



# *Music Theory 2*

MUSIC 271



Prof. Karen Sunabacka

# 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.

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

You can find my notes for other courses on <https://notes.sibeliusp.com/>.

---

*Sibelius Peng*

# Contents

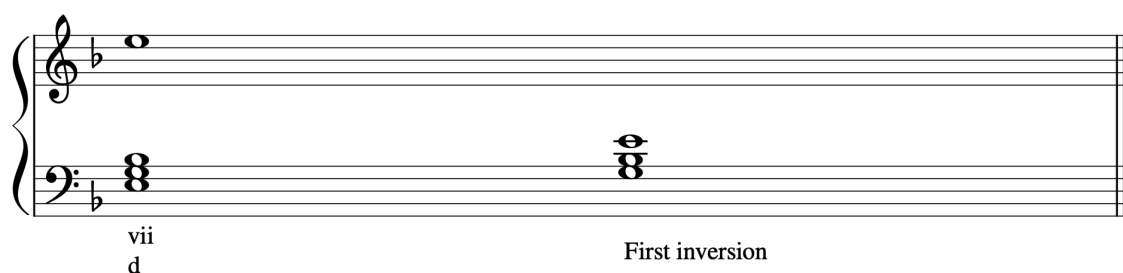
---

<b>Preface</b>	<b>1</b>
<b>12 Tonic Confirmation (Review)</b>	<b>3</b>
12.1 Voice Leading . . . . .	4
12.2 Steps to complete Tonal Homophony . . . . .	6
<b>14 Tonicization</b>	<b>7</b>
14.1 Analyzing the Soprano . . . . .	9

## Tonic Confirmation (Review)

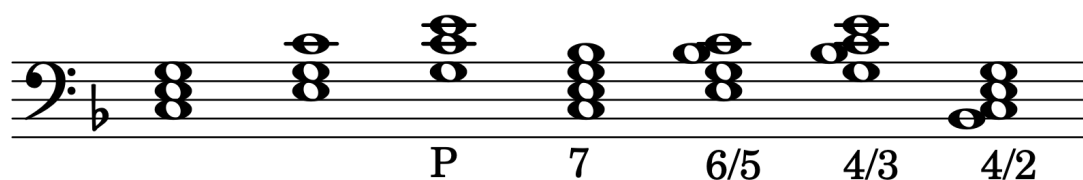
---

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

The musical notation illustrates a tonic prolongation in G major. The top staff contains the notes G<sup>4</sup>, A<sup>4</sup>, and B<sup>4</sup>, while the bottom staff contains G<sup>3</sup>, A<sup>3</sup>, and B<sup>3</sup>. Above the top staff, the scale degrees 3, 2, and 1 are indicated. Below the bottom staff, the intervals P<sub>4</sub><sup>6</sup> and 6 are marked. Functional labels T(I), D(V), and T(I) are placed below the staves, with a bracket underneath them labeled I, indicating the overall 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 below it. 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 'V' figure below it. The third staff shows chords C<sub>4</sub><sup>6</sup> and (5/3), each with a 'V' figure below it. The fourth staff shows chords VI, VI, VII, and VII, each with a '6' figure below it. A red 'X' is drawn 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

---

## 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).

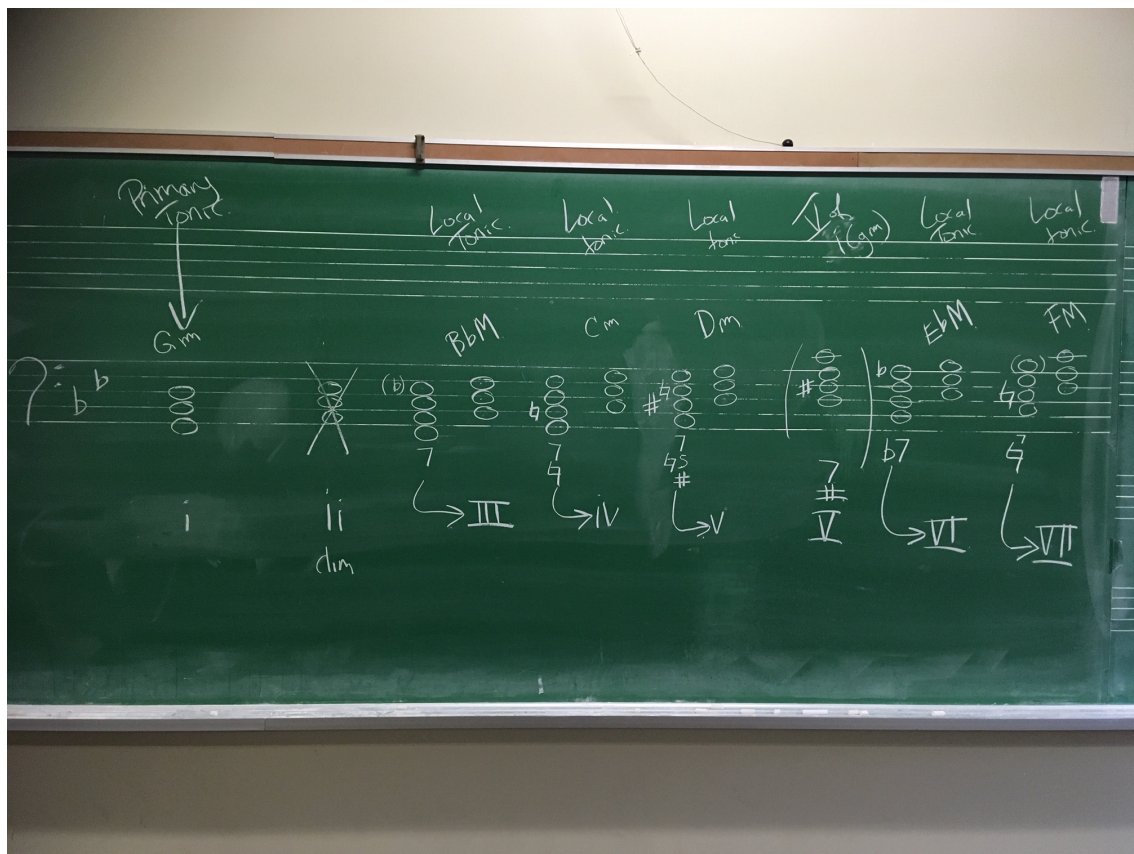
**Staff 2:** Shows chords #V (M), 6, #7 (V, Mm), VI (M), and VII (M).

