Music Theory 2

MUSIC 271

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LaTeXed by Sibelius Peng

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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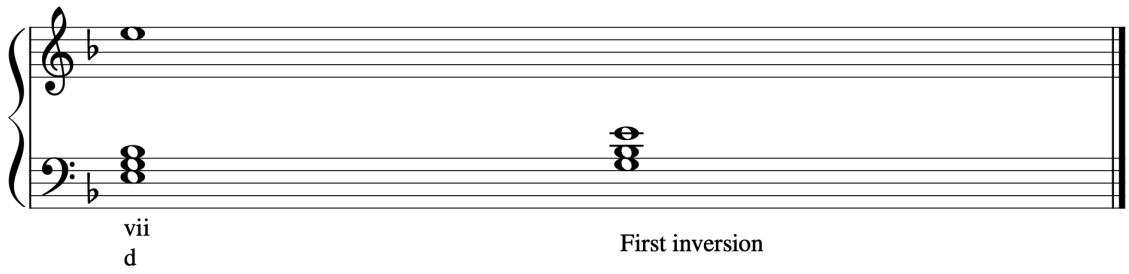
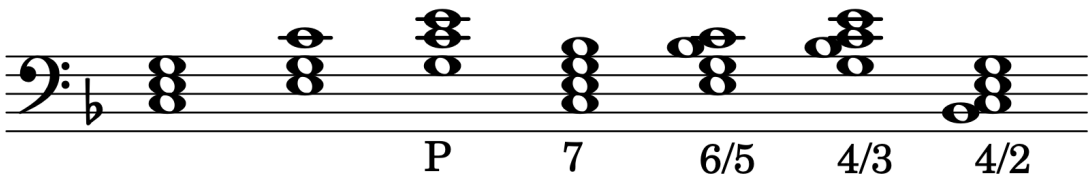
Tonic Confirmation (Review)

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

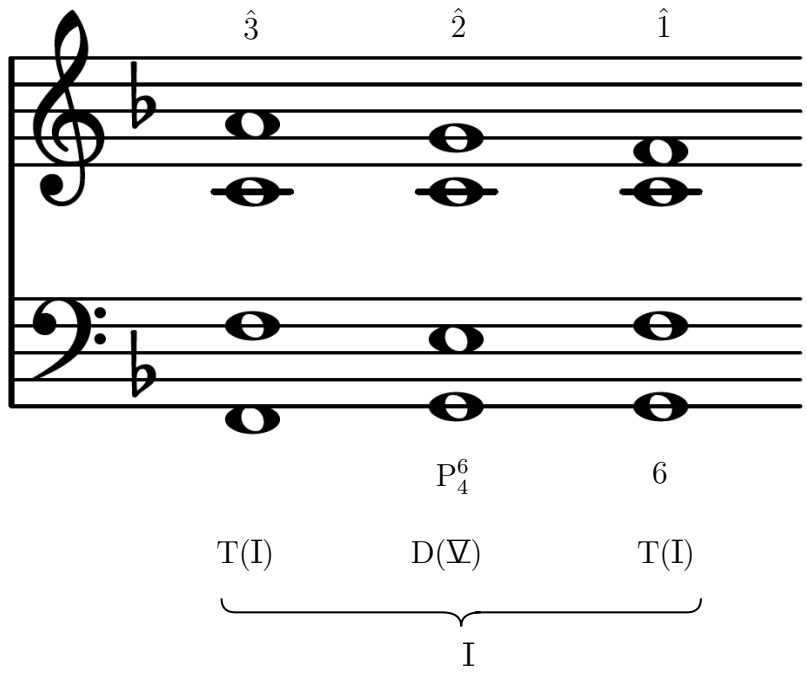
$\hat{5} \rightarrow \hat{1}$ or $\hat{8}$ (In basis at Final Cadence)

