

# AP Music Theory

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## Unit 1: Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

### **Lesson One: Pitch and Pitch Notation**

- *Pitch*: term used to indicate the highness or lowness of a sound. Also called tones/notes
- *Middle C*: a pitch in the middle range; separates the high pitches from low pitches. On the first ledger line above the bass clef and the first ledger line below the treble clef. The middle line of the alto clef.
- *Notation*: the use of signs and symbols to write down musical pitches
- *Music theory*: the study of notation and applying it to an instrument or voice
- *Staff*: the lines and spaces on which notes are placed. Used by counting from bottom up, and the 5 lines and 4 spaces represent different pitches based on the clef.
- *Note*: a mark representing a musical pitch
- *Notes in a space*: between the lines on the staff
- *Note on a line*: on a line on the staff
- *Treble*: word meaning high pitches, high tones, those above Middle C
- *Clef*: a sign placed at the beginning of a staff to indicate pitch. (EX: Bass clef, Alto clef, and Treble clef.)
- *Note names in treble clef*: FACE: spaces (Bottom to top) EGBDF: lines (Bottom to top)
- *Note names in bass clef*: ACEG: spaces (Bottom to top) GBDFA: lines (bottom to top)
- *Note names in Alto clef*: GBDF: spaces (bottom to top) FACEG: lines (bottom to top)
- *Melody*: a pattern of single pitches. The focal point of the song. Usually the most memorable part for the audience.
- *Treble staff*: used to represent all the pitches above Middle C
- *Base staff*: used to represent notes lower than Middle C

- *Alto staff*: Middle C is the middle (third) line on the staff.
- *Bass*: term referring to pitches below Middle C

1

- *Octave*: measured from one pitch to the next of the same letter name. (EX: from a lower low C to the next highest C is one octave)
- *Chord*: when 2+ or more pitches are played at the same time, (usually 3 pitches)
- *Harmony*: term for the sound which results when 2 or more tones are played at the same time
- *Consonance*: pleasant-sounding chords
- *Dissonant*: unpleasant-sounding chords
- *Half step*: The smallest unit of measurement in music. EX: C to C#.
- *Sharps (#)*: Raise a note by a half step
- *Flats (b)*: Lower a note by a half step
- *Naturals (♮)*: Cancel any sharps or flats
  - Accidentals last only for the measure, (flats, sharps, and naturals are all accidentals)
- *Whole step*: Two half steps (EX: A to B)

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1

## Lesson Two: Rhythmic Values

- *Time signature*: The top number decides how many beats per measure. The bottom number is what note gets one beat.
  - EX: If the top number is 3, there are three beats in a measure. If the bottom number is 4, the quarter note gets one beat. If the bottom number is 8, the eighth note gets one beat.
- *Common time*: Symbol is a C. 4/4 time. Four beats per measure and quarter note gets one beat.
- *Cut time*: Symbol is a C with a line through it from top to bottom. 2/2 time. Two beats per measure and half note gets one beat.
- *Quarter note* (♩): One beat in 4/4 time, Counted 1 2 3 4.
- *Eighth note* (♩): Half a beat in 4/4 time. Counted 1& 2& 3& 4&.
- *Sixteenth note* (♩ - 2 sixteenths barred together): One fourth of a beat in 4/4 time. Counted 1e&a 2e&a 3e&a 4e&a.
- *Half note*: Two beats in 4/4 time. Looks like a quarter note, but the circle is open.
- *Whole note*: Fills whole measure. Looks like a half note without a stem.
- *Rest*: Beats of silence.
- *Quarter rest* : One beat of silence in 4/4 time. Looks like a z with a tail off the end.
- *Eighth rest*: Half a beat of silence in 4/4 time. Looks like an apostrophe, placed on the fourth line.
- *Sixteenth rest*: One fourth a beat of silence in 4/4 time. Looks like an eighth rest with a line through the middle.
- *Whole rest*: Silence for an entire measure. Looks like a rectangle hanging from the bottom of the fourth line.
- *Half rest*: Silence for half a measure in 4/4 time. Looks like Rectangle on top of the third line.
- *Dotted notes*: Equal to the value of the original note plus an extra one half of the original note's value. Looks like the original note with a small dot by the head of the note.
  - EX: Dotted Quarter note is equal to 1 ½ beats (1 beat plus half of 1)

## Lesson Three: Half steps and Whole steps

(M: Major) (m: minor) (P: perfect)

- 1 half step: m2
- 2 half steps: M2
- 3 half steps: m3
- 4 half steps: M3
- 5 half steps: P4
- 6 half steps: tritone
- 7 half steps: P5
- 8 half steps: m6
- 9 half steps: M6 and diminished 7<sup>2</sup>
- 10 half steps: m7
- 11 half steps: M7
- 12 half steps: P8
- 4 or 5 is NEVER M or m

#### **Lesson Four: Major Scales and Scale Degrees**

- Scale degrees are counted starting from the root of the scale.
  - First: Tonic
  - Second: Supertonic
  - Third: Mediant
  - Fourth: Subdominant
  - Fifth: Dominant
  - Sixth: Submediant
  - Seventh: Leading Tone
  - Eighth: Tonic
- Major scales are always in the pattern whole step, whole step, half step, whole step, whole step, whole step, half step (Two tetrachords bridged together with a whole step)

#### **Lesson Five: Major keys and Key Signatures**

- Order of sharps: FCGDAEB
- Order of flats: BEADGCF

- C Major: No Sharps or Flats
- G Major: One sharp (F#)
- D Major: Two Sharps (F# and C#)
- A Major: Three sharps (F#, C#, and G#)
- E Major: Four sharps (F#, C#, G#, and D#)
- B Major: Five Sharps (F#, C#, G#, D#, and A#)
- F# Major: Six Sharps (F#, C#, G#, D#, A#, and E#)
- C# Major: Seven Sharps (F#, C#, G#, D#, A#, E#, and B#)
- F Major: One Flat (Bb)
- B<sup>b</sup> Major: Two Flats (Bb and Eb)
- Eb Major: Three Flats (Bb, Eb, and Ab)
- Ab Major: Four Flats (Bb, Eb, Ab, and Db)
- Db Major: Five Flats (Bb, Eb, Ab, Db, and Gb)
- Gb Major: Six Flats (Bb, Eb, Ab, Db, Gb, and Cb)
- Cb Major: Seven Flats (Bb, Eb, Ab, Db, Gb, Cb, and Fb)

### **Lesson Six: Simple and Compound Beat Division**

- Every time signature can be broken down into a different meter.
  - A Simple meter occurs when the beats can be broken down into two notes. (2/4)
  - A Compound meter occurs when the beats can be broken into three notes. (6/8)

## Lesson Seven: Meter and Time Signature

- In Simple Meters, the bottom number of the time signature corresponds to the type of note that equals a single beat.
- In Compound Meters, the bottom number of the time signature corresponds to the type of note that equals a division of the beat.
  - For EX: if the bottom number is 8 but it is counted in four, 8 is a division of the beat in four.

