Review of Undergraduate Tonal Theory for Graduate Study

Know, comprehend, and be able to apply all of the following topics. Refer to any standard undergraduate theory text(s) for information and exercises for these topics.

Key Signatures

major
minor (memorized, not "figured out")

Scales

major minor (natural, harmonic, melodic) relative/parallel names of scale degrees leading tone vs. subtonic

Intervals

perfect – 8ve, 4th, 5th major/minor – 2nd, 3rd, 6th, 7th augmented & diminished tritone inversion compound intervals

inversion symbols

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Triads

Seventh Chords

construction	common label	convention
Major-major	majorseventh	CM7
Major-minor	major-minor seventh	C7, CDom7
	dominant seventh	
Minor-minor	minor seventh	c ⁷
Diminished-minor	half-diminished seventh	cø7
Diminished-diminished	(fully) diminished seventh	c ⁰⁷
bass position, inversion		
which note is in the bass		
inversion symbols		
part-writing: The seventh of a seventh chord resolves down by step.		

Roman Numerals

convention for indicating keys - C:, d:

three pieces of information contained in a Roman numeral symbol

1) scale degree number of the root

2) quality, type of the triad or seventh chord

3) inversion

quality, type of triad and seventh chord on each scale degree in major & minor, including the variations in minor due to $\hat{6}$ and $\hat{7}$

Figured Bass

arabic numerals
relationship to inversion symbols
sharps, naturals, flats, slashes, plus signs
realizing in four-voice texture

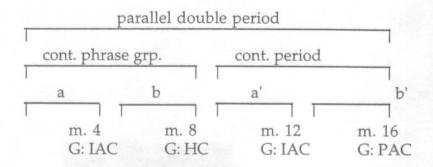
Cadences

four standard types – Authentic, Half, Deceptive, Plagal Perfect/Imperfect strong-beat/weak-beat (aka "masculine/feminine") What makes one cadence more final than another?

Six-four Chords

cadential six-four (metrically stronger position than the dominant triad) passing six-four pedal six-four

Formal Units



Non-Chord Tones (NCT's)

name, abbreviation, how each is approached and left, and <u>most typical</u> characteristics

Passing tone

Neighboring tone

Suspension

Retardation

Appogiatura

Escape tone

Neighbor group

Anticipation

Pedal point

Embellish a simple texture with NCT's.

Part-writing in 3 & 4 Voices

Harmonic rhythm – reinforces the meter; avoid syncopated harmonic rhythm.

Melodic lines – relatively smooth; avoid excessive skips; no augmented melodic intervals.

Voicing, spacing, doubling – SATB ranges; open/close spacing usually accommodates highness of S; no voice crossing; no more than 8ve between S & A or A & T; use preferred doublings; no double leading tone.

Independence of voices – no parallel P5 or P8; no direct or hidden P5 or P8; no successive P5 or P8 by contrary motion.

Harmonic progression – no non-standard six-four chords; use mostly standard harmonic progressions.

Notation – use good vertical alignment; match rhythms between voices. Seventh chords – resolve seventh of chord down by step.

Standard Harmonic Progression

Diagrams on pp. 104-105 of Kostka & Payne, Tonal Harmony, 2nd ed. root movement down 5th, down 3rd, up 2nd

Harmonic Functions

Predominant Dominant Tonic

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Chromatic Harmony

secondary functions – secondary dominants; secondary leading tone chords (aka applied dominants)

Neapolitan chords

augmented sixth chords - It+6, Fr+6, Gr+6

borrowed chords (modal borrowing)

altered dominants

extended dominants (not necessarily chromatic)

common-tone diminished sevenths

Modulation

closely related keys/distantly related keys (foreign keys) common-chord modulation direct/phrase modulation sequential modulation common-tone modulation enharmonic modulation

Larger Tonal Formal Patterns

open (continuous)/closed (sectional) binary form rounded binary form ternary form sonata form

Miscellaneous Terms and Concepts

tonality
common practice
sequence
imitation
homophony, polyphony, monophony
circle-of-fifths progression (circle-of-fourths)
dominant chord/key relationships
mediant, chromatic mediant chord/key relationships

Nonharmonic (Nonchord) Tones

Any note that is not heard as a member of the prevailing harmony (chord) at any given time is defined as a *nonharmonic (nonchord) tone*. In some highly dissonant contemporary styles this concept is inapplicable. The following are the most common types of nonharmonic tones.

