Tonal Harmony

Suggested Reading and Study Materials

- *Tonal Harmony: with an introduction to Twentieth Century Music* (7th edition or later) - Stefan Kostka, Dorothy Payne, Byron Almén
- *The Musician’s Guide to Theory and Analysis* (3rd edition or later) - Jane Piper Clendinning, Elizabeth West Marvin
- *Form in Tonal Music: an Introduction to Analysis* (2nd edition) - Douglass M. Green

Required Notation and General Concepts

- Roman numeral analysis with inversion figures (figured bass)
- Leadsheet notation (pop/jazz symbols)
- Overtone series (to twelfth partial)
- Scales (major, all minors, chromatic, pentatonic, octatonic, hexatonic, whole-tone)
- All standard cadences (perfect authentic, imperfect authentic, deceptive, plagal, half)
- Score reading and transposition for all orchestral/jazz instruments

Primary functions in diatonic progressions (tonic-dominant)

**Identify primary functions of tonic (T), dominant (D), and pre-dominant (PD)**

**In Major**

\[
\begin{align*}
I & \rightarrow iii^7 \rightarrow vi^7 \rightarrow ii^7/IV^7 \rightarrow V^7/vi^7 \rightarrow I \\
T & \quad PD \quad D \quad T
\end{align*}
\]

**In Minor**

\[
\begin{align*}
I & \rightarrow III^7 \rightarrow VI^7 \rightarrow ii^6^7/iv^7 \rightarrow V^7/vii^6^7 \rightarrow i \\
T & \quad PD \quad D \quad T
\end{align*}
\]

Alternate chord functions

- Passing chords
  - Includes #vi, #vi^7, IV, and IV^7 in minor bass lines
- Cadential
- Pedal
Non-chord tones

Label all non-chord tones in parentheses with abbreviated labels

- Passing tones (pt)
- Neighbor tones (nt)
- Suspensions (sus)
  - Must indicate intervals against the bass (e.g. 4-3, 7-6, etc.)
- Retardations (ret)
- Appoggiaturas (app)
- Escape tones (et)
- Neighbor groups (ng)
  - Can also be labeled as double neighbor tones (dnt)
- Anticipations (ant)
- Pedal point (ped)

Sequential progressions

- Differentiate between diatonic versus chromatic sequences
  - Label using brackets and transposition intervals as appropriate
- Circle-of-fifths sequences
  - With and without sevenths
- Descending first-inversion sequence (parallel six chords)
- Consecutive secondary functions

Mode mixture (borrowed chords)

- Common in major - vii\(^7\), ii\(^6\), ii\(^6\), iv, \(\flat\) VI,
- Common in minor - I (picardy third)

Chromatic chords

- Secondary functions
  - Secondary dominants, leading-tone chords, and others
- Neapolitan\(^6\) (\(\flat\) II\(^6\)) chord
- Augmented sixth chords - Italian\(^6\), French\(^6\), and German\(^6\)
  - Unconventional uses and resolution
- Common-tone diminished chords
Tonal Harmony (cont.)

Modulations

- Tonicization vs Modulation
  - Tonicization emphasizes a chord, modulation creates a new sense of key
  - Look for patterns and cadences to form an opinion, but aural impression should be of equal importance
  - Remember that a change in mode is not a modulation
    - e.g. C major to C minor is a change of mode, not a modulation
- Common-chord modulation/pivot chords
  - Prioritize a pivot that happens one chord before the modulation
  - May also use secondary functions, borrowed chords, or chromatic chords
- Sequential modulation
  - Repeats idea at a different pitch level, but instead of being a modal shift, it uses accidentals to emphasize a new key center (tonic)
- Common-tone modulation
  - Only monophonic texture modulation in homophonic/polyphonic textures
  - Similar to common chord but only uses one pitch common to both keys
- Phrase (direct) modulation
  - Unprepared modulation, but usually only occurs between phrases
  - Least common modulation in pre-20th century music
- Enharmonic modulations
  - May use V\(^7\)/Ger\(^6\), Fr\(^6\), fully-diminished seventh chord, augmented triad

Common phrase and form identification

Should be able to identify the major sections and modulatory structure of:

- Periods, double periods, and sentences
- Binary forms
  - Includes balanced, continuous, and rounded
- Ternary forms
  - Must be able to differentiate between rounded binary and ternary forms
- Sonata-allegro form
- Rondo
- Song forms
  - Strophic
  - Through-composed
Post-tonal Harmony

Suggested Reading and Study Materials

- *Introduction to Post-Tonal Theory* (4th edition or later) - Joseph N. Straus
- *The Structure of Atonal Music* - Allen Forte
- *Basic Atonal Theory* - John Rahn
- *Tonal Harmony: with an introduction to Twentieth Century Music* (7th edition or later) - Stefan Kostka, Dorothy Payne, Byron Almén

Pitch-class set manipulation

- Integer notation and modulo 12
  - Should be able to work in both movable-zero and fixed-zero
- Pitch-class sets
  - Cardinality
  - Transposition ($T_n$)
  - Inversion ($T_n^I$)
  - Classifications and syntax
    - Unordered
      - Parentheses with commas
    - Ascending order
      - Parentheses with commas
    - Normal form
      - Brackets with commas
    - Prime form
      - Parentheses with no commas

Serialism and twelve-tone music

- Ordered pitch segments
- Tone rows
  - Labeling
  - Choosing a row
  - Building a matrix
  - Using a matrix in analysis