## Lesson Eight: Rhythmic Patterns

- *Meter*: specific pattern creating a regularized rhythm.
- *Foot*: basic unit in the scansion or measurement of verse. A foot usually contains one accented and one or two unaccented syllables.
- *Iamb (Iambic)*: a two-syllable foot with the accent falling on the second syllable.
  - Ex; re-hearse
- *Trochee (Trochaic)*: a syllable foot with the accent falling on the first syllable
  - Ex: bar-ter
- *Anapest (Anapestic)*: a three-syllable foot consisting of two unaccented syllables followed by an accented syllable.
  - Ex: un-der-stand
- *Dactyl (Dactylic)*: a three-syllable foot consisting of one accented syllable followed by two unaccented syllables.
  - Ex: mer-ri-ly
- *Spondee (Spondaic)*: two syllables that are equally or almost equally accented
  - Ex: true-blue
- *Pyrrhic*: two syllables that are both unstressed.
  - Spondaic and Pyrrhic feet seldom occur except as variations on the iambic or trochaic meter.
- *Monometer*: a line of verse consisting of one foot
- *Dimeter*: a verse of line consisting of two feet
- *Trimeter*: a verse of line consisting of three feet
- *Tetrameter*: a verse of line consisting of four feet

- Pentameter: a verse of line consisting of five feet
- Hexameter: a verse of line consisting of six feet
- Heptameter: a verse of line consisting of seven feet
- Octometer: a verse of line consisting of eight feet

## **Lesson Nine: Tempo**

- Metronome: A device used to measure beats per minute (BPM)
- Larghissimo: Very, very slow- 24 BPM or slower, in 4/4 time
- Grave: Very slow (25-45 BPM)
- Largo: Broadly (40-60 BPM)
- Lento: Slowly (45-65 BPM)
- Larghetto: Rather broadly (60-66BPM)
- Adagio: Slow and stately; literally translated, "at ease" (66-76BPM)
- Adagietto: Slower than andante (72-76 BPM)
- Andante: Literally translated, "walking" (76-108BPM)
- Andantino: Slightly faster than andante (80-108BPM)
- Marcia moderato: Moderately, in the style of a march (83-85BPM)
- Andante moderato: Between andante and moderato (92-112 BPM)
- Moderato: Moderately. (108-120BPM)
- Allegretto: Moderately fast. (112-120BPM)
- Allegro moderato: Close, but not quite allegro (116-120BPM)
- Allegro: Fast, quickly, bright (120-168BPM)
- Molto Allegro: An allegro that is on the faster side. (145-168BPM)
- Vivace: Lively and fast (168-178 BPM)
- Vivacissimo: Very fast and lively (172-176 BPM)
- Allegro vivace: Very fast (172-176), also written "allegroissimo"
- Presto: Super fast (168-200 BPM)
- Prestissimo: Even faster than "presto" (200 BPM and over)
- Rallentando: Gradually slowing down (rall.)
- Ritardando: Holding back; gradually getting slower (rit)
- Ritenuto: Immediately slowing down, no abbreviation

- Accelerando: Gradually speeding up
- Stringendo: Another term for "accelerando"- to speed up gradually; literally translated, "tightening". To press on, going faster.
- A piacere: Literally translated, "At your pleasure", meaning the performer may use his or her own judgement with regard to tempo or rhythm
- A tempo: Returning to the earlier tempo
- Calando: Slowing and getting softer
- Mosso: Literally translated, "movement", usually paired with "piu" (more) or "Meno" (less)
- Rubato: An expressive change in tempo; literally translated, "theft"- so, stealing time from one beat to lengthen or emphasize another
- Stretto: In faster tempo, near the end of a section- may indicate slowing down slightly to show resolution or "end"
- Tempo primo: Indicates (similar to "a tempo" a return to the original tempo of a piece.)
- Cantabile: Literally, "singing". In a flowing, lyrical tempo; not too fast
- Assai: Literally, "Very much"; usually accompanies another word for tempo, ex: "allegro assai", meaning very much fast.
- Con: Literally, "with"; usually accompanies another word indicating a stylistic or articulation suggestion.
  - Example: con brio (with vigor and spirit), con dolcezza (with softness and sweetness), con fuoco (with fire, similar to appassionato).
- Molto: much/very, as in "molto allegro" (very quick) or "molto adagio" (very slowly)
- Non troppo: Literally "Not too much", i.e. "allegro non troppo", meaning fast, but not TOO fast.
- Poco: slightly or little
- e interruzione": (without pause or interruption)
- Subito: Suddenly; usually paired with either tempo or dynamic indicators, i.e. "subito allegro" for suddenly fast

## **Lesson Ten: Dynamics and Articulation**

- Senza: without, as in "senz ccent": a stressed note



- Legato: smooth and connected
- Slur: play two different notes connected
- Tie: The same note's duration elongated
- Staccato: detached
- Sostenuito: sustained
- Tenuto: held for the note's full value, sustained
- Crescendo (cresc.): becoming gradually louder
- Decrescendo (decresc.): becoming gradually softer
- Diminuendo (dim): becoming softer
- Forte: loud
- Fortepiano: loud, then suddenly soft
- Fortissimo: very loud
- Mezzo forte: moderately loud
- Mezzo piano: moderately soft
- Piano: soft
- Pianissimo: very soft
- Sforzando: a sudden strong accent of a single note or chord



## **Unit 2: Music Fundamentals II: Minor Scales and Key Signatures,**

### **Melody, Timbre, and Texture**

#### **Lesson One: Minor Scales – Natural, Harmonic, and Melodic**

- Minor Scales are played in the key of their relative Major Scales.
  - The relative major scale of a minor scale is the minor scales third note.
  - To find the minor scale from the major scale, it is the major scale's six notes.
    - For EX: A minor's relative Major is C. That means in A Minor natural, there are no sharps or flats.
- A Natural Minor Scale is a Minor scale strictly played in its relative major's key.
  - For EX: A B C D E F G A G F E D C B A.
- A Harmonic Minor scale is the Natural Minor Scale with the seventh scale degree raised one half step.
  - For EX: A B C D E F G# A G# F E D C B A.
- A Melodic Minor Scale is a Natural Minor Scale with the six and seventh scale degrees raised one half step on the ascending scale but not the descending scale.
  - For EX: A B C D E F# G# A G F E D C B A.

