Hi AP Theory students,

Enclosed are the materials to help you prepare for the AP Music Theory class in the fall.

You should feel comfortable with all of the concepts in the packet in order to be successful and move at the same pace. The packet will be due the first day of class. Feel comfortable and fluent with these tasks and concepts:

Notate pitches in treble, bass, alto, and tenor clef
Notate and identify all major and minor key signatures
Notate and hear and identify the following scales: chromatic, major, and the three forms of minor (natural, melodic, and harmonic)
Name and recognize scale degree terms (tonic, solfege, roman numeral)
Notate and hear and identify all major, minor, diminished, and augmented intervals
Become familiar with the vocab packet. You will be quizzed on these terms over the course of the year. Here is a link to a term quizlet a student made this year:
https://quizlet.com/294537969/ap-music-theory-summer-homework-flash-cards/?x=1jqY&i=p805h

Along with completing the worksheets, spend some time on **www.musictheory.net**. Scroll through lessons and exercises and become comfortable with the concepts. Other helpful websites include **www.teoria.com,** and **www.sightreadingfactory.com**. There are many other apps and websites available. Explore and bring some great ones to class!

There will be a quiz on all the material presented in the homework packet on the first Friday back.

Enjoy exploring this new language, and I'll see you in August!

Ms Patterson

COMMON SCALE DEGREES AND CHORD QUALITIES

Solfege	Do	Re	Mi	Fa	Sol	La	Ti
Numbers	^ 1	^ 2	^ 3	^ 4	^ 5	^ 6	^ 7
Degree Names	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading tone/Subtonic
Roman Numerals	I	Ii/ii°	iii/III/III+	IV/iv	V	vi/VI/vi°	vii°/VII
Chord Quality – major key	Major	Minor	Minor	Major	Major	Minor	Diminished
Chord Quality – minor key	Minor	Diminished	Major/ Augmented	Minor	Major	Major/ Diminished	Major/ Diminished

CHORD QUALITIES (QUICK VIEW)

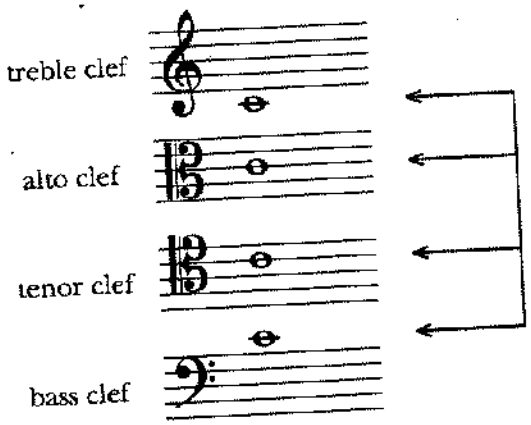
MAJOR KEYS	MINOR KEYS
Major Triads: I, IV, V Minor Triads: ii, iii, vi Diminished Triad: vii°	Major Triads: III, V, VI, (VII) Minor Triads: i, iv, Diminished Triad: ii°, vii°, (vi°) *Augmented Triad: III+

PART ONE

FOUNDATIONS

1 Clefs and Basic Pitch Notation*

Four clefs are in common use:



Note:

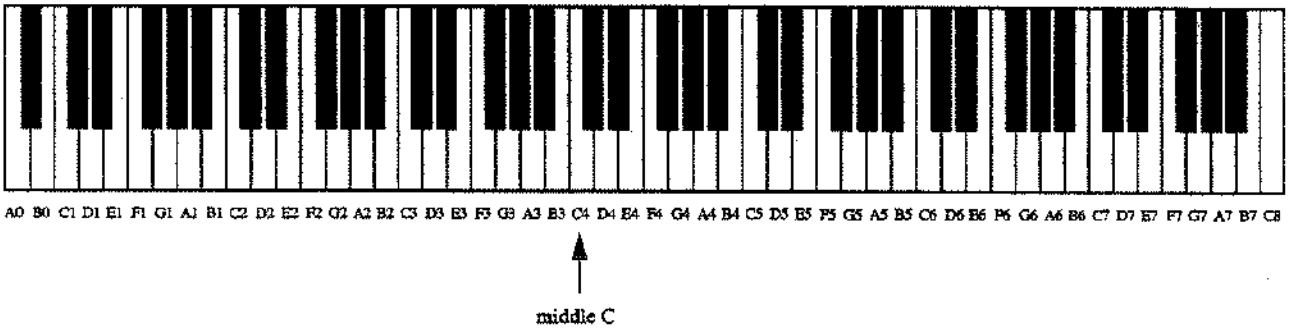
a. The treble clef is called a *G clef* because the symbol is a corruption of the letter G, the "center" of which encircles g^1, the second line of the staff.

b. The alto and tenor clefs are called *C clefs* because the symbol (the same for each) is a corruption of the letter C, the center of which encircles c^1, the third line of the staff for the alto clef and the fourth line for the tenor clef.

c. The bass clef is called an *F clef* because the symbol is a corruption of the letter F, the "center" of which encircles f, the fourth line of the staff.

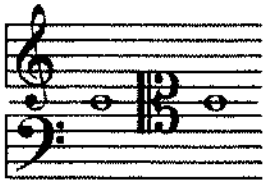
*Because Chapter 6, *The Notation of Rhythm*, is not dependent upon the contents of the first five chapters, this chapter may be studied concurrently with Chapters 1 through 5.

In a more recent system for pitch designation, introduced by the International Acoustic Society, the lowest C on the piano is C1. Under this designation, middle C is C4, and the piano's highest C is C8. This system, though still not embraced by the majority of writers of music texts, is universally used in electronic and computer-generated music.



SUGGESTIONS AND STRATEGIES

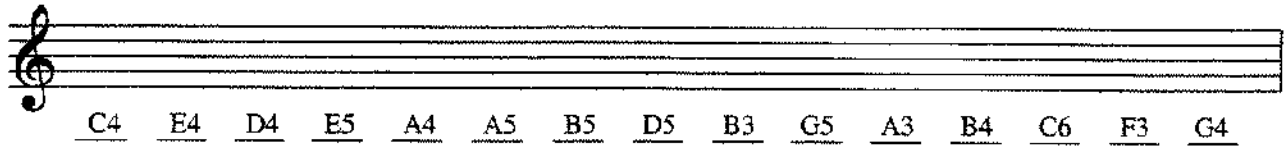
Most students are more familiar with the G and F clefs than with the C clefs. You can, however, use the G and F clefs as a reference for the alto clef in the following manner:



Imagine middle C belonging to both the treble and bass clefs. The alto clef may then be considered to link the two clefs together, so that middle C becomes a part of both of them. If you think of the clef in this way, you will quickly learn to read the lines and spaces.

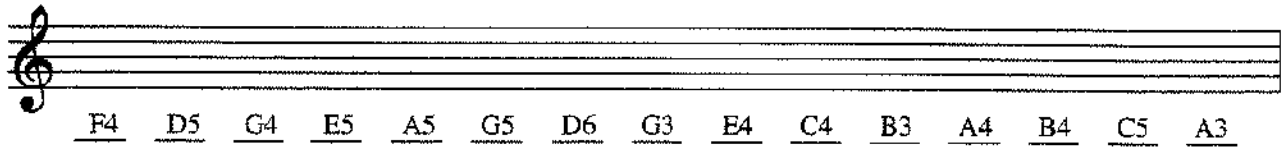
C. Notate the specified pitches. Time goal—45 seconds per line (middle C = C4).

1



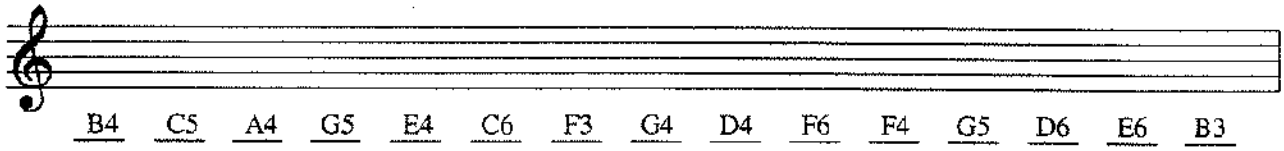
C4 E4 D4 E5 A4 A5 B5 D5 B3 G5 A3 B4 C6 F3 G4

2



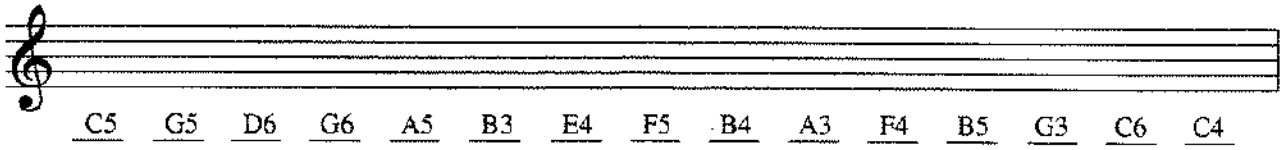
F4 D5 G4 E5 A5 G5 D6 G3 E4 C4 B3 A4 B4 C5 A3

3



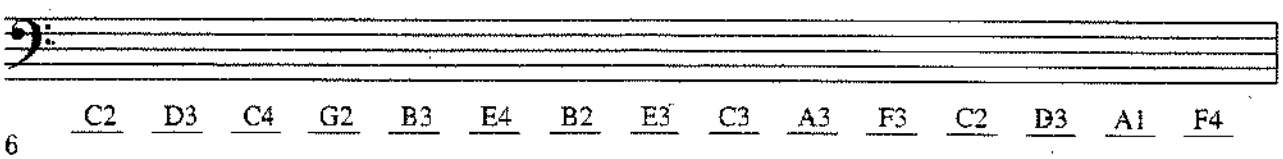
B4 C5 A4 G5 E4 C6 F3 G4 D4 F6 F4 G5 D6 E6 B3

4



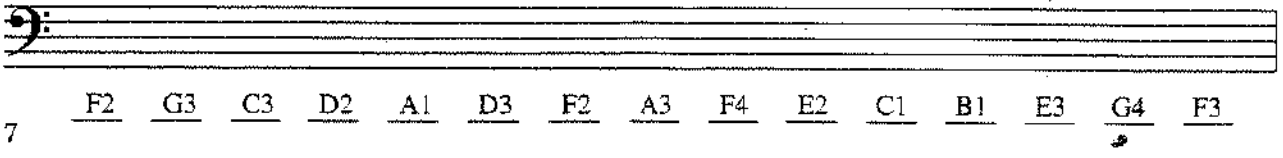
C5 G5 D6 G6 A5 B3 E4 F5 B4 A3 F4 B5 G3 C6 C4

5



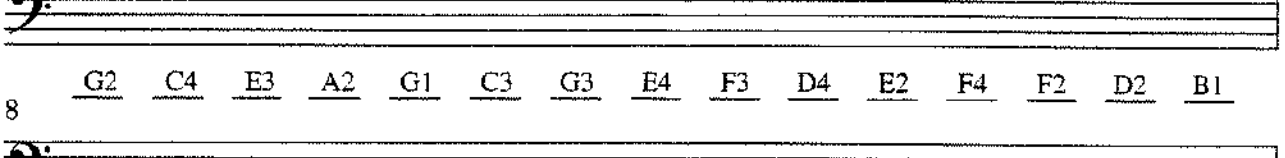
C2 D3 C4 G2 B3 E4 B2 E3 C3 A3 F3 C2 D3 A1 F4

6



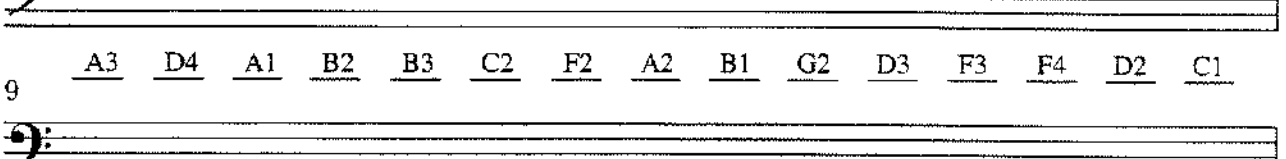
F2 G3 C3 D2 A1 D3 F2 A3 F4 E2 C1 B1 E3 G4 F3

7



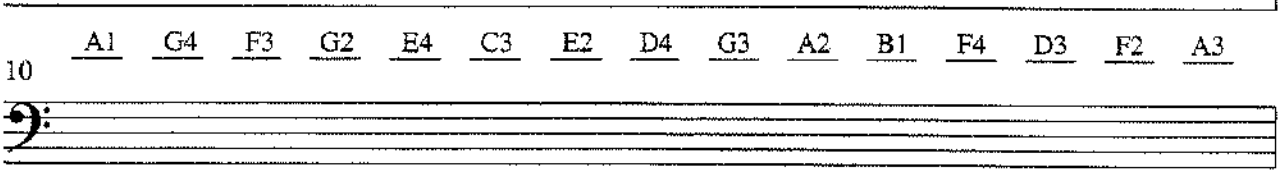
G2 C4 E3 A2 G1 C3 G3 E4 F3 D4 E2 F4 F2 D2 B1

8



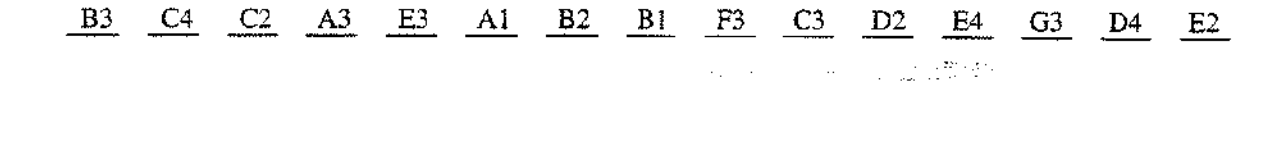
A3 D4 A1 B2 B3 C2 F2 A2 B1 G2 D3 F3 F4 D2 C1

9



A1 G4 F3 G2 E4 C3 E2 D4 G3 A2 B1 F4 D3 F2 A3

10

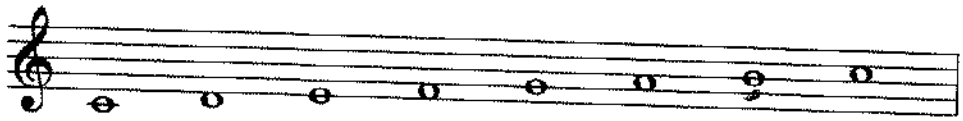


B3 C4 C2 A3 E3 A1 B2 B1 F3 C3 D2 E4 G3 D4 E2

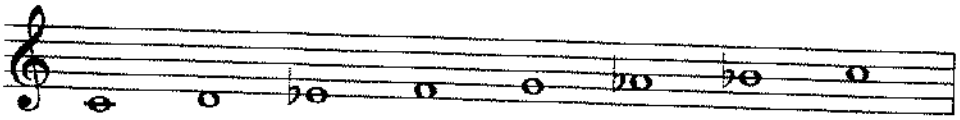
2
Scales

Strictly speaking, a scale is an ascending, ordered arrangement of pitches. In the tertian harmonic system, which is basic in the study of music theory, two scale types occur: the *major scale* and the *minor scale*. The minor scale has three variants: the *natural minor*, the *melodic minor*, and the *harmonic minor*.

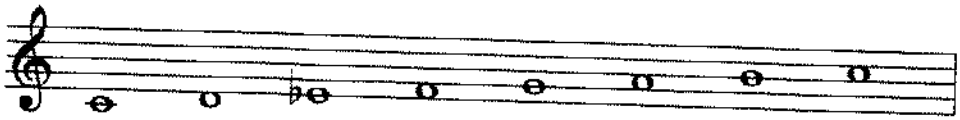
major scale



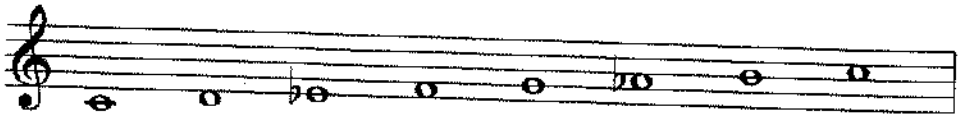
natural minor scale



melodic minor scale



harmonic minor scale



Note:

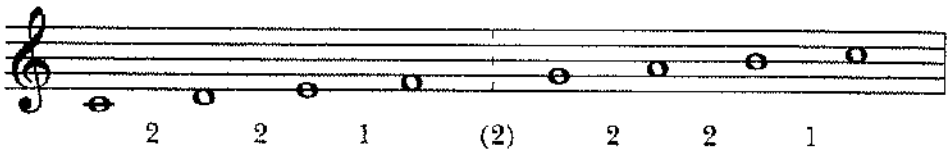
a. Each scale consists of eight pitches, the first and last being an octave apart.

b. Because any one of the scales may be built upon any given pitch, each scale has its own characteristic organization. In each case, this organization is most clearly seen when one examines not the pitches themselves, but the intervals between the pitches.

c. In all the scales, the interval between adjacent pitches is called a second. It is a *major second* if the interval between the pitches is two half steps and a *minor second* if the interval is one half step. (In the harmonic minor scale, there is one interval of three half steps. This interval is called an *augmented second.*)

THE MAJOR SCALE

The major scale may be viewed as consisting of two tetrachords (four-note groups) separated by two half steps. Each tetrachord contains five half steps.



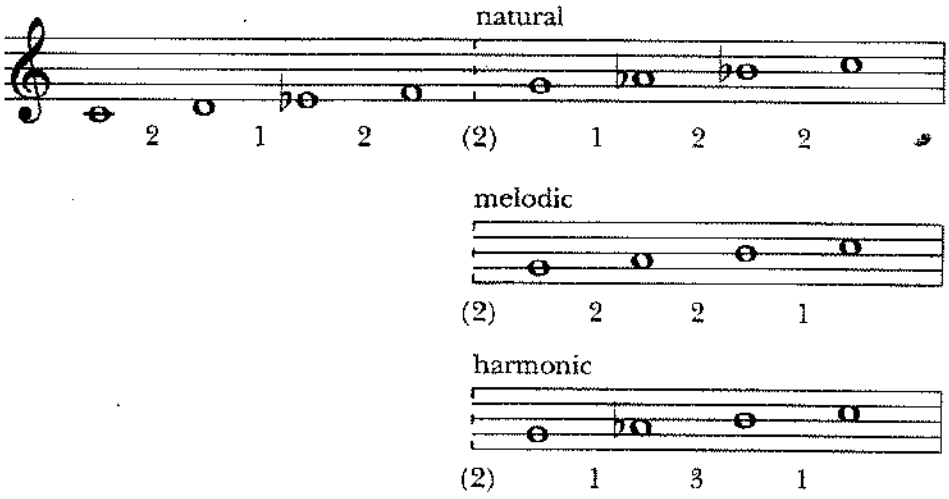
Note:

Each tetrachord has the same intervallic properties—two half steps, followed by two half steps, followed by one half step. Thus, the major scale may be expressed as

2-2-1-(2)-2-2-1

THE MINOR SCALE

The minor scale may also be viewed as consisting of two tetrachords separated by two half steps. The upper tetrachord, however, differs for each variant. Like the major scale, each tetrachord contains five half steps.



Note:

a. All three variants have the same lower tetrachord:

2-1-2

b. The upper tetrachord of the *natural* minor scale is the retrograde of the major tetrachord (i.e., the major tetrachord written backward). The scale, therefore, may be expressed as

2-1-2-(2)-1-2-2

c. The upper tetrachord of the *melodic* minor scale is the same as that of the major tetrachord. The scale, therefore, may be expressed as

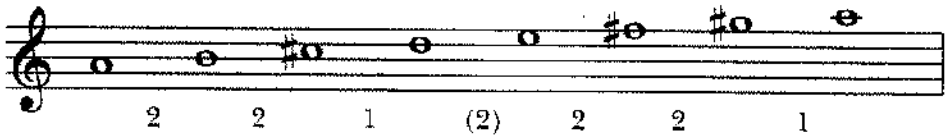
2-1-2-(2)-2-2-1

d. The upper tetrachord of the *harmonic* minor scale is palindromic (i.e., it reads the same forward and backward). The scale, therefore, may be expressed as

2-1-2-(2)-1-3-1

NAMING SCALES

A scale is named by identifying its lowest note and by describing its type, that is, major or variety of minor. Thus the following scale



is A major and

is g harmonic minor.

The major scale, by convention, is assigned an uppercase letter (e.g., A), and the minor a lowercase letter (e.g., g).

SCALES IN DESCENT

In this chapter each scale has been presented as an ascending series of pitches. In addition, a scale may be written as a descending series without altering its intervallic organization, except in the case of the melodic minor.

