

Music 315: Theory IV, Section I

MWF 10:00-10:50 Room 203A

3 credit hours

Fall Semester 2017

J. Brian Post Instructor

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Office Hours: TBA

If you are unable to meet with me during my regularly scheduled office hours, I will be happy to set a meeting time that will work for you. Please do not hesitate to come and talk to me when you feel the need or call me at 826-5438. Before contacting me please be sure to read the syllabus, which has answers to a number of common questions. Feel free to stop by my office any time my door is open (if my door is closed at non-office-hour times I am probably grading, preparing classes, etc., so please do not disturb). I am happy to discuss anything covered in class, to answer questions about completed or nearly completed homework assignments (before the due date), to review graded homework assignments before revisions, etc. However, I will NOT re-teach material covered in class on a day you were absent; it is your responsibility to get notes from a classmate.

Course Materials:

Clendinning and Marvin, The Musicians Guide to Theory and Analysis, 2nd ed., W. W. Norton & Company, New York.

Clendinning and Marvin, The Musicians Guide-Anthology, 2nd ed., W. W. Norton & Company, New York.

Clendinning and Marvin, The Musicians Guide - Recordings, 2nd ed., W. W. Norton & Company, New York

Post-compiler, 315 Supplementary Materials

Course Description:

Music 315 will study harmonies, and compositional techniques of the twentieth century. Techniques studied will include; Popular Song Forms, Impressionism, Modalism, Octatonic Scales, Pitch Class Collections, Mixed Meters, Set Theory and Serialism.

Course Objectives:

Students will learn how to analyze and compose with the concepts discussed in the course description. The main goal of the theory portion of the class will be to understand and identify compositional techniques used by composers of both the late nineteenth and early twentieth

centuries. Students will be required to compose short pieces that employ the techniques discussed and have their works performed in class. Students will also learn to employ analytical techniques to post-tonal music composed in the twentieth century.

Learning Outcomes

Music Department Assessment Goals and Outcomes

Goal 1: Students will demonstrate the ability to hear, identify, and work conceptually with the elements of music – rhythm, melody, harmony, and structure.

Outcome 1A: Students can write harmonic progressions demonstrating correct voice-leading using standard elements of chromatic harmony including mixture, Neapolitans, Augmented Sixth chords, and enharmonic pivot chords.

Outcome 2A: Students can identify and trace essential developments in Western Art Music history.

Outcome 2B: When listening to an unfamiliar musical composition, students can identify its historical era, cultural sources, genre, texture, instrumentation, and possible composer when appropriate.

Outcome 2C: Over the course of four years, music majors will perform a wide variety of music – in solos, large and small ensembles, from different eras, in different styles

Outcomes of an HSU can be accessed with the link provided below:

<http://www2.humboldt.edu/academicprograms/node/183>

Campus Policies and Resources can be accessed with the link provided below:

<http://www2.humboldt.edu/academicprograms/syllabus-addendum-campus-resources-policies>

Class Attendance:

Students are required to attend all classes. Attendance will be counted as 5% of the final grade. Each unexcused absence will result in the subtraction of 5 points from a possible 100 points for the semester. A written doctor's excuse will be required for all excused absences. All other excuses are unacceptable. Tardy arrivals to class will be considered as absent. Tours are excused if I know about them in advance.

Assignments and Exams:

The midterm exam and final exams must be completed to receive a passing grade for the class.

Many of the assignments will require parts for the performers and 3 scores for the class to review. This means that you will need to make Xerox copies of your score. An extra 5 points will be awarded to assignments done on computer if the assignment is handed in on time. Some assignments will be worth 200 points instead of the usual 100 due to their scope and the work required. These assignments will include but are not limited to, Impressionist composition, and Modal composition, and 20th Century Invention.

Re-Do Assignments

A- re-do may be performed on any workbook assignment that receives a grade of 89% or less. Or if I determine that an assignment was not done correctly, I may request students to re-do the assignment. All re-dos must be completed by the next class period and can only receive a total of 90 points.