#### **Lesson Two: Relative Keys: Determining Relative Minor Key and Notating Key Signatures**

- The relative minor is the sixth scale degree of the Major scale.
  - To go from Major to Parallel Minor, Subtract three sharps or pass three flats to the key. The 3<sup>rd</sup>, 6<sup>th</sup>, and 7<sup>th</sup> notes will change.
- A Minor: No Sharps or flats
- E minor: One Sharp (F#)
- B Minor: Two Sharps (F# and C#)
- F# Minor: Three Sharps (F#, C#, and G#)
- C# Minor: Four Sharps (F#, C#, G#, and D#)
- G# Minor: Five Sharps (F#, C#, G#, D#, and A#)
- D# Minor: Six Sharps (F#, C#, G#, D#, A#, and E#)
- A# Minor: Seven Sharps (F#, C#, G#, D#, A#, E#, and B#)

- D Minor: One Flat (Bb)
- G minor: Two Flats (Bb and Eb)
- C Minor: Three Flats (Bb, Eb and Ab)
- F Minor: Four Flats (Bb, Eb, Ab, and Db)
- Bb Minor: Five Flats (Bb, Eb, Ab, Db, and Gb)
- Eb Minor: Six Flats: (Bb, Eb, Ab, Db, Gb, and Cb)
- Ab Minor: Seven Flats (Bb, Eb, Ab, Db, Gb, Cb, and Fb)

### **Lesson Three: Key Relationships - Parallel, Closely Related, and Distantly Related Keys**

- Parallel scales are the scales that start on the same note like A minor and A major.
  - The scales differ in their 3<sup>rd</sup>, 6<sup>th</sup>, and 7<sup>th</sup> scale degrees. The keys are three sharps different.
- Closely Related: Scales that share all or almost all notes with the tonic scale.
- II Supertonic: the relative minor of the subdominant
- III Mediant: the relative minor of the dominant
- IV Subdominant: one less sharp (or one more flat) around circle of fifths
- V Dominant: one more sharp (or one fewer flat) around circle of fifths
- VI Submediant or relative minor: different tonic, same key signature
- Distantly Related keys: A key related to the closely related key. For example, the starting key is C. C is related to G. G is related to D. C and D are distantly related.

## Lesson Four: Other Scales - Chromatic, Whole Tone, and Pentatonic

- Chromatic Scales include every half step in between the octave started on and the next octave of the note. They are made of 12 unique notes.
  - For EX, A A# B C C# D D# E F F# G G# A.
- Whole Tone Scales start on the octave and continue by going up in whole step intervals. The scale is two augmented triads whose roots are a major second apart.
- Pentatonic Scales are the First, Third, Fourth, Seventh, and Eighth scale degrees of a major scale.

## Lesson Five: Interval Size and Quality

- Minor 2<sup>nd</sup>: 1 half step
- Major 2<sup>nd</sup>: 2 half steps (1 whole step)
- Minor 3<sup>rd</sup>: 3 half steps
- Major 3<sup>rd</sup>: 4 half steps
- Perfect 4<sup>th</sup>: 5 half steps
- Tri Tone: 6 half steps
- Perfect 5<sup>th</sup>: 7 half steps
- Minor 6<sup>th</sup>: 8 half steps
- Major 6<sup>th</sup>: 9 half steps
- Minor 7<sup>th</sup>: 10 half steps
- Major 7<sup>th</sup>: 11 half steps
- P1: Unison
- P8: Octave
- P1: Perfect 1<sup>st</sup>, 0 half steps
- m2: Minor 2<sup>nd</sup>, 1 half step
- M2: Major 2<sup>nd</sup>, 2 half steps
- m3: Minor 3<sup>rd</sup>, 3 half steps
- M3: Major 3<sup>rd</sup>, 4 half steps
- P4: Perfect 4<sup>th</sup>, 5 half steps
- P5: Perfect 5<sup>th</sup>, 7 half steps
- m6: Minor 6<sup>th</sup>, 8 half steps

- M6: Major 6<sup>th</sup>, 9 half steps
- m7: Minor 7<sup>th</sup>, 10 half steps
- M7: Major 7<sup>th</sup>, 11 half steps
- P8: Perfect 8<sup>th</sup>, 12 half steps

## **Lesson Six: Interval Inversion and Compound Intervals**

- An interval inversion is the same interval as starting on scale degree one and then flipping it to start on scale degree 8.
  - P1: P8
  - min2: M7
  - M2: min7
  - min3: M6
  - M3: min6
  - P4: P5
  - d3: A6
  - A4: d5
  - A7: d2
- Compound intervals are intervals larger than an octave.
  - For EX, a compound fifth is 12<sup>th</sup> (a fifth above the 8<sup>th</sup> scale degree).

## **Lesson Seven: Transposing Instruments**

- Transposing is to change the key of the music
  - C Piccolo: Up 8va
  - Flute: Unison
  - Oboe: Unison
  - English Horn: Down P5
  - Bassoon: Unison
  - Contrabassoon: Down 8va
  - Eb Clarinet: Up m3
  - Bb Clarinet: Down M2
  - A Clarinet: Down m3

- Eb Alto Clarinet: Down M6
- Bb Bass Clarinet: Down M9
- Eb Contrabass Clarinet: Down M6+8va
- Bb Contrabass Clarinet: Down M9+8va
- Bb Soprano Saxophone: Down M2
- Eb Alto Saxophone: Down M6
- Bb Tenor Saxophone: Down M9
- Eb Baritone Saxophone: Down M6+8va
- Trumpet in A: Down m3
- Trumpet in Bb: Down M2
- Trumpet in C: Unison
- Trumpet in D: Up M2
- Trumpet in Eb: Up m3
- Trumpet in F: Up P4
- Horn in A: Down m3
- Horn in G: Down P4
- Horn in F: Down P5
- Horn in E: Down m6
- Horn in Eb: Down M6
- Horn in D: Down m7
- Trombone: Unison
- Baritone: Unison
- Tuba: Unison
- Tenor Clef: Middle of Clef is middle C. The clef changes place.

### **Lesson Eight: Timbre**

- Timbre (tone color or tone quality) differentiates two sounds of the same frequency.
  - For example, the difference between a C played on guitar vs a C played on the piano or flute. This is because of the differing timbre of each instrument.
- The timbre is defined by each sound wave and its unique shape, which changes depending on the material(s) that produce the sound.

## Lesson Nine: Melodic Features

- Melody: a linear succession of pitches which has a recognizable rhythm content and a recognizable contour as defined by its highest and lowest notes
- Motive: A recognizable rhythmic or intervallic event that creates a "building block" in a melody
- Phrase: a self-contained component of a melody, having a distinct beginning and some manner of cadence defining its completion
- Theme: a musical idea that is the point of departure for a composition, especially a sonata, fugue, or set of variations
- Contour: the "shape" of a melody as determined by its intervallic excursions
- Cadence: a resting place in a phrase as determined by some sort of harmonic formula, and, in Classical phrase structure, by a lengthening of rhythmic values
- Authentic Cadence: V to I
- Perfect Authentic Cadence: V to I with the soprano having the tonic
- Imperfect Authentic Cadence: V to I with the soprano not having the tonic
- Picardy Third: A major I chord in a minor melody
- Plagal Cadence: IV to I- the "amen" cadence
- Half Cadence: Ending on V- think of it as half of an Authentic Cadence
- Deceptive Cadence: V to vi or IV6
- Phrygian Cadence: iv6 to V in a minor key
- Periodicity: a classic approach to building a melody in which two complementary halves constitute the completed melody
- Melodic Transformation: the changing or manipulation of melodic material in the generative process of music composition
- Inversion: Inverting all intervals in a melody
- Retrograde: Reversing a melody- forwards backwards to backwards forwards
- Retrograde Inversion: Both inverting all intervals and reversing a melody
- Augmentation: starting the melody "slower," such as by doubling all note values
- Diminution: starting the melody "faster," such as by halving all note values
- Extensions: adding melodic material to a pre-existing melody