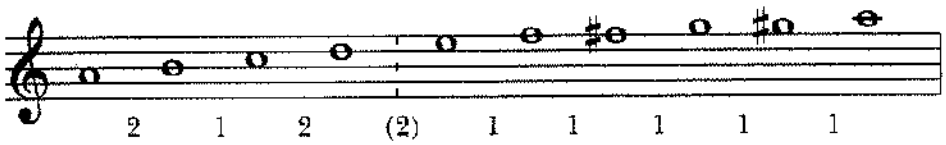
The descending melodic minor scale has exactly the same intervallic organization as the ascending (and descending) *natural minor*.

a melodic minor (ascending and descending)

THE SYNTHETIC MINOR SCALE

No effort has been made in this part of the text to explain when and why the various forms of the minor scale are used. In Chapter 10, the text shows that the

minor scale may, for practical purposes, be considered a synthesis of all three forms, containing ten pitches:



Note:

a. The upper part of the scale, now a hexachord (six-note group), has an intervallic organization entirely of half steps.

b. Considerations of voice leading and melodic activity will determine which pitches from the hexachord are appropriately employed in a given musical situation. These issues are discussed in Part Two.

MODES

The study of the scalar structure of modes is not a necessary foundation for the majority of the chapters in this book; however, the fact that modes may be derived from the major scale makes an introductory study of them possible at this point. The reader may wish to refer, therefore, to the beginning of Chapter 28, in which the derivation of the seven modes from the major scale is shown, followed by each mode's essential characteristics.

SUGGESTIONS AND STRATEGIES

When identifying scales (Exercise A), remember that the interval between pairs of pitches without accidentals in front of them is always two half steps, unless the pitches are E to F and B to C, in which case the interval is one half step. If you fill in these intervals first, you will soon notice patterns that help you to identify scale-types.

Experiment with pairs of pitches that have one or two accidentals associated with them. Are there observations to be made that are similar to the ones above?

In the second group of exercises, your first step should be to write the correct intervallic organization for the given scale, and then make the adjustments when you rewrite it.

Remember:

1. that the first and last pitches do not require any alteration;
2. that all alterations involve adding, changing, or removing accidentals; the note-heads remain unaltered.

The last group of exercises (Exercise C) involves writing specified scales from a given note. Follow these procedures:

a) write the scale with note-heads only, so that the first and last note are an octave apart (do not remove the accidental from the first note);

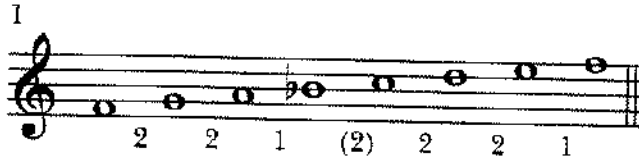
b) write the intervallic organization for the given scale-type;

c) place accidentals in front of the note-heads as necessary.

EXERCISES

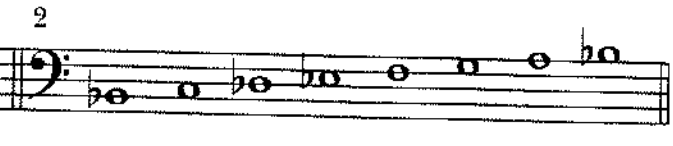
A. Identify each scale by analyzing its tetrachord structure. Time goal—30 seconds per scale.

1



F major

2



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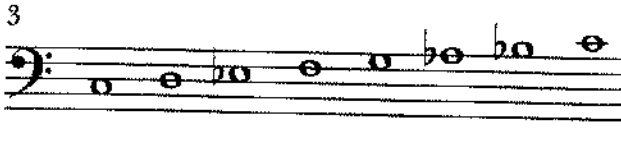

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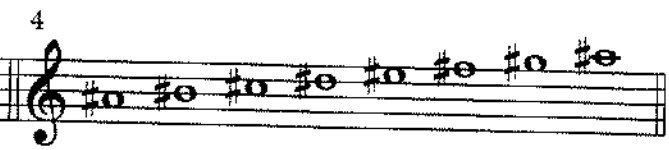

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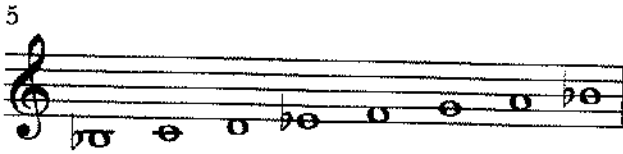

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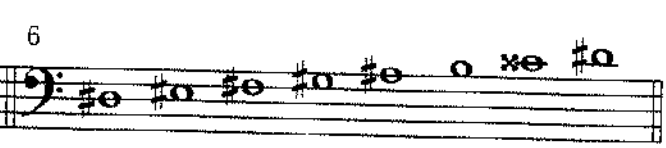

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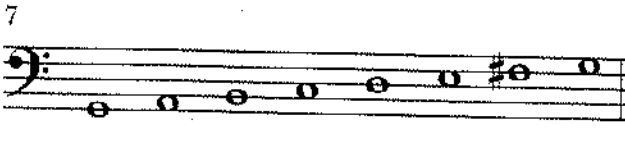

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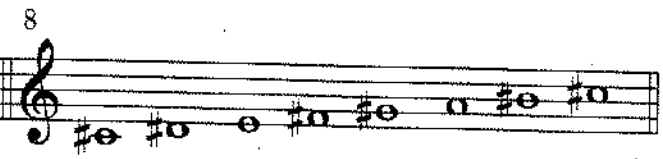

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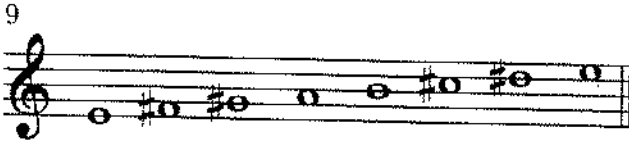

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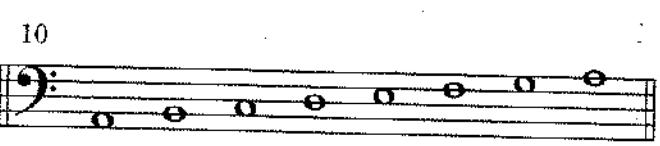

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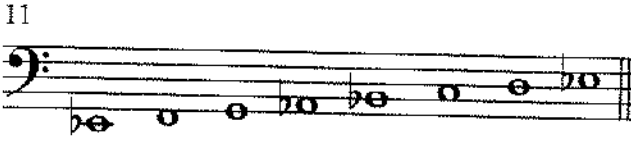

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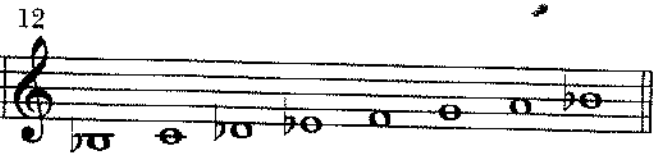

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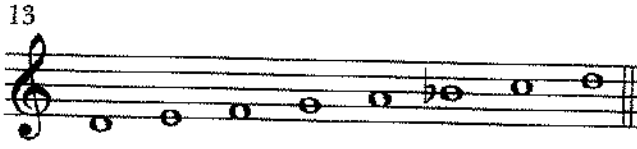

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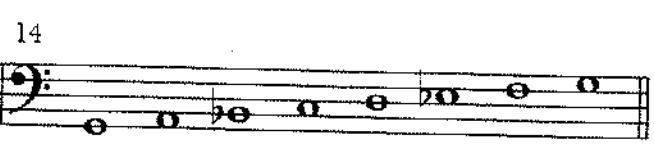

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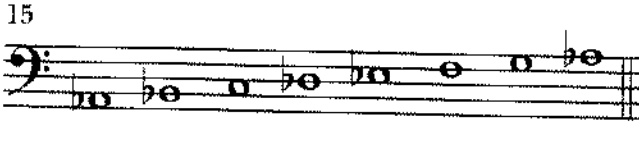

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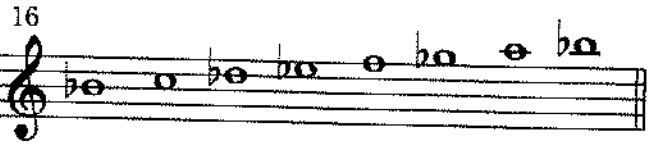

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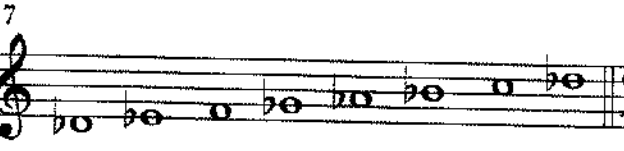

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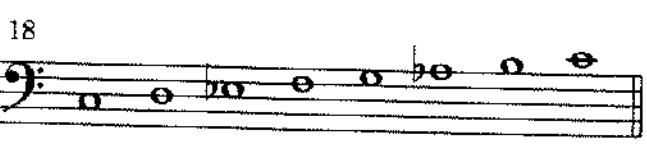
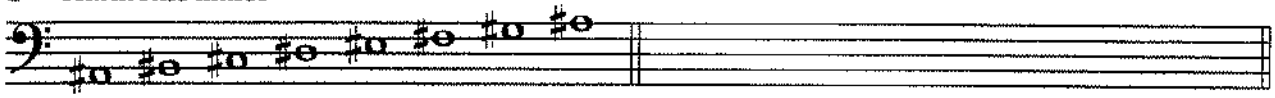


B. Identify the error(s) in each scale and write the scale correctly. Time goal—45 seconds per scale.

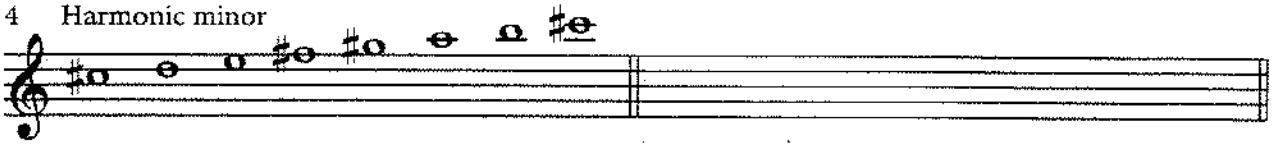
1 Natural minor

2 Harmonic minor



3 Melodic minor

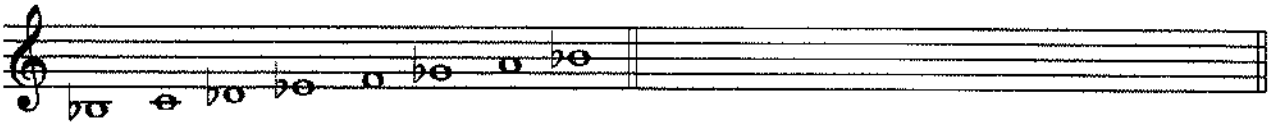
4 Harmonic minor



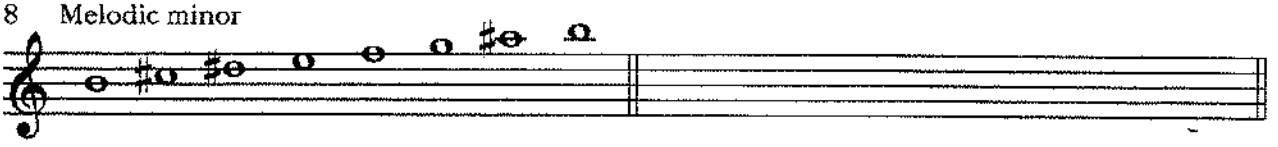
5 Major

6 Major

7 Natural minor



8 Melodic minor

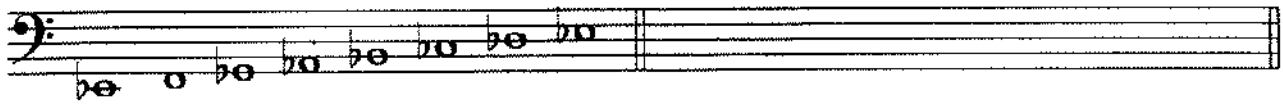


9 Harmonic minor

10 Natural minor

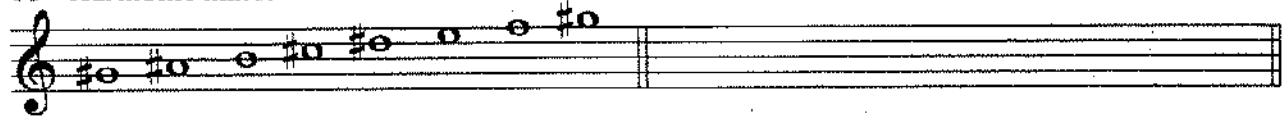
11 Major

12 Harmonic minor

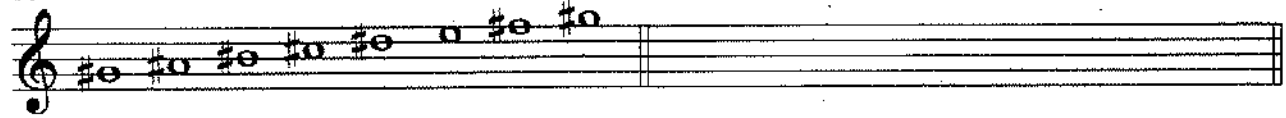


13 Natural minor

14 Harmonic minor

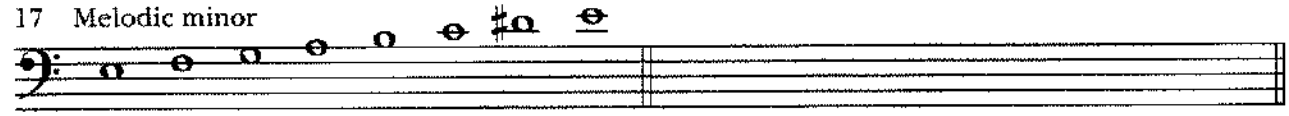


15 Natural minor



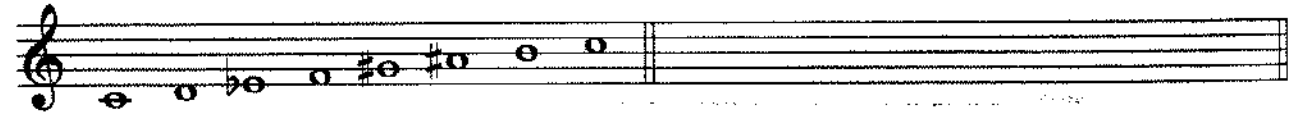
16 Harmonic minor

17 Melodic minor

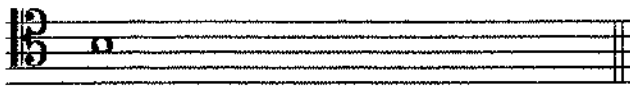


18 Harmonic minor

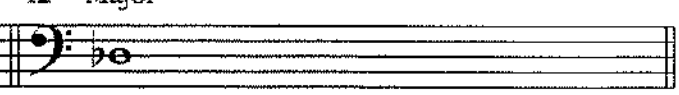
19 Melodic minor



41 Major

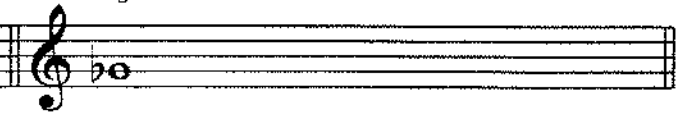


42 Major

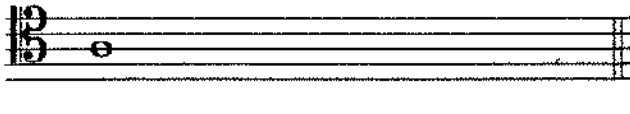


43 Major

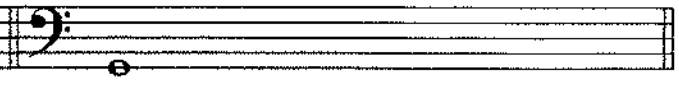
44 Major



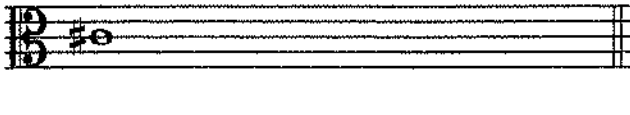
45 Harmonic minor



46 Natural minor

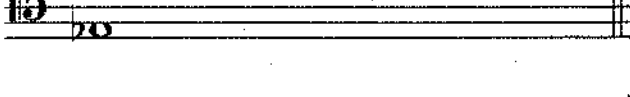


47 Melodic minor



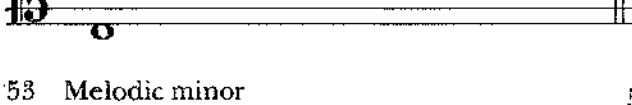
48 Major

49 Harmonic minor

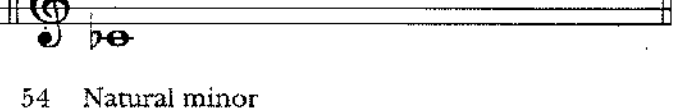


50 Harmonic minor

51 Natural minor



52 Major



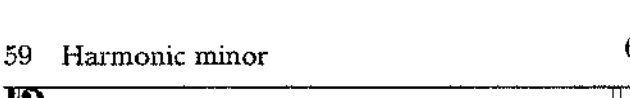
53 Melodic minor

54 Natural minor

55 Major

56 Major

57 Melodic minor



58 Natural minor

59 Harmonic minor

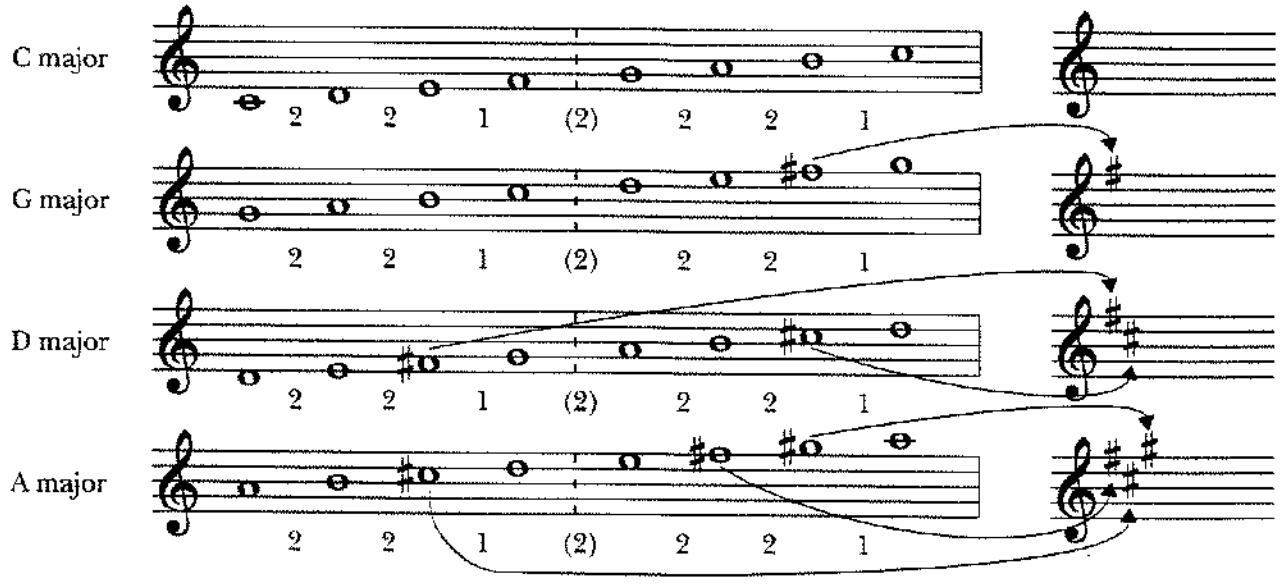
60 Major

3
Key Signatures and Scale Degrees

A *key signature*, which appears to the right of the clef sign as an arrangement of sharps or flats, gives two essential pieces of information to the musician.

1. It tells the performer which pitches are to be raised by a sharp, or lowered by a flat.
2. It indicates (by implication) that there is a central pitch around which the other pitches are organized. This pitch is the lowest member of the scale (the scale may be major or minor), is called the *tonic*, and is the pitch after which the key is named. For example, if the tonic is A, the key is either A major or a minor, depending on the number of accidentals.

