

Music Theory I

Final Study Guide

1) Note Names:

- a) timed identification in both treble and bass clef
- b) general identification through the rest of the exam

2) Circle of Fifths and Key Signatures:

- a) be able to complete the **circle** with both major/minor keys and number of accidentals
- b) be able to accurately write key signatures in treble and bass clef
- c) be able to accurately write out any major scale

7b	6b	5b	4b	3b	2b	1b	0	1#	2#	3#	4#	5#	6#	7#
Cb	Gb	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#
ab	eb	bb	f	c	g	d	a	e	b	f#	c#	g#	d#	a#

3) Sol-fege:

- a) identify sol-fege syllables, including alterations within a key or example of music

Di	Ri		Fi	Si	Li		
Do	Re	Mi	Fa	Sol	La	Ti	Do
Ra	Me		Se	Le	Te		

4) Definitions:

- a) Music-organized sound
- b) Beat-a musical pulse
- c) Half step-the next consecutive key on piano keyboard whether black or white
- d) Whole step-the next two consecutive keys on a piano keyboard whether black or white
- e) Accidental-a musical symbol
- f) Sharp-an accidental that raises any one note by one half step
- g) Flat-an accidental that lowers any one note by one half step
- h) Natural-an accidental that cancels any one other accidental
- i) Consonance-two notes that when played together create a regular/repetitive wave pattern
- j) Dissonance-two notes that when played together create an irregular/non-repetitive wave pattern
- k) Key Signature-a pattern of accidentals used to maintain the whole/half steps in a scale

5) Intervals:

- a) All intervals have a numeric and sonority component
- b) Identification of Sonority using the following rules:
 - *(Invert the interval) for descending intervals
 - Identify the bottom note
 - Write out the major scale of the bottom note
 - Apply the PMMP method
 - Compare your given answer to the example
 - Modify using the Sonority Fence
 - *(Revert the interval) for descending intervals
- c) Be able to recreate the Sonority Fence (one half step between each location)
2,3,6, and 7

Minor (m)	Major (M)
Diminished(°)	(+)Augmented
(P)Perfect	
1,4,5, and 8	

- d) Identify and find Interval inversions
 - Numeric inversions are found by subtracting from 9 (a 7 inverts to a 2 (9-7+2))
 - Sonority invert to their opposites
 - Major---Minor
 - Diminished---Augmented
 - Perfect---Perfect

6) Triads:

- a) a three note chord on consecutive lines or spaces named the root, 3rd and 5th
- b) identified by 3 parts (root, sonority, and inversion)
- c) Root is the lowest note in triad form
- d) Sonority is the sound of the chord (compare to the “miracle chords”)

5 th	G	A	B	C	D	E	F [#]
3 rd	E	F [#]	G [#]	A	B	C [#]	D [#]
Root	C	D	E	F	G	A	B

These seven chords are major, to find one with an altered root, apply the # or b to all
Minor lowers the 3rd by one half step
Augmented raises the 5th by one half step
Diminished lowers the 3rd and 5th by one half step

- e) Inversion is written in Arabic Numerals and is based on the Lowest Sounded Note(LSN)
 - LSN is the root, write no figures next to the root (ie..F)
 - LSN is the 3rd, write the number 6 next to the root (ie..F⁶)
 - LSN is the 5th, write the numbers 6 and 4 next to the root (ie..F⁶₄)

7) Seventh Chords:

- a) a four note chord on consecutive lines or spaces named the root, 3rd, 5th, and 7th
- b) identified by 3 parts (root, sonority-a combination of triad+7th, and inversion)
- c) Root is the lowest note in triad form
- d) Sonority is the sound of the chord (defined as a triad+an interval of a 7th)

Sonority	=	Triad + Seventh	Written as:
Major		Major + Major	F ^{M7}
Minor		minor + minor	f ⁷
Diminished		dim + dim	f ^{o7}
Half Diminished		dim + minor	f ^{ø7}
Dominant		Major + minor	F ⁷

