

Music Theory IV

Final Exam

All Chapters H&VL

Prof. Andy Brick

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

Due 11:59PM on posted date of Final Exam

You must submit your written work as a **PDF** and a recording of your work as an **mp3** attachment to musictheory4@gmail.com

DO NOT SEND JPGs - DO NOT SEND WAVs

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^o7 (inv) or Vii^o7 (inv) to II in Major
- c. Applied V (inv) or Vii^o7 (inv) or Vii^o7 (inv) to III or VI in Major or Minor
- d. Applied V (inv) or Vii^o7 (inv) or Vii^o7 (inv) to IV in Minor
 - e. Use of Apparent applied chord

Syntactic Elements D

- a. Dominant or applied dominant 9th, 11th or 13th within a syntactic progression
- b. NII6-Cad64 or NII6-V or NII6-V42 or NII6-vii^o7 or NII6-vii^o43

- c. NII6 as a pivot to a new target key (notes 2)
- d. Plagal NII6
- e. gA65 preceded by a P64
- f. Applied dominant (or vii°) of V with interpolated passing GA65 or FA643
- g. gA6 or fA6 as a Deceptive like cadence.
- h. Bass = -^6, ^6, ^5 with GA
- i. Applied A6 to other than V
- j. Augmented Triad from neighboring progression that yields Aug 63-Maj 53 (over pedal bass)
- k. Augmented Triad from neighboring progression that yields min 53-Aug63 (over descending 1/2 step bass)
- l. dominant or applied dominant 7th chord with Aug5th or dim 5th
- m. CT°42 (common tone diminished 7th chord)
- n. Reinterpretation of CT°42 as vii° (inv)
- o. m6-M10 voice exchange with interpolated contrary chromatic bass and soprano.

Sequential Elements E

- S1. Perfect Sequence in Descending 5ths w/53-63 technique
- S2. Perfect Sequence in Ascending 5ths w/53-63 technique - avoid tritone in any chord
- S3. Perfect Sequence in Ascending Syncope with 5-3 variant bass rises by step
- S4. Perfect sequence in 5-3 variant of stepwise descending bass with 5-3/6-3 technique
- S5. Perfect sequence in ascending stepwise bass in 53 position with interpolated 53s as ascending 4th (descending 5th) from origin.
- S6. Perfect sequence in Syncope with 6-3/5-3 over stepwise descending bass.
- S7. Perfect sequence with 5-6 over descending stepwise bass
- S8. "Prof. Andy's mind bending harmony concept 2"
- S9. Descending 5ths with root position 7th chords
- S10. Descending 5ths with 7-6 suspensions
- S11. Descending 5ths with sequential pattern of inverted 7th chords
- S12. Descending 3rds
- S13. Ascending 5-6/5
- S14. "Prof. Andy's mind bending harmony concept 3"
- S15. 5-6 Syncope with 65> variation
- S16. 5-6 Syncope with °7> variation
- S17. Ascending 3rds with interpolated applied dominance
- S18. Descending 3rds with interpolated applied dominance
- S19. Descending 5ths with applied dominance using alteration of 42-63

Sequential Elements F

- S20. Dominant or applied dominant 9th, 11th or 13th within a sequence
- S21. Applied fA6, gA6 or aA6 in sequence.
- S22. Enharmonic reinterpretation of gA6 as applied dominant. (mindbender #4)
- S23. aA642 resolving to either V or reinterpreted as an applied V+542 (mindbender #4)
- S24. Cad64-fA643>Vii
- S25. Sequence by rising 1/2 step with interpolated gA6 inflected and and reinterpreted as fA6
- S26. 4 steps of sequence in descending chromatic 63's with 7-6 suspension.
- S27. Chromatic Syncope in sequence
- S28. Chromatic descending 53-63 in sequence
- S29. Descending Sequence in chromatic 53s with interpolated applied fA6ths

Melodic Elements G

- 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. 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. 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.
4. 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 1-4th 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 4 of the "Usage" items from Syntactic Elements A
2. You must use at least 2 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 must use at least 4 of the "Usage" items from Syntactic Elements D
5. You can also use syntactical techniques contained in the text or in the web notes that do not appear in the "Usage" list
6. You may incorporate a short Sequential passage in the exposition. If you do so, you can only use any of the Sequential Elements E

DEVELOPMENT

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

RECAPITULATION

14. 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

15. **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 exam will be returned to you for proper annotation and you will be responsible for any late submissions.** 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 all concepts presented in H&VL
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.