- Embellishment: adding to a melody with ornamental figures (trills, turns, mordents, etc.), scales or arpeggiations which "fill in" otherwise larger intervals, rhythmic figures which "fill in" longer note values, and so on, while maintaining its essential intervallic shape and rhythm structure
- Centonization: The creation of a work from pre-existing elements
- Text Setting: the relationship of words and pitches in a melody
- Syllabic: one pitch per syllable
- Neumatic: several pitches per syllable
- Melismatic: Vowel extension on one syllable
- Sprechstimme: a type of melody in which the specific pitch contour of notated melody and the approximate rise and fall of natural speech are melded together

### **Lesson Ten: Melodic Transposition**

- Motive: A short melodic or rhythmic idea. A small piece of a theme that forms to make a melodic-harmonic-rhythmic unit.
- Sequence: immediate restatement of a melodic motive
- Real Sequence: Exact transposition of each note in a sequence
- Tonal Sequence: Intervals of the first phrase are NOT reproduced exactly.
- Modified sequence: some of the segments may be played in a way that does not destroy their original character, but is not exactly copied.
- False Sequence: Repeats part of a figure and states the remainder in sequence - a mixture of sequence and repetition
- Phrase Member: frequently contain slight melodic interruptions which divides into two phrases
- Period: the end of two adjacent phrases
- Parallel period: two phrases that begin with similar material
- Contrasting period: periods where phrase beginnings are not similar
- Three Phrase Period: composed of 3 phrases- 3rd phrase has a stronger cadence
- Double period: four phrases in two pairs, and the cadence at end of second pair is stronger than that of the cadence at the end of the first



- Repeated Phrases: identical, but are not usually seen as period structures because the second phrase is not dependent on the first.
- Non-Period Construction: A series of phrases, some of which may be unrelated or lacking closure, do not arrange themselves into periods. These non-period combinations can be called dissimilar phrases.
  - Terms for such groupings range from "phrase groups", "phrase chains" to "dissimilar phrases" or "dissolved periods".
- Phrase Extension: Length of phrase increased through the elongation of part of it, but would still be complete without whatever has been added.
- Change of Motive: phrases are modified by a change from a parallel major to a minor

### **Lesson Eleven: Texture and Texture Types:**

- Monophony: one voice, a musical texture with a single melodic line and nothing else
- Homophony: one voice, with others in support, has one main idea
- Chordal homophony: the same rhythm is applied to all voices. Ex: a hymn
- Melody and accompaniment: a texture where one part plays a melody, and the other accompanies.
- Heterophony: more than one performers playing variations of the same line of music at the same time, mostly unison with a few non chord tones
- Polyphony: more than one melody is the central idea, and there's more than one idea that works together simultaneously.
- Imitative polyphony: The same idea happening in two voices, but not at the same time.
- Non-imitative polyphony: more than one melodies played at different times, with different melodies.

### **Lesson Twelve: Texture Devices**

- Alberti bass: Accompaniment figure in music played on keyboards, where notes in a triad are ordered lowest, highest, middle, highest.
- Canon: a contrapuntal compositional technique that uses a melody, and has one or more imitations of the melody played after a given duration

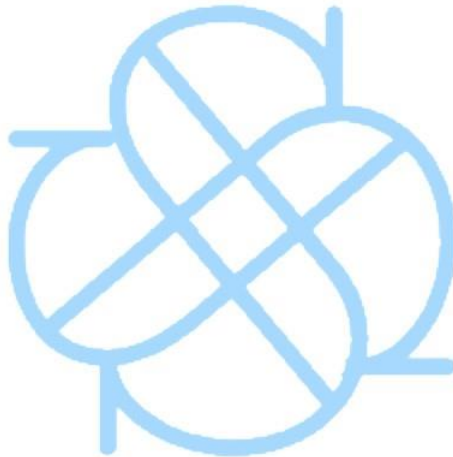
- Chordal homophony: Musical material mainly using chords, and has little melodic activity
- Counterpoint: The relationship between parts are harmonically interdependent, but independent in rhythm and shape.
- Imitation: The repetition of a melody in a polyphonic texture after it is played by a different part
- Imitative polyphony: A musical texture in which one voice repeats or mimics the patterns just stated in another voice (Ex: call and response)
- Non Imitative polyphony: a musical texture where two or more independent melodic lines do not share melodic material with the other.
- Countermelody: A secondary melody that is sounded simultaneously with the principal one, not the same melody.
- Heterophony, heterophonic: A type of texture characterized by the simultaneous variation of a single melodic line
- Homophony, homophonic: Primary musical texture - chordal, or melody and accompaniment
- Chordal homophony: 4-part chorale
- Chordal texture (homorhythmic): Another name for Chordal homophony
- Melody and accompaniment: The most common musical texture in which one voice, the melody, stands out prominently and the others form a background of harmonic accompaniment
- Instrumentation: The particular instruments used in a piece of music
- Brass: Wind instruments made of brass involving buzzing lips
- Basso Continuo: An accompanying part (in baroque music) that includes a bass line and harmonies, typically played on a keyboard instrument and with other instruments such as cello or lute
- Percussion: A family of instruments sounded by striking, plucking, shaking, scraping, etc.
- Rhythm section: The part of a pop or jazz group supplying the rhythm, generally regarded as consisting of bass, drums piano and/or guitar
- Strings: Section of Orchestra (violin, viola, cello, bass)

- Timbre: The character or quality of a musical sound or voice as distinct from its pitch and intensity
- Woodwinds: Family of instruments including flutes and reed instruments
- Melody: a sequence of single notes that is musically satisfying
- Obbligato: An elaborate melodic part accompanying a solo or principal melody and usually played by a single instrument
- Oratorio: A large musical composition for orchestra, choir, and soloists
- Ostinato: a continually repeated musical phrase or rhythm
- Polyphony, polyphonic: Musical texture in which two or more melodic lines are played or sung simultaneously
- Register: Range of similar sounding notes in a voice or instrument
- Solo, soli: One voice, one section
- Tutti: An Italian word literally meaning *all* or *together* and is used as a musical term, for the whole orchestra as opposed to the soloist
- Tessitura: The most acceptable and comfortable vocal range for a given singer or less frequently, musical instrument, the range in which a given type of voice presents its best-sounding (or characteristic) timbre
- Walking bass: A style of bass accompaniment or line, common in Baroque music (1600-1750) and 20th century jazz, blues and rockabilly, which creates a feeling of regular quarter note movement, akin to the regular alternation of feet while walking
- Monophony, monophonic: Musical texture consisting of a melody with no accompaniment. The melody can be doubled in different octaves