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

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

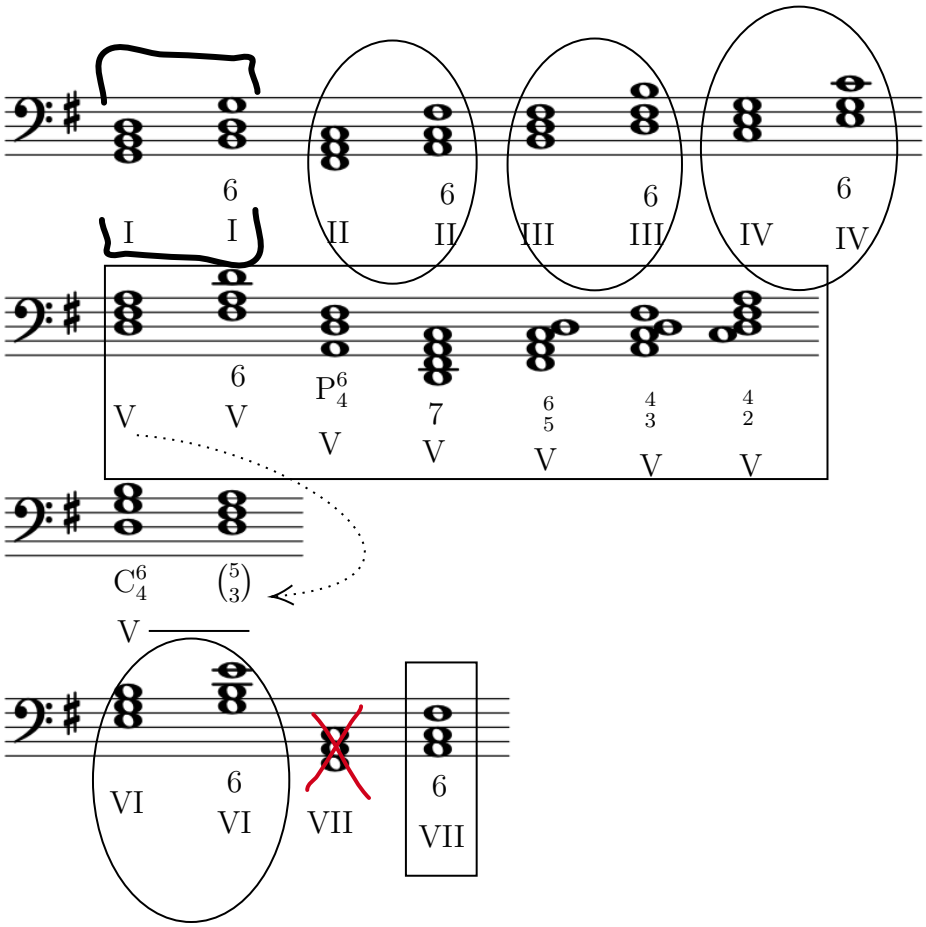
$\hat{2} \rightarrow \hat{3}$

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

