

INDEX – MUSIC THEORY

ii° chord, 193
vii° chord, 187–193

A

A440, 39
accented 6/4 chord, 292
accented passing tone, 161
accidental, 41, 48–50, 68
“All Cows Eat Grass,” 45
alla breve, 30
alto clef, 46–47
amen cadence, 307, 312
anacrusis, 7, 24–25
antecedent, 484
applied chord, 339, 363
 applied dominant chord, 340–349
 applied leading-tone chord, 349–353
 as auxiliary sonorities, 361–362
 modulation vs. tonicization, 339
 tonicization of ii chord, 353–355
 tonicization of IV chord, 359–360
 tonicization of vi chord, 356–358
appoggiatura, 169
asymmetrical period, 489
augmented interval, 98–99
augmented sixth, 432, 453
 French augmented sixth, 441–442
 German augmented sixth, 442–446
 Italian augmented sixth, 437–440
 structure and derivation, 433–436
 types, 436–437
 uses, 446–452
augmented triad, 122, 459–469, 473–474
authentic cadence, 244–246
auxiliary sonorities, 157, 264, 266, 293
 applied chords as, 361–362
 cadential 6/4 chord, 288–293
 common-tone fully-diminished seventh chord,
 285–288
 neighboring auxiliary sonority, 264–270
 non-tonic chord expansions, 280–285
 passing auxiliary sonority, 271–274
 root position sonority, 274–280

B

balanced binary form, 518
bar, 6
bar line, 6
bass clef, 44–45
beam, 30–31
beat, 4–5
beat division, 15–19, 25
“Before Eating A Donut, Get Coffee First,” 73
binary form, 497–500, 522
 balanced binary, 518
 continuous binary, 503–511
 harmonic structure, 500–511
 rounded binary, 513
 sectional binary, 502–503
 simple binary, 515–516
 vs. ternary form, 529
 thematic design, 511–519
borrowed chord, 385
bridging passage, 526

C

C clef, 46
cadence, 241–242, 263
 authentic cadence, 244–246
 deceptive cadence, 260–262
 half cadence, 256–259
 imperfect authentic cadence (IAC), 252–256
 perfect authentic cadence (PAC), 246–252
cadential 6/4 chord, 288–293
cadenza, 593–594
chord, 119–120, 124–125
 ii° chord, 193
 vii° chord, 187–193
 accented 6/4 chord, 292
 applied chord (*see* applied chord)
 borrowed chord, 385
 cadential 6/4 chord, 288–293
 common-tone fully-diminished seventh chord,
 285–288
 diatonic seventh chord, 194–195
 dominant preparation chord, 298
 dominant seventh chord (*see* dominant
 seventh chord)

fully-diminished seventh chord (*see*
fully-diminished seventh chord)
major-minor seventh chord, 196
Neapolitan chord (*see* Neapolitan chord)
pivot-chord modulation, 366–369, 373
pre-dominant chord, 298
seventh chord (*see* seventh chord)
slash chord system, 130
subdominant seventh chord, 203–204
supertonic seventh chord, 201–203
chromatic pre-dominant, 454–458
circle of fifths, 81, 87
 major keys and, 81–85
 minor keys and, 85–86
clef, 43
 alto clef, 46–47
 bass clef, 44–45
 C clef, 46
 F clef, 44
 G clef, 43
 tenor clef, 46–47
 treble clef, 43
closing theme, 562
C-major scale, 54
coda, 522
codetta, 563
common time, 30
common-tone fully-diminished seventh chord,
 285–288
composite, 182
composite ternary form, 542
compound duple meter, 19
compound interval, 93
compound meter, 18, 25, 32–37
compound rondo, 558
compound ternary form, 540–542
compound triple meter, 24
concerto form, 593
consequent, 484
consonant interval, 95–96
continuation, 479
continuous binary form, 503–511
contrasting period, 485–486
courtesy accidental, 50, 68
cut time, 30

D

Da Capo al Fine, 533
da capo aria, 533
deceptive cadence, 260–262
descending-fifth sequence, 316–324
development, 561, 563–564
developmental passage, 565
diatonic minor scale, 63–64, 180
diatonic seventh chord, 194–195
diminished fifth, 187–188
diminished interval, 98–99
diminished triad, 121–122
direct modulation, 365–366
dissonant interval, 95–96
do-based minor, 79
dominant (D) function, 240–244
dominant preparation chord, 298
dominant seventh chord, 196, 206, 215–216,
 226–227
 altered, 469–473
 construction, 206–207
 inversions, 211–213
 leading tone resolutions, 214–215
 tendency tones, 207–210
dotted note, 11–12
dotted rest, 12
double dotted note, 12
double exposition form, 593
double mixture, 408–411
double period, 491–495
doubly augmented interval, 100
doubly diminished interval, 100
duple meter, 6, 15–16, 25
dynamics, 38