Late Assignments

Assignments worth 100 points that are handed in one class period late will have 5 points deducted from the score. Assignments worth 100 points that are handed in 2 class periods late will have 10 points deducted from the score.

Assignments worth 200 points that are handed in one class period late will have 10 points deducted from the score. Assignments worth 200 points that are handed in 2 class periods late will have 20 points deducted from the score.

Any assignment handed in more than two class periods late will not receive a grade. An assignment is late if it is not handed in **at the start of class on the day that it is assigned.** Incomplete assignments will not be accepted, and will be treated as late assignments when they are completed and handed in. Extra credit is not available on late assignments.

Composing in the Appropriate Style

Students will be required to compose in the style of the Neoclassic composers as discussed in class. Works that overly emulate other styles such as jazz, reggae, folk, and rock and roll to name a few will not be accepted.

Academic Dishonesty

Any student found using another person's work as though that work were his/her own, or any student who knowingly permits another student to use his/her work shall be given a grade of **F** for the course.

Bringing Books To Class

You are responsible for bringing the textbook, anthology, Compiled Text and workbook book to every class. Many times we will use all four books within the span of one class period so please come prepared.

Projected Course Schedule:

Week	Text
8/21	<u>Theory and Analysis</u> : Chapter 28 pp. 577-590; Popular and

Art Songs, Quaternary song forms such as “I Got Rhythm”,
Chord symbols, the blues and blues scales

Assignment #1: Post Compiler, Workbook Section, page 101 & 102;

Create a Roman numeral analysis of measures 1-11 of the Tristan and Isolde Prelude, piano reduction and answer the questions, provided with the score. Be sure to show what key or keys your analysis is in and to **identify all of the non-harmonic tones. Due 8/28**

Assignment #2: Post Compiler, Workbook Section, pages 103 & 109. Due 9/1

8/28

Theory and Analysis: Chapter 28; Popular Song and Art Songs continued and Theory and Analysis: Chapter 33 pp. 693-713; Other Types of Scales and Pitch Classes Discussion of the “Tristan and Isolde Prelude”

Assignment #3: Post Compiler Workbook Section pages 111-115; Basic Elements Section I - Mode and scale identification, letters A-D. **Due 9/6**

9/6

Theory and Analysis Chapter 33; Other Types of Scales and Pitch Classes continued

Assignment #4: Post Compiler Workbook Section, pages 117-119; Basic Elements Section II - Pitch-class integer notation letters A-E, and Writing Exercises - Writing modal melodies A-B. **Due 9/13**

9/11

Post Compiler, Section II, Chapter 11, Pages 17-28 **Impressionism;** Discussion of the compositional techniques used by Claude Debussy and other composers from the Impressionist period. These techniques will include irregular and frequently static harmonic rhythm, whole-tone scale, augmented triads, extended harmonies, pentatonic scales, non-functional harmony and modes.

Assignment #5: To compose for a single line instrument and piano, a work of approximately 24-48 measures of 4/4 meter which illustrates a minimum of five, of the six Impressionistic techniques as

discussed in Chapter 11. Label all of the techniques as they occur in the score. If you use multiple techniques simultaneously, label everything. However you may only count one technique from that section towards the required 5 techniques.

Due 9/27

Checklist for Impressionist Composition –

Compose a 24-48 measure Impressionist piece in 4/4 or 6/8 meter, written for single line instrument and piano that includes the following elements:

- a. Label the staves correctly
- b. Be sure to write within the range of the single line instrument
- c. Include; tempo markings, dynamics, phrase marks and articulations
- d. Use five of the six Impressionist techniques shown on page 17 of the Music 315 Supplementary Text, section 3. Each technique that you use, except for nonfunctional harmony, should last for a **minimum of 4 measures**. Nonfunctional harmony should be used for 2 measures minimum.
- e. Label the techniques as they occur. This means that everything in the piece should be labeled.

