



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.

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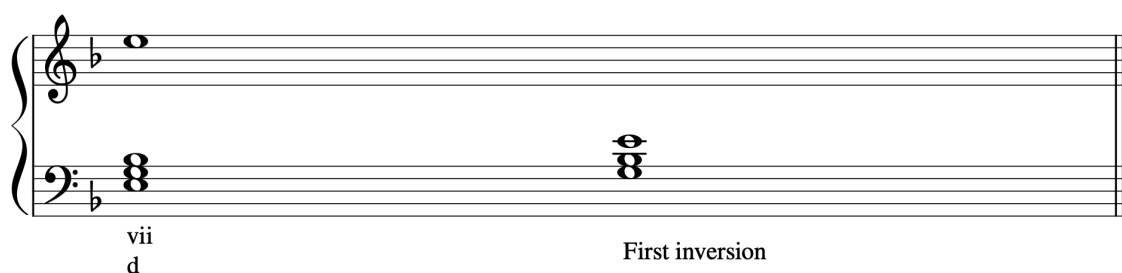
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Contents

Preface	1
12 Tonic Confirmation (Review)	3
12.1 Voice Leading	4
12.2 Steps to complete Tonal Homophony	6

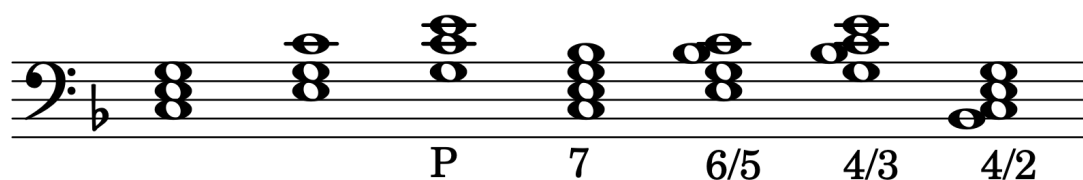
Tonic Confirmation (Review)

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 prolongation of the tonic (I) through three chords: T(I), D(V), and T(I). The notes are arranged in two staves. The top staff contains the notes G⁴, A⁴, and B⁴, while the bottom staff contains G³, A³, and B³. Above the top staff, the scale degrees 3, 2, and 1 are indicated. Below the bottom staff, the intervals P₄⁶ and 6 are indicated. The chords are labeled T(I), D(V), and T(I) below the staves, with a bracket underneath all three labeled I.

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, P₄⁶, 7, 6/5, 4/3, and 4/2, each with a Roman numeral. The third staff shows C₄⁶ and (5/3) with a dotted line pointing to the second staff. The fourth staff shows chords VI, VII, and a boxed VII, each with a Roman numeral. A red 'X' is placed over 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, VII⁶

I = Tonic = I

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

Chords by function at Cadence

Pre-Cadential-Dominants: II, IV, VI

Cadential₄⁶

Dominant = V or V⁷

I = Tonic = I

PcD(V)(C₄⁶) 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 musical notation for G minor chords in bass clef across three staves. Each staff shows a series of chords with their Roman numerals and qualities below them. Red 'X' marks are placed over some chords, indicating they are not used.

Staff 1: Shows chords I (m), II (d, crossed out), 6, $\overset{6}{5}$, III (M), IV (m), and V (m).

Staff 2: Shows chords \sharp V (M), 6, $\overset{7}{\sharp}$ (V, Mm), VI (M), and VII (M). The $\overset{7}{\sharp}$ chord is crossed out.

Staff 3: Shows chords VII (d, crossed out) and \sharp 6 (VII).

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