### **Lesson Thirteen: Rhythmic Devices**

- Augmentation: Lengthening of notes
- Diminution: Shortening of notes
- Additive: Repeat of a phrase adding notes each time
- Syncopation: Off-beat rhythm often with ties
- Triplets: 3 notes squashed into the space of 2 (with a 3 over)
- Dotted rhythm: Notes with a dot after then a shorter note
- Lombardic Rhythm/Scotch snap: A reverse dotted rhythm often in folk music

- Phase-shifting: A phrase repeated further away each time until it finally joins back with the original
- Anacrusis: Upbeat (note/s before the barline)
- Homorhythmic: All parts moving in the same rhythm including the melody
- Rhythmic ostinato: Repeated rhythmic pattern
- Swing: Notes written straight in jazz that are played long/short to sound like compound time (6/8)
- Inegale: Uneven notes in the Baroque era (like swing or the opposite of swing)



## **Unit Three: Music Fundamentals III: Triads and Seventh Chords**

### **Lesson One: Triad and Chord Qualities (M, m, d, A)**

- M- Major
- m- minor
- d- diminished
- A- augmented
- A one chord in the major mode is Major (I)
- A two chord in the major mode is minor (ii)
- A three chord in the major mode is minor (iii)
- A four chord in the major mode is Major (IV)
- A five chord in the major mode is Dominant (V)
- A six chord in the major mode is minor (vi)
- A seventh chord in the major mode is diminished (vii<sup>o</sup>)
- A one chord in the minor mode is minor (i)
- A two chord in the minor mode is diminished (ii<sup>o</sup>)
- A three chord in the minor mode is Major (III)
- A four chord in the minor mode is minor (iv)
- A five chord in the minor mode is dominant (v)
- A six chord in the minor mode is Major (VI)
- A seventh chord in the minor mode is Major (VII)

### **Lesson Two: Diatonic Chords and Roman Numerals**

- I (Tonic): Major Key, Major Chord, Root
- ii (Supertonic): Major Key, Minor Chord, 2nd
- iii (Mediant): Major Key, Minor Chord, 3rd
- IV (Subdominant): Major Key, Major Chord, 4th
- V (Dominant): Major/Minor Key, Major Chord, 5th
- vi (Submediant): Major Key, Minor Chord, 6th
- vii<sup>o</sup> (Leading Tone): Major/Minor Key, Diminished Chord, 7th
- i (Tonic): Minor Key, Minor Chord, Root
- ii<sup>o</sup> (Supertonic): Minor Key, Diminished Chord, 2nd

- III (Mediant): Minor Key, Major Chord, 3rd
- iv (Subdominant): Minor Key, Minor Chord, 4th
- v (Minor Dominant): Minor Key, Minor Chord, 5th
- VI (Submediant): Minor Key, Major Chord, 6th
- VII (Subtonic): Minor Key, Major Chord, 7th

### **Lesson Three: Chord Inversions and Figures - Introduction to Figured Bass**

- root position triad: 5/3
- 6/3: first inversion triad
- 6/4: Second inversion triad
- 7/5/3 – 7: Root position 7th chord
- 6/5/3 - 6/5: First inversion 7th chord
- 6/4/3 - 4/3: Second inversion 7th chord
- 6/4/2 - 4/2 – 2: Third Inversion 7th chord

### **Lesson Four: Seventh Chords**

- C dom 7: C E G Bb
- F dom 7: F A C Eb
- Bb dom 7: Bb D F Ab
- Eb dom 7: Eb G Bb Db
- Ab dom 7: Ab C Eb Gb
- Db dom 7: Db F Ab Cb
- Gb dom 7: Gb Bb Db Fb
- B dom 7: B D# F# A
- E dom 7: E G# B D
- A dom 7: A C# E G
- D dom 7: D F# A C
- G dom 7: G B D F
- C Maj 7: C E G B
- F Maj 7: F A C E
- Bb Maj 7: Bb D F A

- Eb maj 7: Eb G Bb D
- Ab maj 7: Ab C Eb G
- Db Maj 7: Db F Ab C
- Gb Maj 7: Gb Bb Db F
- B Maj 7: B D# F# A#
- E Maj 7: E G# B D#
- A maj 7: A C# E G#
- D Maj 7: D F# A C#
- G Maj 7: G B D F#
- C min 7: C Eb G Bb
- F min 7: F Ab C Eb
- Bb min 7: Bb Db F Ab
- Eb min 7: Eb Gb Bb Db
- Ab min 7: Ab Cb Eb Gb
- C# min 7: C# E G# B
- F# min 7: F# A C# E
- B min 7: B D F# A
- E min 7: E G B D
- A min 7: A C E G
- D min 7: D F A C
- G min 7: G Bb D F

## **Lesson Five: Seventh Chord Inversions and Figures**

- C major - A minor: G B D F, 1st inversion - B D F G, 2nd inversion- D F G B, 3rd inversion- F G B D
- G major - E minor: D F# A C, 1st inversion - F# A C D, 2nd inversion - A C D F#, 3rd inversion - C D F# A
- D major - B minor: A C# E G, 1st inversion - C# E G A, 2nd inversion - E G A C#, 3rd inversion - G A C# E
- A Major - F# minor: E G B D, 1st inversion - G B D E, 2nd inversion - B D E G, 3rd inversion - D E G B
- E major - C# minor: A C# E G#, 1st inversion - C# E G# A, 2nd inversion - E G# A C#, 3rd inversion - G# A C# E
- B major- G# minor: F# A# C# E, 1st inversion - A# C# E F#, 2nd inversion - C# E F# A#, 3rd inversion - E F# A# C#
- F# Major- D# minor: C# E# G# B, 1st inversion - E# G# B C#, 2nd inversion - G# B C# E#, 3rd inversion - B C# E# G#
- C# major - A# minor: G# B# D# F#, 1st inversion - B# D# F# G#, 2nd inversion - D# F# G# B#, 3rd inversion - F# G# B# D#





## **Unit Four: Harmony and Voice Leading I: Chord Function, Cadence, and Phrase**

### **Lesson One: Soprano - Bass Counterpoint:**

- bass 6 5 1: conclusive
- bass 4 5 1: conclusive
- bass 2 5 1: conclusive
- bass 1 5 1: conclusive
- bass 1 7 1: semi conclusive
- bass 6 7 1: semi conclusive
- bass 5 7 1: semi conclusive
- bass 1 5: inconclusive
- bass 4 5: inconclusive
- bass 6 5: inconclusive
- soprano 3 2 1: conclusive
- soprano 2 7 1: conclusive
- soprano 6 7 1: conclusive
- soprano 2 2 1: conclusive
- soprano 5 4 3: semi conclusive
- soprano 2 3: semi conclusive
- soprano 6 5: inconclusive
- soprano 4 3 2: inconclusive
- soprano 2 1 7: inconclusive