Analyze all of the chords with alphabetical chord symbols including extended harmonies and non-functional harmonies. It is not necessary to label all of the augmented triads when they are used in conjunction with the whole tone scale. Simply bracket the measures where the whole tone scale/augmented triads are being used and show what whole tone scale is being used (ex. D whole tone or whole tone based on 2).

- g. Provide a digital copy for performance purposes.
- h. Please do your best to rehearse the piece once before it is performed in class.
- i. Try to get the parts to the performers at least 24 hours before class so they can read through it.

9/18 Further discussion of Impressionistic techniques and in-class analysis of La Cathédral Engloutie and other Debussy Pieces.

9/25 Post Compiler, Section III, Chapter 13, The Modes, pages 31-53:
Modalism of the Early Twentieth Century
Many of the early twentieth century composers used modes in their major works. Many of them used the medieval modes which evolved throughout the centuries in Western Europe and in the lands which

border the Mediterranean. Modes were only used in the folk music of Europe from 1600-1900 so that when composers started using them in the classical idiom again in this century they sounded new.

Also performances of Impressionist compositions will be given.

Assignment #6: To compose for a single line instrument and piano, a work of approximately 24-48 measures of 4/4 meter which illustrates modal harmonies and techniques of the early twentieth century composers. Use at least 3 different modes based in 3 different keys that moves from dark to light or vise -versa. Analyze the harmonies with Roman Numerals and label the different modes that are used. **Due 10/9**

Checklist for the Modal Song Theory IV Assignment

- Compose for a single line instrument and piano. The piano part should function as an accompaniment while the single line instrument performs the melody. Therefore, **the piano part should be comprised of complete chords** written with some type of interesting rhythmic figure or arpeggiation of the chords for both hands, creating a musical background for the melody. The piano part may be comprised of melodic lines functioning as a counterpoint to the melody for 4- 6 measures of the entire work. The remaining portion of the accompaniment part must be comprised of complete chords.
- Write approximately 24-48 measures of 4/4 meter
- Illustrate modal harmonies and compositional techniques of the early twentieth century composers. Compositions that utilize more contemporary styles such as, jazz, reggae, rock or Afro-Cuban music will not be accepted.
- Each mode must last a minimum of eight measures
- Use at least 3 different modes derived from 3 different keys based on 3 different root tones, all moving from dark to light or vise versa. Use at least five different chords for each mode.
- Be sure to have at least one modal cadence occurring in each of the three different modes to firmly establish each tonal center. Cadence is defined as a melodic and or harmonic formulawhich occurs at the end of a phrase or composition, conveying the impression of a momentary or permanent conclusion to the phrase or work.
- Analyze the harmonies with Roman Numerals and label the different modes that are used. Do not analyze all of the non-harmonic tones.

- Label the staves correctly
- Be sure to write within the range of the single line instrument
- Include; **tempo markings, dynamics, phrase markings and articulations**
- Label a the light to dark or dark to light modal progressions as they occur in the score

10/2 Continued discussion of modes

10/9 Review for midterm, and midterm exam (given Friday 10/13)

STUDY LIST FOR THE THEORY IV MIDTERM EXAM

1. Realize chord symbols
2. Construct the major and minor types of the blues scale
3. List the six harmonic techniques and procedures used in Impressionism
4. Construct a whole tone scale
5. Construct a pentatonic scale
6. Identify pieces from the following listening list

a.	Debussy, Claude	Preludes, piano, book 1	CD-1312
		#2.Voiles, #6. Des pas sur la neige, #10. La cathedrale engloutie	
b.	Debussy, Claude	Afternoon of a faun	CD-305
c.	Vaughan Williams,	Fantasia on a theme by	CD-428
d.	Copland, Aaron	3 rd Symphony	CD-708
e.	Copland, Aaron	Appalachian Spring	CD-925
f.	Bartok, Bela	Concerto for orchestra	CD-47
g.	Stravinsky, Igor	the rite of spring	CD-1755
h.	Wagner	Tristan Und Isolde	Naxos Music Library
7. Construct any of the modes listed on page 697 the Theory and Analysis text
8. Be able to define all of the terms listed on p. 713 of the Theory and Analysis text
9. Construct any if the Octatonic scales
10. List the 4 important musical eras of the 20th century and give three different composers for each era.

