

Music Theory II

Midterm pt. 2

Chapters 1-15 H&VL

2nd Species Counterpoint

Sight-singing in minor

Prof. Andy Brick

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

Due 1 week after assigned date
5% deducted from grade for each day late

Write a composition in the following format:

1. Your composition will have the form of a double period. It will be 16 bars long and in the key of D.

- a. 1st period = 8bars - Major or minor
 1. Antecedent Phrase = bars 1-4 of 1st period
 - a. Does not modulate nor tonicize III or V
 - b. Ends in semi-cadence
 2. Consequent = bars 5-8 of 1st period
 - a. Somehow motivically linked to Antecedent Phrase
 - b. Does not modulate nor tonicize III or V
 - c. Ends in semi-cadence
- b. 2nd period = bars 9-16. Should be motivically linked to 1st period.
 1. Opposite mode of 1st Period (insert key change)
 2. Antecedent Phrase = bars 9-12 of 2nd period
 - a. Modulates to or tonicizes III or V
 - b. New mode firmly established in bars 9-10
 - c. Pivot chord introduces modulation in bar 11
 - d. Phrase ends in full cadence of modulation in bar 12
 3. Consequent = bars 13-16 of 2nd period
 - a. Begins in bar 13 in temporary key of modulation
 - b. The new tonic returns to a V in bars 13-14
 - c. The initial tonic returns and leads to a final cadence in 15-16

2. Usages:

- a. III as a non-modulatory chord
- b. VII as a non-modulatory chord
- c. VI-V progression in minor
- d. Phrygian Cadence
- e. Demonstrated use of melodic minor in minor section
- f. II65 leading directly to V (7inv)
- g. II43 leading directly to V (7inv)
- h. "P16" where the chord immediately following the "P16" contains a 7th
- i. IV7 (inv) 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"
- n. 3 successive bass tones in descending P5 and/or ascending P4
- o. Harmonization of $\wedge 8-\wedge 7-\wedge 6$ in soprano.
- p. Use of Vii6
- q. Use of V42
- r. Use of Cad64

3. Rules

1. You must use at least 10 of the "Usage" items above. You can also use techniques contained in the text or in the webnotes that do not appear in the "Usage" list. Every instance of a "usage" item must be clearly labeled with the corresponding letter above that usage. Your exam will not be considered unless these annotations are included.
2. You must show a thorough, logical and clear understanding of tonic establishment and expansion, intermediary harmonies, and various cadential elements as presented in Chapters 1-15 of H&VL
3. Unless transferred to the next harmony, a dissonance must always properly resolve.
4. 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
5. Any "idiomatic" usages must be explained in as few words as possible on the score page and contain logical reasoning. You must show an idiomatic usage with the appropriate graphic marking. Any purposeful deviations from the rules must be accompanied by text explaining your rationale.
6. You may not count a usage twice. i.e. the use i above cannot also be counted as the use of r above. You would need to write an additional Cad64 for use in r above if you employed i above.
7. You may use chordal skips that are not harmonized. They must be exactly 1/2 the duration of the harmony and may only occur 4 times in your composition
8. You must write all Roman and Arabic numerals for every harmony (i.e. Syntax and Figured Bass)
9. Except when acting as a chordal skip, All notes must be harmonized in 4 voices. All notes must be no smaller than a quarter note and no larger than a whole note.