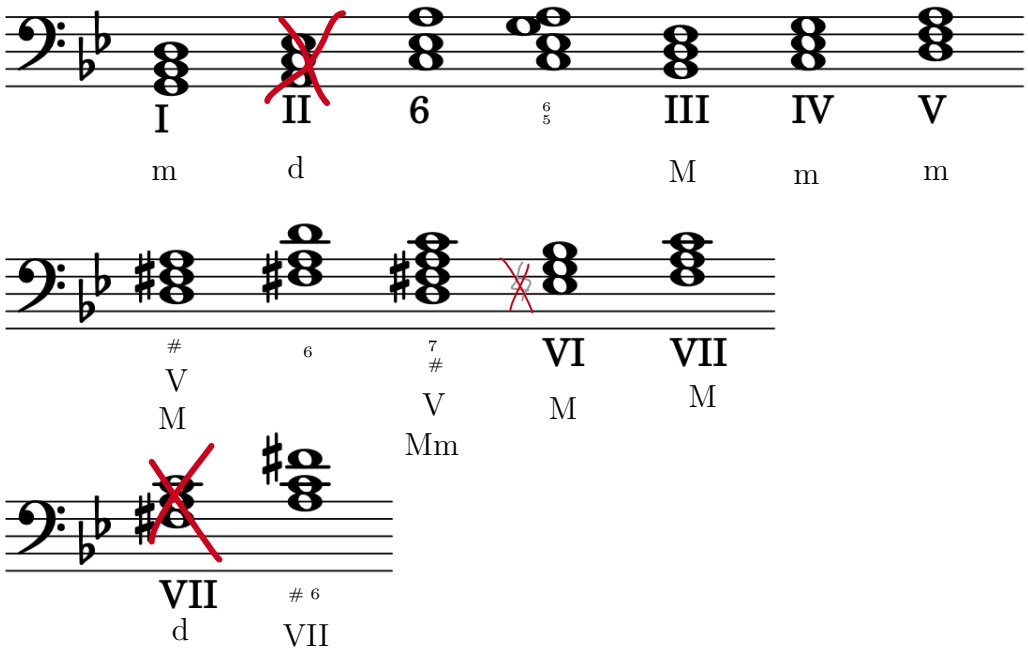
I = Tonic = I

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 $\hat{6}$.

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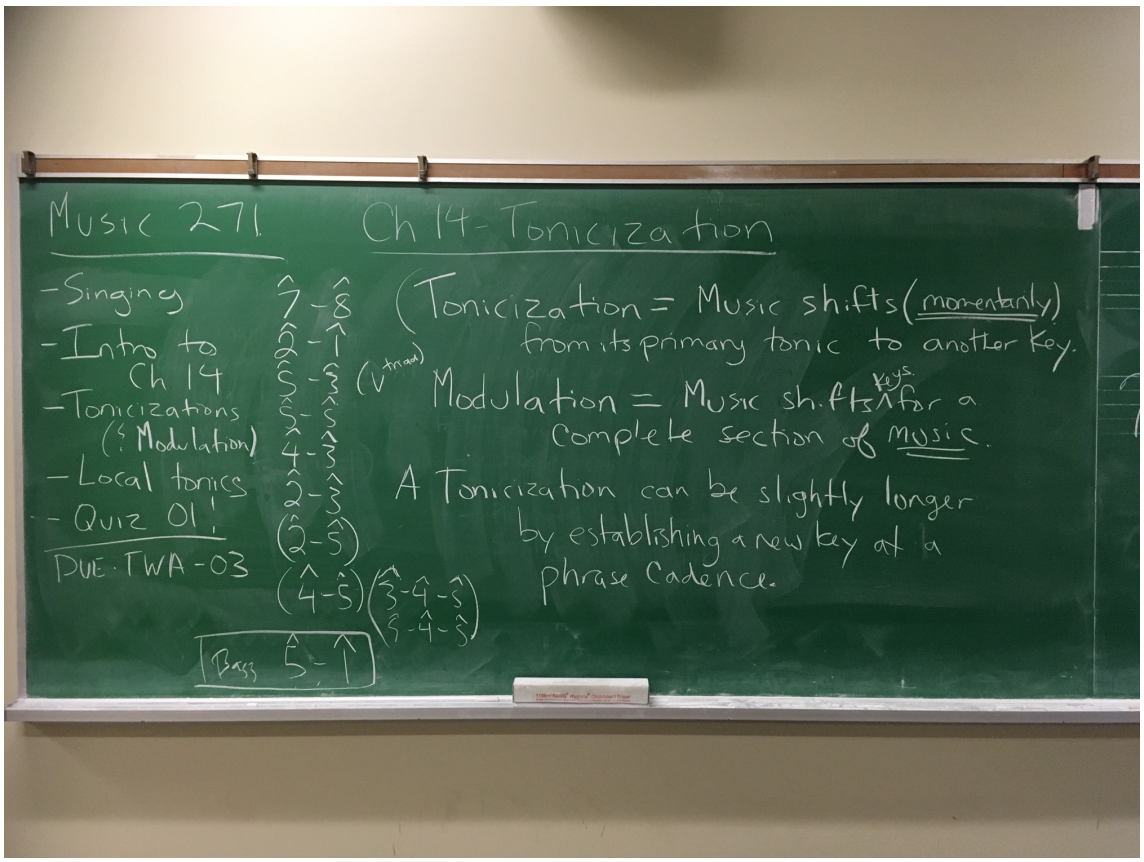
Tonicization