10/16 **Theory and Analysis**: Chapter 34; Music Analysis With Sets

Learning how to transpose and invert pitch sets and pitch-class sets. Also we will learn how to label sets related by transposition.

Assignment #7: Post Compiler Workbook Section, pages 121-125 (letter D); Basic Elements Section I – Transposing

Pitch Class Sets, letters A-E and Section II Transposing and inverting pitch-class sets A-D. **Due 10/25**

- 10/23** Theory and Analysis: Chapter 34; Music Analysis With Sets continued
Assignment #8: Post Compiler Workbook Section, pages 125-131; Basic Elements Section III Interval-class vectors, letters A-F and Section IV Tn/TnI relationships A-D. Be sure to show your work on all of the answers.
Due 11/1
- 10/30** MUS 315 Supplementary Text: Chapter 15 Quartal Harmony and 20th Century Counterpoint, pages 55-63:
Quartal Harmonies are derived of superimposed fourths much like thirds are used in tertian harmony. Quartal Harmony is seldom used exclusively in extended passages. Contrapuntal techniques were employed by early twentieth century composers in much the same way J. S. Bach would have used them.
Assignment #9: Compose a 24-measure, two-part invention for the piano utilizing quartal and centric melodies in the style of Paul Hindemith. The subject should be 1-2 measures long and comprised of mostly eighth and sixteenth notes and follow the general rules of an invention from the Baroque era. **Due 11/15**

Checklist for Quartal Composition

Compose a 24 measure invention for piano based on a two measure theme and a two measure counter-theme, using 4/4 meter, and quartal melodies that are centric while still utilizing most of the notes from the chromatic scale. The form of the invention should follow the standard Baroque form for an invention; Tonic - development - cadence on new tonal center, development - cadence on new tonal center, development cadence on new tonal center, coda material cadence on Tonic.

- Use a grand staff
- Have one voice per stave
- Do not use more than 3 consecutive melodic seconds, or fourths. Only use thirds and sixths occasionally.
- Melodies should be comprised primarily of 2nds, 4ths, 5ths and 7ths.
- **End each four to eight bar section with a strong cadence.**
- Include; tempo markings, layered dynamics, phrase marks and articulations

- Label the subjects, and motives that make up the subjects stated in the exposition. Next label all occurrences of the subjects and or motives and show how they've been altered (transposed, inverted, retrograde, etc.). **Also label the pitch centers of each section;** bracket the exposition and show what pitch center(s) are used. Also show each cadence point and give the pitch center.

11/6 **20th Century Counterpoint Continued**

11/13 Theory and Analysis: Chapter 34; Set Class Membership, Characteristic Trichords of Familiar Scales and Modes, Reading Set Class Tables

Assignment #10: Appendix, pages 1 and 2; Trichord Identification A-D.

Due 11/29

11/27 Theory and Analysis: Chapter 35; Ordered Segments and Serialism, Serial Composition, Twelve Tone Rows continued
Theory and Analysis: Chapter 36; Twelve-Tone Row and the Row Matrix; Creating a Matrix, Hexachordal-Combinatoriality, Serialism and Compositional Style

Assignment: #11 Compose a 16 measure piano piece based on a twelve-tone matrix that employs the original row and at least three permutations. Every note should have an accidental even if it is a natural. Use aperiodic rhythms throughout. Be sure to hand in a copy of the matrix used, label the permutations of the row as they occur in the piece and number every note according to what row it is taken from. Do not use a computer program to generate your matrix or you will not receive a grade for this composition.