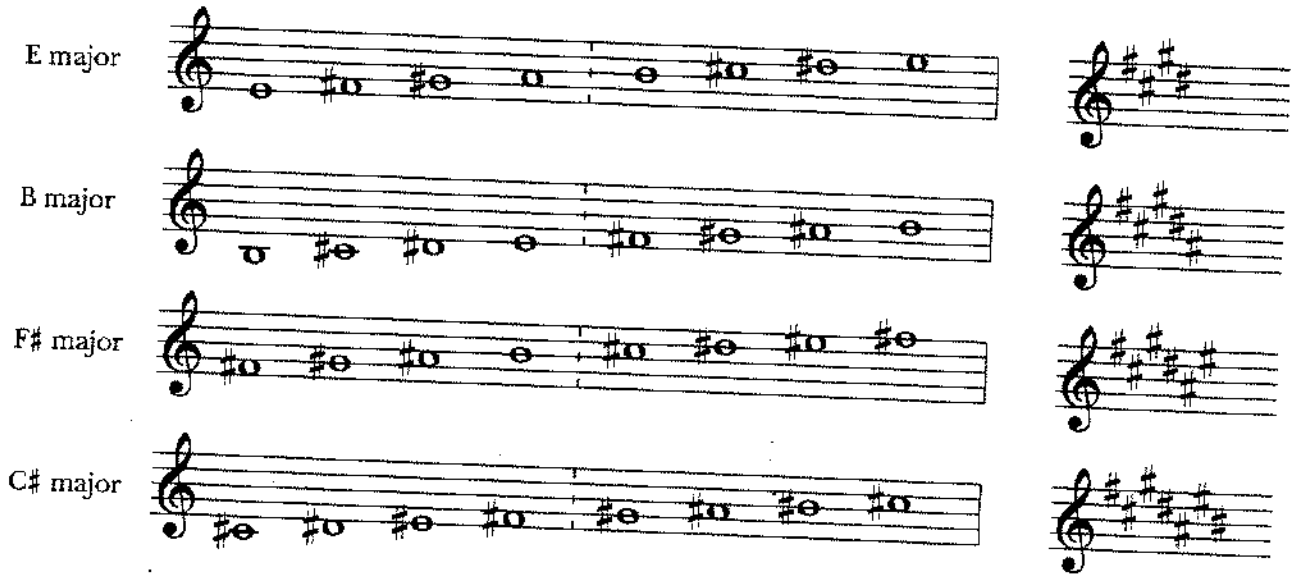
Key signatures are all derived from the major scale in a completely logical manner. Let us examine key signatures made up of sharps first.



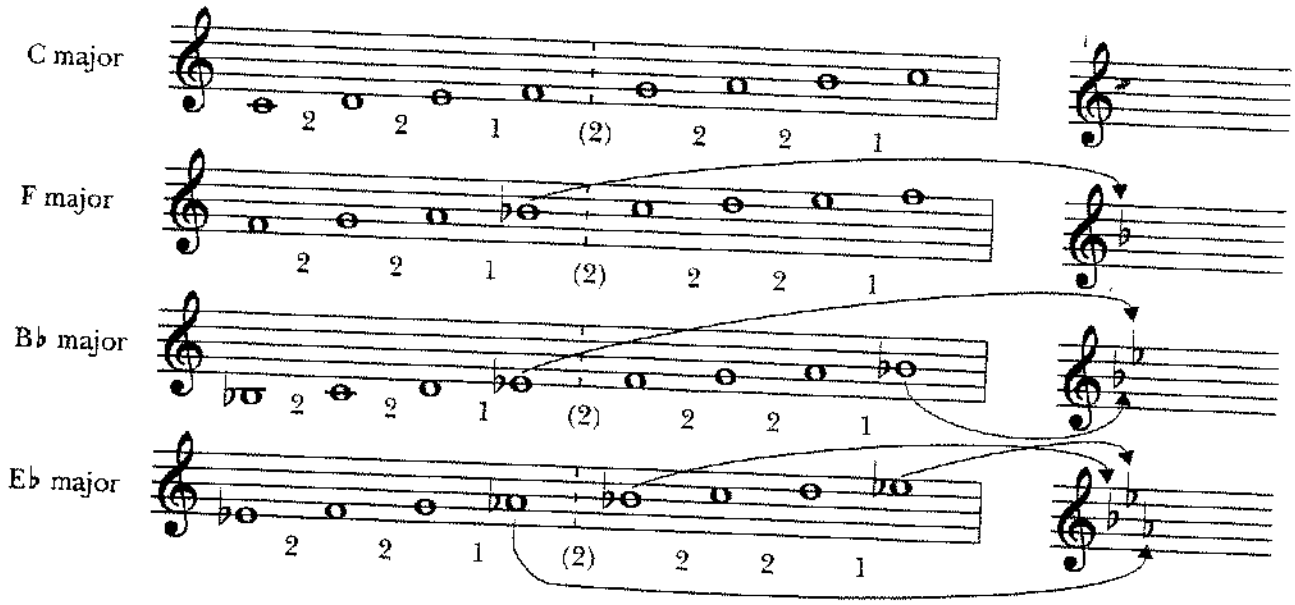
Note:

a. Each scale begins with the second tetrachord of the previous scale.
b. In each case a new accidental is introduced to the scale as a result of having to sharp the third pitch of the second tetrachord.
c. The key signatures show an "accumulation" of accidentals, F♯ always appearing first, C♯ second, and so on.

The remainder of the major scales with sharps and their derived key signatures are



The key signatures with flats are derived from the major scale in a manner similar to the derivation of key signatures with sharps.



Note:

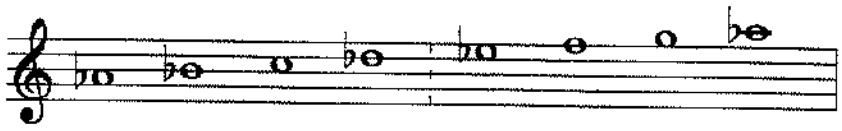
a. Each scale ends with the first tetrachord of the previous scale, and the last pitch of that tetrachord gives the new tonic.

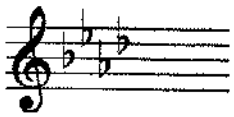
b. In each case a new accidental is introduced to the scale as a result of having to flat the fourth pitch of the first tetrachord.

c. As with the sharps, the flat key signatures show an accumulation of accidentals, B♭ always appearing first, E♭ second, and so on.

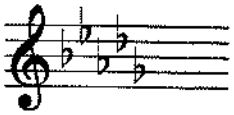
The remainder of the major scales with flats and their derived key signatures are

A♭ major

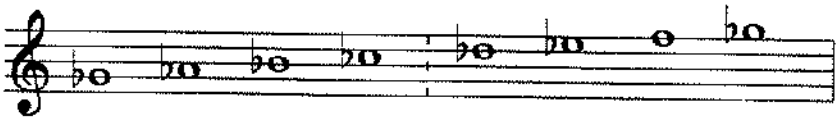


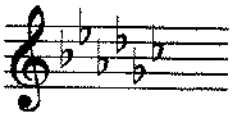


D♭ major

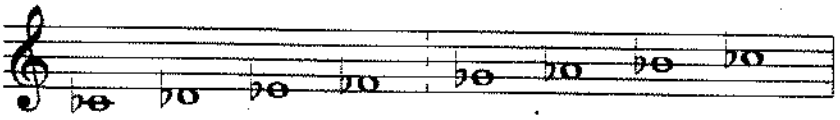


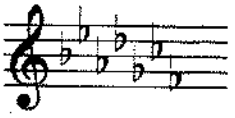
G♭ major





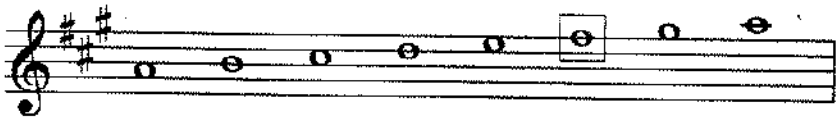
C♭ major



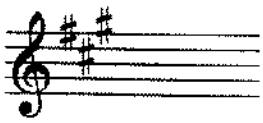


The writing of a key signature renders it unnecessary to put an accidental beside each altered pitch in the scale. Thus, with a key signature, the A♭ major scale appears as

Each major key has a companion minor key with the same signature. The companion key is known as the *relative minor*. The tonic of the relative minor is the *sixth* pitch of the major key's scale. Therefore, if the major key is A, the major scale in that key is



The sixth pitch (or scale step, or degree) is F♯, and so the relative minor key of A major is f♯ minor. The key signatures



or

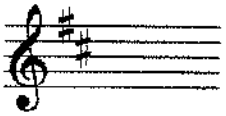
indicate a tonic of A or F♯. Examination of the organization of the music quickly reveals which one of the two is the tonic.

The key signatures for the major scales and their relative minors are shown below:

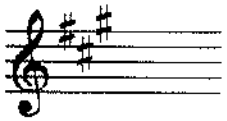
C major
a minor

G major
e minor

D major
b minor

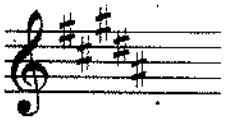


A major
f♯ minor



E major
c♯ minor

B major
g♯ minor



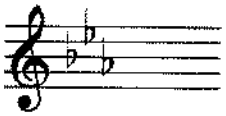
F♯ major
d♯ minor

C♯ major
a♯ minor

F major
d minor

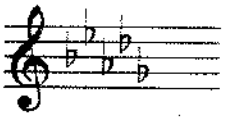
B♭ major
g minor

E♭ major
c minor

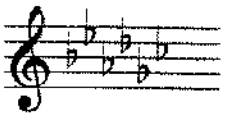


A♭ major
f minor

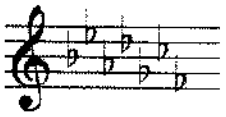
D♭ major
b♭ minor



G♭ major
e♭ minor

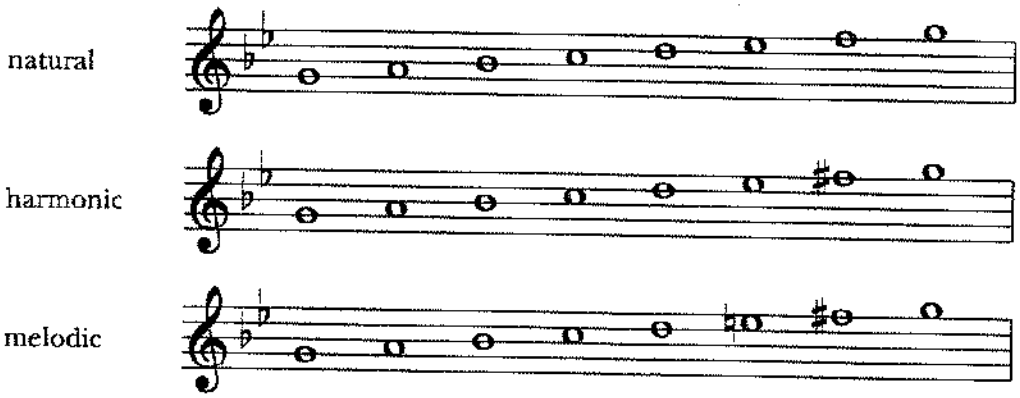


C♭ major
a♭ minor

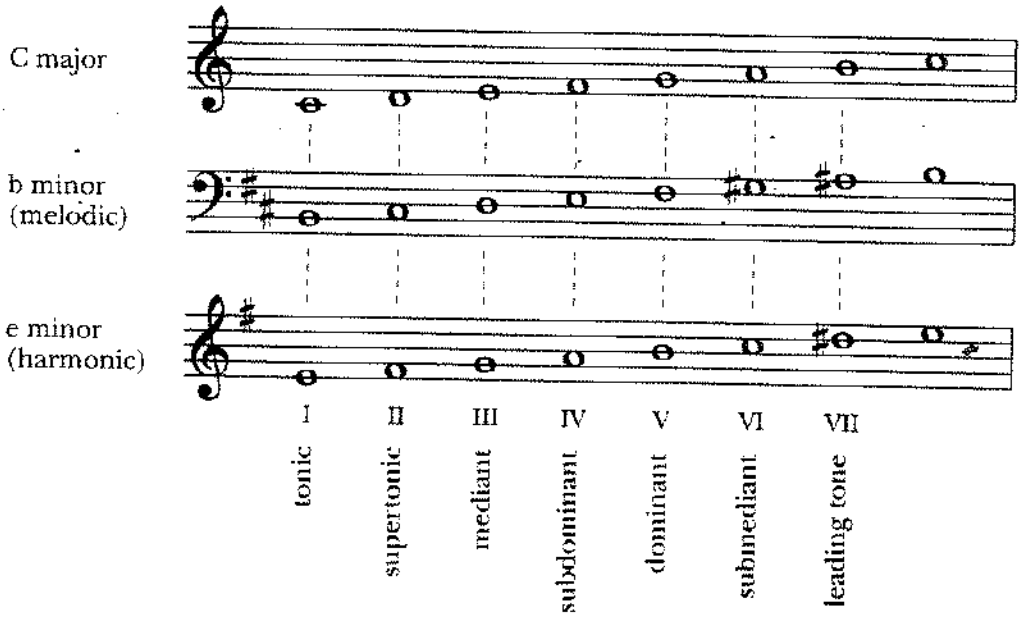


For each tonic there are, of course, three minor scales; however, the key signature is not affected by this variation. If the natural minor scale is being used the accidentals in the key signature ensure the correct formation of the scale. In the case of the harmonic minor, the seventh degree of the scale has to be raised a half step by an accidental placed beside it; and both the sixth and seventh degrees have to be raised similarly if the melodic minor is being used.

Key: g minor



Each scale degree, irrespective of key, has both a name and a number (written in Roman) by which to identify it. (Roman numerals are sometimes written in lowercase letters; see Chapter 5).

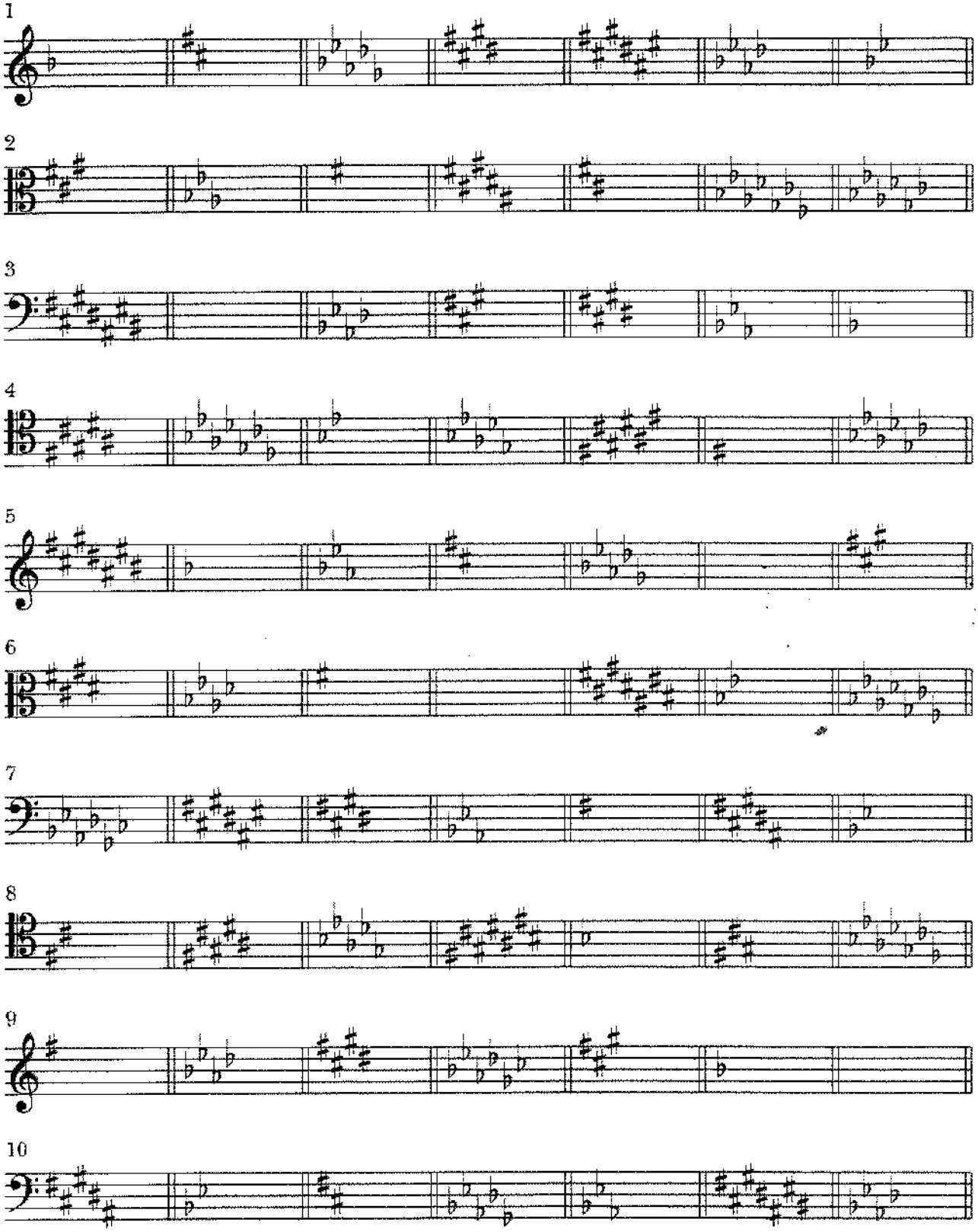


The natural minor has no leading tone because the leading tone must *always* be a half step below the tonic. The seventh scale degree in the natural minor is called the *subtonic*.

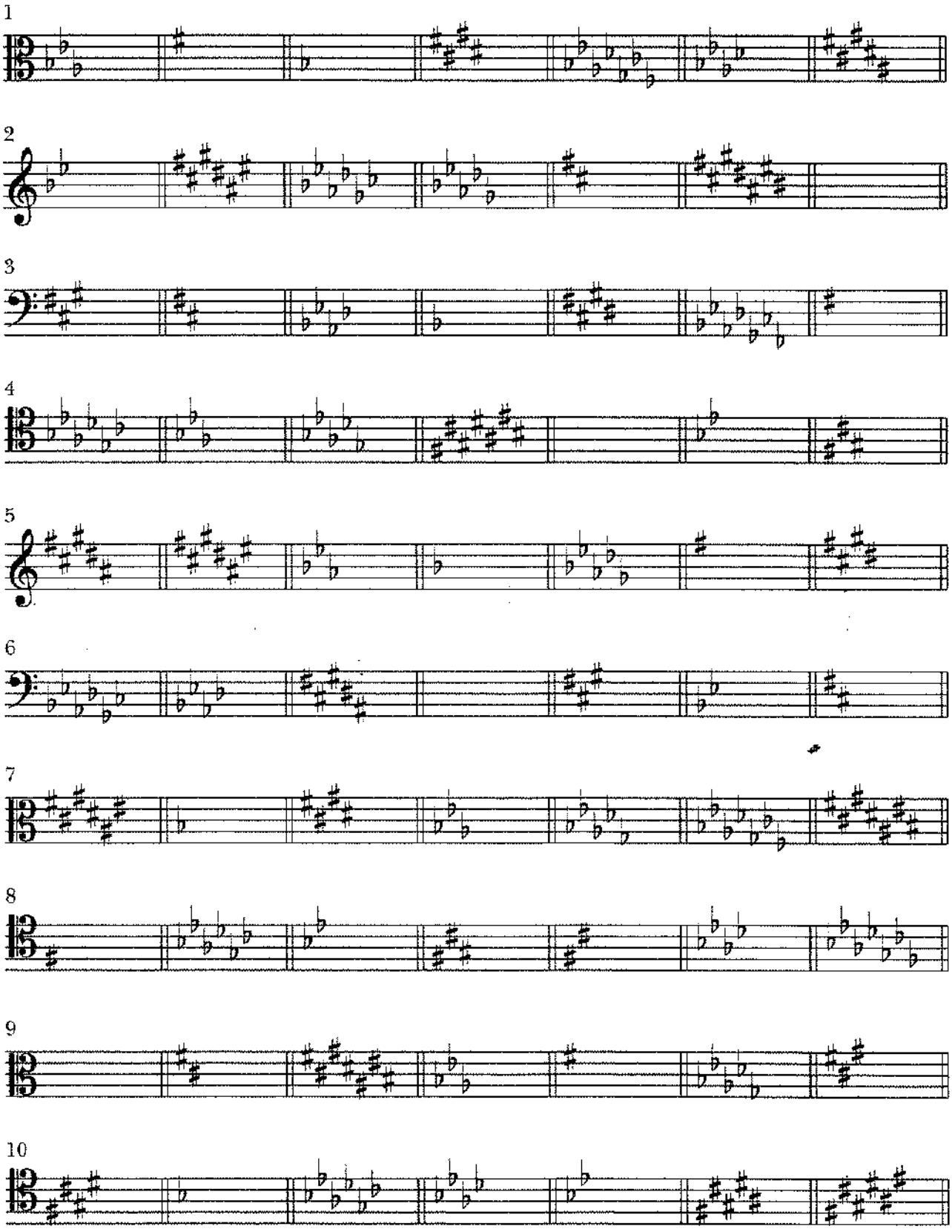
ODD lines only

EXERCISES

A. Identify the *major* key signatures. Time goal—20 seconds per line.



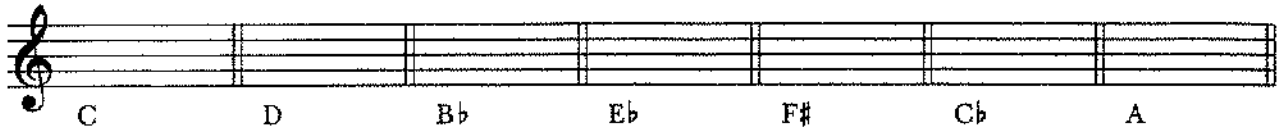
B. Identify the *minor* key signatures. Time goal—20 seconds per line.