## Lesson Two: SATB Voice Leading

- Voice crossing: one voice goes above/ below voice that is above/ below it
- Voice overlapping: one voice exceeds range of previous upper voice note
- Space limitations: distance between adjacent voices (bass/tenor- no more than 12th & upper 3 voices- no more than an octave)
- Parallel octaves/ fifths: an octave/fifth between 2 voices moving in parallel motion
- Direct octaves/ fifths: motion to create 8ve/5ths by similar motion (only soprano/bass) by skip
- Hidden octaves/fifths: both voices move similar motion to 8ve/5ths (soprano by step/ bass by skip)
- Unequal 5ths: dim 5th--> P5
- Restricted doubling: leading tone and chordal seventh
- Chord factor that can be omitted in root position triads/7ths: 5th
- Chord factor that can be omitted in inverted triads/7ths: nothing
- Roots that lie P4/P5 apart: Keep common tone, move remaining two upper voices stepwise to chord tones of next triad; ROOT DOUBLED & If cannot keep common tone, (usually when soprano descends from 2-1) move all 3 upper voices in similar motion to nearest chord tone; ROOT DOUBLED
- Roots that lie a 3rd apart: Keep both common tones and move the remaining upper voices stepwise; ROOT DOUBLED
- Roots that lie a 2nd apart: Move upper voices in contrary motion to bass; ROOT DOUBLED  
Exception: V to vi(VI), double 3rd of the vi(VI) chord; only two upper voices with move opposite of bass
- Roots that are the same & Maintain proper doubling (bass), keep voices in usual order
- First inversion triads: Double the soprano (if that's not possible, double bass)
- Diminished 6th in first inversion exception: Double the 3rd or 5th, move all voices with stepwise movement
- Diminished 2nd in first inversion exception: double the 3rd or the root
- Second inversion triads: ALWAYS double the 5th (bass note), depart all other voices by smoothest motion

- Cadential 6/4: I6/4 to V , triad precedes a V; I6/4 is on strong beat
- Passing Bass 6/4: Using second inversion V to make the bass line move by step smoothly; on passing 6/4 on weak beats
- Arpeggiated Bass 6/4 : bass voice arpeggiated through triad ending on second inversion; on strong or weak beats
- Pedal Bass 6/4: eliminating bass line, bass stays the same, upper voices move to neighboring chord; I IV6/4 I or V I6/4 V; on weak beats
- Errors: Parallel 5ths/8ves & Fifths and octaves by contrary motion & Unequal 5ths (d5--> P5) & Hidden fifths and octaves & Direct fifths and octaves & Voice crossing/ overlapping & Chordal 7th MUST resolve down by step and approach by step & Leading tone in outer voice MUST resolve to tonic & No melodic skips larger than 5ths, A2, or tritones, Doubling requirements: No doubling leading tone, No doubling chordal 7<sup>th</sup>, Second inversion triads MUST double bass, Final I(i) chord may triple root or omit 5th
- Chord Completion and Spacing rules: Root position triads and 7th chords can omit 5th only, Inverted triads and 7th chords- all factors must be present, SAT can be no more than an octave from an adjacent voice (bass exception), Voices must be written in acceptable part range.



### **Lesson Three: Harmonic Progression, Functional Harmony, + and Cadences**

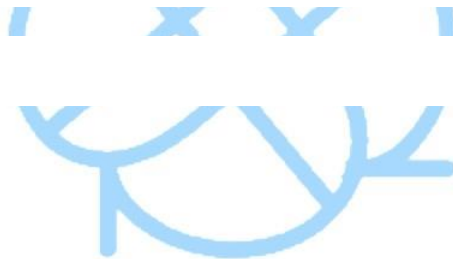
- A cadence is any place in a piece of music that has the feel of an ending. This can be either a strong, definite stopping point – the end of the piece, for example, or of a movement, or section – but it also refers to the “temporary-resting-place” pauses that come at the ends of individual phrases.
- A piece of music can come to an end by simply stopping, of course, but when it does that, most listeners will react with dissatisfaction: the music simply “stopped” instead of “ending” properly. A more satisfying ending is usually provided by giving clues in the music (in the progression of chords, for example, or the number and length of the phrases) that signal to the listener that the end is coming up.
- The most fundamental “rule” of the major-minor harmony system is that music ends on the tonic. A tonal piece of music will almost certainly end on the tonic, although individual phrases or sections may end on a different chord (the dominant is a popular choice). But again, you cannot just throw in a tonic chord and expect it to sound like an ending; the music must “lead up to” the ending and make it feel inevitable.
- The term cadence, in tonal music, usually refers to the ending chord plus the chord or two immediately before it that led up to it.
- In the major/minor tradition, the melody will normally end on some note of the tonic chord triad, and a melody ending on the tonic will give a stronger (more final-sounding) cadence than one ending on the third or fifth of the chord.
- Changes in the rhythm, a break or pause in the rhythm, or a slowing of or pause in the harmonic rhythm are also often found at a cadence.
- Changes in the texture of the music also often accompany a cadence.
- Regularly spaced cadences can be expected in a piece as well such as every eight bars.

#### **Lesson Four: Voice Leading with Seventh Chords**

- There is one general rule for voice leading any seventh chord: resolve the 7th of the chord down by step. All other voices should move smoothly to the nearest chord tone in a voicing containing the appropriate doubling.

#### **Lesson Five: Voice Leading with Seventh Chords in Inversions**

- Sometimes you will encounter a situation where there are successive seventh chords. This is especially the case in circle of fifth progressions. When voice leading a circle of fifths progression with root position seventh chords in four parts (SATB), alternate between incomplete seventh chords (without the fifth of the chord) and complete seventh chords
- If you are asked to voice lead a circle of fifths progression involving inverted seventh chords, always resolve the seventh of each chord down step by step and move the other voices smoothly. You will see the following pattern: two voices will remain on common tones (shown with ties) while the other two voices resolve downward by step.



## **Unit Five: Harmony and Voice Leading II: Chord Progressions and**

### **Predominant Function**

#### **Lesson One: Adding Predominant Function IV (iv) and ii (ii\*) to a Melodic Phrase**

- Tonic Function (abbreviated “ton.”): The I chord has tonic function, which is a state of stability and rest. Tonic chords do not demand progression to other chords
- Dominant function (abbreviated “dom.”): The V and vii° (chords containing the leading tone  $\hat{7}$  and supertonic  $\hat{2}$ ) tend to progress to tonic (I). *Special note:* The I<sup>5</sup>/I<sup>5</sup> chord has *dominant* function when it resolves to the V chord.
- Pre-dominant function (abbreviated “pre-dom.”): The IV and ii (chords containing the subdominant  $\hat{4}$  and submediant  $\hat{6}$ ) tend to progress to chords of dominant function.
- Tonic prolongation function (abbreviated “ton. prol.”): The vi and iii (chords that share two common tones with  $\hat{1}$  –  $\hat{3}$  –  $\hat{5}$  from the tonic triad) tend to occur after the tonic chord and progress to chords of pre-dominant function.

#### **Lesson Two: The vi (VI) Chord**

- The submediant chord functions as a weak pre-dominant. Its most typical role is leading from the tonic to a strong pre-dominant (such as IV or ii). The common tones between the submediant and all of these chords allow for smooth and easy voice-leading.

#### **Lesson Three: Predominant Seventh Chords**

- A Predominant seventh chord in any chord that resolves to a seventh. They drive resolution back to the tonic due to lack of stability.

