Music Theory 2

MUSIC 271

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LaTeXed by Sibelius Peng

Preface

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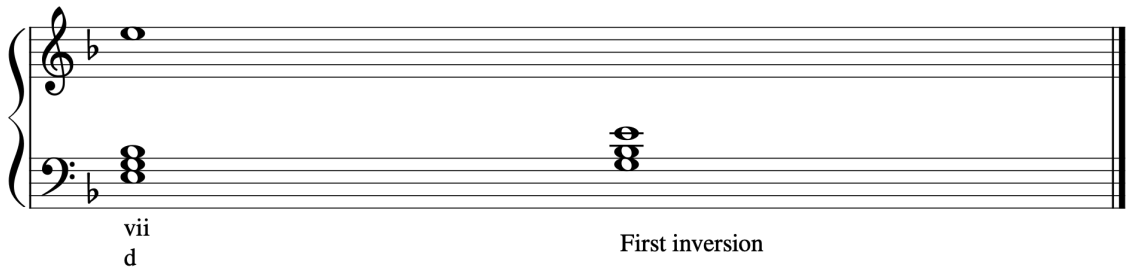
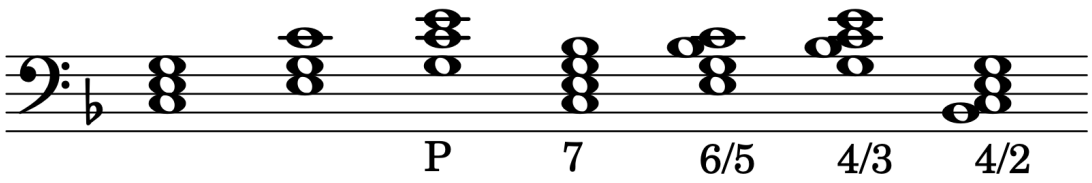
Tonic Confirmation (Review)

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

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

(chords of dominant function)

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

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

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

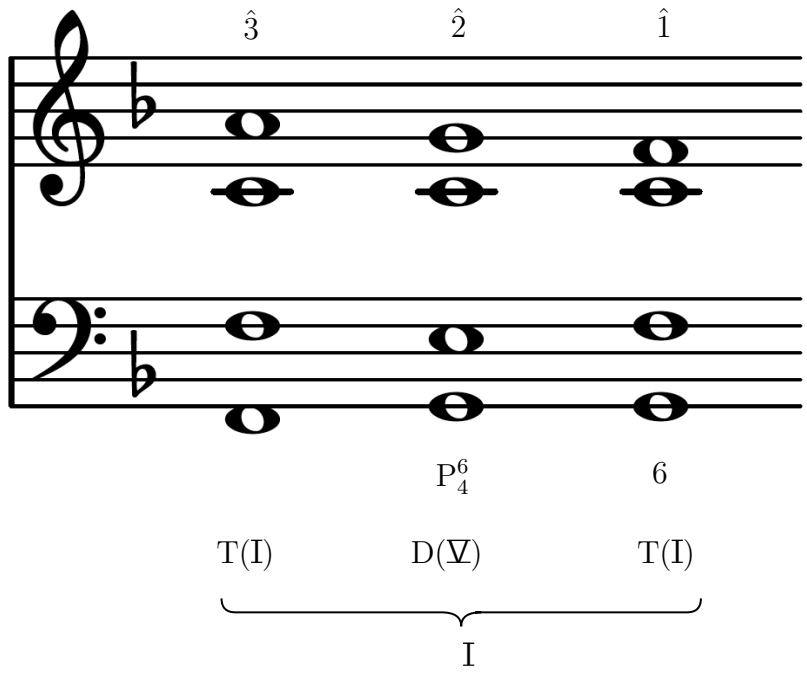
$\hat{5} \rightarrow \hat{1}$ or $\hat{8}$ (In basis at Final Cadence)