Due 12/4

Checklist for 12-tone Composition

Compose a 16 measure piano piece in 4/4 or 6/8 (or have a total of 64 quarter notes within the piece) based on a twelve-tone matrix that employs the original row and at least three permutations. Every note should have an accidental even if it is a natural. **Use aperiodic rhythms throughout.** Be sure to hand in a copy of the matrix used, label the permutations of the row as they occur in the piece and number every note according to where the row it is taken from. Do

not use a computer program to generate your matrix or you will not receive a grade for this composition.

- Use a grand staff
- Rhythms must be written clearly. All strong beats within a measure must be apparent (not hidden).
- Create a Combinatorial Row for your matrix
- Use Hexachordal-Combinatoriality within the piece at least once. Label all occurrences of combinatoriality with the letters HC and large circles or brackets around each hexachord as they occur.
- Try to use canonic techniques, row elision and registral invariance to create a cohesive piece.
- Use 2 or 3 cadences to close off phrases or sections.
- Include; tempo markings, dynamics, phrase marks and articulations.
- Limit the piece to three to five permutations of the row at most
- Especially use accents to bring out the angular intervals and dissonances

12/4 Listen to 12 - tone assignments, review for final, and **listening exam Friday, 12/8:**

Identify any of the works, compositional techniques and name the composers from the following listening list:

Listening List

Recordings available on the server in the Music Lab

Composer	Title	CD #	Online
Wagner	Tristan Und Isolde		Naxos Music Library
Hindemith, Paul	Konzertmusik, Op. 41-Mvt. 2	CD-3360	NA
Hindemith, Paul	Ludus Tonalis	NA	Naxos Music Library
Bartok, Bela	Piano Concerto #1	Mvt 1&2	Naxos Music Library
Bartok, Bela	Concerto for orchestra	CD-47	Naxos Music Library
Debussy, Claude	Preludes, piano, book 1	CD-1312	Naxos Music Library
	#2.Voiles, #6. Des pas sur la neige, #10. La cathedrale engloutie		
Debussy, Claude	Afternoon of a faun	CD-305	Naxos Music Library
Schoenberg, Arnold	Pierrot Lunaire	CD-1733	Naxos Music Library
Schoenberg, Arnold	Klavierstück, op.33a	CD-1853	Naxos Music Library
Stravinsky, Igor	The rite of spring	CD-1755	Naxos Music Library
Vaughan Williams, Ralph	Fantasia on a theme by Thomas Tallis	CD-428	Naxos Music Library
Webern, Anton	Symphony, op. 21	CD-3228	Naxos Music Library

Recordings and score from the Musicians Guide

Penderecki, Krzysztof	Threnody For the Victims of Hiroshima, CD 3.1, p. 174
Reich, Steve	Piano Phase, CD 3.11, p. 187
Varese, Edgar	Density 21.5, CD 3.52, p.238
Webern, Anton	String Quartet Mvts. 3 & 4, CD3.54/7, pp. 242 and 244