- e) Inversion is written in Arabic Numerals and is based on the Lowest Sounded Note (LSN)

LSN is the root, write the figure 7 next to the root (ie..F⁷)

LSN is the 3rd, write the numbers 6 and 5 next to the root (ie..F⁶₅)

LSN is the 5th, write the numbers 4 and 3 next to the root (ie..F⁴₃)

LSN is the 7th, write the numbers 4 and 2 next to the root (ie..F⁴₂)

8) Roman Numerals:

- a) Roman Numerals are a method of identifying the roots of chords in relation to a single key
- b) Roman Numerals are used, since they can be written in upper and lower case (sonority)
- c) Roman Numerals are based on the scale degree of the root of a chord for example:

5 th	G	A	B	C	D	E	F
3 rd	E	F	G	A	B	C	D
Root	C	D	E	F	G	A	B
Scale degree	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
Roman Numeral in minor	I	ii	iii	IV	V	vi	vii ^o
	i	ii ^o	III	iv	V	VI	vii ^o
If you add a diatonic 7 th in minor	NA	ii ⁷	iii ⁷	IV ^{M7}	V ⁷	vi ⁷	vii ^{ø7}
	NA	ii ^{ø7}	III ^{M7}	iv ⁷	V ⁷	VI ^{M7}	vii ^{ø7}

- d) These are the expected sonorities in any major key (Remember I⁷ does not exist)

- e) These are the expected sonorities in any minor key with the raised leading tone

Remember sonorities can vary by the 3 minor modes

9) Chord progressions:

- a) Tonal harmony is music that gravitates toward a singular pitch (Tonic)
- b) Moving toward tonic is a progression, and away from tonic is a retrogression
- c) Any retrogression in one key is a progression in another
- d) Know the chart of progressions:

<u>Chord</u>	<u>Preferred</u>	<u>other options(order does not matter)</u>	
I	goes to:	Anywhere	
ii	goes to:	V	or vii ^o
iii	goes to:	vi	or IV
IV	goes to:	V	or ii, or I
V	goes to:	I	or vi
vi	goes to:	ii	or IV or V
vii ^o	goes to:	I	or V

10) 3 Types of Minor scales:

Natural Minor (Aeolian) -- Do Re Me Fa Sol Le Te Do
lower 3, 6, and 7 from major

Harmonic Minor -- Do Re Me Fa Sol Le Ti Do
lower 3 and 6 from major

Melodic Minor ascend -- Do Re Me Fa Sol La Ti Do
lower 3 only from major
descend -- Do Re Me Fa Sol Le Te Do
lower 3, 6, and 7 from major

11) Cadences:

All cadences will have both a rhythmic and harmonic component to realize the goal.

- 1) Perfect Authentic Cadence – (PAC)
 - a) V⁽⁷⁾ goes to I
 - b) Both chords in root position
 - c) Do is in the melody for the I chord

- 2) Root position Imperfect Authentic Cadence – (root position IAC)
 - a) V⁽⁷⁾ goes to I
 - b) Both chords in root position

11) Cadences continued:

- 3) Inverted Imperfect Authentic Cadence – (Inverted IAC)
 - a) $V^{(7)}$ goes to I
- 4) Leading tone Imperfect Authentic Cadence – (Leading tone IAC)
 - a) $vii^{(7)}$ goes to I
- 5) Plagal Cadence – (PC)
 - a) IV goes to I
- 6) Deceptive Cadence – (DC)
 - a) V goes to ? which for now is only vi
- 7) Half Cadence – (HC)
 - a) The goal is the V chord alone

12) Transposition

Your first question in any transposition is whether it is Written / Sound / Sound to Written

If you forget a transposition interval, use the following phrase:

The C (always C5) you see, sounds the instrument's name

Then use the names to determine the distance from C5 (ie Alto will always be below, then Tenor etc)

You must know the instruments used in the symphonic band:

Name	Written	Sound	Transposition Interval
Flute	C5	C5	Non – Transposing
Oboe	C5	C5	Non – Transposing
Bb Clarinet	C5	Bb4	M2
Bb Bass Clarinet	C5	Bb3	P8 + M2
Eb Alto Saxophone	C5	Eb4	M6
Bb Tenor Saxophone	C5	Bb3	P8 + M2
Eb Baritone Saxophone	C5	Eb3	P8 + M6
French Horn in F	C5	F4	P5
Bb Trumpet	C5	Bb4	M2
Bb Baritone (treble)	C5	Bb3	P8 + M2
Bb Trombone	C3	C3	Non – transposing
BBb Tuba	C3	C3	Non – transposing

When transposing, you should transpose the key signature first, and then the notes/sol-fege....this will eliminate needless accidentals and maintain sol-fege functions.

To transpose a key signature, consider it to be a note name, and transpose the note. Rewrite as a key signature.

13) 5 Melodic Guidelines:

1) Rhythm and Meter

- a) **Clear meter** (*each measure has the appropriate number of beats*)
- b) **Clear cadence** (*the cadence will be on beat one, possibly beat 3 in a meter of 4*)
- c) **Simple Rhythm** (*all note values are within one of the beat value on the rhythm tree*)

2) Harmony

- a) **All notes in melody must be part of the harmony** (*ie within the chord of the Roman Numeral*)
- b) *All Roman Numerals must follow appropriate chord progressions*
- c) *Roman numerals will not move faster than the basic beat value*

3) Contour

- a) **Melody must have a defined shape**
- b) **Melody must have a singular focal point** (*not necessarily the highest note*)
- c) **Melody must be conjunct** (*50% or more of the motion is step/scalewise*)

4) Leaps and Intervals

- a) **Never write an interval greater than an octave**
- b) **Never write a melodic seventh**
- c) **Never write an augmented interval** (*example is Fa up to Ti*)
- d) **If you write a diminished interval, it must resolve in between the two tones**
- e) **If you write an interval greater than a Perfect 4th, it must resolve in between the two tones**
- f) **If you write consecutive leaps in the same direction, the notes must outline a triad**
-inversion does not matter

5) Resolution

- a) **Ti goes to Do**
-unless part of a descending scale
- b) **Fa goes to Mi**
-unless part of an ascending scale
-unless part of a ii or a IV chord

Bold type is the necessary definition for each rule

Text in italic is explanation, clarification, or exceptions

14) 5 Harmonic Guidelines:

1) Efficiency of Motion:

Have the individual parts move a little as possible to avoid many issues

2) Chord tones and Doubling:

All notes in the chord must be part of the identifying Roman Numeral
Double the root (95%)
Sometimes double the 3rd (4.9%)
Never double the 5th (0.1% when in a second inversion triad)
Never double the leading tone
Never double the harmonic 7th.

14) 5 Harmonic Guidelines continued:

3) Spacing:

No part shall be separated from an adjacent part by more than a P8

Soprano is adjacent to Alto

Alto is adjacent to Soprano and Tenor

Tenor is adjacent to Alto and Bass

Bass is exempt from this rule

4) Voice-crossing:

No part shall pass across another parts previous position.

--Think of the adjacent parts as being the boundaries for movement

5) Objectionable Parallels:

When 2 part are separated by a P4, P5, or P8,

both parts move and

end separated by the same interval or octave equivalent

--Remember that your goal is to always avoid meeting the definition of this rule!!

15) 7 types of common Non-Chord tones:

<u>Name</u>	<u>Approached</u>	<u>Left</u>	<u>Accented</u>
1) Passing tone	by step (W or H)	by step in same direction	No
2) Neighbor tone	by step (W or H)	by step in opposite direction	No
3) Appoggiatura	by leap	by step in opposite direction (95% are ascending leaps)	Yes
4) Escape tone	<u>by step</u>	<u>by leap in opposite direction</u>	No
5) Suspension	by staying into the next chord	by step down	Yes
6) Retardation	by staying into the <u>next chord</u>	by step up	Yes
7) Anticipation	by moving back from <u>the next chord</u>	stays as the rest of the chord <u>catches up to it</u>	No