## Lesson Four: The iii (III) Chord

- The strongest way to get to the iii chord is a circle progression from the vii\*

## Lesson Five: Cadences and Predominant Functions

- Tonic function: represented by consonant triad on scale degree 1. doesn't need to resolve or go anywhere, complete
- Dominant function: represented by either the dominant triad or the dominant 7<sup>th</sup>. always needs to resolve to the tonic (3rd is LT)
- Cadences: Perfect authentic cadence, imperfect authentic cadence, half cadence
- Authentic cadences: dom (maybe 7) to tonic, all root position
- Perfect authentic cadence (PAC): dom (maybe 7) to tonic, all root position, stepwise motion in sop to scale degree 1
- Imperfect authentic cadence (IAC): dom (maybe 7) to tonic, all root position, no stepwise to tonic in sop (can do whatever)
- Half cadence (HC): whatever chord to a dom triad, sounds weird because there is LT

## Lesson Six: Cadential 6/4 Chords

- The cadential 6/4 is an expansion of the dominant area of a phrase, as its name implies that has a function at the cadence. It is a chord that precedes the dominant harmony and resolves to it. The notes of the chord are a second inversion tonic triad.

## Lesson Seven: Other 6/4 Chords

- The Passing six-four: This type of 6/4 chord is used much like the non-chord tone called a passing tone. The bass note of this six-four chord behaves just like a passing tone - in other words, this bass note, the note before it, and the note after it will make a three notes stepwise line, either ascending or descending.
- The Pedal or Neighboring six-four: In this type of 6/4 chord, the bass note sustains like a pedal tone, or conversely you might say that two of the upper voices behave like neighbor tones. With a pedal six-four, the bass stays on the same note for three chords in a row - the six-four chord is the middle chord of the three. The bass note is doubled in all three chords.
- Arpeggiated six-four chords: These are chords where the bass is arpeggiating the SAME triad. Since there is no change of chord here, there is no worry about approach or resolution, and leaps are fine. The notes are just moved around on the same chord, and at a certain point, the fifth of the chord might occur in the bass, making a 6/4 chord. This type of 6/4 chord can be used without the above restrictions on leaps or doubling, since it is the same chord throughout.





## **Unit 6: Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices**

### **Lesson One: Embellishing Tones: Identifying Passing Tones and Neighbor Tones**

- A passing tone is a melodic embellishment (typically a non-chord tone) that occurs between two stable tones (Typically Chord Tones), creating a step-like motion.
- Escape tone: opposite of an appoggiatura; step and then resolves in a leap.
- Appoggiatura: leap and then resolve in a step.
- Anticipation: moves by a step or a leap and anticipates a chord tone change. Like a "spoiler" for what the next chord is going to be.
- Suspension: resolved by step to a lower tone that is part of a new chord.
- Retardation: resolved by step to an upper tone that is part of a new chord.
- Neighboring tone: nonharmonic tone occurring between repetitions of a chordal tone, approached by step, and resolved by step in the opposite direction.
- changing tone: cluster of notes where the 1st and 4th note are the same, the second is an escape tone, and the third is an appoggiatura. Does not need to be triplets.
- Pedal tone: held for a long time, normally on an organ.

### **Lesson Two: Embellishing Tones: Writing Passing Tones and Neighbor Tones**

- When writing neighbor tones, the complete neighbor tone must be in between two of the same chords.
- Passing tones cannot be stable so that the harmonic progression favors going to the tonic.

### **Lesson Three: Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points**

- Definitions above
- Pedal point is the same as a pedal tone.

## **Lesson Four: Embellishing Tones: Identifying and Writing Suspensions; Identifying Retardations**

- A suspension is a delayed step down. Suspensions may occur on any part of the chord (root, third, fifth, or seventh), but they always resolve down step by step. Ties are optional. A suspension always has three parts: 1. The preparation (P) note before the suspension, which is consonant and metrically weak 2. The suspension (S) itself, which is dissonant and metrically strong; 3. The resolution (R) note, which is always metrically weak. Suspensions are labeled based on intervals above the bass. The four common suspension types are 9-8, 7-6, 4-3, and 2-3. Many other types are possible, especially if the bass moves before the resolution occurs. A chain of suspensions (or suspension chain) uses the resolution of one suspension as the preparation for another.
- A retardation is essentially an upward-resolving suspension. It is almost always reserved for the final chord of a large formal division (or a movement), and it frequently appears simultaneously with a suspension (as seen in the example). Instead of RET, it is preferable to notate the intervallic pattern in the thoroughbass figures.

## **Lesson Five: Motive and Motivic Transformation**

- Imitation: same motive, different voices
- Reharmonization: same motive heard in different harmonics
- Transposition: shift all pitches up or down by a consistent interval
- Tonal transposition: diatonic interval sizes are preserved chromatic sizes may change
- Real transposition: chromatic sizes are persevered, some pitches outside the key
- Inversion: same intervals perceived, but in opposite directions
- Retrograde: motive is presented backwards
- Retrograde inversion: inverted notice presented backwards
- Augmentation: durations are increased proportionately
- Diminution: durations are decreased proportionately
- Interpolation: new musical material is inserted into the middle of the motive (interjection)
- Fragmentation: develop a fragment of the motive to make it longer (repetition) (can also involve transpositions and sequence)
- Embellishment: extra notes (melodic elaborations) are added to create a more florid line

- Changes of intervals: overall contour is preserved

### **Lesson Six: Melodic Sequence**

- In music, a sequence is the restatement of a motif or longer melodic (or harmonic) passage at a higher or lower pitch in the same voice. It is one of the most common and simple methods of elaborating a melody in eighteenth and nineteenth century classical music (Classical period and Romantic music).

### **Lesson Seven: 7 Harmonic Sequence**

- Descending Thirds (no inversions): Down a 4th up a step
- Descending thirds (with inversions): Looks like down a step each time, but every other (starting on second chord) is a first inversion
- Ascending Step Sequence (no inversion): Down a third up a fourth
- Ascending step (with inversion, no accidentals): Repeat each note, every other chord is in first inversion (repeated note is inverted chord)
- Ascending step (with inversion and accidentals): Chromatically ascending notes in first inversion (second inverted chord is 6#)

