



Music Theory 2

MUSIC 271



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Preface

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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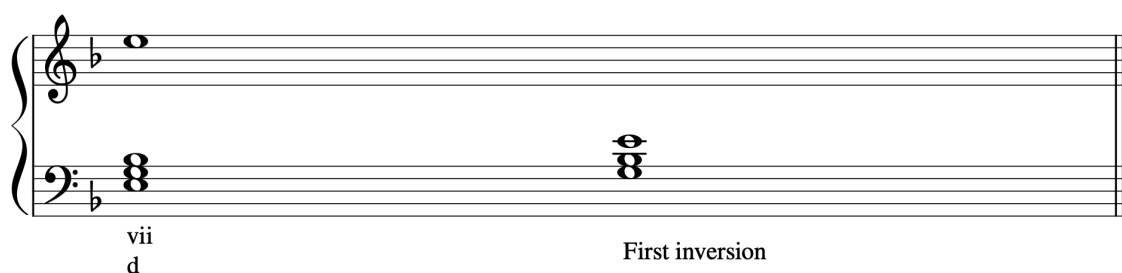
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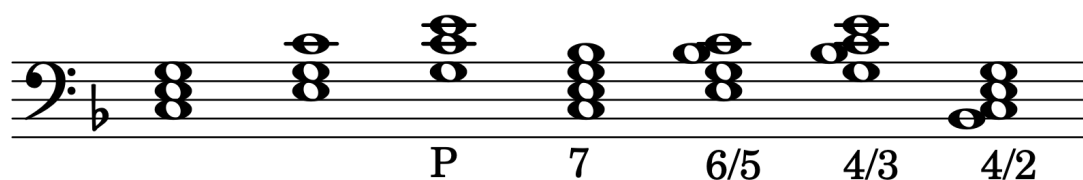
Tonic Confirmation (Review)

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

$\hat{3}$ $\hat{2}$ $\hat{1}$
 Treble staff: C_4 (half), E_4 (half), G_4 (half)
 Bass staff: C_3 (half), F_3 (half), E_3 (half)
 Figured bass: P_4^6 6 6
 Chord labels: T(I) D(V) T(I)
 Prolongation bracket: 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, P₄⁶, 7, 6/5, 4/3, and 4/2, each with a Roman numeral. The third staff shows C₄⁶ and (5/3) with a dotted line pointing to the V chord. The fourth staff shows VI, VII, and a boxed VII chord, each with a '6' figure bass and 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, VII⁶

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

Cadential₄⁶

Dominant = V or V⁷

I = Tonic = I

PcD(V)(C₄⁶) V I

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

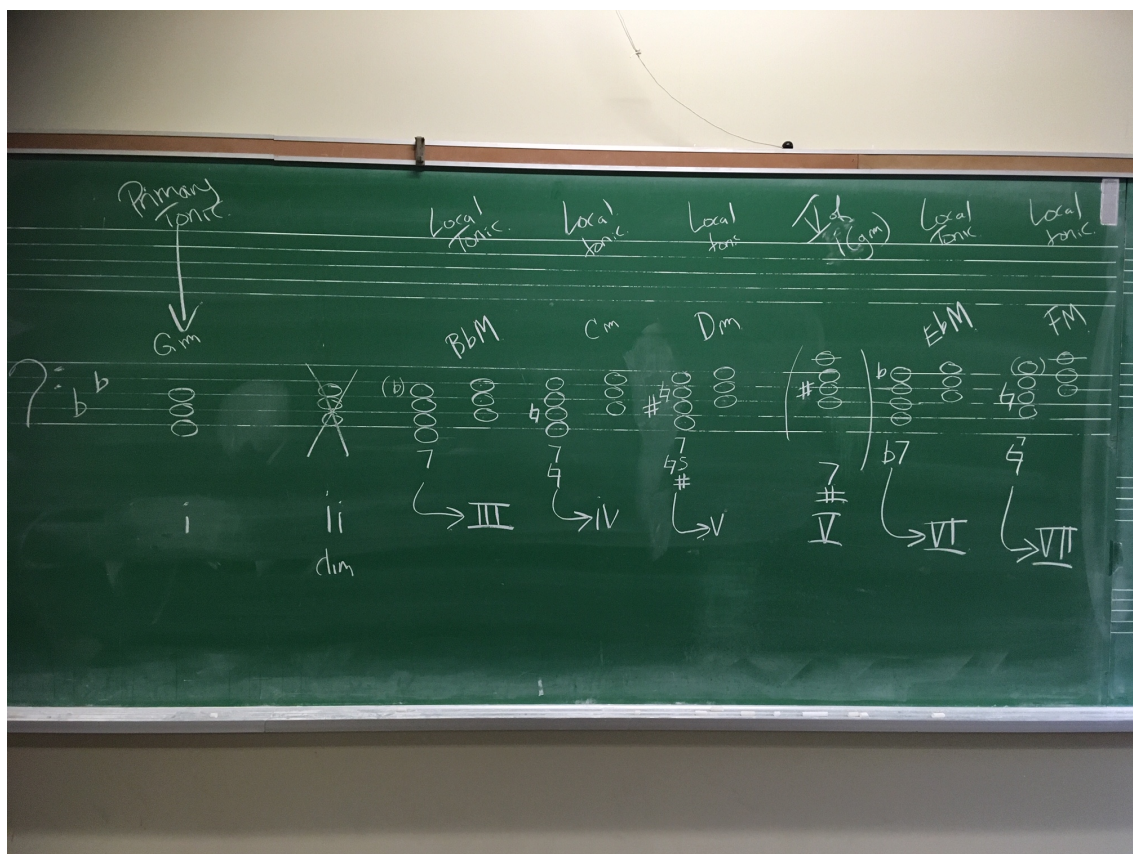
The image displays three staves of musical notation in bass clef, representing G minor chords. Red 'X' marks are placed over the II, #V, and VII chords, indicating they are not used in the final cadence.