ODD lines only

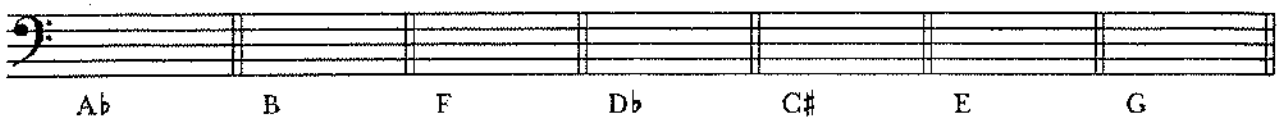
C. Supply the specified *major* key signatures. Time goal—60 seconds per line.

1



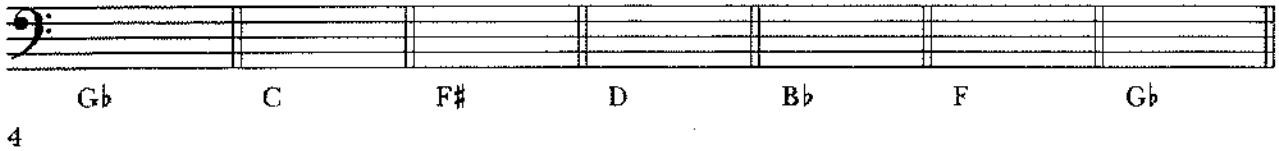
C D B♭ E♭ F♯ C♭ A

2



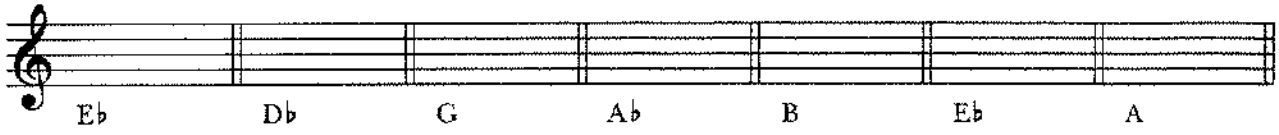
A♭ B F D♭ C♯ E G

3



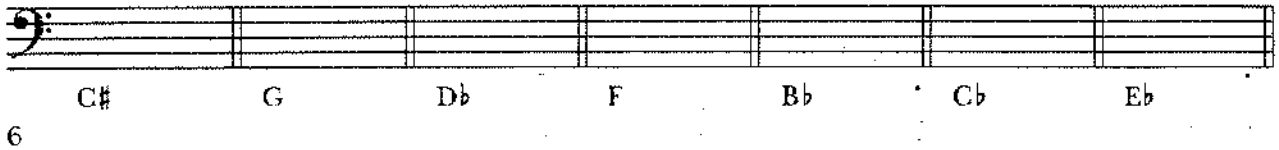
G♭ C F♯ D B♭ F G♭

4



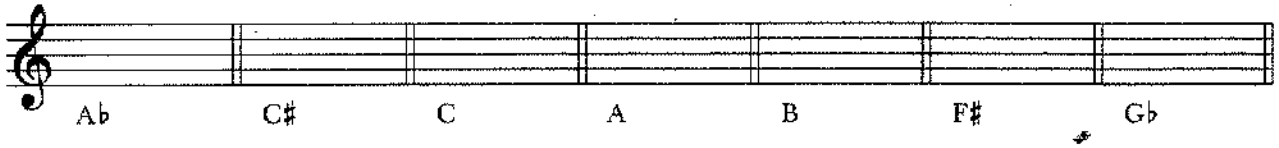
E♭ D♭ G A♭ B E♭ A

5



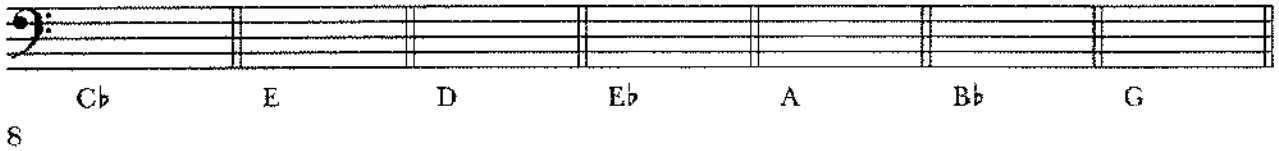
C♯ G D♭ F B♭ C♭ E♭

6



A♭ C♯ C A B F♯ G♭

7

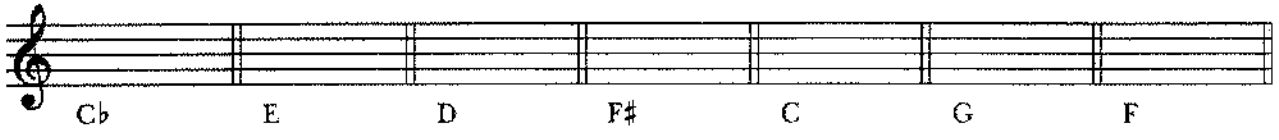


C♭ E D E♭ A B♭ G

8

G♭ C♯ A♭ C F D♭ B

9



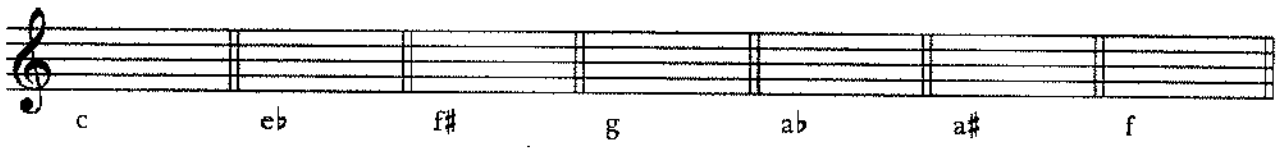
C♭ E D F♯ C G F

10

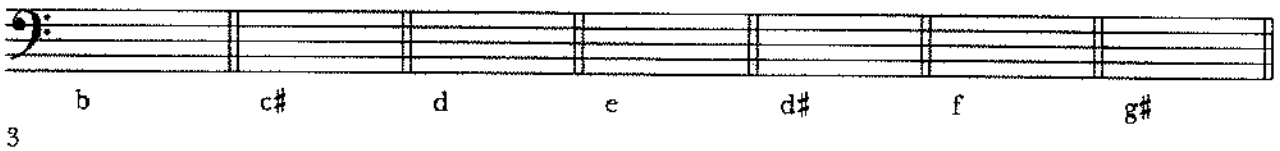
D D♭ E♭ A B C♭ F♯

D. Supply the specified *minor* key signatures. Time goal—60 seconds per line.

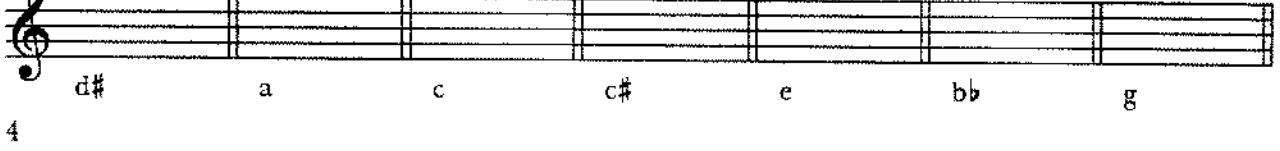
1



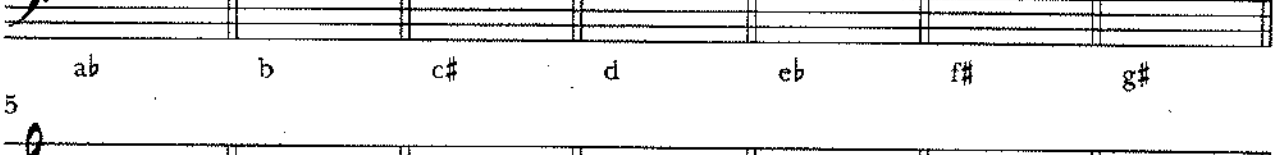
2



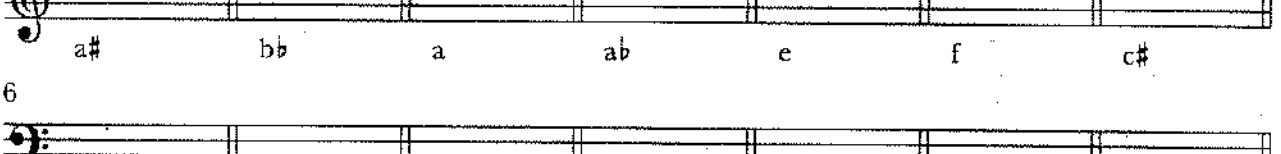
3



4



5



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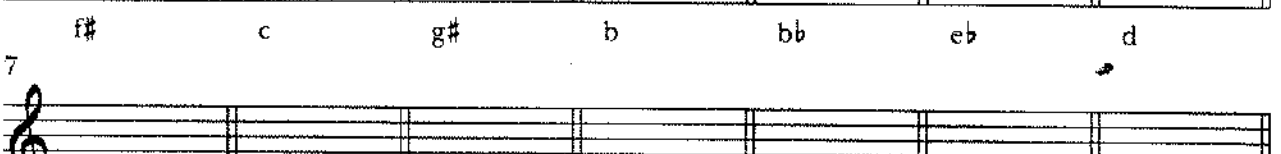

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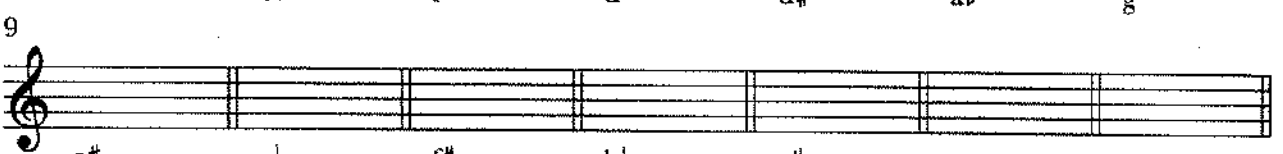

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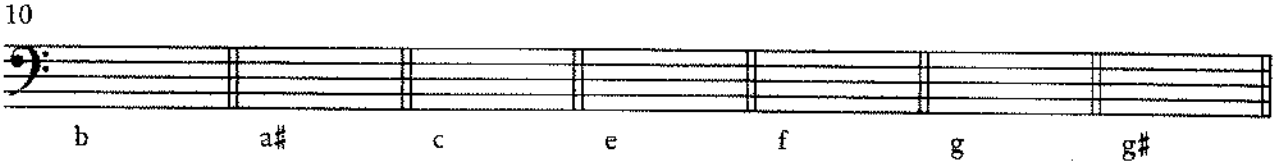
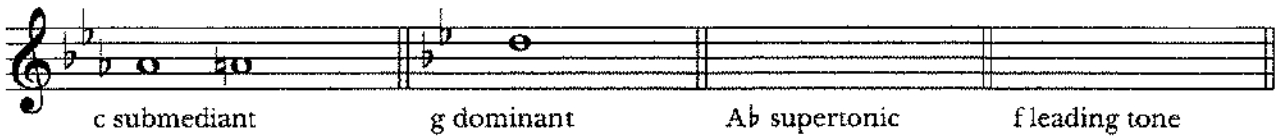


10

ODD lines only

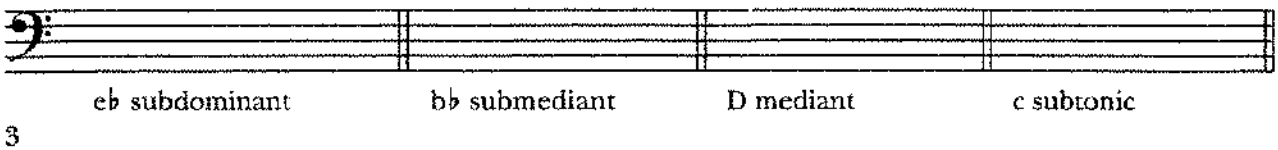
F. Write the signatures of the given keys and the pitch(es) for the specified scale degrees. Lowercase letters indicate minor keys. Time goal—40 seconds per line.

1



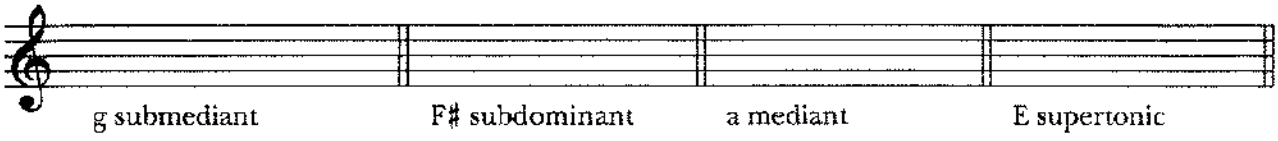
c submediant | g dominant | A♭ supertonic | f leading tone

2



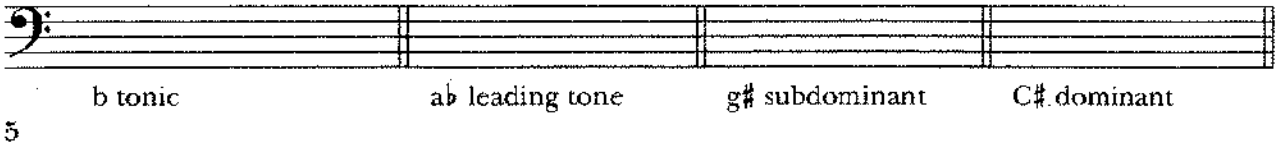
e♭ subdominant | b♭ submediant | D mediant | c subtonic

3



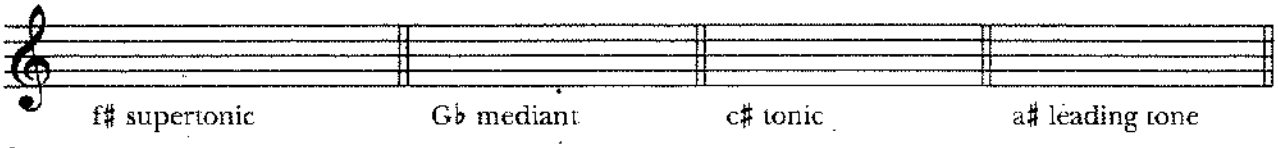
g submediant | F♯ subdominant | a mediant | E supertonic

4



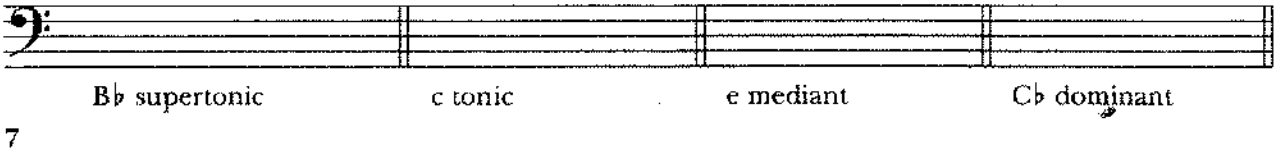
b tonic | a♭ leading tone | g♯ subdominant | C♯ dominant

5



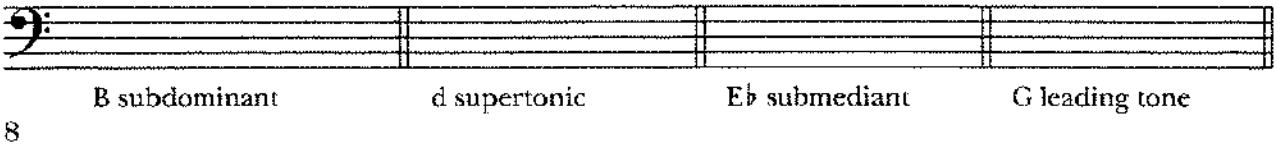
f♯ supertonic | G♭ mediant | c♯ tonic | a♯ leading tone

6



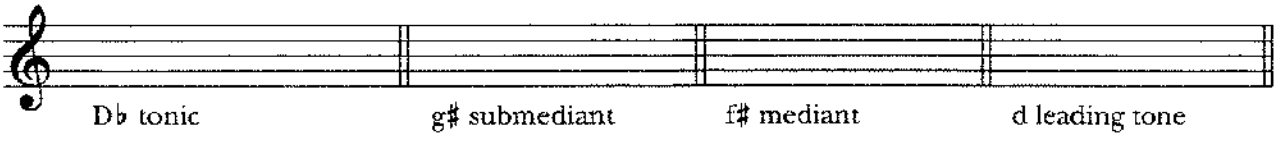
B♭ supertonic | c tonic | e mediant | C♭ dominant

7



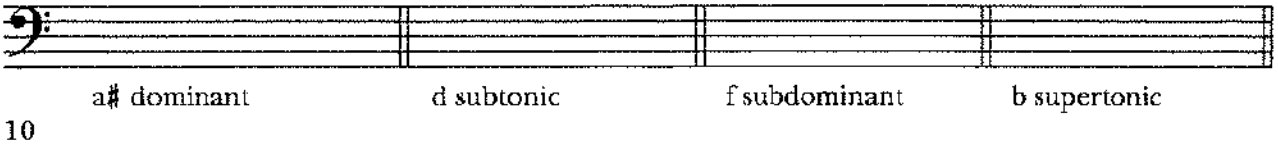
B subdominant | d supertonic | E♭ submediant | G leading tone

8



D♭ tonic | g♯ submediant | f♯ mediant | d leading tone

9



a♯ dominant | d subtonic | f subdominant | b supertonic

10

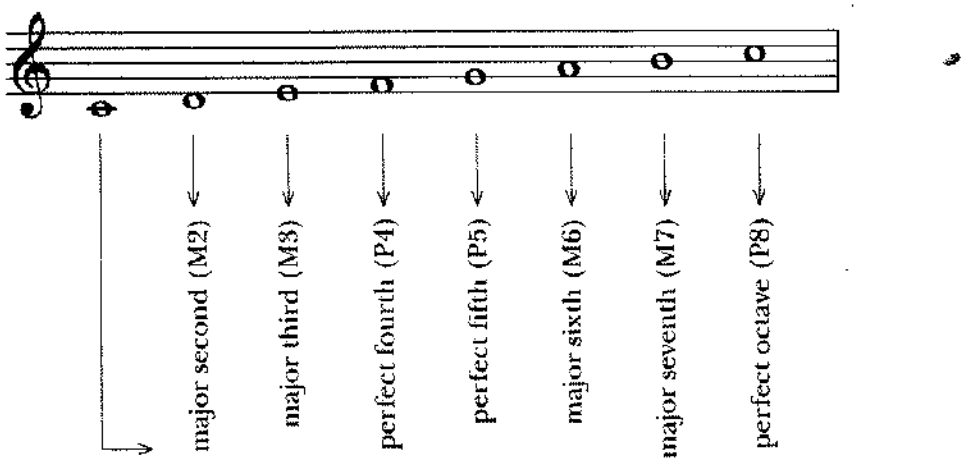
D tonic | e♭ submediant | a♭ leading tone | E dominant

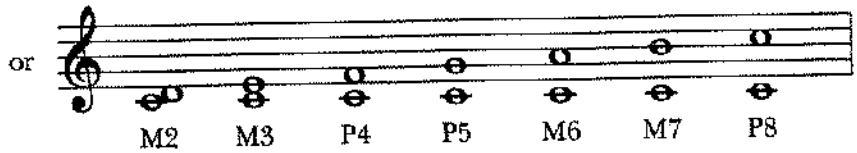
4
Intervals

The spatial relationship between two pitches is called an interval. In Chapter 2, to enable the notation of scales, the interval of the second was introduced. To notate an interval with accuracy one needs to know the following:

1. The precise names of the intervals.
2. The correct spelling of the intervals.
3. The number of half steps the intervals contain.

The major scale provides an excellent starting point for a formal study of intervals.





Note:

a. Each interval has a qualitative and a quantitative component in the description of its name. Take, for example, the major sixth. *Major* describes quality (type); *sixth* describes quantity (numerical value).

b. The quantity of each interval (e.g., third, sixth, etc.) coincides precisely with the number of note names as well as the number of lines and spaces on the staff it contains. For example, the perfect fifth, C up to G, is called a fifth because there are five note names in the interval—C D E F G. It is important to understand that the interval C up to G is *always* a fifth in quantity even if an accidental is placed beside either or both of the notes, thus altering its quality.

c. Each interval with a precise name (M2, P4, M7, etc.) spans a characteristic number of half steps. The major scale above shows that

M2 spans two half steps
M3 spans four half steps
P4 spans five half steps
P5 spans seven half steps
M6 spans nine half steps
M7 spans eleven half steps
P8 spans twelve half steps.

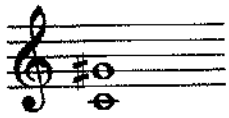
An understanding of these three points is most valuable, since it enables one to write or identify all of the intervals above without reference to the major scale.

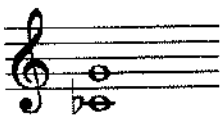
THE QUALITY OF INTERVALS

The major scale contains all the perfect and major intervals within the span of an octave. The qualities, *but not the quantities*, of these intervals may be altered by the appropriate placing of accidentals in the following manner.