STUDY LIST FOR THE THEORY IV FINAL EXAM

1. List the six harmonic techniques and procedures used by Impressionist composers.
2. Be able to determine Interval Class Vectors, Prime Numbers and T or TI relationships from given sets
3. Construct a whole tone scale
4. Construct a pentatonic scale according to the description given in the text on page 88
5. Be able to construct any of the church modes without key signatures.
6. Be able to identify any of the church modes.
7. List the 9 developmental techniques used in 20th century counterpoint
8. Define the following terms
 - a. Sprechstimme
 - b. Twentieth Century Modalism
 - c. Quartal Harmony
 - d. Mixed Meters
 - e. Changing Meters
 - f. Polytonality
 - g. Serial Technique
 - h. Dodecaphonic Music
 - i. Pointillism
 - j. Pitch Class Sets
 - k. Octatonic scale
 - l. Prime Form
 - m. Literal Complement
 - n. Forte Number
 - o. Mode of Limited Transposition
 - p. Dodecaphonic
 - q. Invariance
 - r. Palindrome
 - s. Prime, Retrograde, retrograde inversion
9. Be able to define all of the terms listed on p. 713, of the Theory and Analysis text, including the single words that specify the cardinality of a set.
10. Realize chord symbols
11. Construct the major and minor types of the blues scale
12. Single words that specify a group of pitches number of elements – dyad, trichord, tetrachord, etc.
13. Know the names and dates of the four important musical eras of the twentieth century. Be able to name three important composers from each era. Do not name a composer more than once.

Final Exam Monday Dec. 13 @ 10:20-12:10

Assignment overview

Assignment and Due date	Points
Assignment #1: <u>Post Compiler, Workbook Section, page 101 & 102</u>	<u>100</u>
Due 8/28	
Assignment and Due date	Points
Assignment #2: <u>Post Compiler, Workbook Section, pages 103 & 109</u>	<u>100</u>
Due 9/1	
Assignment #3: <u>Post Compiler Workbook Section pages 111-115;</u>	<u>100</u>
Due 9/6	
Assignment #4: <u>Post Compiler Workbook Section, pages 117-119;</u>	<u>100</u>
Due 9/13	
Assignment #5: <u>Impressionist Composition;</u>	<u>200</u>
Due 9/27	
Assignment #6: <u>Modal Composition;</u>	<u>200</u>
Due 10/9	
Assignment #7: <u>Post Compiler pp. 121-125 (letter D);</u>	<u>100</u>
Due 10/25	
Assignment #8: <u>Post Compiler Workbook Section, pages 125-131;</u>	<u>100</u>
Due 11/1	
Assignment #9: <u>Quartal Invention;</u>	<u>200</u>
Due 11/15	
Assignment #10: <u>Appendix A Of Syllabus:</u>	<u>100</u>
Due 11/29	
Assignment: #11: <u>Twelve-Tone Serial Composition</u>	<u>100</u>
Due 12/4	
Total	1400

Course Evaluation:

Homework	65%
Listening exam	10%
Written final	15%
Midterm	5%
Attendance	5%

Grading Scale

93-100%	= A	Superior
90-92%	= A-	
87-89%	= B+	Excellent, above average
83-86%	= B	
80-82%	= B-	
77-79%	= C+	Average
73-76%	= C	
70-72%	= C-	
67-69%	= D+	Below average
63-66%	= D	

60-62% = D-

HUMBOLDT STATE UNIVERSITY

Final Evaluation Week Policy

1. Finals week is part of the instructional period for a course. Consequently, student achievement shall be assessed during finals week in all courses, with the following exceptions:
2. a. Courses involving laboratory or activity instruction only. They may have their final evaluations during the class designated time during the last week of class.
3. b. Courses that are non-traditionally scheduled (weekend workshops, theatre productions that last only six weeks, etc.).
4. Classes which involve both lecture/discussion and laboratory/activity methods of instruction shall use finals week for the lecture portion of the class, and if separate final evaluation of laboratory or activity instruction (eg. laboratory practicum) is desired, it shall be given during the last week of class and shall not substitute for the final class evaluation. Students should not be expected to complete these types of finals outside of the normally designated times for the class.
5. The designated hours allotted during the final evaluation week may be used for any number of summative or evaluative activities. They include, but are not limited to, traditional exams, presentations, portfolio sharing, performances, critiques, oral examination, or field trips. In-class final evaluation activities must occur during the final evaluation time designated for the course (not the week before).
6. The required submission date and time for take-home examinations, final papers or other out-of-class activities must fall no earlier than the designated final evaluation time slot for the course (students may voluntarily submit their work earlier).
7. The final evaluation time and location designated for a course as published in the *Registration Guide* may not be changed except in special circumstances, which must be approved in writing by the department chair and dean.
8. Students shall be informed of the nature of the final evaluation at the beginning of the semester.
9. All faculty members shall remind their students of the final evaluation schedule as published in the *Registration Guide*. Faculty must include the date and times of the final evaluation for the class in the course syllabus as specified by H.S.U. Syllabus Policy. Any student who finds it impossible (for serious and compelling reasons) to participate on the date, time, or place scheduled must make arrangements in advance with the instructor.

