






 Unit 1 Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements	 Unit 2 Minor Scales and Key Signatures, Melody, Timbre, and Texture	 Unit 3 Triads and Seventh Chords	 Unit 4 Chord Function, Cadence, and Phrase
<ul style="list-style-type: none"> • Scale degree names: tonic, dominant, mediant, subdominant, dominant, submediant, leading tone • Key signatures: Sharps go up by fifths (F#, C#, G#, etc.) and the major key is a half step above the last sharp. Flats go down by fifths (Bb, Eb, Ab, etc.) and the major key is the penultimate flat • Time signatures: the number on top is the number of beats per measure, and the number on the bottom is the note that gets the beat. • Two ways to classify key signatures: <ul style="list-style-type: none"> ◦ Simple (beat is divided into 2s) vs Compound (beat is divided into 3s) ◦ Double, Triple, or Quadruple (refers to the number of beats per measure) • Important tempos (slowest to fastest): Grave, Largo, Adagio, Andante, Allegro, Vivace, Presto 	<ul style="list-style-type: none"> • The tonic of the relative natural minor of a major key is three half steps below the tonic • Harmonic minor: raises the 7th; Melodic minor: raises the 6th and 7th ascending and natural minor descending • Closely related keys: one accidental away from the original key – moves one step forward or backward on the circle of fifths • Major intervals are based on the Major scale. <ul style="list-style-type: none"> ◦ Minor intervals: close the Major interval by a half step ◦ Diminished intervals: close the minor interval by a half step ◦ Augmented intervals: one half step larger than a Major interval • Perfect intervals (P4, P5, P8) are not major or minor, but can be diminished/augmented • Counterpoint: two independent voices that are harmonically interdependent; classified into species 	<ul style="list-style-type: none"> • Diatonic triads: triads that are built using only the notes of a specific scale <ul style="list-style-type: none"> ◦ In Major, the qualities of the diatonic triads are I, ii, iii, IV, V, vi, vii° ◦ In minor, the qualities of the diatonic triads are i, ii°, III, iv, V, VI, vii° (the leading tone in the V and vii° chords, but not in the III) • Diatonic seventh chords: <ul style="list-style-type: none"> ◦ Major: I⁷, ii⁷, iii⁷, IV⁷, V⁷, vi⁷, vii⁷ ◦ minor: i⁷, ii⁷, III⁷, iv⁷, V⁷, vi⁷, vii⁷ • Figured bass: tells us which inversion the chord is in; the figures are the intervals from the bass to the top notes when the chord is in closed position • Figured bass abbreviations: <ul style="list-style-type: none"> ◦ Triads: (no figures) - root position, 6 - first inversion, 6/4 - second inversion ◦ Seventh chords: 7 - root position, 6/5 - first inversion, 4/3 - second inversion, 4/2 - third inversion 	<ul style="list-style-type: none"> • SATB Voice Leading - based on voice leading rules in the Common Practice Period (Baroque era) • Important Voice Leading Rules <ul style="list-style-type: none"> ◦ Upper voices should move mostly by step and retain common tones ◦ If you have to use leaps, avoid augmented seconds, tritones, or leaps of more than a 5th ◦ Avoid voice crossing ◦ Avoid parallel and direct 5ths/octaves ◦ Resolve the leading tone down and the chordal seventh up ◦ Don't approach the chordal seventh by a descending leap of a fourth or larger ◦ You should try to double the root of the chord, unless it is a 6/4 chord ◦ If you need to omit a chord tone, omit the fifth and double the root (only for root position 7th chords and triads!) • Cadences: appear at the end of the phrase - authentic, plagal, half, or deceptive
 Unit 5 Chord Progressions and Predominant Function	 Unit 6 Embellishments, Motives, and Melodic Devices	 Units 7 & 8 Tonicization, Modes & Form	 FRQ Tips
<ul style="list-style-type: none"> • Basic phrase structure: T-PD-D-T • ii⁶ and IV chords (or ii⁶ and iv in minor): predominant chords – have a strong tendency to resolve to the dominant <ul style="list-style-type: none"> ◦ Generally, double the third in predominant supertonic chords ◦ Sometimes, ii4/2 chords provide a strong predominant harmony (e.g. I-ii4/2-V6/5-I) but predominant ii⁷ chords are usually in 1st inversion • The vi (VI) and iii (III) chords are usually reserved for tonic expansion, although vi (VI) can be considered a weak predominant <ul style="list-style-type: none"> ◦ Usually root position ◦ If both appear, the iii will come before vi • Cadences are authentic if the go from dominant (V or vii°) triad/seventh to tonic • Cadential 6/4: a I 6/4 moving to a V chord - denoted (V 6/4-5/3). Double the bass! 	<ul style="list-style-type: none"> • Common embellishments: passing tone, neighbor tone, anticipation, pedal points, and appoggiaturas – usually, the dissonance appears on an unaccented beat • Suspension: dissonance occurs on the strong beat – a chord tone is held or rearticulated from the previous chord and resolved down by step on the unaccented beat • Motives: small thematic melodic ideas that are transformed and repeated in a piece <ul style="list-style-type: none"> ◦ Can be transposed, inverted, extended, truncated, fragmented, etc. • Melodic sequences are when short melodies are transposed several times - used for tonic prolongation or modulation • Harmonic sequences: most common are ascending 2nds and descending 5ths 	<ul style="list-style-type: none"> • Period: groups of two or more phrases with an antecedent and consequent <ul style="list-style-type: none"> ◦ Antecedent ends on a weaker cadence than consequent ◦ Double period: most common period • Tonicization: treating another scale degree as a “temporary tonic” – usually only lasts for two or three chords • Most common to tonicize the dominant and write V/V-V or vii/V-V progressions • Modulation: moving to a new key (usually a closely related key) for a longer section of a piece • Western musical modes – scales other than Major and minor that are built by playing the tones of a Major scale starting on a different scale degree: <ul style="list-style-type: none"> ◦ Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian 	<p>Sight Singing</p> <ul style="list-style-type: none"> • Practice singing on numbers or solfege rather than just a constant tone • Use songs or tunes that you know well to remember the intervals • Start on a note that feels comfortable! <p>Ear Training</p> <ul style="list-style-type: none"> • When notating melodies, focus on the intervals between the notes. • Start by writing the tones and then the rhythm, or vice versa • Save the last listen to check your work • For harmonic progressions, focus on the outer notes and derive the chords/inversions from there • Likely won't be uncommon progressions - trust your knowledge of what chords are likely