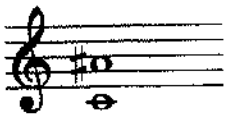
1. A *perfect* or *major* interval may be made larger by a half step. This interval is then said to be *augmented.*

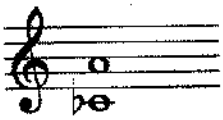

P5


augmented fifth

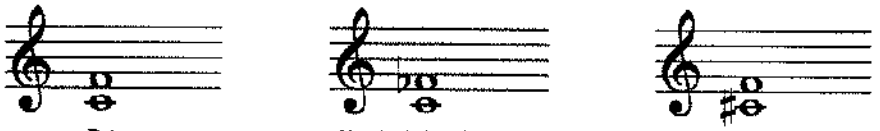

A5


M6

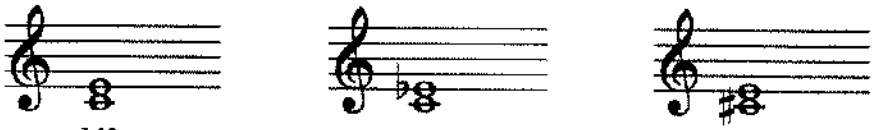

augmented sixth


A6

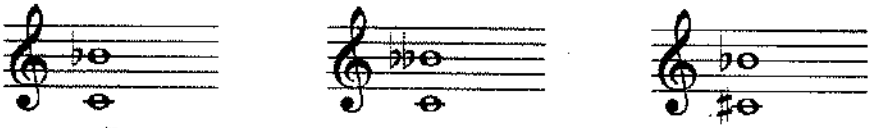
2. A *perfect* interval may be made smaller by a half step. This interval is then said to be *diminished.*



3. A *major* interval may be made smaller by a half step. This interval is then said to be *minor.*



4. A *minor* interval may be made smaller by a half step. This interval is then said to be *diminished.*



Note:

a. The quality of a perfect interval (unisons, 4, 5, 8) can never be altered to produce a major or minor interval. Nor can a major or minor interval (2, 3, 6, 7) be so altered to produce a perfect one.

b. Perfect unisons, fourths, fifths, and octaves are traditionally called *perfect consonances.*

c. Major and minor thirds and sixths are called *imperfect consonances.*

d. Major and minor seconds and sevenths, and all augmented and diminished intervals, are called *dissonances.*

e. The augmented fourth and diminished fifth, both intervals with the same number of half steps (six), are sometimes referred to as *tritones,* because six half steps equal three (tri-) whole steps (tones).

f. The standard abbreviations for interval quality are:

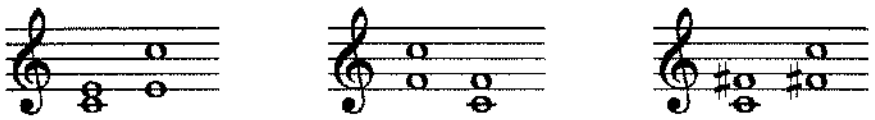
P for Perfect
M for Major
m for minor
A or $^{+}$ for Augmented
d or $^{\circ}$ for diminished

The following chart is an easy way to figure out the number of half steps in any simple interval starting with a perfect unison, which consists of zero half steps, and ending with a perfect octave, which comprises twelve half steps. The first

Once the identification of all the white-note intervals has been thoroughly absorbed, adding sharps and/or flats to one or both notes to increase or decrease the quality should be relatively easy.

THE INVERSION OF INTERVALS

An interval is inverted either by raising its lower pitch an octave or by lowering its upper pitch an octave.



Note:

a. An interval and its inversion always span an octave. Such intervals are said to be *complementary.*

b. The sum of the intervals' quantity is always nine. (It is not eight, as one might suppose, because one of the pitch names is counted twice.)

c. With the exception of the perfect interval, the quality of an interval changes when it is inverted.

A major interval becomes minor.

A minor interval becomes major.

An augmented interval becomes diminished.

A diminished interval becomes augmented.

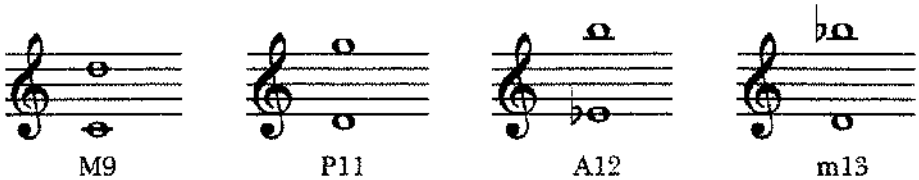
d. The sum of the half steps in complementary intervals is always twelve. For example, a major sixth (nine half steps) added to its inversion, a minor third (three half steps), produces a perfect octave (twelve half steps).

Or:

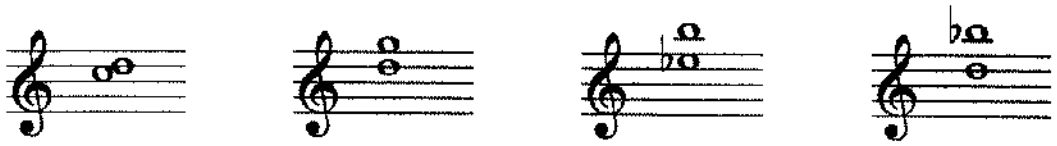
M6 + m3 = P8
9 + 3 = 12

COMPOUND INTERVALS

All intervals greater than an octave are said to be *compound.* For example:



If one raises the lower pitch an octave in each interval above, the results are as follows:



Thus,

$$M9 = M2 + 7$$
$$P11 = P4 + 7$$
$$A12 = A5 + 7$$
$$m13 = m6 + 7$$

A compound interval, therefore, between one and two octaves in span is created by expanding the simple interval by an octave. The quality of the compound interval is the same as that of the simple one. Its quantity is determined by adding seven to the quantity of the simple interval.

SUGGESTIONS AND STRATEGIES

Identifying and writing intervals accurately is most easily done if you know all the white-note intervals. The examples that follow show you how to apply this principle.

Identifying an Ascending or Descending Interval

If one note has an accidental, begin with the white-note analysis, then determine what adding the accidental does to the space between the notes—increases or decreases it.

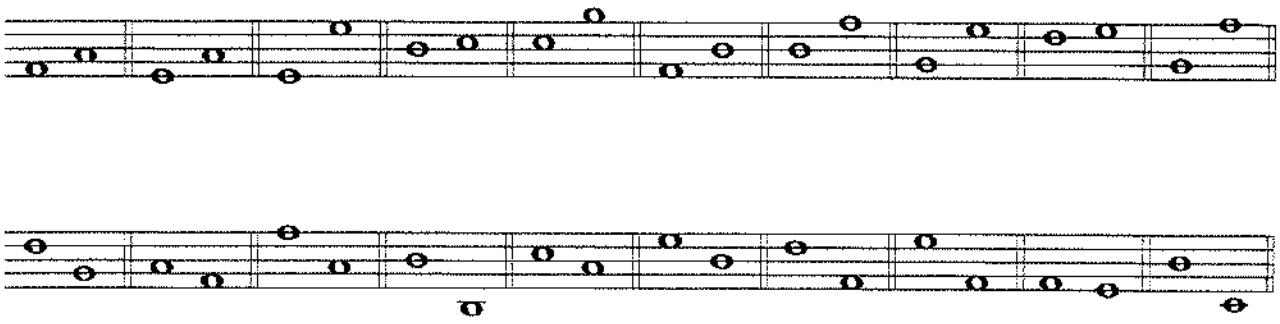
1. Find the quantity of the interval by counting the number of letter names involved.	FGABCD = a sixth
2. The sixth from F to D contains only one white-note second.	F to D = M6
3. The given note is D♭.	The flat makes the interval a half step smaller, so it is a minor sixth (m6)

If both notes have the same accidental, the interval can be analyzed as if the notes are white.

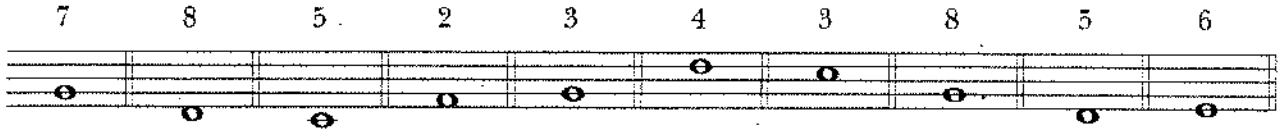
PRELIMINARY EXERCISES

A. The following are quantity only exercises; thus, there is no need for clefs.

Identify the quantity of the following intervals.



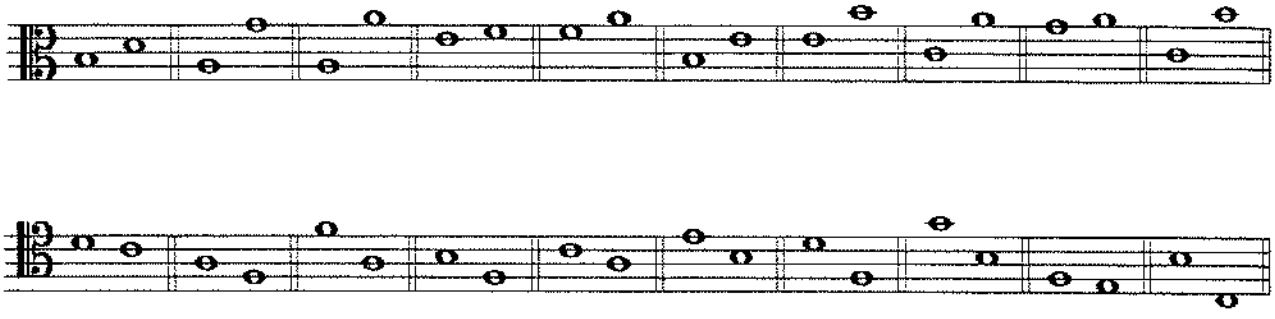
Write the indicated interval above the given note.



Write the indicated interval below the given note.

B. The following are white-note only exercises: quantity and quality.

Identify the following intervals.

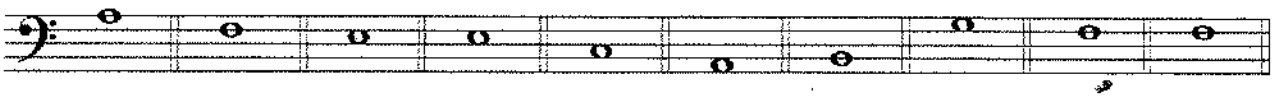


Write the indicated interval above the given note.

m6 M2 M7 m3 M6 m2 M3 +4 M3 m7

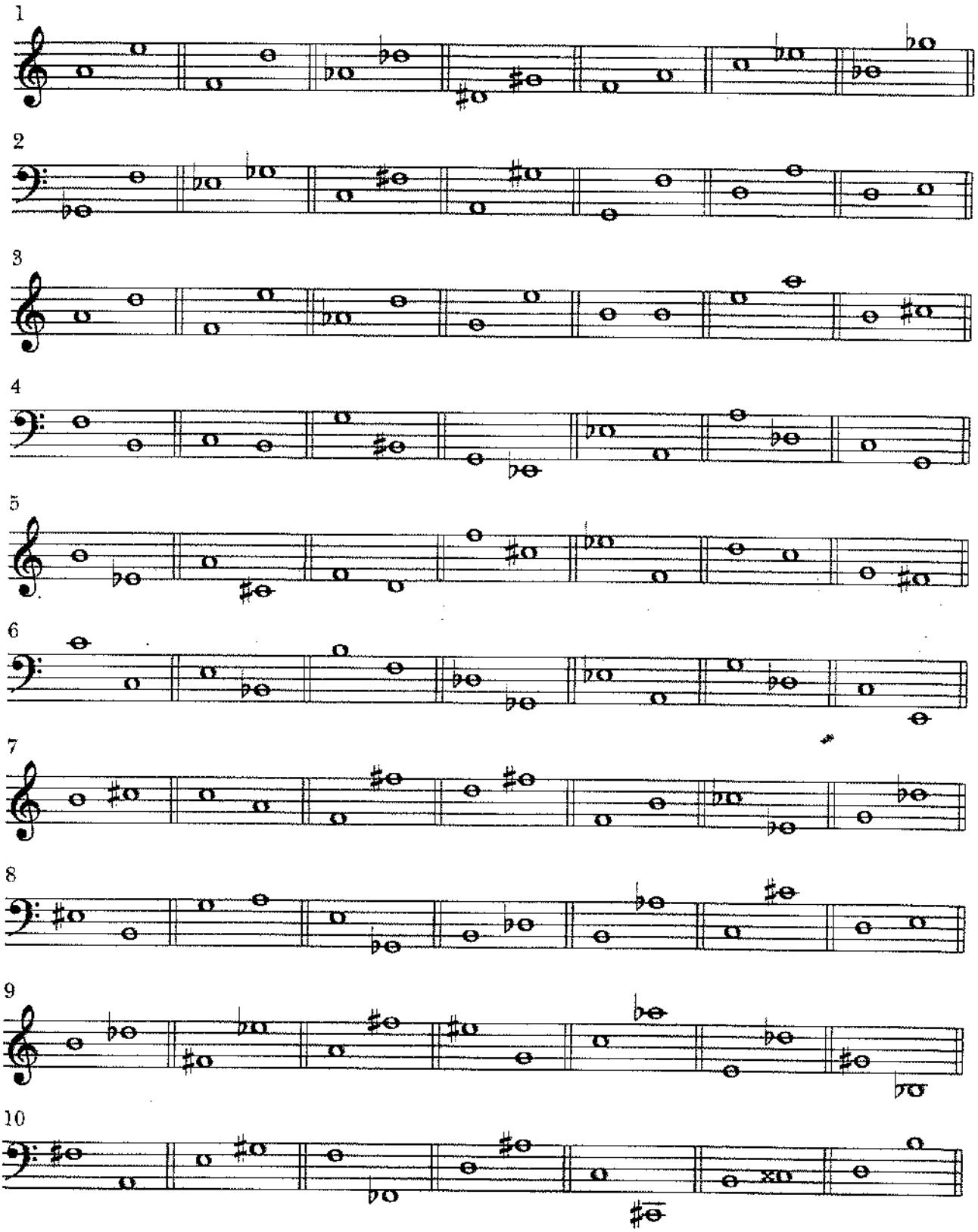
Write the indicated interval below the given note.

M6 °5 M7 P8 P4 M2 P5 m6 m2 m7



EXERCISES

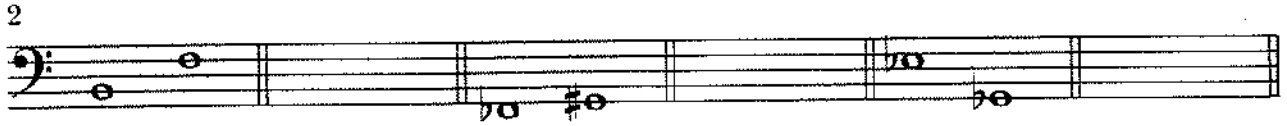
A. Identify the intervals. Time goal—20 seconds per line.

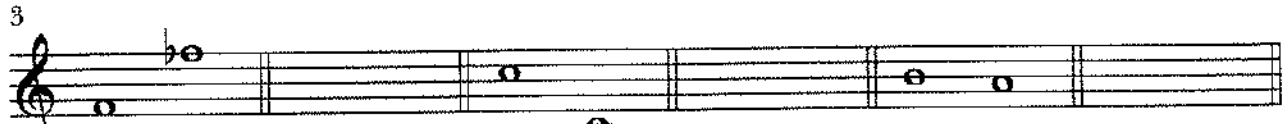


B. Most of the following intervals are spelled incorrectly. Rewrite the wrong intervals correctly without changing the first of the two pitches. Time goal—20 seconds per line.

