

















































*Postlude 1***REMEMBER-FOREVER REVIEW:
MUSIC THEORY FUNDAMENTALS**

| | | | | | | | | | | | | | | | |
|---|--|---|---|---|---|---|-----------|---------------|---|---|---|---|---|---|---|
| Elements [See 1.1] | The elements of music are: pitch, duration, timbre, and loudness. Some add frequency and texture to the list. | | | | | | | | | | | | | | |
| Staffs, clefs, accidentals, middle C [See 1.1, 1.2, 1.3] | staff =5 lines; notes =A...G;  2nd line=G;  4th line=F;  =C clef; grand staff =  +  ; accidentals =     *; enharmonic =sound the same, written differently (C#/Db); for chromatic scale: # up, b down; middle C =C4 | | | | | | | | | | | | | | |
| Rhythmic values [See 1.4] | $\square \div 2 = \circ \div 2 = \text{half note} \div 2 = \text{quarter note} \div 2 = \text{eighth note} \div 2 = \text{sixteenth note}$ etc.; ties add values of notes with the same pitch; dot adds $\frac{1}{2}$ of value; 2nd dot =adds $\frac{1}{2}$ of 1st dot; rests (whole rest looks like a "hole"): | | | | | | | | | | | | | | |
| | <table border="0" style="margin-left: auto; margin-right: auto;"> <tr> <td style="padding: 0 10px;">breve</td> <td style="padding: 0 10px;">whole</td> <td style="padding: 0 10px;">half</td> <td style="padding: 0 10px;">quarter</td> <td style="padding: 0 10px;">eighth</td> <td style="padding: 0 10px;">sixteenth</td> <td style="padding: 0 10px;">thirty-second</td> </tr> <tr> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> </tr> </table> | breve | whole | half | quarter | eighth | sixteenth | thirty-second |  |  |  |  |  |  |  |
| breve | whole | half | quarter | eighth | sixteenth | thirty-second | | | | | | | | | |
|  |  |  |  |  |  |  | | | | | | | | | |
| Time signatures and meter [See 1.5, 1.6] | duple = 2 beats (S-w); triple = 3 (S-w-w); quadruple = 4 (S-w-s-w) simple : beats \div into 2 parts, top no.=# of beats, bottom=value of 1 beat; compound : beats \div into 3, top=# of division notes, bottom=1 division note; asymmetric : top=# of division notes, bottom=value of 1 division note | | | | | | | | | | | | | | |
| Tuplets / grouplets [See 1.7] | simple time: tuplets use next larger rhythmic value; for instance, a triplet uses the rhythmic value of a division into two equal parts. compound time sig.: duplets and quadruplets look like simple time ( duplet for ) | | | | | | | | | | | | | | |
| Repeats, dynamics, articulation [See 1.8, 1.9] | () simple repeat  ;  = rpt beat;  = rpt measure;  = rpt last 2 measures; D.C.=to the "cap"; D.S.= "the sign" =  ; <i>al fine</i> =to the fine; <i>al coda</i> =jump to coda at  ; ppp pp p mp mf f ff fff ; duration:    ; stress:    ; short to long:    | | | | | | | | | | | | | | |

Tempo [See 1.9]

Grave, Largo, Lento, Adagio, Andante, Moderato, Allegro, Vivace, Presto

Major scale, major keys and key signatures [See 2.1, 2.2, 2.3]**Flats:** BEAD-Greatest Common Factor; **Sharps:** Fat Cats Go Down Alleys Eating Birds; **wwh | w | wwh**; # major keys: C-G-D-A-E-B-F#-C# (key is half step up from last # in key sig); b major keys: C-F-Bb-Eb-Ab-Db-Gb-Cb (key is 2nd-to-last b in key sig); memorize **all** keys**Minor keys and minor scales [See 2.4, 2.5]****relative minor keys:** down m3 from major, same key sig; **parallel minor keys:** flat 3, 6, and 7, same tonic; **melodic minor:** raise 6/7 up, natural minor scale going down; **harmonic minor:** raise 7 up/down**Scale degrees (steps) [See 2.6]**

tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone (in minor keys, also have subtonic a M2 below tonic)

