perfect Sequence in Ascending Syncope with 5-3 variant bass rises by step
- DD. Perfect sequence in 5-3 variant of stepwise descending bass with 5-3/6-3 technique
- EE. Perfect sequence in ascending stepwise bass in 53 position with interpolated 53s as ascending 4th (descending 5th) from origin.
- FF. Perfect sequence in Syncope with 6-3/5-3 over stepwise descending bass.
- GG. Perfect sequence with 5-6 over descending stepwise bass
- HH. "Prof. Andy's mind bending harmony concept 2"

### 3. Rules

#### Melodic Rules

1. In the first period establish your melody as much as possible as one coherent 2 bar melodic phrase.
2. Do not use any note values smaller than an eighth.
3. Although you don't have to follow it to the letter, be mindful of what you have learned in 1<sup>st</sup>-3<sup>rd</sup> species counterpoint. I will be looking to see how well you can apply these principles to your writing.
4. You may deviate from species counterpoint
5. You may leap upwards into chordal 7ths as long as the chordal 7th resolves correctly.
6. You may leap upwards into dissonant 4ths as long as the 4th resolves correctly.
7. You may not leap to any other dissonances.

#### Harmonic rules

1. You must use at least 8 of the "Usage" items from Syntactic Elements A
2. You must use at least 5 of the "Usage" items from Syntactic Elements & Passing and Neighboring elements B
3. You must use only 1 of the "Usage" items from Sequential Elements
4. You can also use syntactical techniques contained in the text or in the web notes that do not appear in the "Usage" list
5. You may not use sequential techniques contained in the text or in the web notes that do not appear in the "Usage" list
6. You MUST clearly label on your written work the letter that corresponds to that "usage" at the moment you employ such usage. I will not grade any exam that does not have this labeling.
7. You must show a thorough, logical and clear understanding of tonic establishment and expansion, intermediary harmonies, and various cadential elements as presented in Chapters 1-19 of H&VL
8. Unless transferred to the next harmony, a dissonance must always properly resolve UNLESS you clearly show your idiomatic reason for not resolving the dissonance by writing a dashed arrow.
9. You must show any preparation and all resolutions of all dissonances, as well as the movement of all Leading Tones (including modulatory leading tones) with the appropriate graphic marking
10. You must show any idiomatic usage with the appropriate graphic marking
11. You may not count a usage twice
12. You must write all Roman and Arabic numerals for every syntactic harmony.
13. You must write only the Arabic numerals for any series or sequential passages.
14. You must write the Roman and Arabic numerals preceded by a "P" for any passing harmony
15. You must write the Roman and Arabic numerals preceded by a "N" for any neighboring harmony
16. Except melodic elements, All notes must be harmonized in 4 voices.
17. Except melodic elements, All notes must be no smaller than a quarter note and no larger than a whole note.