1

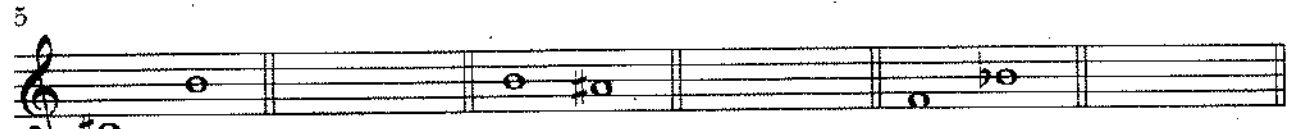
m6 M3 +4

2

°5 m3 m6

3

P8 °7 +2

4

P4 m3 M6

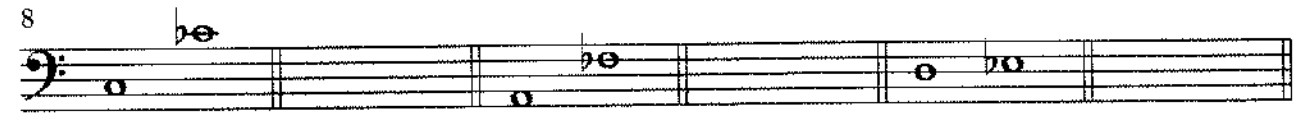
5

°7 m2 °3

6

+5 P4 +3

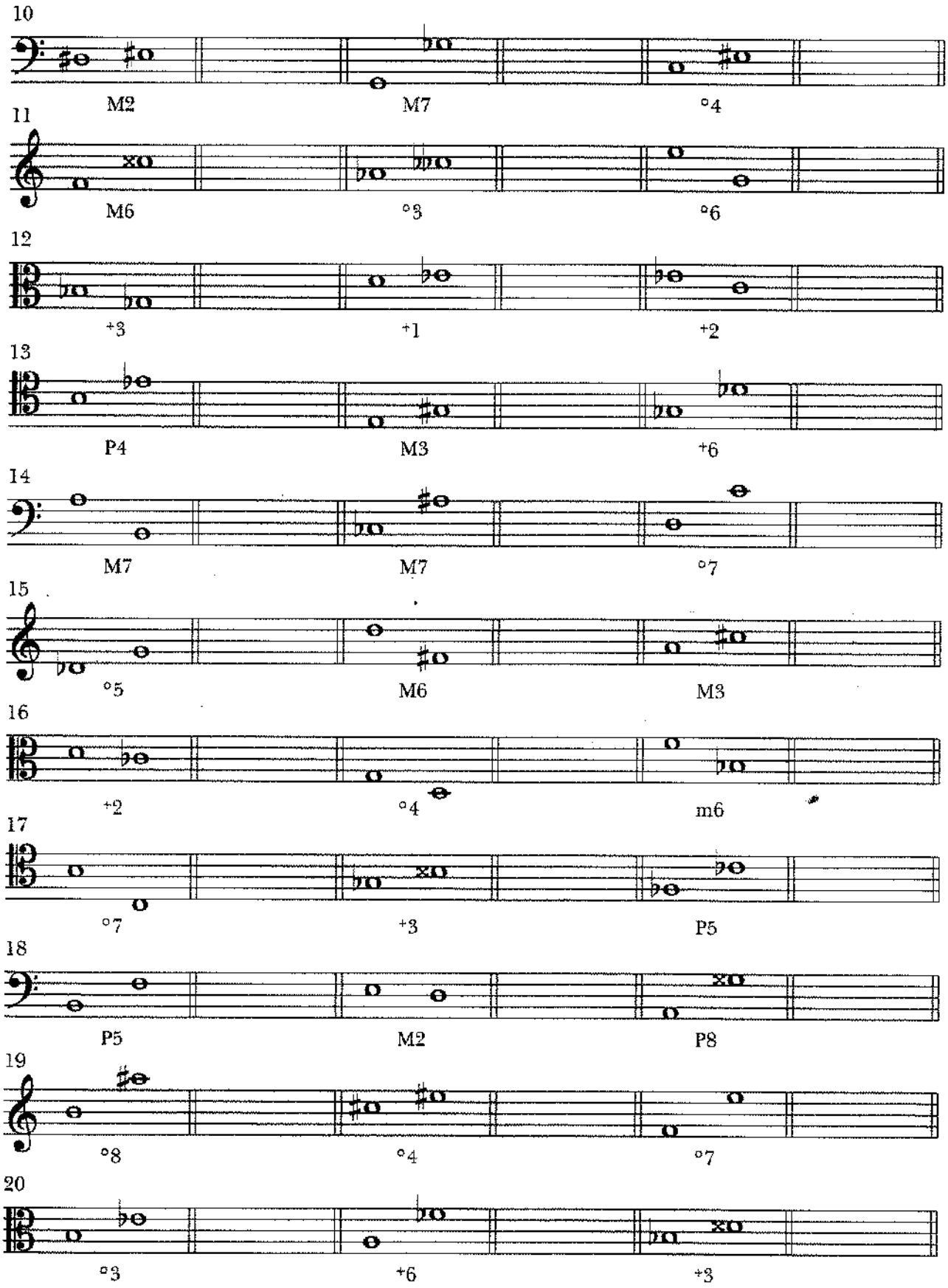
7

°4 P5 +6

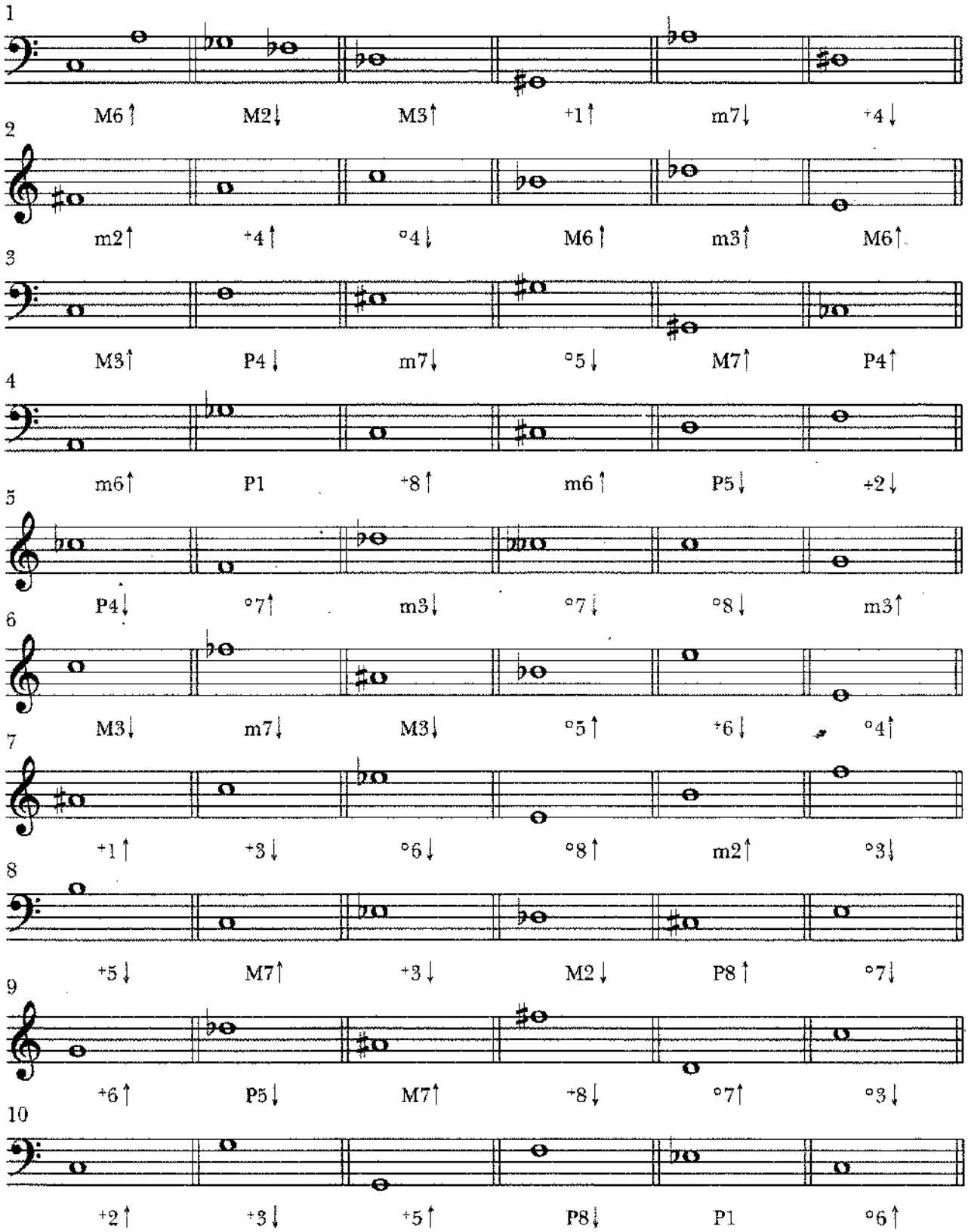
8

+8 °6 +1

9

M3 P4 +4


10
M2
M7
°4
11
M6
°3
°6
12
+3
+1
+2
13
P4
M3
+6
14
M7
M7
°7
15
°5
M6
M3
16
+2
°4
m6
17
°7
+3
P5
18
P5
M2
P8
19
°8
°4
°7
20
°3
+6
+3

C. Write the specified intervals above or below the given pitches as indicated. Time goal—30 seconds per line.



Sight Singing:

A Strategy for the Non-Singer, Less Experienced Singer, Terrified Singer, etc.

Perhaps most vital step is to use a strategy for sight singing and to practice it consistently. Scan the melody quickly (remember: only 75 seconds to practice), and to consider the following points along the way:

1. Check the clef.
2. Check the key signature: In what key is the melody written? (Determine whether the melody is major or minor).
3. Check the meter signature.
4. Tap out the rhythm of the entire melody, identifying and practicing tricky rhythms.
5. Look at the general contour of the melody, practicing "thinking" (rather than singing) the melody.
6. Consider the range. If the given pitch is not comfortable and the student needs to sing the melody in a different key, that decision needs to be made early in the practice period.
7. Sing the scale and the tonic triad, including the 5 below the triad (i.e., 1-3-5-3-1-5-1).
8. Always know where the tonic pitch ("*do*") is and be able to sing it at any time.
9. Look for any patterns in the melody (i.e., stepwise passages, triads, outlined chords, etc.).
10. With a pencil (yes, pencils are permitted on the sight-singing portion of the exam), mark:
    a. all of the places where you find "*do*";
    b. the beats or any tricky rhythms;
    c. intervals or melodic patterns discovered (see #9); and
    d. the "last note value" (remember to hold it for its full value).
11. Some difficult intervals may need to be approached "backward" rather than always forward (e.g., F4 to C#4 to D4 can be troublesome when approached as the notes come, but F4 to D4, and C#4 to D4 are both easier to perform when isolated as two separate steps, making the C#4 easier to find in relation to D4 than in relation to F4).
12. Practice the melody out loud (students are often most frightened by the sound of their own voice if they've never sung alone before, making it imperative that they have as much experience as possible singing alone before they attempt the exam).
13. Repair spots that don't work or fall apart.
14. Perform the melody again correctly.

Flats ♭

Te

Le

Se

Me

Ra

Do

Ti

La

Sol

Fa

Mi

Re

Do

Sharps ♯

Li

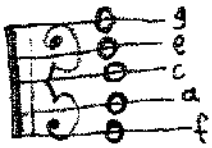
Si

Fi

Ri

Di

Alto clef



This always points to the C

★ Start by finding the key signature

Major Scale

Whole whole half whole whole whole half

Minor Scales

* All 3 minor scales start on the same 5 scale degrees
* The last 3 scale degrees of each:

Natural	b	b	4
Melodic	♮	♮	♮
Harmonic	b	♮	♮

★ helpful notes from a 2017-2018 student

Intervals

2, 3, 6, and 7 intervals

These can be:

A or +	augmented
M	major
m	minor
d or °	diminished

4, 5 and 8 intervals

A or +	augmented
P	Perfect
d or °	diminished

★ How would the interval look if it was Major/Perfect?

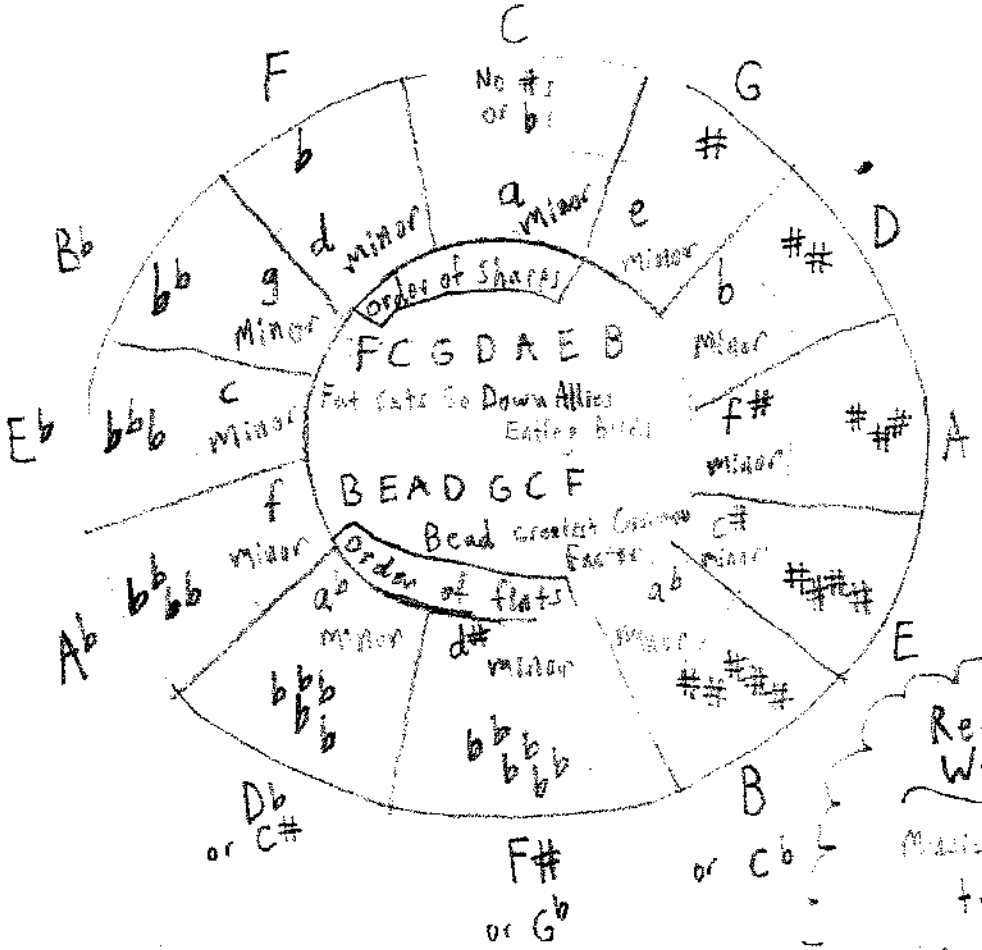
Is the interval larger, smaller, or the same?

Larger = aug.

Smaller = dim.

bb = double flat

X = double sharp



How do I know what key it is?

Sharps: Go one step up from the last ♯, that's your key

Flats: The second to last ♭ is the key

Recommended Websites

- Musictheory.net
- teoria.com
- Sightreadingfactory.net

TERMS AND SYMBOLS USED IN THE AP MUSIC THEORY EXAM

A. FORM

i. Symbols

i. Lower case letters represent phrases or subsections; for example, a b indicates a contrasting period. a b a represents a phrase, contrasting phrase, and a return to the original phrase. A prime (a a1) denotes a phrase and a variant form of that phrase.
ii. Capital letters are used to denote larges sections within the composition.

ii. Terms

i. **Cadence** - A cadence usually consists of two chords that provide musical punctuation at the end of phrases or sentences.

1. Types

Authentic- a 5 chord to 1 chord resolution
Imperfect authentic- an authentic resolution that does not meet the criteria of a perfect authentic resolution.
Perfect Authentic- an authentic cadence with the V chord in root position that resolves to a root position I chord with the tonic in the soprano voice.
Conclusive Cadence- a cadence which has a feeling of resolving or conclusion.
Deceptive Cadence- a cadence which appears to be resolving to the tonic but instead resolves to the submediant such as V to vi or IV to vi.
Half Cadence- a cadence which resolves to the IV or V chords.
Phrygian Half Cadence- A first inversion subdominant chord that resolves to a root position dominant chord.
Inconclusive Cadence- A cadence that does not give a sense of resolution like a half cadence.
Plagal Cadence- a IV to I resolution.

ii. **Cadential Extension** - the prolongation (post-cadential extension) or delay (pre-cadential extension) of a cadence by the addition of material beyond (i.e. before or after) the point at which the cadence is expected.
iii. **Coda** - Closing section of a composition. An added ending.
iv. **Codetta** - A short passage connecting two sections, but not forming part of either; a short coda.
v. Contour –
vi. **Countermelody** - A vocal part, which contrasts with the principal melody.
vii. **Elision** (phrase elision) - the shortening of a theme or phrase by removing particular notes; see also 'interpolation'; the omission of notes from a melodic line, thereby truncating it.

viii. **Fragment** (fragmented motive) - breaking up a subject into small segments, any one of which may form the basis for further development.

ix. **Introduction** - A preparatory movement, usually in a slow tempo to introduce a larger composition. The term is chiefly applied to Classical and Romantic music, but is not exclusively applicable to those eras.

x. **Jazz and Pop Terms:**

1. **Bridge** - Transitional passage connecting two sections of a composition.
2. **Chorus** - The refrain of a song.
3. **Song form** (AABA) - The structure of a composition, the frame upon which it is constructed. Form is based upon repetition, contrast, and variation. AABA is the standard jazz and pop form
4. **Turnaround** – a chord progression, often four bars, that concludes in a half cadence that returns to the chorus.
5. **Twelve Bar Blues** - One of the most well-know chord progressions in popular music of the 19th century and later is the 12-bar blues. Countless jazz and popular songs have been composed within the structure of this series or progression of chords. The basic blues progression uses 3 chords - the Tonic (I) or the chord that the song is centered on, the Dominant (V) or the chord based on the fifth step of the Tonic scale, and the Subdominant (IV) or the chord based on the fourth step of the Tonic scale.

xi. Melodic procedures:

1. **Augmentation** - Compositional technique in which a melodic line is repeated in longer note values. The opposite of diminution.
2. **Conjunct** - Pitches on successive degrees of the scale; opposite of disjunct.
3. **Diminution** - The shortening of note values; the opposite of augmentation.
4. **Disjunct** - The term used to describe intervals larger than a second; the opposite of conjunct.
5. **Extended Version –**
6. **Fragmentation –**
7. **Internal Expansion** –
8. **Inversion** - As applied to music the term may be used in both melody and harmony. Melodic inversion: an exchange of ascending and descending movement, e.g. c up to f in descending becomes c down to g. Harmonic inversion: the position of the chord is changed from root position (root on the lowest pitch) to first inversion, with

the third, or second inversion, with the fifth in the lowest voice. An example: root position c-e-g; first inversion e-g-c; second inversion g-c-e.

9. **Literal Repetition** - A phrase that is repeated on purpose, to represent a theme or mood in the piece.
10. **Motivic Transformation** – A short musical figure that is transformed and embellished on throughout the musical piece.
11. **Octave Displacement** –
12. **Retrograde** - A series of notes played backwards. Retrograde inversion is a series of notes played backwards and upside-down. Both of these are essential in twelve-tone music.
13. **Rhythmic Transformation** – To embellish on an established rhythmic pattern, keeping the basic idea the same, while changing and transforming the rhythm.
14. **Sequence** – A restatement of an idea or motif at a different pitch level from the original.
15. **Sequential Repetition** – the repeating of a sequence.
16. Transposition – Shifting a composition to a different pitch level.
17. Truncation – to have shortened abruptly.

xii. **Motive** – A short tune or musical figure that characterizes and unifies a composition. It can be of any length, but is usually only a few notes long. A **motif** can be a melodic, harmonic or rhythmic pattern that is easily recognizable throughout the composition.

xiii. **Period** – A complete musical thought, concluded by a cadence, having two phrases, each usually two to eight measures in length, called the antecedent and the consequent.

1. **Antecedent** - the first phrase of a musical period.
2. **Similar phrase.** In a musical period, the antecedent and consequent are two balancing halves, somewhat like a rhymed couplet in poetic verse, with the movement of the first half completed by the second.
3. **Contrasting Period** – Comprised of two phrases that are in contrast to a previous period.
4. **Double Period** – Four phrases in two pairs. The cadence at the end of the second pair is stronger than that at the end of the first pair.
5. **Parallel Period** - A period in which the second phrase is a repetition, modified repetition, or a variant of the first phrase. Labeled a a'

xiv. **Phrase Group** – two or more phrases, of which at least two are similar, that appear consecutively in a composition. The phrase group DOES NOT end in a conclusive cadence.

xv. **Refrain** – The part of a song which recurs at the end of each stanza. Refers to both words and music. Synonym of chorus.

xvi. **Small Forms** – see other handout.

xvii. **Solo, Soli** – Alone. A vocal or instr. Piece or passage performed by one performer, with or without accomp. Soli is the plural form.

xviii. **Stanza** – The division of a poem that consists of a series of lines arranged together. This is usually in the form of a recurring pattern of meter and rhyme. In music, a stanza, or verse, is a poem set with a recurring pattern of both rhyme and meter. A "strophic" song (as opposed to a "through-composed" song) has several stanzas or verses set to music that remains the same or similar with each stanza. Many hymns follow this pattern.

xix. **Strophic** – Song structure in which every verse (strophe) of the text is sung to the same musical tune.

xx. **Theme** - The musical basis upon which a composition is built. Usually a theme consists of a recognizable melody or a characteristic rhythmic pattern. The theme may sometimes be called the subject.

1. thematic transformation - Musical expansion of a theme achieved by varying its melodic outline, its harmony, or its rhythm.

xxi. **Through composed** - Song form that is composed from beginning to end without repetitions of any major sections; each verse having its own, unique melody. [Ger.] durchkomponiert.

xxii. **Tutti** – A directive to perform a certain passage of a composition with all instruments together. The opposite of solo.

xxiii. **Variation** - A deviation from a theme that uses the same bass pattern or harmonic progression that the theme used, and usually having the same number of measures as the theme. Generally, a variation is played after a theme with the variation being slightly more ornate; in several cases there are many variations upon a single theme. Variations are often used as accompaniments to songs that are several verses long, or as dance music. In both cases, the repeating structure is beneficial to the nature of the function.

xxiv. **Verse** - Term used in Anglican church music meaning a passage for solo as contrasted with full chorus, thus verse anthem, one in which solo verse and full chorus are contrasted.

B. HARMONY

1. Symbols

i. Roman and Arabic Numerals

1. Capital Roman numerals denote Major Triads.
2. Lower case Roman numerals denote minor triads.
3. A Capital Roman numeral with a "+" indicates an augmented triad

4. A lower case Roman numeral with a "o" indicates a diminished triad.
5. Arabic numerals or figured-bass symbols denote intervals above the bass, indirectly indicating the chord inversion. Arabic numerals may also indicate voice-leading and/or non-harmonic tones.

ii. Triads

1. 6 – indicates a first inversion triad
2. 6/4 – indicates a second inversion triad

iii. Seventh Chords

1. 7 – a root position seventh chord
2. °7 – fully diminished seventh chord. (All intervals are minor 3rds)
3. ø7 – a half diminished triad. (diminished triad, plus a minor 7)
4. 6/5 – first inversion
5. 4/3 – second inversion
6. 4/2 – third inversion

iv. Other Figures

1. 8-7 indicates melodic movement from an octave to a seventh above the bass.
2. 9-8, 7-6, 4-3, indicate a suspension and melodic resolution.
3. An accidental (#, ♭,) before and Arabic numeral indicates alteration of the interval involved.
4. A figure with a slash through it, or a plus (4+) indicates that the note creating the interval in question is raised a half step.

v. **Cadence Types** – see A.b.i. above

ii. Chord Quality

i. **Augmented**- consists of two major thirds (C, E, G#)
ii. **Diminished**- consists of two minor thirds (C, Eb, F#)
iii. **Major**- consists of a major third and a minor third (C, E, G)
iv. **Minor**- consists of a minor third and a major third (C, Eb, G)
v. **Major Seventh**- consists of a major triad plus a major third (C, E, G, B)
vi. **Dominant Seventh**- consists of a major triad plus a minor third (C, E, G, Bb)
vii. **Minor Seventh**- consists of a minor triad plus a minor third (C, Eb, G, Bb)
viii. **Half Diminished Seventh**- consists of a diminished triad plus a major third (C, Eb, F#, A#)
ix. **Fully-Diminished Seventh**- consists of a diminished triad plus a minor third (C, Eb, F#, A)

2. Functions and Progressions

x. **Scale Degrees/diatonic chord names**

1. **Tonic** - The note upon which a scale or key is based; the first note of a scale or key; the keynote.
2. **Supertonic** - That tone that is one step above the tonic of a key.
3. **Mediant** - The third note of the scale, so called because of its position halfway between the tonic and dominant.
4. **Subdominant** - That tone that is one step below the dominant of a key.
5. **Dominant** - The fifth tone of the scale.
6. **Submediant** - That tone which is positioned as far below the tonic as the mediant is above the tonic, i.e., the sixth step of the scale, the superdominant.
7. **Subtonic** - That tone that is one step below the tonic of a key.
8. **Leading Tone** - Also called "leading tone"; the major seventh of a scale, so called because it lies a semitone below the tonic and "leads" towards it.

xi. **Functions** –

1. **Tonic Function** - The tonic diatonic function includes four separate activities or roles as the principal goal tone, initiating event, generator of other tones, and the stable center neutralizing the tension between dominant and subdominant.
2. **Dominant Function** - The dominant diatonic function has the role of creating instability that requires the tonic or goal-tone for release. The dominant may also be considered the result of a transformational operation applied to the tonic that most closely resembles the tonic by some clear-cut criteria such as common tones.
3. **Predominant Function** – Chords that most typically precede the dominant in functional harmony as applied to 18th century rules. These chords are most typically, ii, IV, and vi.

xii. **Circle of 5ths** – See Handout

xiii. **Deceptive progression** – Like the deceptive cadence progression V-vi, the root of the secondary dominant can move up stepwise in its own deceptive progression, e.g., where the root of V^7/vi moves up stepwise to IV.

xiv. **Harmonic Rhythm** - the rate at which the chords change.

xv. **Modulation**

1. **common tone modulation** – A common-tone modulation is a modulation through the use of a tone common to both keys, which is held over, sustained, or repeated. The common tone, singled out or isolated for special treatment, often stands out from its musical

context and signals to the listener the occurrence of the modulation. It is often used in the modulation to chromatically 3rd-related keys, e.g., the use of a sustained note C as a common tone to modulate from C major to Ab major (C is now the 3rd of the new tonic chord).