A passing tone (p.t.) is used stepwise to fill in the gaps between chord tones in a line. These may be accented
or unaccented. The example in I-C is often analyzed as an appoggiatura, since it is longer than its resolution
and appears on a strong beat.



II. An *auxiliary tone* (aux., or *neighbor tone*) is used between a chord tone and its repetition. It may or may not be accented or in pairs, as it is in II-C.



III. An escape tone (e.t., or échappée) is unaccented, approached by step, and resolved by skip.



IV. A free neighbor (f.n., or incomplete neighbor tone) is unaccented, approached by skip, and left by step, usually in the opposite direction. It can be thought of as an unaccented appoggiatura.



V. An anticipation (ant.) is unaccented, anticipates a chord tone, and is usually shorter than this tone. It is typically a cadential idiom.



VI. A pedal tone (ped., or pedal point) is of long duration; it is prepared and resolved on the same pitch. A pedal tone is usually on the tonic or dominant note and serves to prolong that harmony through a passage, in which case the other voices sound like decorations of that harmony.



VII. An approached by skip, and resolved by step, usually in the opposite direction. It is often longer than its resolution. The example in VII-C may be analyzed as an accented passing tone.



VIII. A suspension (susp.) is accented, prepared by a chord tone on the same pitch, and resolved by step. The suspension figure requires preparation (prep.) on a chord tone, dissonance (diss.) on a relatively strong beat, and resolution (res.) by step to a chord tone. The upward-resolving suspension is sometimes called a retardation. The suspension does not have to be tied from its preparation. The arabic numerals (in the following example) are used to classify suspension figures and refer to the interval formed between the bass and the suspending voice on the suspension and resolution beats. The following idioms are common harmonic contexts for the suspension figure:



The resolution may be ornamented (VIII-A), or the chord may be changed at the point of resolution (VIII-B)



Outline Summary of Chromatic Harmony

Secondary Dominant

(see Kostka & Payne, Tonal Harmony, 2nd edition, Ch. 16, 17)

- chord symbols: V/V, V₅/ii
- chromatically altered chord
- major triad or dominant 7th (Mm7)
- tonicizes a diatonic major or minor triad
- root is P5 above root of triad being tonicized
- normally resolves to the tonicized chord; may resolve deceptively
- Spelling:
- 1) identify the root of the triad being tonicized (Roman numeral below the slash);
- 2) spell up a P5 to find the root of the secondary dominant;
- 3) spell the M or Mm7 from that root.
- Identifying:
 - 1) locate the chromatically altered chord;
 - 2) is it a M or Mm7?
 - 3) if so, spell P5 down from the root;
 - 4) if that is the root of a major or minor diatonic triad, what is its scale degree?
 - 5) analyze the chord as a secondary dominant.
- exception: V7/III in a minor key is identical to VII7, and contains no chromatic alteration. If it tonicizes III, analyze it as a secondary dominant.



Secondary Leading Tone

(see Kostka & Payne, Tonal Harmony, 2nd edition, Ch. 16, 17)

- chord symbols: vii°6/ii, vii°7/iv, vii 86/IV
- · chromatically altered chord
- · diminished triad, diminished seventh, or half-diminished seventh chord
- · tonicizes diatonic major or minor triad
- root is m2 below root of triad being tonicized
- normally resolves to the tonicized chord
- Spelling:
 - 1) identify the root of the triad being tonicized (the Roman numeral below the slash);
 - 2) spell down a m2 to find the root of the secondary leading tone;
 - 3) spell the o, o7, or ø7 from that root.
- · Identifying:
 - 1) locate the chromatically altered chord;
 - 2) is it a o, o7, or Ø7?
 - 3) if so, spell a m2 up from the root;
 - 4) if that is the root of a diatonic major or minor triad, what is its scale degree?
 - 5) analyze the chord as a secondary leading tone.
- exception: A chord that is spelled as a viio7/V, but resolves to a I with common-tone voice leading is probably a cto7.