E

eighth note, 8–9
eighth-note rest, 10–11
enharmonic, 42, 50, 52
escape tone (*échappée*), 168
“Every Good Boy Does Fine,” 44
exposition, 561–563
expository passage, 565

F

“F A C E,” 44
F clef, 44

- false recapitulation, 591–592
“Fat Cats Go Down Alleys Eating Birds,” 71
figured bass, 125–126, 229–231, 239
 chromatic alterations, 235–236
 intervals above the base, 231–234
 Roman numeral analysis, 236–239
first movement form, 560
five-part rondo form, 558–559
flat key signature, 71–72
form, 477, 496
 binary form (*see* binary form)
 concerto form, 593
 double period, 491–495
 period, 483–490
 rondo form (*see* rondo form)
 sentence, 477–483
 sonata form (*see* sonata form)
 sonata rondo form, 592–593
 sonatina form, 592
 ternary form (*see* ternary form)
fragmentation, 479
French augmented sixth, 441–442
fully-diminished seventh chord, 195, 217, 228
 character, 225–226
 construction, 218–219
 and dominant seventh chord, 226–227
 resolution of, 219–224
- G**
G clef, 43
German augmented sixth, 442–446
global tonic, 339
“Good Burritos Don’t Fall Apart,” 45
grand staff, 45
- H**
half cadence, 256–259
half note, 8–9
half step, 56–58
harmonic function, 240–244, 262–263
harmonic interval, 91
harmonic minor scale, 182–184
home key, 339
- I**
imperfect authentic cadence (IAC), 252–256
implied tonic, 339
- intermediate harmonies, 298
interval, 40, 91, 104
 augmented interval, 98–99
 compound interval, 93
 consonant interval, 95–96
 diminished interval, 98–99
 dissonant interval, 95–96
 doubly augmented interval, 100
 doubly diminished interval, 100
 harmonic interval, 91
 imperfect interval, 96
 interval qualities, 95–100
 interval size, 92–94, 100–101
 inversion, 102–104
 major interval, 96
 melodic interval, 91
 minor interval, 96
 perfect interval, 96, 97
 quality, 95–100
 resultant interval, 149
 simple interval, 93
 size, 91–94
 size in semitones, 100–101
interval progression, four voices, 147, 156
 analysis of, 154–156
 I-V-I progression, 147–150
 IV-V progression, 151–154
interval progression, three voices, 133, 134,
 145–146, 156
 analysis of, 145–146
 root motion by fifth, 135–141
 root motion by step, 143–145
 root motion by third, 142–143
interval progression, two voices, 106–107, 117
 contrary motion, 111–115
 oblique motion, 117
 parallel motion, 108–111
introduction, 519–520
introductory passage, 565
inversion, 102–104
inverted triad, 124–125
Italian augmented sixth, 437–440
- K**
key and key signature, 65–66, 74, 75, 80
 flat key signature, 71–73, 78
 major key and key signature, 66–68

minor key and key signature, 75–78, 80
parallel and relative keys, 78–79
sharp key signature, 70–71, 77
writing a key signature, 69–74
keynote, 54, 55

L

la-based minor, 79
leading-tone seventh chord. *See* fully-diminished seventh chord
ledger lines, 43
linear intervallic pattern (LIP), 316, 324

M

major interval, 96
major key, 66
major key signature, 67–69
major-minor seventh chord, 196
major scale, 53–54, 62. *See also* minor scale
 C-major scale, 54
 parallel major scale, 63–64, 78
 pitch relations, 55–58
 scale degree, 55–58, 62
 scale degree label, 60–62
 scale degree name, 60, 61, 62
 scale degree number, 60, 62
 solfège syllable, 60, 61
 spelling, 54–55
major triad, 120–121
measure, 6
measure line, 6
medial caesura, 562
melodic interval, 91
melodic minor scale, 184–186
Menuetto da capo, 540
meter, 3, 6–8, 13–14
 beat, 4–5
 compound duple meter, 19
 compound meter, 18, 25, 32–37
 compound triple meter, 24
 meter signature, 27–28
 notation, 11–13
 note and rest durations, 8–10
 quadruple meter, 7–8, 25
 simple duple meter, 19, 27
 simple meter, 17, 25, 26–31
 simple quadruple meter, 22

 simple triple meter, 23
 triple meter, 6–7, 25
middle C, 40
minor interval, 96
minor key, 75–77
minor key signature, 77–78
minor scale, 63–64, 180. *See also* major scale
 harmonic minor, 182–184
 melodic minor, 184–186
 parallel minor scale, 63–64, 78
 seventh scale degree, 180–182
minor triad, 120–121
mixture, 383–384, 400, 401, 413
 and basic interval progressions, 394–396
 double mixture, 408–411
 labelling, 385–388
 in major keys, 388–392
 in minor keys, 392–393
 and modulation, 396–400
 nature of, 384–385
 Neapolitan chord, 412–413
 Roman numerals and, 401–403
 secondary mixture, 403–407
 simple mixture, 401–403
modulating period, 487
modulation, 339, 364, 382
 common modulations, 369–370
 direct modulation, 365–366
 to distant keys, 380–382
 from major keys, 370–376
 from minor keys, 376–380
 and mixture, 396–400
 pivot-chord modulation, 366–369, 373
 techniques of, 365–369
 tonicization vs. modulation, 364
mono-thematic sonata form, 562
motive, 478–479

