



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.

The music scores here are created with lilypond.

For any questions, send me an email via <https://notes.sibeliusp.com/contact/>.

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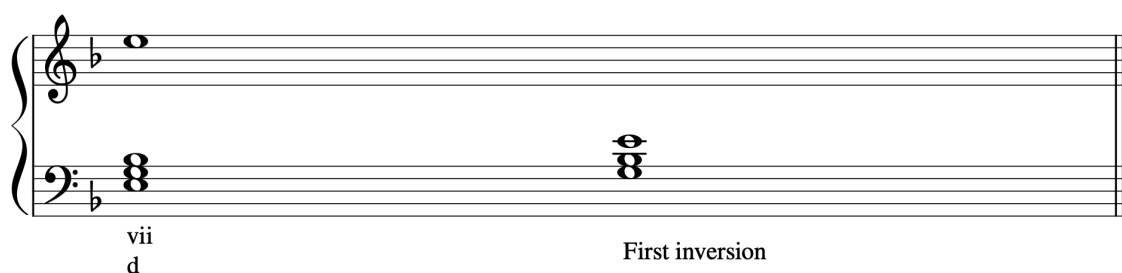
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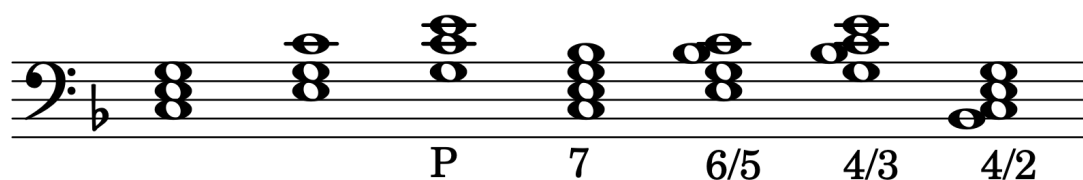
Tonic Confirmation (Review)

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

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

(chords of dominant function)

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

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

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

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

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

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

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