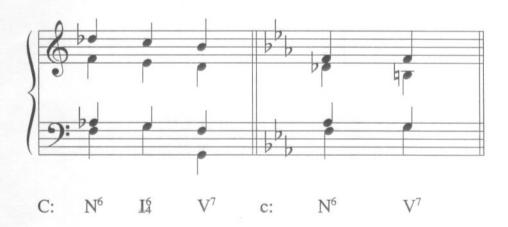


Neapolitan

(see Kostka & Payne, Tonal Harmony, 2nd edition, Ch. 22)

- chord symbols: N⁶, N, N⁶
- chromatically altered chord
- major triad, likely in 1st inversion (N6), may be in root position or 2nd inversion
- pre-dominant function resolves to V, V⁷, I⁶, i⁶, vii^{o7}/V
- root is lowered 2nd scale degree (m2 above tonic − \2)
- Spelling:
 - 1) identify the diatonic second scale degree in the key;
 - 2) lower it a half step with the appropriate accidental;
 - 3) spell the M from that root.
- Identifying:
 - 1) locate the chomatically altered chord;
 - 2) is it M?
 - 3) if so, is its root \$2?
 - 4) if so, analyze the chord as N6, N, or N4.
- Partwriting:

In a typical N⁶, the bass is doubled and resolves from $\hat{4}$ up to $\hat{5}$ for the V or i $\hat{4}$. $\flat \hat{2}$ resolves down, a m2 to $\hat{1}$ if the resolution is to a i $\hat{4}$ or I $\hat{4}$, a d3 to $\hat{7}$ (the leading tone) if the resolution is to V⁽⁷⁾. Avoid resolving $\flat \hat{2}$ up. The other voices resolve down. If the N⁶ resolves to a I $\hat{4}$ or i $\hat{4}$, the $\flat \hat{2}$ should be voiced above the $\flat \hat{6}$ to avoid parallel P5s.



Augmented Sixth

(see Kostka & Payne, Tonal Harmony, 2nd edition, Ch. 23, 24)

- chord symbols: It+6, Fr+6, Gr+6
- · chromatically altered chord
- in most common bass position, contains:
 - 1) +6 interval between bass and an upper tone;
 - 2) M3 above the bass;
 - 3) one of the following:
 - a) another M3 (It+6);
 - b) +4 (Fr+6);
 - c) P5 (sometimes spelled as ++4) (Gr+6).
- the interval of the +6 is created between
 - bô (the minor submediant scale degree diatonic in a minor key, altered in a major key) and
 - \$\frac{4}{4}\$ (the raised subdominant scale degree altered in both major and minor keys)
- the interval of + 6 normally resolves out to an octave: $\frac{1}{6} \times 3$; $\frac{1}{4} \times 3$
- pre-dominant function resolves to V, V7, I4, i4
- · Spelling:
- 1) locate the dominant scale degree;
- 2) spell a m2 above (b6) and below (\$4);
- 3) put the 16 in the bass and the 14 in an upper voice;
- 4) spell a M3 above the bass (always 1);
- 5) spell:
 - a) another M3 (It+6); OR
 - b) an +4 (Fr+6); OR
 - c) a P5 or ++4 (Gr+6).
- Identifying:
 - 1) locate the chromatically altered chord;
 - 2) you may immediately recognize the interval of +6 or the \$\delta\$, \$\delta\$ combination;
 - 3) if not, collect the notes of the chord into a close-position stack of 3rds, to identify the root and type of the chord;
 - 4) if one of the 3rds in the stack is a o3, you know that the chord is not one of the standard triads or seventh chords, and further, that a o3 inverts to an +6;
 - 5) examine the intervals above the \$\delta\$ to determine the ethnicity of the chord.
- Partwriting:

Typically, the +6 interval resolves out to an octave (or its compound) on 5. The other voices move smoothly, by common tone or step. When a Gr+6 resolves directly to a V, parallel P5s result; they are permissable.

- Note: The Gr+6 chord is the enharmonic equivalent of a Mm7 (dominant 7th), but is very different in function. Gr+6 chords can be effective in enharmonic modulations.
- Note: Augmented sixth chords are often found as the pre-dominant chord before a half cadence at the end of a transition passage, or immediately before the dominant preparation in the development of a sonata form.



