

Music Theory III

Midterm Exam

Prof. Andy Brick

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

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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

## Write a composition in the following format:

1. Your composition will have a binary form consisting of one period where each phrase is separated by a small development. It will be in the Key of G

- a. 1st Phrase = 4bars - Major or minor
  1. Antecedent Phrase = bars 1-4
    1. Syntactic Progression Only
    2. Establish key of G (Major or minor)
    3. Establish a 4 bar Melodic statement in a separate (3<sup>rd</sup>) staff that is directly related to the syntactic progression.
    5. Ends in semi cadence
- b. Development Section = bars 5-?
  1. Perfect sequence containing 7ths.
  2. Re-establish the tonic in bar 5.
  3. Proceed into a perfect sequence that is no shorter than 2 bars and no less Than 4 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 it Note: you may break the perfect sequence only in the 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...OR such that the last sequential element becomes part of a direct cadential progression leading to G
  7. If you Ended the sequence such that the last sequential element became an applied dominant to any diatonic intermediary harmony or to V than Proceed in the next 2 bars to re-establish the original Tonic G via a syntactic progression that ends in a semi cadence. Do not use any elements of your melodic statements in these 2 bars.
- c. 2<sup>nd</sup> phrase Consequent = 4 bars
  1. Syntactic Progression Only
  2. Re-establish the Key of G and Continue in opposite mode of the Antecedent. Show your new Key signature
  3. In the first two bars of this phrase, write a 4 bar Melodic statement that is as close to that of your antecedent as possible.
  4. Proceed syntactically as close as possible to the syntax of the Antecedent. Note that some harmonies will change due to the modal shift..
  5. Do not modulate
  6. Ends in full cadence

## 2. Usages

### Syntactic Elements A

- a. In minor or Major use of Vii°65 from VI
- b. In minor or Major use of Vii°43 from II6
- c. In minor or Major use of Vii°7 from I
- d. In major use of Vii°67
- 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 B

- r. III as a non-modulatory chord in Major
- s. VII with a -^7 as a non-modulatory chord in minor
- t. VI-V progression in minor
- u. Phrygian Cadence w/passing V6
- v. Demonstrated use of melodic minor in minor section
- w. II65 leading directly to V (or V7 or inversions)
- x. II43 leading directly to V (or V7 or inversions)
- y. "PI6" where the chord immediately following the "PI6" contains a 7th
- z. IV7 (or inversions) resolving through a Cad64
- aa. Plagal Cadence
- bb. Expansion of V where V is not directly followed by I
- cc. Deceptive Cadence
- dd. Passing 63
- ee. Passing 64
- ff. Use of Vii6
- gg. Use of V42
- hh. Use of Cad64

### Melodic Elements

- ii. Chordal Skip
- jj. Double Neighbor
- kk. Incomplete Neighbor
- ll. Accented Passing tone
- mm. Accented Neighbor Tone
- nn. Echappee
- oo. Appgiatura
- pp. Chromatic Passing Tone
- qq. Chromatic Neighbor Tone
- rr. Incomplete Double Neighbor

### Sequential Elements

- ss. Descending 5ths with root position 7th chords
- tt. Descending 5ths with 7-6 suspensions
- uu. Descending 5ths with sequential pattern of inverted 7th chords
- vv. Descending 3rds
- ww. Ascending 5-6/5
- xx. "Prof. Andy's mind bending harmony concept 3"

### 3. Rules

#### Melodic Rules

1. In the Antecedent phrase establish your melody as much as possible as one coherent 4 bar melodic phrase.
2. Do not use any note values smaller than a 16<sup>th</sup> note or larger than a half note
3. Do not use more than 2 half notes in the melody of the entire 1<sup>st</sup> phrase.
4. Although you don't have to follow it to the letter, be mindful of what you have learned in 1<sup>st</sup>-4<sup>th</sup> species counterpoint. I will be looking to see how well you can apply these principles to your writing.
5. You may deviate from species counterpoint
6. Your melody must incorporate 3 of the "Usage" items from Melodic Elements
7. You may leap upwards into dissonance if approached and resolved in a manner consistent with the Melodic Elements

#### Harmonic rules

1. You must use at least 4 of the "Usage" items from Syntactic Elements A
2. You must use at least 4 of the "Usage" items from Syntactic Elements B
3. You must use only 1 of the "Usage" items from Sequential Elements in the development section.
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. However, you may invent your own variation of the Descending 5<sup>th</sup> sequence with added chordal 7ths if it remains in perfect sequence
7. 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.
8. 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 20-24
9. 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.
10. You may not count a usage twice
11. You must write all Roman and Arabic numerals for every syntactic harmony.
12. You must write only the Arabic numerals for any series or sequential passages.
13. Except melodic elements, All notes must be harmonized in 4 voices.
14. Except melodic elements, All notes must be no smaller than an eighth note and no larger than a whole note.

#### Presentation Rules

1. All compositions should be written and submitted in our traditional 4 part, 2 staff manner.
2. You should write your melody on a separate staff above those used in #1. You need not be concerned with voice leading implications resulting from your melody but you should craft your melody in such a way as to present the best possible voice leading you can.
3. Once you have completed #1 above you must "Fill out" the composition and then 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.

**4. 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 A-K would be "In minor Secondary mixture utilizing +<sup>4</sup> and +<sup>6</sup>"**

**5. You should submit 4 files contained within a single .zip file to musictheory3@gmail.com**

- 1. A single .PDF file of your 4 part - 2 Staff composition with all annotations. Do not submit .jpg or any other image format.**
- 2. .mp3 of your 4 part - 2 Staff composition using a piano sound. Do not submit .wav or any other audio format.**
- 3. A single .PDF file of your orchestrated composition. Do not submit .jpg or any other image format.**
- 4. .mp3 of your orchestrated composition using a East West sounds. Do not submit .wav or any other audio format.**