Final Exam Schedule—Fall 2017

Evaluation Period	MON Dec 11	TUES Dec 12	WED Dec 13	THU Dec 14	FRI Dec 15
0800-0950	0800 MAF	0800 TR	0700 or 0730 MAF	0900 or 0930 TR	0800 MAF
1020-1210	1000 MAF	1100 TR	1100 MAF	1100 TR	1100 MAF
1240-1430	1300 MAF	1200 or 1230 TR	1300 MAF	1300 TR	
1500-1650	1500 MAF	1500 or 1530 TR	1500 MAF M	1600 TR	1700 MAF W
1700-1850	1800 M MAF MAF	1800 TR	1800 W WF	1700 TR	1800 T TR
1900-2050	1900 M MAF MAF	1900 T TR	1900 W WF	1900 R	1900 R

1. Day classes (starting before 1800) which either meet daily, four days a week, MAW, or WF should follow the appropriate MAWF schedule for the class starting time.
2. Day classes (starting before 1800) which meet on T or R only or on a TRRS pattern should follow the appropriate TR schedule for the class starting time.
3. Classes meeting one day per week, which do not show a specific meeting time on the above chart, must ascertain the availability of the classroom for their final to avoid potential conflicts.

APPENDIX I

Assignment 35.3

Trichord identification

In each excerpt below, identify the two specified trichords. Circle the first specified trichord with a solid line; circle the second with a dotted line (or different color). Circles may overlap by one or two pcs. Hints: Look for different transpositions or inversions of the trichords—not just the prime form. It may be helpful to identify the potential pitch interval successions for that trichord, and scan the excerpts for those intervals.

A. Bartók, *Music for Strings, Percussion, and Celesta*, mm. 1-4a

Find at least eight SC 3-1s [0 1 2] and four SC 3-3s [0 1 4].

Andante tranquillo
con sord. 1

B. Messiaen, *Méditations sur le mystère de la Sainte Trinité*, fourth movement, mm. 72-76

Find at least three SC 3-4s [0 1 5] and ^{three} SC 3-5s [0 1 6].

Bien modéré Un peu vif

C. Berg, "Sahst du nach dem Gewitterregen," mm. 1-4

Find at least ^{three} SC 3-3s [0 1 4] and four SC 3-5s [0 1 6].

Ein wenig bewegt

7.1

ra - stet, blinkt und ist

pp *p* *pp*

Translation: Did you see, after the summer rain, the forest? All is quiet, sparkling, and is [more beautiful than before].

D. Webern, String Quartet, Op. 5, third movement, mm. 1-8 (anthology)

Find at least eight SC 3-3s [014] and eight SC 3-4s [015]. - 4 vertical minimum

Sehr bewegt

1 ohne Dämpfer am Steg 2 3 4 arco pizz. arco

Violin 1 *ppp* *ff* *pp*

Violin 2 ohne Dämpfer am Steg *ppp* *ff* *pp*

Viola ohne Dämpfer am Steg *ppp* *ff* *pp*

Cello ohne Dämpfer *ppp* *ff* *pp*

sempre ppp

5 am Steg 6 7 arco stacc. 8 col legno

p *pp* *f* *ff* *ff*

arco pizz. arco pizz. arco

p *pp* *f* *ff* *ff*

arco pizz. arco *ff* arco

p *pp* *f* *ff* *ff*

ff *ff*