

Music Theory III

Final Exam

Chapters 1-26 H&VL

Prof. Andy Brick

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

12/07/07

Due Monday, Dec 17, 2007

You must submit your written work as a PDF attachment to
musictheory3@gmail.com

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

USAGES

Syntactic Elements A

- a. III as a non-modulatory chord in Major
- b. VII with a $^{-7}$ 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 $^{8-7-6}$ in soprano.
- o. Use of Vii6
- p. Use of V42
- q. Use of Cad64
- 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

Syntactic Elements B

- a. In minor or Major use of Vii^o65 from VI
- b. In minor or Major use of Vii^o43 from II6
- c. In minor or Major use of Vii^o7 from I
- d. In major use of Vii^o7
- e. In Major Use of II6/-3
- f. In Major use of $^{-3}$
- g. In minor use of $^{+3}$
- h. In Major use of -VI
- i. In Major use of Plagal cadence utilizing $^{-6}$
- j. In Major Secondary mixture utilizing $^{+5}$ and leading to II6
- k. In minor Secondary mixture utilizing $^{+4}$ and $^{+6}$
- l. In Major Secondary mixture utilizing $^{+5}$
- m. In Major Secondary mixture utilizing $^{+5}$ as "alternative deceptive cadence"
- n. Use of "Picardy 3rd"
- o. Use of natural VII7 in minor leading to V7
- p. use of Apparent 7th with a "II6/5" acting as a plagal cadence
- q. use of Apparent 7th with a pedal bass on 1

Syntactic Elements C

- a. Deceptive like applied chord appearing in place of a cadential tonic
- b. Applied V (inv) or $Vii^{\circ}7$ (inv) or $Vii\emptyset 7$ (inv) to II in Major
- c. Applied V (inv) or $Vii^{\circ}7$ (inv) or $Vii\emptyset 7$ (inv) to III or VI in Major or Minor
- d. Applied V (inv) or $Vii^{\circ}7$ (inv) or $Vii\emptyset 7$ (inv) to IV in Minor
- e. Use of Apparent applied chord

Sequential Elements D

- 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"
II. Descending 5ths with root position 7th chords
JJ. Descending 5ths with 7-6 suspensions
KK. Descending 5ths with sequential pattern of inverted 7th chords
LL. Descending 3rds
MM. Ascending 5-6/5
NN. "Prof. Andy's mind bending harmony concept 3"
OO. 5-6 Syncope with 65> variation
PP. 5-6 Syncope with $^{\circ}7$ > variation
QQ. Ascending 3rds with interpolated applied dominance
RR. Descending 3rds with interpolated applied dominance
SS. Descending 5ths with applied dominance using alteration of 42-63

Melodic Elements E

- a. Chordal Skip
- b. Double Neighbor
- c. Incomplete Neighbor
- d. Accented Passing tone
- e. Accented Neighbor Tone
- f. Echappee
- g. Appoggiatura
- h. Chromatic Passing Tone
- i. Chromatic Neighbor Tone
- j. Incomplete Double Neighbor

RULES

Stylistic Rules

1. You may write this in either our traditional 4 part choral style OR as a piano piece. If you write it as a piano piece I will be looking to make sure your voice leading makes sense.
2. You MUST clearly define your dynamics, tempo, and articulation markings. This is a real piece of music you are writing and we are going to treat it as such.
3. You may and probably should use 8va, 8vb, 15ma, 15vb abbreviations to indicate that you would like a specific passage or part played up or down one or two octaves. (you have seen me do this on my written work)

Melodic Rules

1. Do not use any note values smaller than a 16th note or larger than a half note
2. Do not use more than 3 half notes in the melody of any entire phrase.
3. Although you don't have to follow it to the letter, be mindful of what you have learned in 1st-4th 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. Each of your melodies in the primary Antecedent and secondary Consequent must incorporate at least 2 of the "Usage" items from Melodic Elements E
6. You may leap upwards into dissonance if approached and resolved in a manner consistent with the Melodic Elements

Harmonic Rules

EXPOSITION

1. You must use at least 6 of the "Usage" items from Syntactic Elements A
2. You must use at least 3 of the "Usage" items from Syntactic Elements B
3. You must use at least 2 of the "Usage" items from Syntactic Elements C
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. There are no Sequential passages in the exposition

DEVELOPMENT

6. You must use at least 3 of the "Usage" items from Syntactic Elements A That you did not use in the Exposition
7. You must use at least 2 of the "Usage" items from Syntactic Elements B That you did not use in the Exposition
8. You must use at least 4 of the "Usage" items from Syntactic Elements C. These can be reused from the Exposition if necessary
9. You can also use syntactical techniques contained in the text or in the web notes that do not appear in the "Usage" list
10. You may repeat any of the syntactic elements A,B,C from the exposition
11. In the sequential passage at the end of the development section you can use any of the Sequential Elements A, B, or C

RECAPITULATION

12. The recapitulation should repeat as much as possible your previous material. In those situations where it is impossible to do so, you may write with a free hand. In these circumstances please choose your syntax judiciously.

GENERAL RULES

13. You MUST clearly label on your written work the letter(s) that corresponds to that "usage" at the moment you employ such usage. I will not grade any exam that does not have this labeling. The usage list is getting quite long so you can use the abbreviations that designate the particular element followed

by the particular item within that element. For example Usage B-f would be the syntactic element "In Major use of -^3" and D-MM would be the sequential element "Ascending 5-6/5"

14. 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 as well as all concepts presented this semester in H&VL 20-26
15. 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.
16. Except where otherwise stated above You may not count a usage twice
17. You must write all Roman and Arabic numerals for every syntactic harmony.
18. You must write only the Arabic numerals for any series or sequential passages.
19. Except melodic elements, All notes must be no smaller than an eighth note and no larger than a whole note.

DON'T FORGET

The chordal 7th is Dissonant and almost always resolves down

The Leading tone almost always resolves up and that every applied dominant, Vii^o, tonicization, modulation or new key area will carry a new leading tone.

Presentation Rules

1. All compositions should be written and submitted in our traditional 4 part, 2 staff manner.
2. Once you have completed #1 above you must orchestrate the piece.
 - a. For those who have completed Orch 2: You must orchestrate your piece for full orchestra in Finale and submit it with your 4 part version which also must be done in Finale.
 - b. For those of you who are currently in or have completed Orch 1: You must orchestrate your piece for string orchestra and submit it with your 4 part version. You may present it in hand writing or via a computer notation program
3. All submissions must be scanned and emailed to the address above.