Borrowed Chord

(see Kostka & Payne, Tonal Harmony, 2nd edition, Ch. 21)

• chord symbols: in minor key: I, in major key: ii^{\$\sigma 7\$}, iv⁴₃, \$\sigma VI

· chromatically altered chord

• triad or seventh chord borrowed from the parallel major or minor key

• the most common borrowing into a minor key is I (the Picardy third)

- the most effective borrowings into a major key involve the \$\delta\$ or \$\delta\$ iv, iv⁷, ii°, ii°, \$\delta VI, \$\delta VI^{M7}\$
- borrowed chords function in chord progressions the same way their diatonic couterparts do

• Spelling:

Borrowed chord symbols are recognized because the chord type indicated is not the type for the prevailing mode, but is the type for the parallel mode. Either:

- 1) use the key signature of the parallel mode, and spell the diatonic chord; OR
- 2) locate the root, as indicated in the chord symbol, and spell the specified chord type.

• Identifying:

- 1) locate the chromatically altered chord;
- 2) if it is a standard triad or seventh chord type, is it a secondary dominant, secondary leading tone, or Neapolitan?
- 3) if not, check to see if the chord is diatonic in the parallel mode.

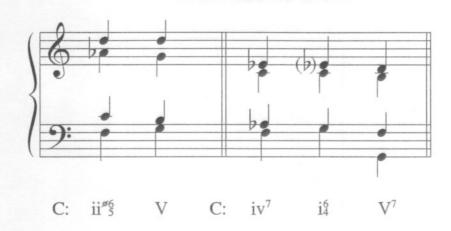
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• Partwriting:

In general, the lowered tones of chords borrowed from minor into major keys

resolve down by step.

• Note: A major tonic triad in a minor key is likely to have one of two functions. At the end of a phrase it is likely to function as a major tonic triad (Picardy third), and should be analyzed as I. In the middle of a phrase it is likely to function as a V/iv.



Dominant 9th, 11th, 13th

(see Kostka & Payne, Tonal Harmony, 2nd edition, Ch. 26)

• chord symbols: V9, V11, V13

• the V7 is extended by stacking additional diatonic 3rds above the root

• usually found in root position (in common-practice music, though not necessarily in jazz or pop)

• in four voices, chord tones are omitted; frequently:

9th - root, 3rd, 7th, 9th present; 5th omitted;

11th – root, 7th, 9th or 5th, 11th may be present; 3rd, 5th or 9th may be omitted; 13th – root, 3rd, 7th, 13th may be present; 5th, 9th, 11th may be omitted.

The 11th and 3rd are usually not present together.

• usually resolves to I, i; may resolve deceptively

• Spelling:

Stack additional 3rds above a V7.

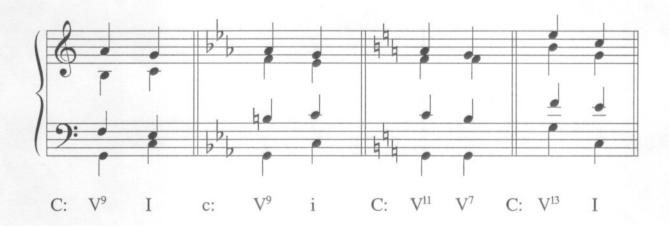
• Identifying:

Try to make a stack of 3rds above the bass, recognizing that some tones may be missing.

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• Partwriting:

- 1) the 7th always resolves down by step $(\hat{4} \setminus \hat{3})$;
- 2) the 9th always resoves down by step $(\hat{6} \setminus \hat{5})$ when the V9 resolves, or steps or skips to another chord tone, so the chord becomes a V7 before it resolves;
- 3) the 11th often resolves down by step $(\hat{1} \setminus \hat{7})$ before the dominant chord resolves, or resolves by common tone $(\hat{1} \rightarrow \hat{1})$;
- 4) the 13th often resolves as an escape tone figure, skipping down a 3rd $(\hat{3} \setminus \hat{1})$



General Partwriting Principles

Never double the leading tone (either the leading tone of the key, or a secondary leading tone).

The seventh of a seventh chord resolves down by step.

Chromatically altered tones generally resolve in the direction of thier alteration (lowered tones resolve down; raised tones resolve up).