Intervals [See 3.1, 3.2, 3.3]**2/3/6/7:** dim.—minor—major—aug.; **U/4/5/8:** dim—perfect—aug; >8ve=compound; **inversion**=9-x; major inv. to minor, dim to aug, P to P; **2/3/4/5** same accidental=Maj/P, **except** E-F, B-C, BEAD raise 3rd, F-B/B-F; **M6**=P5+M2; **M7**=P8-m2; **visual spacing** for intervals (2nd=line/space, etc.)**Triads [See 4.1, 4.2, 4.3]****major:** all same accidental, then **BEAD** raise 3rd and **B Bumps Both**. **minor:** major, lower 3rd; **diminished:** major, lower 3rd/5th OR raise root; **augmented:** major, raise 5th**Seventh chords [See 4.4]****M7** = major triad + major 7th; **m7** = min triad + min 7th; **Mm7** = maj triad + min 7th=dominant; **half-dim7**=dim triad + min7; **dim7**=dim triad + dim7; **dim7** has m3 on top, **half-dim7** has M3 on top**Texture [See 5.1]****Textures:** monophonic, polyphonic, homophonic (inc. homorhythmic, blocked-chord, Alberti bass, broken chord), heterophonic

**Roman numerals
and inversions**
[See 5.2]

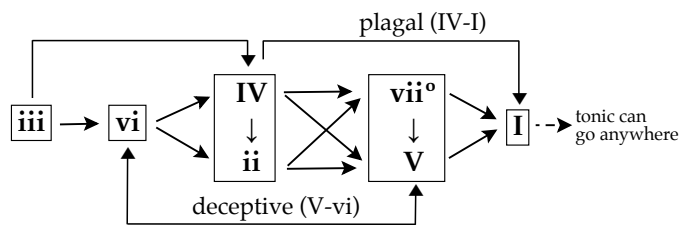
Roman numerals:

1. Triads in major keys: I, ii, iii, IV, V, vi, vii^o
2. Seventh chords in major keys: I^{M7}, ii⁷, iii⁷, IV^{M7}, V⁷, vi⁷, vii^{o7}
3. Triads in minor keys: i, ii^o, III, iv, V, VI, vii^o
4. Seventh chords in minor keys: i⁷, ii^{o7}, III^{M7}, iv⁷, V⁷, VI^{M7}, vii^{o7}

Inversions: Triads: [nothing], 6, 6-4 ; Seventh chords: 7, 6-5, 4-3, 2 (or 4-2)

**Harmonic
progression
diagrams**
[See 5.3]

The harmonic progression diagram for major keys is given below. For minor keys, add the subtonic (VII) moving to III and adjust the chord qualities (ex: IV becomes iv, etc.).



**Harmonic
analysis: four
steps** [See 5.4]

Determine the **harmonic rhythm**; take a **pitch inventory** and make a **stack of thirds**; check the chord quality and write the **roman numeral**; finally, add **inversion symbols** if needed.

Nonchord tones
[See 5.5, 5.6]

Passing tones, neighbor tones, neighbor group, cambiata, appoggiatura, escape tone, retardation, anticipation, pedal tone/pedal point, suspensions (**P**reparation, **S**uspension, **R**esolution; common: 7—6, 4—3, 9—8, 2—3)

**Second inversion
triads**
[See 5.7]

C-PAP: cadential, passing, arpeggio, pedal. Cadential is accented and always resolves to V (6—5, 4—3 above the bass). Passing uses bass motion up or down a third and a voice exchange. Arpeggio leaps from the root or third of the same harmony. Pedal repeats the same bass note three times.

**Solfège, rhythmic
counting**
[See Appendices]

Do-Re-Mi-Fa-Sol-La-Ti-Do; fixed Do is always C; moveable Do is always tonic, but moveable Do minor can use Do or La for tonic; “-i” (ee) raises, “-e” (ay) lowers, but Re→Rah; **Counting**: simple time = 1e&a / 1-ti-te-ta (Eastman); compound: 1-ta-la-ta-li-ta OR 1&2&3& – 2&2&3&