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, Mm), VI (M), and VII (M).

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

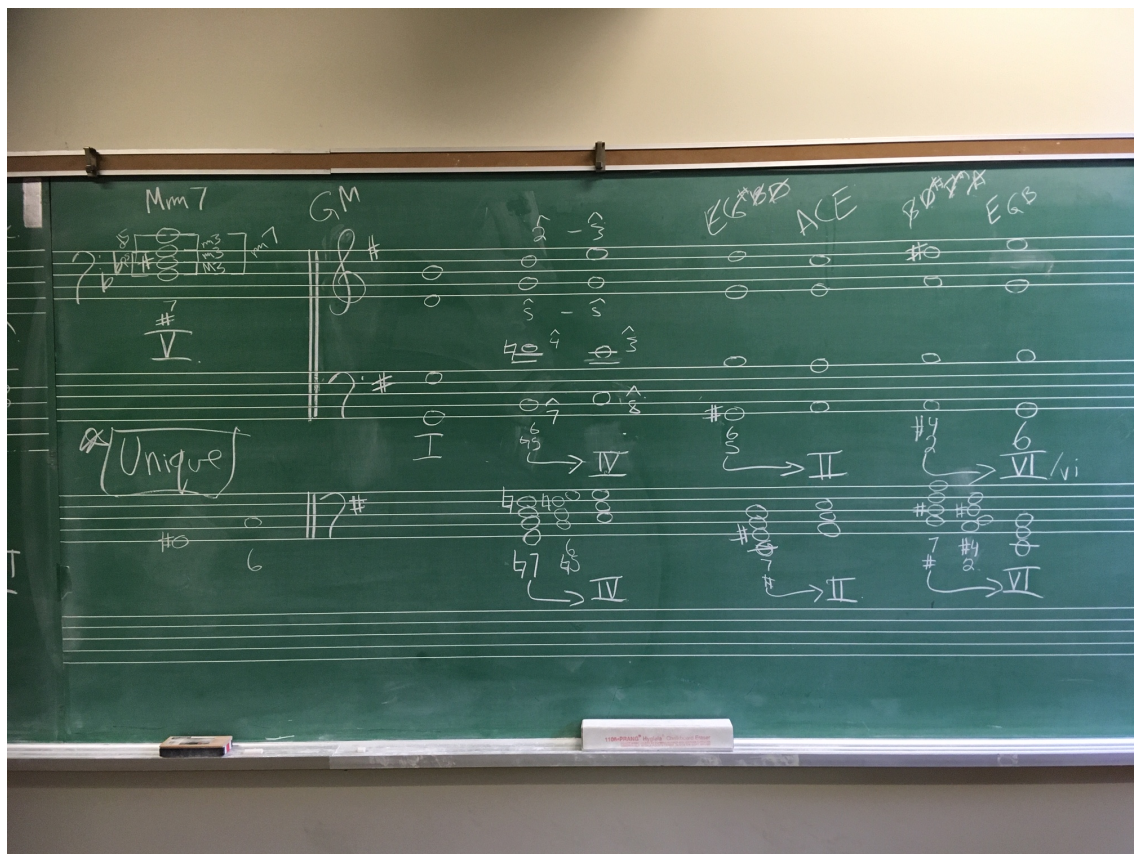
In melodic minor, we raise $\hat{6}$.



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.



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

14.1 Analyzing the Soprano

	Major	minor
$\hat{2} \rightarrow \hat{1}$	$\searrow M2$	$\searrow M2$
$\hat{7} \rightarrow \hat{8}$	$\nearrow m2$	$\nearrow m2$
$\hat{2} \rightarrow \hat{3}$	$\nearrow M2$	$\nearrow m2$
$\hat{5} \rightarrow \hat{3}$	$\searrow m3$	$\searrow M3$
$\hat{4} \rightarrow \hat{3}$	$\searrow m2$	$\searrow M2$
$\hat{5} \rightarrow \hat{5}$	P1	P1
$\hat{2} \rightarrow \hat{5}$	$\nearrow P4$	$\nearrow P4$
$\hat{5} \rightarrow \hat{8}$	$\nearrow P4$	$\nearrow P4$
$\hat{5} \rightarrow \hat{1}$	$\searrow P5$	$\searrow P5$

Decoration

15.1 Ways to Decorate

1. Melodic Figures

- If leaping (SS, BC, Arp...) MUST be a chord tone
- Passing (P) and Neighbor (N) CAN be dissonant (Non-chord tone)

2. Accented Dissonance

- Suspensions (SUS) $\hat{4} \rightarrow \hat{3}$, $\hat{7} \rightarrow \hat{6}$, $\hat{9} \rightarrow \hat{8}$, $\hat{9} \rightarrow \hat{10}$
- Rhythmic Displacement (RD)
 - 3 or 4-note passing
 - 3 or 4-note Neighbor