

PREREQUISITES

From your previous training in music theory, you should possess a good understanding of the following terms and concepts. As necessary, please reread the following sections in K/P 6/e over the course of the next two weeks.

<p>Tonality Tonal Harmony (xi) Tertian harmony (xi) Functional harmony (xi) Tonal center (x-xi) Harmonic function (Ch. 7) Roman numeral analysis Contextual analysis The phrase model</p> <p>Elements of Pitch Pitch (3) Major scale (6-8) Minor scale forms (12-13) - Natural (Aeolian mode) - Harmonic - Melodic (asc./desc.) Minor scale (59-61) Major key signatures (8-10) Minor key signatures (13-15) Relative & parallel keys (13) Scale degree names (17-18) Tendency tones (74) Intervals (18-23) - Melodic vs. harmonic - Simple vs. compound - Specific vs. generic - Consonant vs. dissonant - Inversion of intervals</p> <p>Elements of Tertian Harmony Triad types: M, m, A, d (41-42) Seventh chord types: MM, Mm, mm, dm, dd (43-44) Figured-bass symbols (47-49) Inversions of chords (46-47) Bass position symbols (49) Lead sheet symbols (49-50, 127, 191-92, 509, 595-96) Diatonic triads - Major (62) - Minor (62-63) Diatonic seventh chords - Major (66-67) - Minor (67-68) Recognizing chords in various textures (52-53)</p>	<p>Principles of Voice Leading Voice leading (73) Voice independence (73) Counterpoint (73) Melodic motion (73-75) - Conjunct motion/stepwise (73) - Disjunct motion/by leap (73) - Focal point (73) Voicing/spacing (77-79) - Close structure (<i>c</i>) - Open structure (<i>o</i>) - Voice crossing (77) - Voice overlap (77) Relative Voice Motion (81) - Parallel (<i>P</i>) - Similar (<i>S</i>) - Contrary (<i>C</i>) - Oblique (<i>O</i>) - Static Objectionable Voice Motion (81-85) - Parallel 8ves & 5ths - Direct 8ves & 5ths - Consecutive 8ves & 5ths - Unequal 5ths</p> <p>Part Writing 4-voice SATB texture SATB ranges (79) Doubling Guidelines (90) - Complete (<i>c</i>) sonority - Incomplete (<i>i</i>) sonority Common tone (91) Stepwise voice motion (91) Root motion by: - 4th or 5th (91-93) - 3rd or 6th (94-95) - 2nd or 7th (96-98) Deception progression (96-97) Soprano-Bass Cpt./Outer-Voice Framework (132-36) Textural reduction (132-36) Triads in First Inversion - Bass arpeggiation (124-25) - Chord substitution (123-24) - Tonic prolongation (125) - Parallel Sixth Chords (128-30)</p>	<p>Triads in Second Inversion - Cad. $\frac{4}{2}$ (145-47) - Passing $\frac{4}{2}$ (147-49) - Ped. $\frac{4}{2}$ (149-50) Resolving the V⁷ chord (211-18) Tritone resolution (213-214) Inverted V⁷ chords (221-25) Resolving the chord 7th (224-25) Other seventh chords (229-56)</p> <p>Cadences, Phrases and Periods Cadence types (155-60) - PAC - IAC - HC - Contrapuntal - Deceptive - Phrygian half - Plagal Harmonic rhythm (159) Phrase (160-61) Subphrase (160) Motive (160) Elision (162) Phrase-structure analysis (164-74) - period (ant./cons.) - repeated phrase - double period - repeated period - three-phrase period - sentence</p> <p>Nonchord Tones Passing tone (183-84) Neighboring tone (184-85) Suspension (185-87) Retardation (188) Appoggiatura (197-98) Escape tone (199) Neighbor group (199) Anticipation (200-01) Pedal point (p. 202-03)</p> <p>Species Counterpoint Cantus firmus Counterpoint</p>
--	--	--