Tonicization = Music shifts *momentarily* from its primary tonic to another key

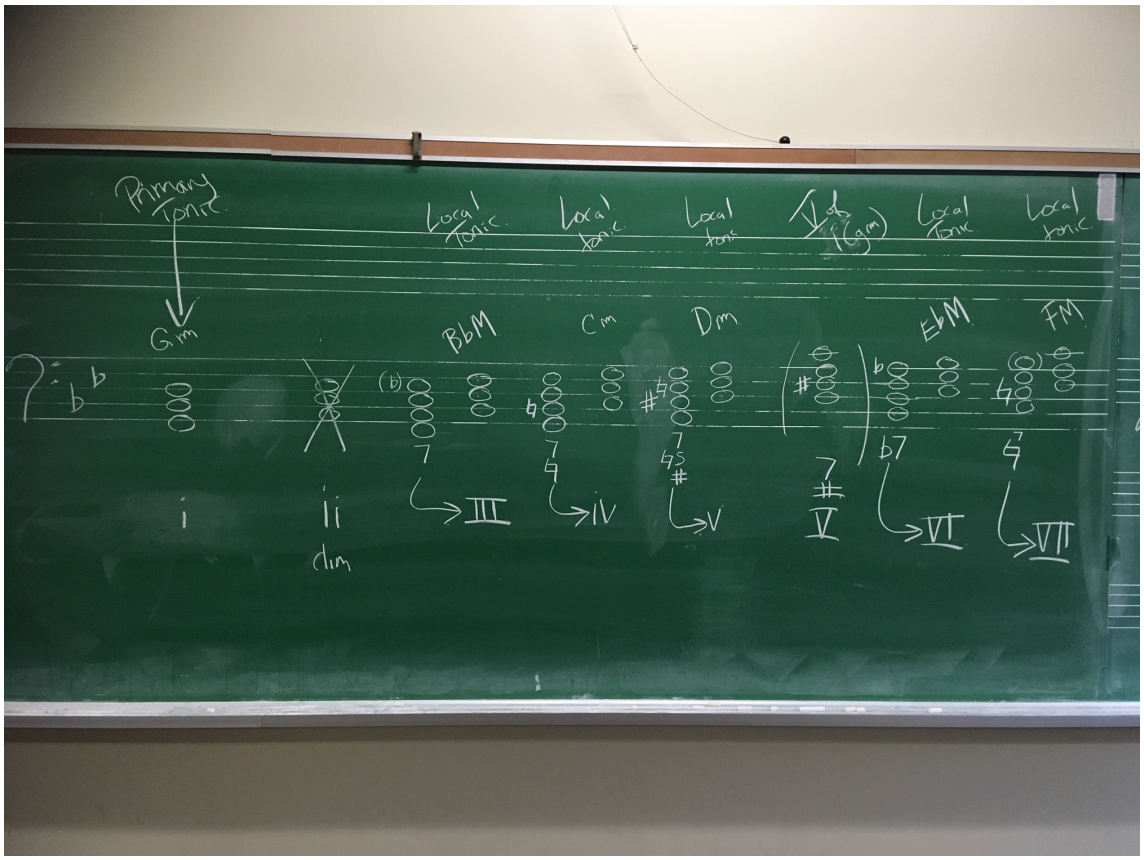
Modulation = Music shifts keys for a complete section of music.