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

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

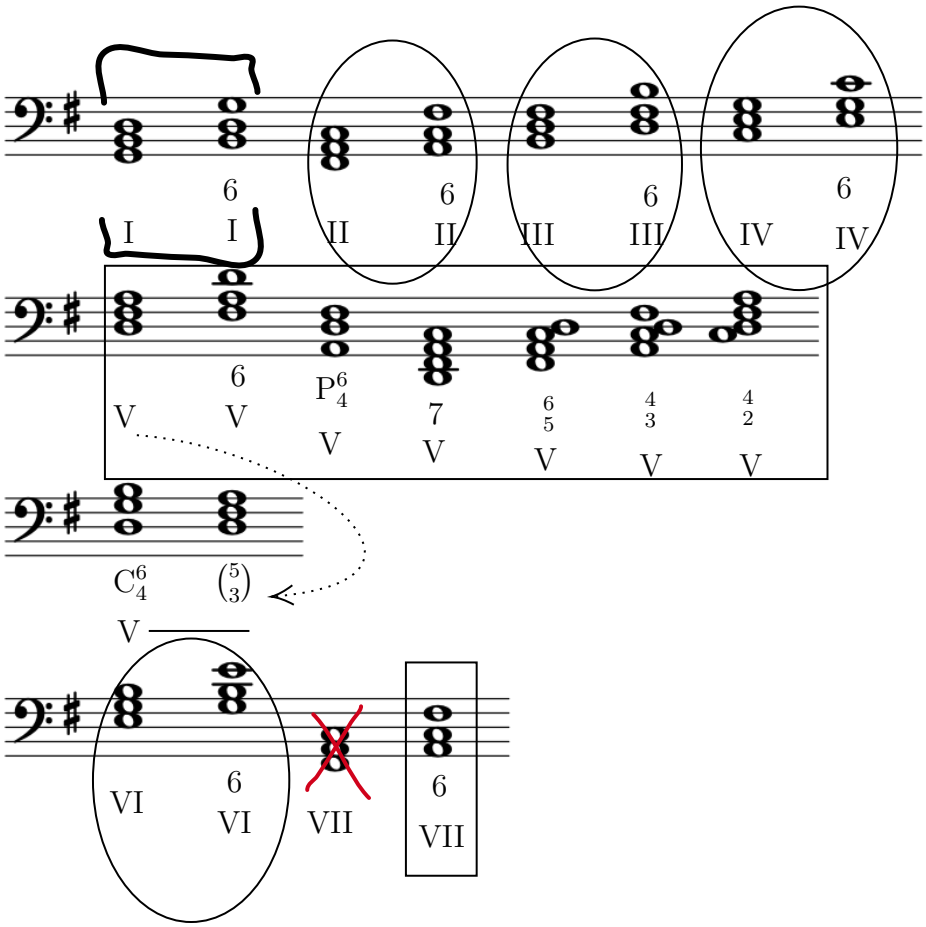
$\hat{2} \rightarrow \hat{3}$

An example of prolongation



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

G Major, all chords you can use



Chords By Function w/in Music

(not cadence)

Elaborative Chords = II, IV, VI, III

Chords of Dom. Function = V, VII^6

I = Tonic = I

$\underbrace{I \;\; Elab \;\; V^7/VII^6 \;\; I}_{I}$

Chords by function at Cadence

Pre-Cadential-Dominants: II, IV, VI

Cadential$^6_4$

Dominant = V or V^7

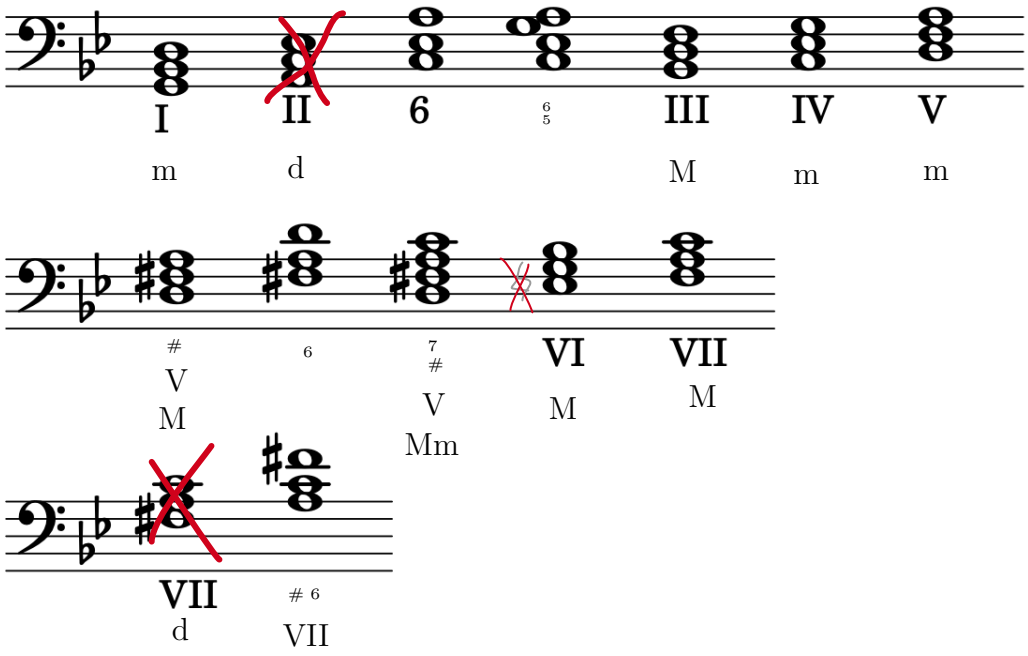
I = Tonic = I

PcD(V)(C^6_4) 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



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