



# *Music Theory 2*

MUSIC 271



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# Preface

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**Disclaimer** Much of the information on this set of notes is transcribed directly/indirectly from the lectures of MUSIC 271 during Winter 2020 as well as other related resources. I do not make any warranties about the completeness, reliability and accuracy of this set of notes. Use at your own risk.

Note that here I include some board pictures for convenience. I'll transcribe to score later. Due to its copyright, **PLEASE DON'T SHARE IT OUTSIDE THE CLASS** at least for now.

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*Sibelius Peng*

# Contents

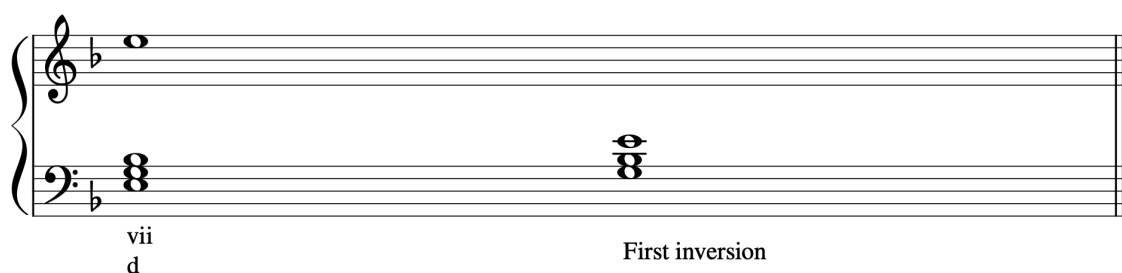
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Preface	1
12 Tonic Confirmation (Review)	3
12.1 Voice Leading . . . . .	4
12.2 Steps to complete Tonal Homophony . . . . .	6
14 Tonicization	7

## Tonic Confirmation (Review)

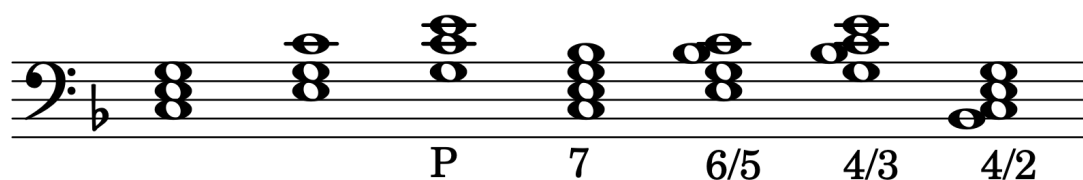
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First let's take a look at F major triads (ignoring previous 6 triads).



We don't use the triad on seventh since it has a dissonant interval against the bass. Instead, we can use the first inversion, which has minor third and Major 6th. We call this **chord of dominant function**.

Together with



where  $P$  is  $P_4^6$ . These 8 chords are **chords of dominant function**.

## 12.1 Voice Leading

$$\text{V}^{(7)(\text{vii}^6)} \rightarrow \text{I}$$

(chords of dominant function)

$$\hat{2} \rightarrow \hat{1}$$

$$\hat{7} \rightarrow \hat{8}$$

$$\hat{4} \rightarrow \hat{3} \text{ (NOT with } \hat{5} \rightarrow \hat{3}\text{)}$$

$$\hat{5} \rightarrow \hat{1} \text{ or } \hat{8} \text{ (In basis at Final Cadence)}$$

$$\hat{5} \rightarrow \hat{3}$$

$$\hat{5} \rightarrow \hat{5}$$

$$\hat{2} \rightarrow \hat{3}$$

An example of prolongation

$\hat{3}$                    $\hat{2}$                    $\hat{1}$

$\text{T(I)}$                    $\text{D(V)}$                    $\text{T(I)}$

$\text{I}$

Note that  $\hat{7} \rightarrow \hat{5}$  is only allowed in inner voice and at final cadence.

G Major, all chords you can use

The image displays musical notation for G Major chords and their functions across four staves. The first staff shows chords I, II, III, and IV, each with a '6' figure bass and a Roman numeral. The second staff shows chords V, V, P<sub>4</sub><sup>6</sup>, 7, 6/5, 4/3, and 4/2, each with a Roman numeral. The third staff shows C<sub>4</sub><sup>6</sup> and (5/3) with a dotted line pointing to the second staff. The fourth staff shows chords VI, VI, VII, and VII, each with a Roman numeral. A red 'X' is placed over the VII chord in the fourth staff.

## Chords By Function w/in Music

(not cadence)

Elaborative Chords = II, IV, VI, III

Chords of Dom. Function = V, VII<sup>6</sup>

I = Tonic = I

$\underbrace{I \text{ Elab } V^7/VII^6 \text{ } I}_I$

## Chords by function at Cadence

Pre-Cadential-Dominants: II, IV, VI

Cadential<sub>4</sub><sup>6</sup>

Dominant = V or V<sup>7</sup>

I = Tonic = I

PcD(V)(C<sub>4</sub><sup>6</sup>)      V      I

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## 12.2 Steps to complete Tonal Homophony

1. Analyze the Soprano
2. Sketch the Bass
3. Complete the Bass
4. Complete the Cadence
5. Add inner voices

G minor

The image displays three staves of musical notation in bass clef, representing G minor chords. Red 'X' marks are placed over the II, #V, and VII chords, indicating they are not used in the final cadence.