2. **phrase modulation** - called phrase modulation (for it often occurs between phrases) or abrupt shift. It is a modulation through a sudden change of key without the use of common chords or tones. Also called Direct modulation
3. **pivot chord modulation** - Modulations by pivot chord happen within a phrase, with the diatonic function of a chord within the original key also functioning as a diatonic chord in the new key. *Note that pivot/common chords are diatonic in both the original and the new key.* Pivot chords typically appear as pre-dominants (vi, IV, and ii) in the new key, leading to a dominant in the new key. Usually the pivot chord is the chord immediately preceding the first instance of the new dominant.

xvi. **Neighboring Chord** - Harmonies that act as embellishment (such as neighboring chords, passing chords, and incomplete neighboring chords) are non-functional; such chords, which are fundamentally linear, may emphasize functional chords in a progression but do not themselves contribute to the motion of the phrase as essential components of the progression.

xvii. **Rate of Harmonic Change** – see harmonic rhythm.

xviii. **Realize**, realization of figured bass, realization of four-part Roman numeral progression -

xix. **Retrogression** - series of notes played backwards. Retrograde inversion is a series of notes played backwards and upside-down. Both of these are essential in twelve-tone music.

xx. **Secondary Dominan**t - functions as a dominant to a major or minor triad other than the tonic.

xxi. **Secondary leading tone chord** - Just as the *leading tone triad*, vii°, can progress to tonic in a dominant-to-tonic relationship, so can other major and minor triads be tonicized by their secondary leading tone triads. Secondary leading tone triads are normally written: vii°/V, for example. An abbreviated symbol is also acceptable: °/V, for example. In that most diminished triads normally appear in *first inversion*, however, "°/V" is understood to imply "$^{6}_{5}$." Either analytical symbol is acceptable.

xxii. **Tonicization** - the process of a secondary dominant's endowing its following chord with the property of tonic, even if only briefly.

3. Nonharmonic Tones

i. **Anticipation** - In part-writing, an unaccented, non-harmonic note that belongs to and is repeated in the harmony immediately following; i.e., one or more harmonic voices or parts moving to their particular position in a new chord before the other parts, or before the accent.

ii. **Appoggiatura** - Leaning note; grace note; note of embellishment usually one step above (sometimes, though seldom, it is one step below) the main note. Before an even or unaltered note, the appoggiatura generally receives its face value, that is one-half the value of the note that follows; before a dotted note it receives more than its face value, that is to say that it should be given two-thirds of the value of the following note. If the note is of the same pitch as the principal note of the appoggiatura, the grace note receives the entire value of its principal note, but is carried to the next note with strong portamento.

iii. **Embellishment** - An ornamentation; notes, usually of short duration, that are added to the main melody of a composition to decorate or ornament the melody, they may be either written in by the composer or improvised by the performer. Generally, if there is a repeat in a composition, especially in a composition of the Renaissance of Baroque eras, the first statement would be played without ornamentation, but embellishments may be tastefully added to the repetition.

iv. **Escape Tone** – (echappee) an ornamentation between notes proceeding in a step-wise fashion in which the ornamental note will go the opposite way of the progression, followed by the proper note in the progression.

v. **Neighboring Tone** - In part writing, an ornamentation such as a grace note, which is an unaccented, non-harmonic note immediately above or below a principal or harmonic note.

vi. **Ornament** - Decorative notes of short duration added to compositions to emphasize certain notes and to add flavor to the composition. Ornamentation has been used through all periods of music in Western tradition, but they are particularly prominent in the late Renaissance, Baroque, and Classical eras. Ornamentation is not limited to specific instruments, but may be performed on almost any instrument, including the voice.

vii. **Passing Tone** - A passing note is a non-harmonic note that appears between two notes in stepwise motion in part writing. Usually a passing note is a link between a melodic interval of a third in one of the voices.

viii. **Pedal Point** - Term used for a drone (a low, sustained tone) that remains steady in the bass of a composition while other voices move about above it. An organ point is also called a pedal tone, a pedal, or a drone.

ix. **Preparation** - the positioning of the notes in a chord so that one of them, sounding as a consonant note within the first chord,

sounds as a dissonant note in the next chord. This note is then resolved in the following chord.

x. **Resolution** - the resolving of a dissonant sound to a consonant sound in the following chord. Also, the conclusive ending to a musical statement.

xi. **Retardation** – A slowing down of tempo.

xii. **Suspension** - a situation in which a single note of one chord is held over into another chord, thus creating a dissonance, which is resolved by step in the following chord.

4. Spacing/Voicing/Position

i. **Alto** - Lowest female voice in music, between tenor (high male) and soprano (high female). Voice ranges from f to c^2. The common, sing able range for Altos is from b to b^2.

ii. **Bass** - Lowest male voice in music, lowest voicing heard in music. Voice ranges from F to c^1. The common, sing able rang for Basses is from A to a.

iii. **Close position** - (close structure) The soprano, alto, and tenor voices (notes) are placed as close together as the chord tones allow. Important steps to follow: Stems are written above the note heads of soprano and tenor notes and stems are written below the note heads of alto and bass notes; there is no restriction upon the distance between tenor and bass notes; the triads are said to be in *root position* because the roots are in the bass.

iv. **Doubling** - In part-writing, the repetition of one of the notes in a chord either in unison or at the octave; in four-part harmony, for instance, one note of every triad is doubled, usually the root.

v. **First inversion** - If the lowest note of the chord is the 3rd of the triad it is said to be in first inversion.

vi. **Inversion**, Inversion of an interval - The complement of an interval. Within an octave, the inversion of a second is a seventh, the inversion of a third is a sixth, the inversion of a fourth is a fifth.

vii. **Open position** - The soprano, alto, and tenor voices are not placed as close together as possible.

viii. **Root** - In tertiary harmony, such as the major–minor tonal system, the lowest note of a vertical sonority or chord, when the notes of the chord are rearranged as a sequence of 3rds. If no rearrangement is necessary the chord is said to be in root position.

ix. **Root position** - An arrangement of the notes of a chord in which the ROOT of the chord is the lowest-sounding note.

x. Second inversion - If its lowest note is the 5th, then it is 'in second inversion.

xi. **Soprano** - Highest female voice in music. Voice ranges from c^1 to g^2. The common, sing able range for Sopranos is from d^1 to e^2.

xii. **Tenor** - Highest male voice in music. Voice ranges from c to g^1. The common, sing able range for Tenors is from d to d^1.

xiii. **Third inversion** - The inversion of triads can be extended to 7th chords, where an extra position of the chord – 'third inversion', with the 7th as lowest note – is possible.

5. Voice Leading

i. **Common tone** - or 'common tone', a note that remains the same between two different chords.

ii. **Contrary Motion** - Simultaneous musical motion of at least two voices, one of which is in opposition to the other, with one voice rising in pitch while another voice falls in pitch.

iii. **Cross relation** - occurs when a member of a chord is also found in the following chord but in a different voice and with a different chromatic inflection. It is usually avoided because of its unpleasant sound. E.g., in a D minor chord (D F A) going to a D major chord (D F# A), the F and F# are in a cross-relation, and should be avoided.

iv. **Crossed Voices** –

v. **Direct fifths** - motion to a fifth in similar motion.

vi. **Direct Octaves** - motion to an octave in similar motion.

vii. **Oblique (motion)**: a term used in counterpoint to describe when one voice is stationary and a second moves up or down.

viii. **Overlapping Voices** –

ix. **Parallel motion**- In part writing, **parallel motion** occurs when two voices move from one position to another, keeping exactly the same interval between them.

x. **Parallel intervals** - A sequence of intervals that keep the same distance throughout the sequence.

xi. **Similar Motion** - In part-writing, similar motion is the situation in which two voices of the composition move in the same direction, either ascending or descending, but they do not necessarily cover the same interval.

xii. **Tendency Tone** - a note that is a semitone (half-step) away from another note. The note is also dependent, that is, it usually forms a dissonance with another note, and therefore, needs to resolve to a note a semitone (half-step) away. The 4th and 7th degrees of the scale in major keys are tendency notes, since whenever they appear, they have a 'tendency' to move respectively to the 3rd and 8th degree of the scale. Any

note can become a tendency note by chromatic alteration, so, for example, although the 4th degree of the scale.

xiii. **Unresolved leading tone** – leading tone that is not resolved to its tonic.

xiv. **Unresolved seventh** – the seventh of a chord that is either improperly resolved or not resolved by ascending a semi-tone in the following chord.

xv. **Voice Exchange** - a term used to describe the exchange of parts between voices in medieval polyphony.

6. Miscellaneous Harmonic Terms

i. **Arpeggio** - The sounding of the notes of a chord in succession rather than simultaneously; also, especially in keyboard music, the breaking or spreading of a chord. Arpeggiation dates from the mid-18th century and indicates that a player is to interpret a series of chords by playing them in arpeggiated fashion.

ii. **Chromatic** - A chromatic scale consists of an ascending or descending line that advances by semitones. An instrument is said to be chromatic if throughout the whole or a substantial part of its compass it can produce all the semitones. In melodic and harmonic analysis the term 'chromatic' is generally applied to notes marked with accidentals foreign to the scale of the key in which the passage is written.

iii. **Common Practice Style** – The basic rules of composition, developed in the **common practice period**, in the history of European art music (that is, what is popularly called "classical" music), encompasses those periods identified as Baroque, Classical, and Romantic. It lasted, therefore, from about 1600 till about 1900.

iv. **Consonance** - Acoustically, the sympathetic vibration of sound waves of different frequencies related as the ratios of small whole numbers; psychologically, a harmonious sounding together of two or more notes, that is with an 'absence of roughness' or 'relief of tonal tension.'

v. **Diatonic** - Proceeding in the order of the octave based on five tones and two semitones. The major and natural minor scales and the modes are all **diatonic** in the major scale, the semitones fall between the third and fourth tones and the seventh and eighth tones. In the minor scale, the semitones fall between the second and third tones and the fifth and sixth tones.

vi. **Dissonance** - The antonym to consonance. A discordant sounding together of two or more notes perceived as having 'roughness' or 'tonal tension'.

vii. **Figured bass** - As a general rule the principle of figuring is to notate only intervals over the bass note that deviate from

the root position triad (5-3 chord): the figures 5 and 3 are therefore not normally written. For instance, a chord with a 3rd, a 5th and a 7th is normally written as just 7. The figure 6 normally replaces 5, and 4 or 2 replaces 3: the inversions of triads are therefore abbreviated. Inversions of 7th chords have two factors a step apart (the root and the 7th) and the conventional abbreviated figuring reflects this. Figures arranged horizontally show part movements, suspensions or appoggiaturas. Because the figure 2 normally replaces 3, the figure 9 is used in chords that also include the 3. Accidentals may be combined with any figures; an accidental on its own normally applies to the 3.

viii. **Flatted fifth** - The tritone, which derives its name from the fact that it spans three whole tones, is a musical interval of six semitones. Two tritones add up to an octave. An augmented fourth or diminished or flatted fifth is a tritone.

ix. **Lead Sheet** - A score, in manuscript or printed form, that shows only the melody, the basic harmonic structure, and the lyrics (if any) of a composition. Many performances of jazz are realized from lead sheets, which may be collected and bound together to form a Fake book.

x. **Picardy Third** - A practice from the 16th century and the Baroque era of ending a composition with a major chord, when the rest of the composition is in a minor key, thus giving the composition a sense of finality. The chord is derived from the parallel major.

xi. **Resolution** - in partwriting, the resolving of a dissonant sound to a consonant sound in the following chord. Also, the conclusive ending to a musical statement.

C. INTERVALS

i. **Compound interval** - any interval that is greater than an octave, the sum of a simple interval and one or more octaves. Ex: a 9^{th}, is a compound 2nd.

ii. **Half Step** (semitone): the smallest interval of the modern western tone system; in equal temperament, the 1/12 part of an octave.

iii. **Interval**: The distance between two pitches

iv. **Inversion**, inversion of an interval: the process of transposing the tones of the interval or chord so that the original bass note becomes an upper voice.

v. **Numerical Name:** Ex: Third- a tone on the third degree from a given tone (counted as the first) Fifth- a tone on the fifth degree from another tone (counted as the first).

vi. **Quality or Type**:

1. Ex: Perfect- applied to the intervals, harmonic or melodic, of an octave, fifth, and fourth in their normal form, as opposed to augmented and diminished.
2. **Major**- being between the tonic and the second, third, sixth, or seventh degrees of a major scale: a major third; a major sixth.
3. **Minor**- smaller by a chromatic half step than the corresponding major interval.
4. **Diminished**- To reduce (a perfect or minor interval) by a semitone.
5. **Augmented**- Larger by a semitone than the corresponding major or perfect interval.

i. **Tritone**: an interval consisting of three whole tones; an augmented fourth.
ii. **Unison** (prime): An interval of zero; i.e., the same pitch. Two instruments playing in **unison** are playing exactly the same notes.
iii. **Whole step** (whole tone): an interval of two semitones, as A-B or B-C♯; a major second.

i. Performance Terms:

i. **Antiphonal:** a term describing works in which an ensemble is divided into distinct groups, performing in alternation and together.
ii. **Articulation:** The separation of successive notes from one another, singly or in groups, by a performer, and the manner in which this is done.
iii. **Arco:** Italian for "bow." As a musical term, 'arco' is generally used after the word Pizzicato to indicate to the player that he or she should resume playing with the bow.
iv. **Legato:** Italian for "bound." When successive notes are connected without any intervening silence of articulation.
v. **Marcato:** Italian for "marked" or "stressed." The notes are accented and short. The principal use is to draw the attention to the melody or subject when it is in such a position that it might be overlooked.
vi. **Pizzicato:** A direction to pluck the string(s) of a (generally bowed) instrument with the fingers.
vii. **Slur:** a curved line (or square bracket etc.) extending over or under a succession of notes to indicate their grouping as a legato, continuous coherent unit for the purposes of phrasing.
viii. **Staccato:** Italian for "detatched," the antonym of legato. Notes played are separated from each other by a silence of articulation, shorter than marcato, and sometimes accented.

ix. **Tenuto:** A performance instruction normally applied to single notes, denoting a holding of individual notes to their full length.

x. **Call and Response:** The performance of musical phrases or longer passages in alternation by different voices or distinct groups, used in opposition in such a way as to suggest that they answer one another; it may involve spatial separation of the groups, and contrasts of volume, pitch, timbre, etc. A informal synonym for antiphony.

xi. **Dynamics:** The intensity of volume with which notes and sounds are expressed.

xii. **Crescendo:** Italian for "growing." Signals an increase in volume or intensity.

xiii. **Diminuendo:** The opposite of crescendo; signals a decrease in volume or intensity.

xiv. **Terrace Dynamics:** An overly literal interpretation of the scanty dynamic performance terms of the twentieth century.

xv. **Pianissimo** (*pp*)**:** Italian for "very flat/low." An indication to play very, very softly/gently with low intensity.

xvi. **Piano** (*p*)**:** Italian for "flat/low." An indication to play softly/gently with little intensity.

xvii. **Mezzo Piano** (*mp*)**:** An indication to play moderately quietly, but louder than piano.

xviii. **Mezzo Forte** (*mf*)**:** An indication to play moderately loud, but softer than forte.

xix. **Forte** (*f*)**:** An indication to play loudly and strongly, with intensity.

xx. **Fortissimo** (*ff*)**:** An indication to play very loudly and strongly, with a lot of intensity.

xxi. **Improvisation**: creation of a musical composition while it is being performed.

xxii. **Phrasing**: the linking of musical components and melodies within a composition.

xxiii. **Tempo**: the rate or speed of music, usually marked in Italian.

1. **Adagio**: quite slow
2. **Allegro**: fast; cheerful
3. **Andante**: a walking pace
4. **Andantino**: slightly faster than walking speed
5. **Grave**: solemn; very, very slowly
6. **Largo**: broad; very slowly
7. **Lento**: slowly
8. **Moderato**: moderate (you think? Duh...)
9. **Presto**: very fast
10. **Vivace**: lively
11. **Accelerando**: getting faster

12. **Ritardando**: getting slower
13. **Ritenuto**: holding back. Synonymous with Ritardado
14. **Rubato**: "borrowed time;" where the performer parts flexibly from the written note, hesitating a little or hurrying forward a little.

D. RHYTHM/METER/TEMPORAL ORGANIZATION

i. **Accent** – an emphasis placed on a particular note, either as a result of its context or specifically indicated by an accent mark.
   1. **Agogic** - is an emphasis by virtue of being longer in duration than surrounding notes, in a way that shifts their time of onset.
   2. **Dynamic** -are created when one note is louder than another.
   3. **Metrical** - An regular pattern of accentuation (strong – weak) that is inferred from the phebnomenal pattern of accentuation. (i.e., 1 & 3, strong beat vs. weak beat)

ii. **Anacrusis** – An Upbeat or a pickup note(s); a term used for unstressed notes at the beginning of a phrase of music.

iii. **Asymmetrical Meter** - consisting of an odd number higher than three. Often used to refer to meters with an odd number (greater than three) of beats or subdivided beats, resulting in an uneven subdivision of the measure.

iv. **Augmentation** - Statement of a melody in longer note values, often twice as slow as the original.

v. **Bar line** - The common term meaning bar or the lines drawn perpendicularly across the staff to divide it into measures. The barline came into use in music after 1600.

vi. **Beat** - The regular pulse of music which may be dictated by the rise or fall of the hand or baton of the conductor, by a metronome, or by the accents in music. See conducting patterns.

vii. **Beat type – compound/simple** - A musical time signature in which the accented beats of each measure are divisible by two. Compound time implies that the beats of each measure are divisible by three.

viii. **Changing Meter (multimeter)** - music in which there are changing meters (time signatures); 4/4 to 5/8 to 6/8, for example, Stravinsky's *La Sacre du Printemps*

ix. **Cross rhythm** - the juxtaposition of simultaneous but conflicting rhythmic patterns. (i.e. in jazz ballad playing, for example, there is commonly a triplet-crotchet (quarter-note) rhythm that implicitly continues through the 4/4 meter and is 'tapped-into' from time to time.)

x. **Diminution** - when a melody played in such a way that the time value of every note is shortened, generally halved, in value. Its antonym is ' augmentation'

xi. **Dot, double dot-** A mark that represents a duration directive in musical notation. When placed to the right of the notehead, the **dot** indicates that a note should have half again its original duration. For example, if a **dot** is placed to the right of a half note, the note would then have the duration of a half note plus a quarter note.

xii. **Dotted Rhythm-** Rhythms that consist basically of a dotted note and a neighboring note worth one third the duration of the entire duration of the dotted note. For example a succession of notes composed of two note clusters, a dotted quarter note followed by an eighth note, or a quarter note followed by a dotted half note, etc.

xiii. **Duplet-** A group of two notes played in the time usually taken to play three.

xiv. **Duration-** The length of time that a note is sounded. This term can also refer to the notation of the length of time that a note is to be sounded or the length of time that a rest should be observed (silence).

xv. **Hemiola-** In early music, this term meant the ratio of 3:2, employed musically in two senses: the ratio of the perfect fifth, whose musical value is 3:2, and the rhythmic relation of three notes in the time of two, i.e., the triplet. In the Baroque era hemiola was used in dance music in the sense that it denoted the articulation of two measures of triple meter as if they were three measures of duple meter. In later music, especially Viennese waltzes the use of hemiola was common, in the sense of playing duplets in one part of the music, over which another part of the music is playing triplets.

xvi. **Irregular meter-** time signatures that are in neither duple, triple or quadruple time, for example 5/4, 7/4, etc.

xvii. **Meter –** or 'metre', the organization of music or verse into units of accented and unaccented beats, for example, duple time alternates accented and unaccented beats, while triple time, an accented beat is followed by two unaccented beats. Meter is actually what is heard and is not the same as a time signature, which is what is written. Although a 'time signature' is called a 'meter signature' it is not the meter itself

1. **duple** - A rhythmic pattern with the measure being divisible by two. This includes simple double rhythm such as 2/2, 4/4, but also such compound rhythms as 6/8.