## **Unit Seven : Harmony and Voice Leading IV: Secondary Function**

### **Lesson One: Tonicization through Secondary Dominant Chords**

- Tonicization: The treatment of a pitch other than the overall tonic (the "home note" of a piece) as a temporary tonic in a composition. Any major or minor triad other than the tonic may be tonicized. In major keys, these are ii, iii, IV, V, and vi (iii is less common than the others). In minor keys, they are III, iv (or IV), V (or v), VI, and VII (VII is less common). Diminished or augmented triads cannot be tonicized.
- Secondary Dominant Chords: Secondary chords that act like dominants in their spelling and resolution but resolve to a scale degree and harmony other than the tonic, are called secondary dominants. They are analyzed as V/V (read as "5 of 5th scale degree in the current key").
- Secondary Leading Tone Chords: A secondary chord but rather than being a dominant (5th) it is a leading-tone seventh chord or triad (7th), which are similar in function to secondary dominant chords as altered chords. Secondary LT chords resolve up by half step. Fully diminished 7th chords are more common than half-diminished 7th chords and one may also find diminished triads [w/o 7ths]. Secondary LT chords may resolve to either a major or minor diatonic triad.
- Identifying Secondary Dominant Chords: To identify a secondary dominant chord in any key:
  - Recognize the current key in the roman numeral analysis. (D major)
  - Find the chromatic chord. Raised notes (accidentals) usually suggest a secondary dominant/LT: but check.
  - Identify chord (E). [If it's not dim. triad or 7th then it's a secondary dominant.]
  - Identify what key is that chord the 5th of. (A major)
  - Then write V (or V<sup>7</sup>) of (/) the roman numeral of that chord in the current key. (ie. V/V) \*Don't forget to include figured bass for inversions

- Identifying Secondary Leading Tone Chords: To identify a secondary leading tone chord in any key:
  - Recognize the current key in the roman numeral analysis. (C major)
  - Find the chromatic chord. Raised notes (accidentals) usually suggest a secondary dominant/LT: but check
  - Identify chord (F#<sup>o</sup>) [If it is dim. triad or 7th then it's a secondary leading tone.]
  - Identify what key is a half-step above the tonic (F#) of that chord. (G major)
  - Then write vii<sup>o</sup> (or vii<sup>o7</sup>) of (/) the roman numeral of that chord in the current key. (ie. vii<sup>o</sup>/V) \*Don't forget to include figured bass for inversions
- Spelling Secondary Dominant/LT Chords: To spell secondary dominant in any key:
  - Imagine the dominant harmony as a temporary tonic key (in A major, imagine E major as the tonic; in A minor, imagine E minor as the tonic).
  - Using that key signature and key, spell its dominant seventh chord (in E major or minor, V7 is B-D#-F#-A)
- To spell a secondary leading-tone chord:
  - Follow the same procedure but imagine the tonicized chord as the new key and write it's seventh chord. (half-step lower) (and fully diminished most likely.)
- Dominant Function Chords: V, V<sup>7</sup>, vii<sup>o</sup>, vii<sup>o7</sup>, vii<sup>o7</sup> (<less common)

## Lesson Two: Part Writing of Secondary Dominant Chords

- Closely related keys (in major): V - IV - ii - vi - iii (no diminished chords, only major/minor)
- Closely related keys (in minor): v - iv - III - VI - VII
- Determining closely related keys: Tend to be +/- one accidental away from the tonic key signature
- V of V (V/V): ii
- V of IV: I (I<sup>7</sup> aka V<sup>7</sup> is preferred, since V/IV is already diatonic)
- V of vi: iii (iii<sup>7</sup> is preferred)
- V of ii: vi
- V of iii: vii

- V of VII (minor): IV\* (in minor, make sure the triad of the secondary dominant is major!)
- Tonicization vs. Modulation: Tonicization - briefly establishes a new tonic (key signature doesn't change). Modulation - completely moving to a new key, usually includes cadences (key signature changes)

### **Lesson Three: Tonicization through Secondary Leading Tone Chords**

- Secondary dominants: The V or V7 of any scale degree other than the tonic
- Altered chord: contain non-diatonic tones
- Primary dominants: V and V7 of the tonic
- Tonicized Chord: In circle progressions, the chord to which secondary dominants progress. Ex. when vii7 resolves to V, the V triad is the tonicized chord.
- Tonicization: The process of creating the effect of a temporary tonic.
- Secondary Leading-Tone Chords: A leading-tone chord of any scale degree but the tonic.
- Non-diatonic Tones: tones that are not found in the prevailing key
- Four-Chord Formulas: A particular compositional device of jazz and popular music
- Tritone Substitution: In a circle of fifths progression, a major-minor seventh chord can be replaced by the major-minor seventh chord an augmented fourth below.

## Lesson Four: Part Writing of Secondary Leading Tone Chords

- Part-writing: The part-writing of a secondary dominant is essentially the same as for the diatonic dominant or leading tone chords:

*For V and V7:*

1. Root resolves down a fifth to the root of the next chord (normal resolution).
2. Seventh resolves down by step.
3. 'leading tone' (the third of the chord) resolves up by step (to the 'tonic').
4. Complete V7's may resolve to an incomplete y (3 roots and 1 third).

*For viio, viio/7, and viio7:*

1. The root of the leading tone chord resolves up a second to the root of the chord of resolution.
2. Resolve the tritone (i.e., A4 resolves out, d5 resolves in).
3. Seventh of the chord (if present) resolves down step by step.



## **Unit Eight: Modes and Form**

### **Lesson One: Modes**

- Ionian: Major scale
- Dorian: Natural minor with raised 6
- Phrygian: Natural Minor with lowered 2
- Lydian: Major with a raised 4
- Mixolydian: Major with lowered 7
- Aeolian: Natural minor
- Locrian: Natural minor with lowered 2 and 5
- Pentatonic: 5 tone scale
- Chromatic: Non-diatonic scale with only half steps
- Whole tone: 6 tone scale made up entirely of whole steps
- Tonic: 1
- Super tonic: 2
- Mediant: 3
- Subdominant: 4
- Dominant: 5
- Submediant: 6
- Subtonic: 7 (lower)
- Leading tone: 7 (higher)

### **Lesson Two: Phrase Relationships**

- Phrase - a relatively independent musical thought terminated by a cadence. Phrases are labeled using lower-case letters (a, b, c, etc.). The overlapping of phrases is referred to as "elision." Period Forms - A period is the combination of 2-4 phrases and consequently involves 2-4 cadences. The final cadence in a period is normally the strongest. In a two-phrase period, there is typically an antecedent-consequent relationship between the phrases. That relationship is established by means of a stronger cadence at the end of the second phrase. This stronger cadence, usually a PAC, is referred to as a "complete" cadence. A weaker cadence, such as an IAC, DC, or HC, is referred to as an "incomplete" cadence.



- Parallel - Both phrases begin with similar or identical material.
- Contrasting -The Phrase begins with different, unrelated material.
- Sequential - The material at the beginning of the two phrases is sequentially related.
- Modulating -The consequent phrase begins or accomplishes a modulation.
- Three Phrases - Involves three different phrases. The possibilities are antecedent-consequent-consequent (the most common), and antecedent-antecedent-consequent (rare). The strength of the cadences will be the determining factor.
- Four-Phrase - Antecedent-antecedent-consequent-consequent is the most typical

### **Lesson Three: Common Formal Sections**

- In music, a section is a complete, but not independent, musical idea.
  - Types of sections include the introduction , exposition, development, recapitulation, verse, chorus or refrain, conclusion, coda or outro, fadeout, and the bridge or interlude.

### **Sources Used:**

<https://www.earmaster.com/fr/music-theory-online/ch05/chapter-5-6.html>;

<https://www.aboutmusictheory.com/harmonic-cadences.html>