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

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



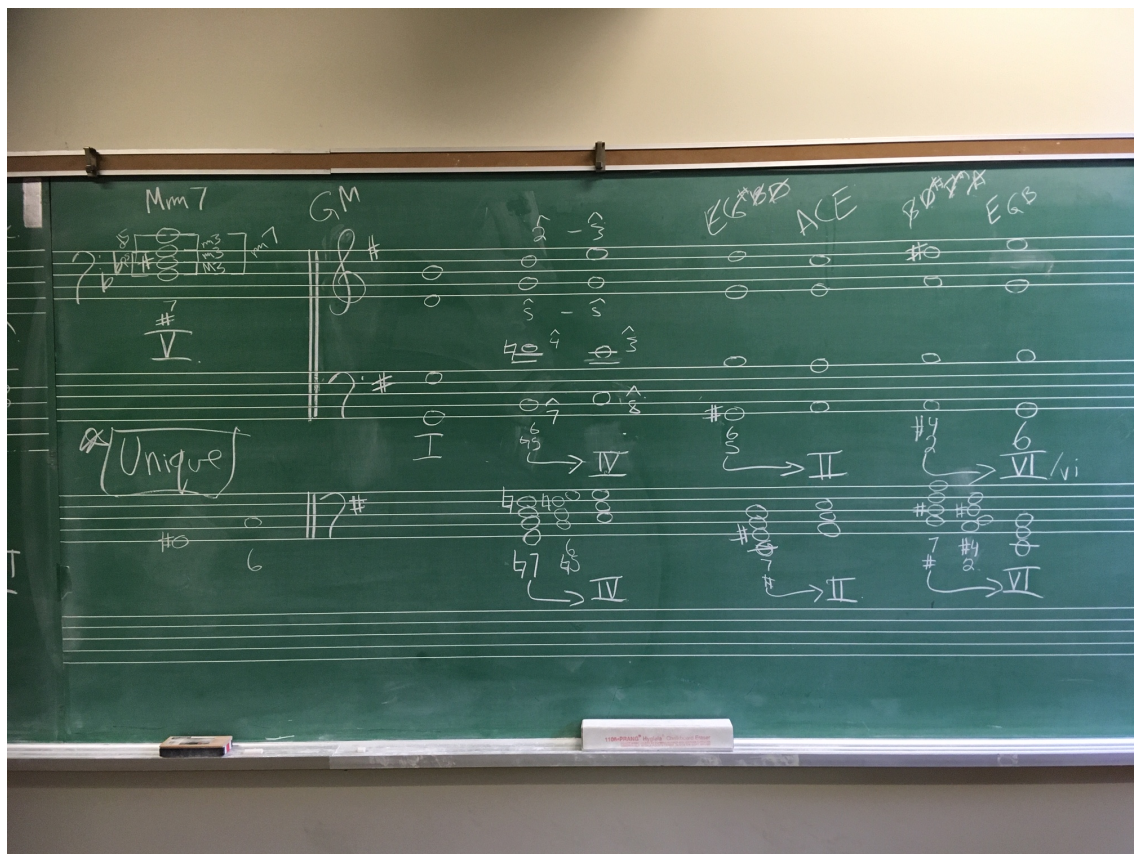




Here notice on the V7 chord, the text above is *V of i (gm)*.

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
$\hat{2} \rightarrow \hat{5}$	$\nearrow P4$	$\nearrow P4$
$\hat{5} \rightarrow \hat{8}$	$\nearrow P4$	$\nearrow P4$
$\hat{5} \rightarrow \hat{1}$	$\searrow P5$	$\searrow P5$