A Tonicization can be slightly longer by establishing a new key at a phrase cadence.

Review of some voice leading:



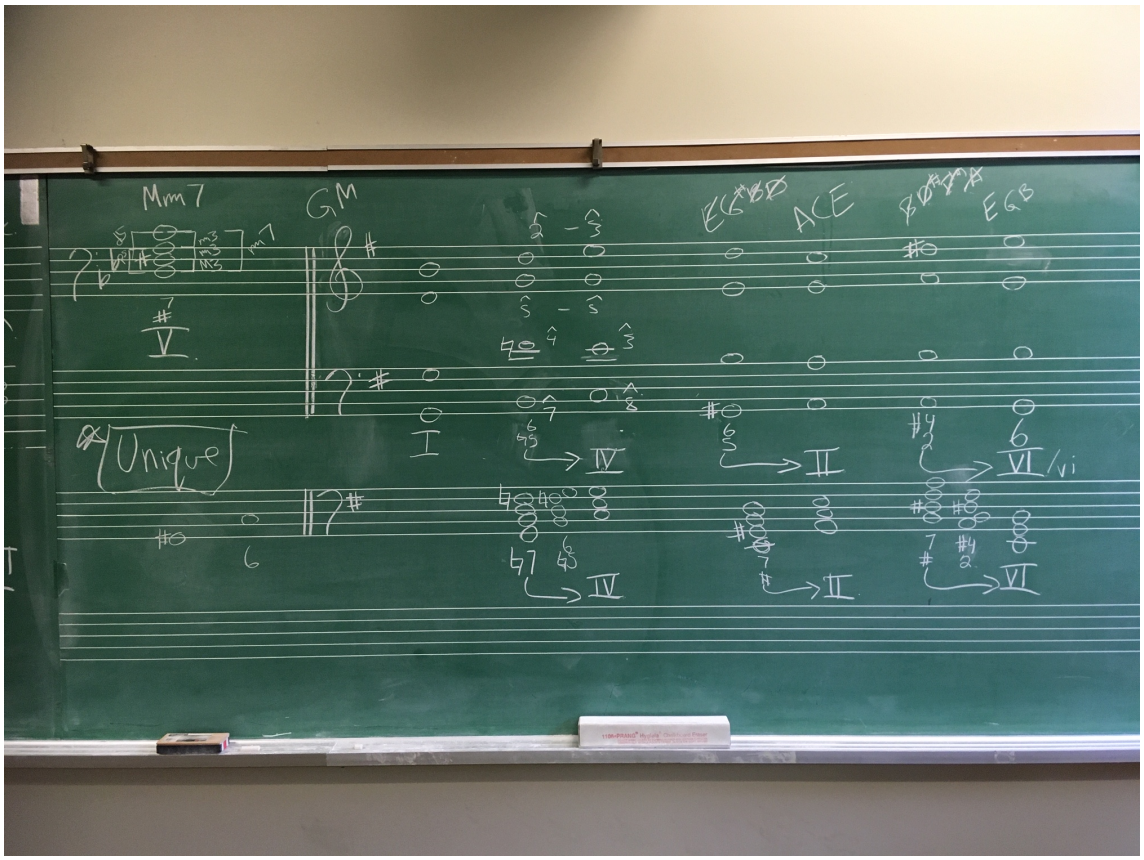
Example of g minor.



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
$\hat{2} \to \hat{1}$	↘M2	↘M2
$\hat{7} \to \hat{8}$	↗m2	↗m2
$\hat{2} \to \hat{3}$	↗M2	↗m2
$\hat{5} \to \hat{3}$	↘m3	↘M3
$\hat{4} \to \hat{3}$	↘m2	↘M2
$\hat{5} \to \hat{5}$	P1	P1
$\hat{2} \to \hat{5}$	↗P4	↗P4
$\hat{5} \to \hat{8}$	↗P4	↗P4
$\hat{5} \to \hat{1}$	↘P5	↘P5