2. **triple** - A metrical pattern having three beats to a measure.
3. **quadruple**- Metrical pattern with four beats to the measure; 4/4 or common time, etc.

xviii. **Note Value**- The **note value** is the duration of a note, or the relationship of the duration of the note to the measure. The duration of a note is determined by the key signature.

xix. **Polyrhythm**- The use of several patterns or meters simultaneously, a technique used in 20th century compositions.

xx. **Pulse**- in music, a pulse is an unbroken series of distinct yet identical periodically occurring short stimuli perceived as points in time. although 'beat' and 'pulse' are generally used as though they are synonymous, some writers make a distinction between them. For example, in 9/8 time, compound triple time, there are 9 'pulses' but only 3 'beats'.

xxi. **Rhythm**- any aspect of music having to do with time, which, since music must exist in time, means that all music is rhythmic. At its simplest, rhythm may be thought of as the disposition of strong (or accented) and weak (or unaccented) beats in a piece of music. This has led some analysts to see 'metrical organization' and 'rhythm' as being identical. If periodic stress defines musical groups, then a primary definition of 'meter' includes the opposition of weak and strong. This opposition is shown most clearly in the contrast of *arsis* and *thesis* across the barline, a model which can be expanded, as it was by Kimberger, Hauptmann, and Weber in the 18th- and 19th-centuries, to include musical form as a hierarchical extension of the metrical impulse.

xxii. **Swing Rhythm**- In music, a swung note or shuffle note is the rhythmic device in which the duration of the initial note in a pair is augmented and that of the second is diminished. A swing or shuffle rhythm is the rhythm produced by playing repeated pairs of notes in this way. *Lilting* can refer to swinging, but might also indicate syncopation or other subtle ways of interpreting and shaping musical time.

xxiii. **Syncopation**- Deliberate upsetting of the meter or pulse of a composition by means of a temporary shifting of the accent to a weak beat or an off-beat.

xxiv. **Tempo** - The speed of the rhythm of a composition.

xxv. **Tie**- A curved line drawn over or under the heads of two notes of the same pitch indicating that there should be no break between them but they should be played as a single note.

xxvi. **Time signature** - A symbol placed at the left side of the staff indicating the meter of the composition. For example, a **time signature** of 3/4 would indicate that there are three

quarter notes in each measure and the quarter notes receive the main pulse (or beat).

xxvii. **Triplet -** Three notes of equal length that are to be performed in the duration of two notes of equal length.

E. SCALES/KEYS/MODES

i. **Accidental-** A mark placed before a note which indicates that the previously understood pitch of the note should be altered by one or two half steps. To raise the unaltered pitch by one half step the sharp is used, to lower it by one half step the flat is used. To raise the pitch by two half steps a double sharp is used and to lower it by two half steps a double flat is used. If the key signature indicates that a note be played sharp or flat and the unaltered tone is desired, a natural is used to indicate this.

ii. **Chromatic-** 1. Any music or chord that contains notes not belonging to the diatonic scale. 2.Music which proceeds in half steps.

iii. **Diatonic-** Proceeding in the order of the octave based on five whole steps and two half steps. The major and natural minor scales and the modes are all diatonic.

iv. **Key Signature-** The sharp, flat, or natural signs placed at the beginning of a staff indicating the tonality of the composition.

v. **Major-** Term referring to a sequence of notes that define the tonality of the major scale. This series consists of seven notes: the tonic, followed by the next note a whole step up from the tonic, the third is a whole step from the second, the fourth is a half step from the third, the fifth is a whole step from the fourth, the sixth is a whole step from the fifth, the seventh is another whole step, followed by the tonic, a half step above the seventh. Thus the first and eighth tones are exactly an octave apart.

vi. **Minor-**

1. *Natural Minor*- The natural minor scale has the same tones as the major scale, but uses the sixth tone of the major scale as its tonic. Thus, the half steps are between the second and third tones and the fifth and sixth tones.
2. *Harmonic Minor*- The harmonic minor scale is the same as the natural minor scale, except that the seventh tone is raised by a semitone (half step) both ascending and descending.
3. *Melodic Minor*- The melodic minor scale is the same as the natural minor with the exception that the sixth and seventh tones are raised by a half step when the scale is ascending. When the scale is descending, the melodic minor is the same as the natural minor.

vii. **Mode-**
   1. *Ionian-* Same as Major scale
   2. *Dorian-* Same as Major scale but starts on supertonic
   3. *Phrygian-* Same as Major scale but starts on mediant
   4. *Lydian-* Starts on subdominant of Major scale.
   5. *Mixolydian-* Starts on dominant of Major scale.
   6. *Aeolian-* Same as Natural Minor scale.
   7. *Locrian-* Starts on leading tone of major scale.

viii. **Modal-** Having to do with modes; this term is applied most particularly to music that is based upon the Gregorian modes, rather than to music based upon the major, minor, or any other scale.

ix. **Parallel Key-** Two keys, one major and one minor, having the same tonic.

x. **Pentatonic-** Scale made up of five notes. A Major Pentatonic scale starting on C would contain the notes C, D, F, G, and A.

xi. **Relative Key-** Two keys, one major and one minor, having the same key signature.

xii. **Scale Degrees-**
   1. Tonic
   2. Supertonic
   3. Mediant
   4. Subdominant
   5. Dominant
   6. Submediant
   7. Leading tone (when half step away from tonic)

xiii. **Tetrachord-** The perfect fourth and the set of four diatonic, chromatic, or enharmonic notes encased therein.

xiv. **Tonal-** Term referring to music that is based upon major and minor tonalities rather than on modal, twelve-tone, or other musical systems.

xv. **Tonality-** The principal of organization of a composition around a tonic based upon a major or minor scale.

xvi. **Tonic-** The note upon which a scale or key is based; the first note of a scale or key.

xvii. **Whole Tone Scale-** A scale built entirely of whole steps.

F. Text/Music Relations:

i. **Lyrics**-A lyric is a line from a song or the entire set of lines written for a song: lyrics are the words to all the songs written for a score. The lyrics of popular and pop songs originated as simple tonal compositions whose subject matter was generally light or romantic, and whose range has been progressively expanded.

ii. **Melismatic** -In plainchant, the setting of text characterized by florid groups of notes called melismas, each of which is sung to one syllable. It is contrasted with neumatic or group style (mainly two to four notes per syllable) and syllabic style (mainly one note per syllable).

iii. **Stanza** - In music, a stanza, or verse, is a poem set with a recurring pattern of both rhyme and meter. A "strophic" song (as opposed to a "through-composed" song) has several stanzas or verses set to music that remains the same or similar with each stanza. Many hymns follow this pattern.

iv. **Syllabic** - The setting of text with one note per syllable. In plainchant, this may be as a recitation tone or a fully developed melody and is contrasted with neumatic or group style (with mainly two to four notes per syllable) and melismatic style (characterized by florid groups of notes, each sung to one syllable).

G. Texture

i. **Alberti Bass** Left-hand accompaniment figure in keyboard music consisting of broken - triads whose notes are played in the order: lowest, highest, middle, highest. The term ought to be restricted to figures of the shape described and not extended loosely to other types of broken-chord accompaniment.

ii. **Canon** - A contrapuntal composition that employs a melody with one or more imitations of the melody played after a given duration (e.g. quarter rest, one measure, etc).

iii. **Canonic** -Having the form of a canon.

iv. **Chordal accompaniment** - A vocal or instrumental part that supports another, often solo, part.

v. **Counterpoint** - Counterpoint is a texture involving the simultaneous sounding of separate melodies or lines "against" each other, according to a system of rules.

   a. **Imitation** - Repetition of the melodic contour of one part by another, often at a different pitch. Usually, in a passage referred to as 'imitative', the repeated passages are close enough together for the second part to overlap with significant material in the first.
   b. **Imitative polyphony** - One voice imitates the other in a piece consisting of two or more independent melodic voices.
   c. **Non-imitative polyphony** - The ideas in one voice do not recur in the other.
   d. **Countermelody** - A sequence of notes, perceived as a melody, written to be played simultaneously with a more prominent melody.
   e. **Fugal imitation** - A piece of music based on canonic imitation. It begins with a theme stated by one of the voices playing alone. A second voice then enters and plays the same theme, while the first voice continues on with a contrapuntal accompaniment. The remaining voices enter one by one, each beginning by stating the same theme. The remainder of the fugue develops the material further using all of the voices and, usually, multiple statements of the theme.

vi. **Heterophony** - Simultaneous variation of a single melody (pitches often unison or move in unison, different parts play different rhythms).

vii. **Homophony** - Music in which all melodic parts move together at more or less the same pace, a single part is dominant.

a. **Homorhythmic** - Music in which all parts or voices move in the same rhythm.
b. **Chordal Homophony** - Music in which all parts play the chord progression, although some parts will play harmonic variations while melody is irregular.
c. **Melody with Accompaniment** - Accompaniment provides support for melody, but melody is more important as well as more memorable. A melody can sometimes be transposed into another key (usually relative minor/Major) and repeated in other sections at the same time that one part has the original melody to create an effective accompaniment. (As at the beginning of the 3rd Movement of Mahler's 1st Symphony)

viii. **Monophony** - Music in which all parts move in parallel rhythm and pitch.

ix. **Instrumentation** - The art of composing, orchestrating, or arranging for an instrumental ensemble.
a. **Brass** - Wind instruments made out of metal with either a cup- or funnel-shaped mouthpiece, such as trumpet, cornet, bugle, Flugelhorn, trombone, tuba, baritone horn, euphonium, saxhorn, and French horn.
b. **Continuo** - The Baroque practice in which the bass part if played by a viola da gamba (cello) or bassoon while a keyboard instrument performed the bass line and the indicated chords.
c. **Percussion** - Instruments made of sonorous material that produce sounds of definite or indefinite pitch when shaken or struck, including drums, rattles, bells, gongs, and xylophones.
d. **Rhythm Section** – The performers of the percussion instruments of an ensemble. Generally this term is applied specifically to a jazz band, the rhythm section of which would include: piano, double bass (or electric bass), guitar, and drum kit.
e. **Strings** - Instruments with strings that produce sound when plucked, bowed, or struck.
f. **Timbre** - The quality of a sound; that component of a tone that causes different instruments (for example a guitar and a violin) to sound different from each other while they are both playing the same note.
g. **Woodwind** - Instruments, originally made of wood, in which sound is produced by the vibration of air, including recorders, flutes, clarinets, saxophones, oboes, and bassoons.

x. **Melody** - A tune; a succession of tones comprised of mode, rhythm, and pitches so arranged as to achieve musical shape, being perceived as a unity by the mind. In a piece of music where there is more than one voice, or where harmony is present, the melody is the dominant tune of the composition.

xi. **Monophony** - Music that is written for only one voice or part is said to be **monophonic** (the music itself is called "monophony"). This is in contrast to polyphonic music, which has more than one part or voice.

xii. **Obbligato** – An accompanying, yet very important part of the music that that should not be omitted, such as a countermelody.

xiii. **Ostinato** - A short melodic, rhythmic, or harmonic pattern that is repeated throughout an entire composition or some portion of a composition.

xiv. **Polyphony** - A style of composition that has many voices, each with its own melody, thus creating a rich texture of sound.

xv. **Register** - A division of the range of an instrument or singing voice. Usually registers are defined by a change in the quality of the sound between a lower range and a higher range.

xvi. **Solo** - To perform alone or as the predominant part.

xvii. **Soli** - A directive to perform the indicated passage of a composition with an entire section of an ensemble as opposed to the directive solo where only one member of the section performs.

xviii. **Tessiture** - The general pitch range of a vocal part.

xix. **Tutti** - A direction for the entire ensemble to sing or play simultaneously.

xx. **Walking Bass** – **1.**Term used in Baroque music for a bass line that moves steadily in a rhythm contrasting to that of the upper parts **2.** In jazz, a walking bass usually moves by steps played on bass or piano, with each note usually having the duration of a quarter note.

H. Other Terms referenced in the AP Music Theory Exam

i. **Aria** - Originally an air; a song; a tune; sung by a single voice with or withoutaccompaniment. Now taken to mean a lyric song for solo voice generally havingtwo contrasting parts (I and II), ending with a literal or elaborated repeat ofpart I. The aria first developed into this form in the early operas; the ariasfound in an opera, cantata or oratorio usually express intense emotion.

ii. **Art Song** - A song of serious artistic purpose designed for the concert hall asopposed to traditional songs or folk songs. An art song is usually sung by a solo voice with accompaniment. In German it is called lieder, in French, chanson. An art song is a complete composition in itself and is not part of alarger work such as an opera or and oratorio.

iii. **Concerto** - This term was originally applied to almost any kind of concerted musicfor voices and instruments of the Baroque era. Today it is taken to mean acomposition that shows off a specific instrument (or instruments) with the orchestra used as accompaniment.

iv. **Fugue** - A form of composition popular in, but not restricted to, the Baroque era,in which a theme or subject is introduced by one voice, and is imitated by othervoices in succession. Usually only the first few notes of the subject are imitated exactly, then each voice deviates slightly until the next time itenters again with the subject. Generally the voices overlap and weave in and out of each other forming a continuous, tapestry-like texture.

v. **Genre(s)** - Style, manner

vi. **Interlude** - Any piece of music played or sung between the movements of a larger composition.

vii. **Opera** - A drama set to music, usually sung throughout, originating in 17th century Italy. Opera is a combination of music, drama, scenery, costumes, dance, etc., to create a complete art form.

viii. **Prelude** - 1. An instrumental composition intended to introduce a larger composition or a set of compositions. 2. A composition which establishes the key for a composition that immediately follows.

ix. **Postlude** - A composition that concludes a larger composition. Also, a composition performed at the end of a church service as the congregation leaves.

x. **Sonata** - An instrumental genre in several movements for a soloist or an ensemble. The original usage for the term "sonata" implied a composition that was to be played rather than sung. Later, the term "sonata" came to be understood as a four movement piece: slow, fast, slow, fast, as was used in the church sonata (sonata da chiesa), or allemande, courante, sarabande, and gigue, as was used in the chamber sonata (sonata da camera). As the sonata developed, it became longer and adopted the sonata-allegro form for the first movement, which was generally fast. The following movement was generally somewhat slower, and the number of movements varied, but was generally about three.

xi. **Song** - Any composition designed to be sung, either accompanied or unaccompanied.

xii. **String Quartet** - A group of four solo performers (usually two violin performers, a viola performer, and a 'cellist) who perform together on stringed instruments as a chamber ensemble. Also refers to the music which they perform.

xiii. **Symphony** - In the early 18th century, the term "symphony" was applied to any instrumental prelude, interlude, or postlude. In modern usage, the term is applied to a large composition for orchestra, generally in three or four movements. The symphony may also be defined as a sonata for orchestra. The earlier symphonies, those of the Classical era, were generally simpler, and of a smaller scale. By the late Romantic era, the symphony had grown in number of movements, length of movements, number of instruments, variety of instruments, and dynamic range.

SMALL FORMS

Binary Form – a form in two sections.

- Simple binary form as in an 18th century keyboard suite, has no strong contrast of material.
- First section opens in the Tonic key, then modulates, ending in the key of the Dominant.
- Section two opens in the key of the Dominant, and before it ends modulates back to the Tonic.
- There are two main cadences, a half cadence to the dominant, and either an imperfect or perfect authentic cadence.
- There are exceptions in a minor key.
    - Sometimes the first section will conclude in the relative major.
- These pieces are generally short, due to the lack of variety in the material.
- Since the deaths of Bach and Handel, this form has been used very little.
- Occasionally, the "B" section will end with a return of the opening material from the "A" section, referred to as Rounded Binary.
    - In rounded binary, the "B" Section is often referred to as the "bridge".
    - "B" section usually conlcudes with a half-cadence in the original key.
    - Differs from Ternary Form, due to the lack of completely contrasting material in the "B" section.
- It has since evolved into compound binary form, another name for "Sonata Form".

Ternary Form – one of the most commonly used forms for short compositions.

- Consists of a first section, more ore less complete and self-contained.
- The second section is contrasting in music material and key, commonly in the Dominant or the Tonic Minor or Relative Minor.
- Then the first section is repeated. (ABA)

Compound Binary Form – also known as Sonata Form because it is often used in the first or some other movement/movements of a Sonata.

- Derived from Simple Binary Form.

- Falls into two sections – the first modulates to the Dominant; the second modulates back to the Tonic.
- Each section is elaborated as follows:
    - 1st Section
        - Strain 1 (first subject) in Tonic Key.
        - Strain 2 (2nd subject) in Dominant key
        - These strains are contrasting in character and are referred to as the *Exposition*.
    - 2nd Section
        - Some *Development* of the material of the previous section.
        - Followed by a repetition (*Recapitulation*) of that section, but both sections remain in the Tonic key, so the piece ends in the key in which it began.

Rondo Form - may be considered an extension of Ternary Form.

- Indicated by the formula A,B,A,C,A, D,A, or some variant of this.
- The sections B,C, D, etc. are often spoken of as *Episodes*.

Sonata-Rondo Form - A combination of Compound Binary and Rondo Forrms.

- 1st Section
    - Subject I; Subject II in another key; Subject I repeated.
- 2nd Section
    - Development of the previous Subject-material.
- 3rd Section
    - Subject I and II again, but the latter stays in the same key as Subject I.

Circle of Fifths

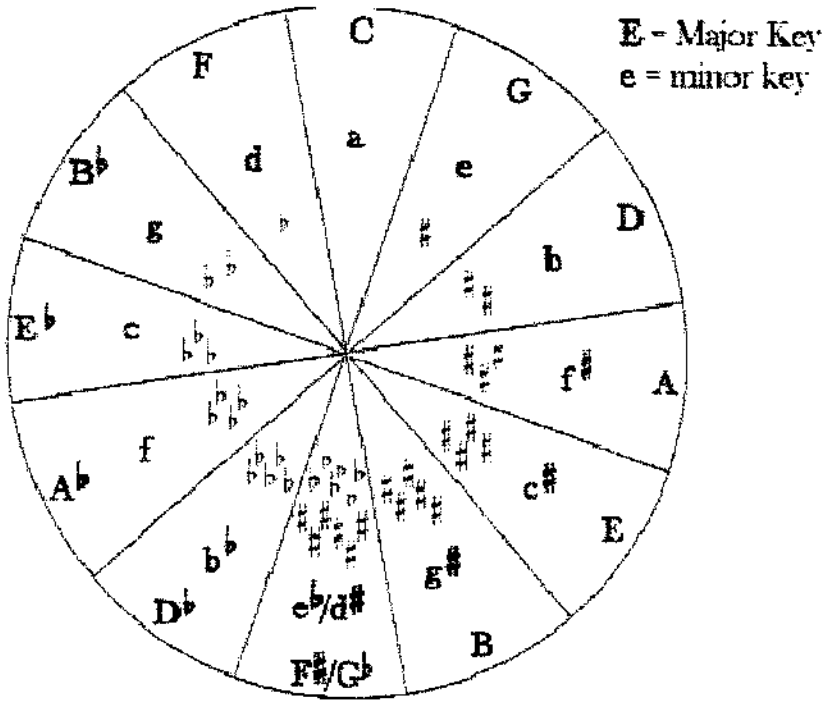


Figure 1: The major key for each key signature is shown as a capital letter; the minor key as a small letter. In theory, one could continue around the circle adding flats or sharps (so that B major is also C flat major, with seven flats, E major is also F flat major, with 6 flats and a double flat, and so on), but in practice such key signatures are very rare.

Keys are not considered closely related to each other if they are near each other in the chromatic scale (or on a keyboard). What makes two keys "closely related" is having similar key signatures. So the most closely related key to C major, for example, is A minor, since they have the same key signature (no sharps and no flats). This puts them in the same "slice" of the circle. The next most closely related keys to C major would be G major (or E minor), with one sharp, and F major (or D minor), with only one flat. The keys that are most distant from C major, with six sharps or six flats, are on the opposite side of the circle.

The circle of fifths gets its name from the fact that as you go from one section of the circle to the next, you are going up or down by an interval of a perfect fifth. If you go up a perfect fifth (clockwise in the circle), you get the key that has one more sharp or one less flat; if you go down a perfect fifth (counterclockwise), you get the key that has one more flat or one less sharp. Since going down by a perfect fifth is the same as going up by a perfect fourth, the counterclockwise direction is sometimes referred to as a "circle of fourths". (Please review inverted intervals if this is confusing.)

FUNCTIONAL HARMONY

Below is a chart of triads in major and minor scales. Included are the two forms of the dominant chord that commonly occur, listing the most common first. Also listed are both the supertonic and subtonic triads in minor, also in order of most common to least common.

Scale Degree	Degree & Triad Name	Degrees in the Triad	Major Scale Triad Type & Symbol	Minor Scale Triad Type & Symbol
1	tonic	1 - 3 - 5	Major, I	minor, i
2	supertonic	2- 4- 6	minor, ii	diminished, ii°
3	mediant	3 - 5 - 7	minor, iii	major, III
4	subdominant	4 - 6 - 1	major, IV	minor, iv
5	dominant	5 - 7 - 2	major, V	major, V
6	submediant	6 - 1 - 3	minor, vi	major, VI
7	leading tone (major scale)* subtonic (minor scale)	7 - 2 - 4	diminished, vii°	diminished, vii° major, VII

CHORD QUALITIES (quick view)	
MAJOR KEYS	MINOR KEYS
Major Triads: I IV V	Major Triads: III V VI
Minor Triads: ii iii vi	Minor Triads: i iv
Diminished: vii°	Diminished: ii° vii°