**Staff 1:** Shows chords I (m), II (d, crossed out), 6, 6/5, III (M), IV (m), and V (m).

**Staff 2:** Shows chords #V (M), 6, #7 (V), VI (M), and VII (M).

**Staff 3:** Shows chords VII (d, crossed out) and #6 (VII).

In melodic minor, we raise  $\hat{6}$ .

# Tonicization

Tonicization = Music shifts *momentarily* from its primary tonic to another key

Modulation = Music shifts keys for a complete section of music.

A Tonicization can be slightly longer by establishing a new key at a phrase cadence.

Review of some voice leading:

Music 271

Ch 14 - Tonicization

- Singing 7-8

- Intro to Ch 14 5-1

- Tonicizations (Modulation) 5-3 (V trinal)

- Local tonics 4-3

- Quiz 01! 2-3

DUE: TWA-03 (2-5)

(4-5) (3-4-5)

(5-4-3)

Bass 5-1

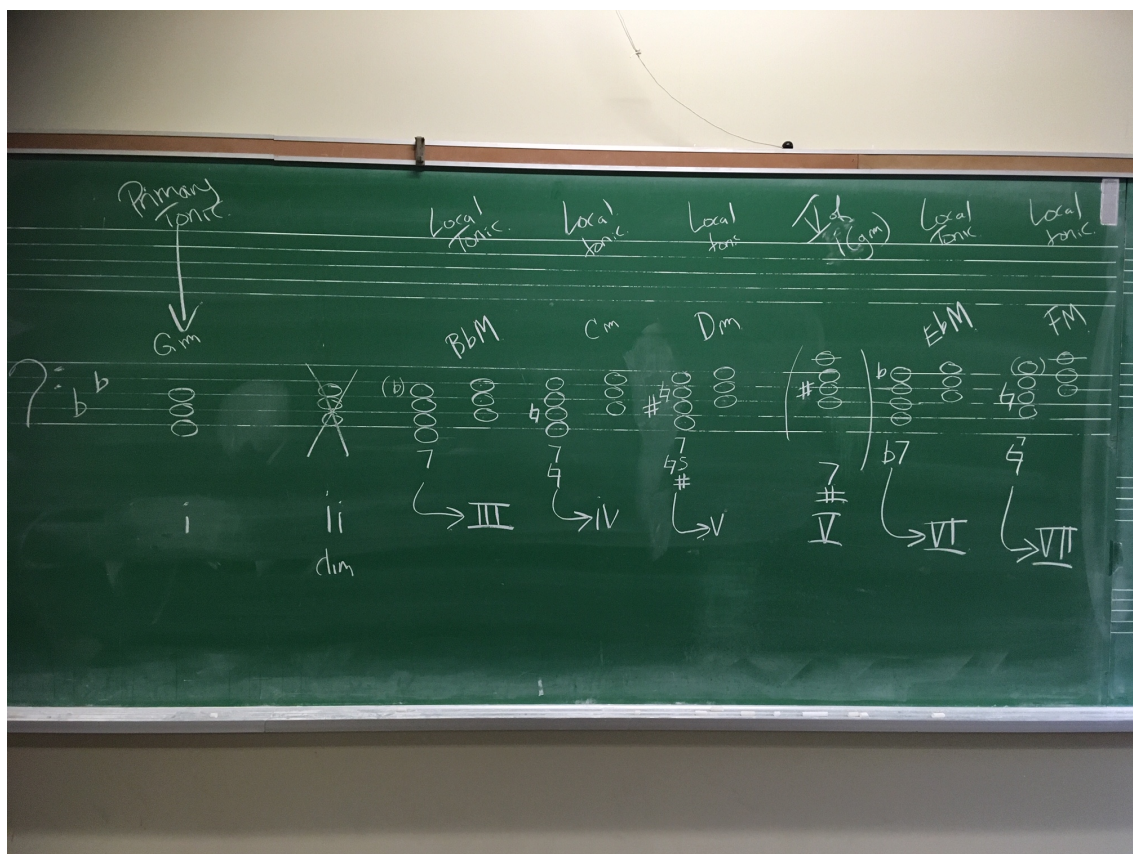
Tonicization = Music shifts (momentarily) from its primary tonic to another key.

Modulation = Music shifts <sup>keys</sup> for a complete section of music.

A Tonicization can be slightly longer by establishing a new key at a phrase cadence.

Example of g minor.





Here notice on the V7 chord, the text above is *V of i (gm)*.

local tonic can only be major or minor.

Example of G Major.

The chalkboard displays musical notation for two examples of tonicization. The first example, labeled 'Unique', shows a sequence of chords:  $\text{Mm7}$  (F#7/V),  $\text{GM}$  (G major), and  $\text{F#7/V}$  (F#7/V). The second example shows a sequence of chords:  $\text{EG}^{\#}\text{BD}$  (E7/V),  $\text{ACE}$  (A major),  $\text{F}\text{D}^{\#}\text{A}$  (F#7/V), and  $\text{EG}^{\#}\text{B}$  (E7/V). Arrows indicate the progression from the tonic (I) to the applied dominant (V) and back to the tonic (I). The notation includes staff lines, clefs, and various musical symbols such as sharps, flats, and accidentals.

In these two examples, the arrow indicates applied dominant to a tonic (and primary dominant to tonic)