



# *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.

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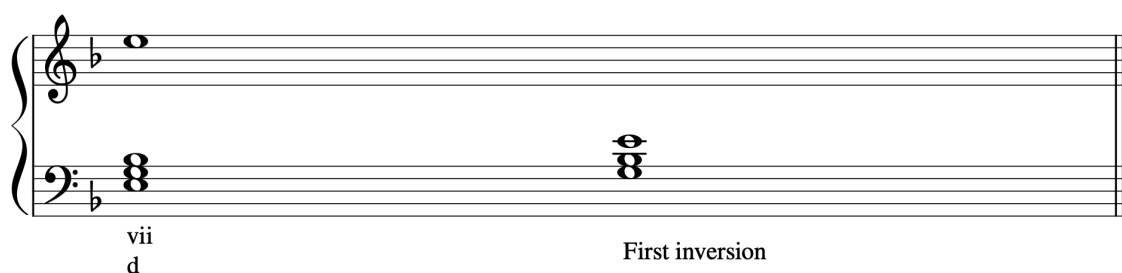
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## Tonic Confirmation (Review)

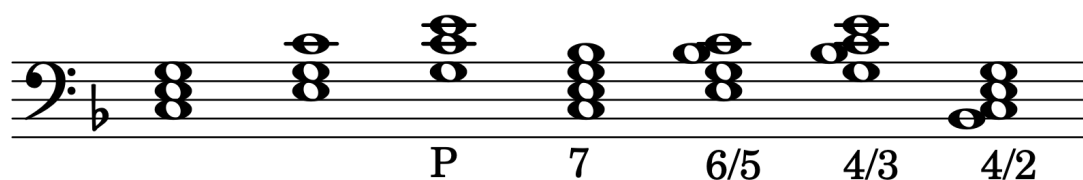
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First let's take a look at F major triads (ignoring previous 6 triads).



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

The musical notation illustrates a prolongation of the tonic (I) through a dominant (V) chord. The top staff shows the upper voice with notes G<sup>4</sup>, A<sup>4</sup>, and B<sup>4</sup>, corresponding to scale degrees 3, 2, and 1. The bottom staff shows the lower voice with notes G<sup>3</sup>, A<sup>3</sup>, and B<sup>3</sup>, corresponding to scale degrees 5, 4, and 3. The chords are labeled T(I), D(V), and T(I) below the staves. A bracket under the D(V) and T(I) labels is labeled I, indicating the prolongation of the tonic function.

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 chords C<sub>4</sub><sup>6</sup> and (5/3), each with a Roman numeral. 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. A dotted line connects the (5/3) chord in the third staff to 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

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

## 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 indicate chords to be avoided or corrected.

**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

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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.

local tonic can only be major or minor.