N

Nashville number system, 130
natural minor scale, 63–64, 180
natural triad, 122–124
Neapolitan chord, 412–413, 414, 431
 function, 423–424
 N5/3 chord, 423
 origin and structure, 415–423
 tonicizing, 429–430

- voice-leading and context, 424–428
- neighboring auxiliary sonority, 264–270
- nonharmonic tone, 157, 179
 - accented passing tone, 161–162
 - anticipation, 169, 176–178
 - appoggiatura, 169
 - double neighbor tone (neighbor group), 166
 - escape tone (échappée), 168
 - incomplete neighbor tone, 166–169
 - lower neighbor tone, 163–164
 - neighbor tone, 162–166
 - passing tone, 157–162
 - retardation, 174
 - suspension, 169–174
 - upper neighbor tone, 163–164
- note
 - dotted note, 11–12
 - double-dotted note, 12
 - eighth note, 8–9
 - half note, 8–9
 - quarter note, 8–9
 - sixteenth note, 8–9
 - thirty-second note, 8–9
 - whole note, 8–9
- O**
 - octave, 40–41
- P**
 - PAC (perfect authentic cadence), 246–252
 - parallel keys, 78–79
 - parallel major scale, 63–64, 78
 - parallel minor scale, 63–64, 78
 - parallel period, 485
 - parallel scales, 63–64, 78
 - passing auxiliary sonority, 271–274
 - passing tone, 157–162
 - perfect authentic cadence (PAC), 246–252
 - perfect interval, 96, 97
 - period, 483–490
 - phrase, 241–242, 263, 477–478, 496
 - Phrygian II, 419
 - Picardy third, 309, 380
 - pickup measure, 24
 - pitch, 38, 52
 - frequency, 38–39
 - pitch name, 39–42
 - scientific pitch notation, 51–52
 - staff notation, 43–51
 - pivot-chord modulation, 366–369, 373
 - plagal cadence, 312
 - polyphony, 106–107
 - post-tonal, 411
 - pre-dominant chord, 298
 - pre-dominant (PD) function, 294–296, 297–302, 312
 - common harmonic progressions, 310–312
 - phrases, tonic and dominant, 296–297
 - plagal cadence, 306–309
 - tonal phrase model, 302–306
 - pre-dominant harmony, 289
 - presentation, 479
 - primary theme area, 562
 - pseudo-tonic, 339–340
- Q**
 - quadruple meter, 7–8, 25
 - quarter note, 8–9
- R**
 - recapitulation, 561, 564
 - reference sonority, 264
 - relative keys, 78–79
 - reprise, 500
 - rest, 10–11
 - dotted rest, 12
 - eighth-note rest, 10–11
 - sixteenth-note rest, 10–11
 - thirty-second-note rest, 11
 - resultant interval, 149
 - retardation, 174
 - rhythm, 3, 13–14
 - beat, 4–5
 - notation, 11–13
 - note and rest durations, 8–10
 - ritornello section, 539–540
 - Roman numeral system, 128–131, 236–239, 401–403
 - rondo form, 543–548, 559
 - analysis of, 549–552, 553–558
 - compound rondo, 558
 - five-part rondo, 558–559
 - seven-part rondo, 548, 552, 559
 - root position auxiliary sonority, 274–280

root position triad, 124–125
rounded binary form, 513

S

SATB (“soprano-alto-tenor-bass”), 46
scale, 53. *See also* major scale; minor scale
scale degree, 55–58, 62
scale degree label, 60–62
scale degree name, 60, 61, 62
scale degree number, 60, 62
scientific pitch notation, 51–52
secondary dominant, 340
secondary mixture, 403–407
secondary theme area, 562
secondary theme group, 562
sectional binary form, 502–503
semitone, 41
sentence, 477–483
sequence, 313–314, 324, 336
 ascending-fifth sequence, 333–336
 based on seconds, 326–329, 330–333
 based on thirds, 326–329
 descending-fifth sequence, 316–324
 labeling, 325–326
 in minor keys, 319
 nature of, 315–316
seven-part rondo form, 548, 552, 559
seventh chord, 194, 204–205
 construction and types, 194–196
 dominant seventh chord (*see* dominant seventh chord)
 fully-diminished seventh chord (*see* fully-diminished seventh chord)
 inversions, 196–197
 major-minor seventh chord, 196
 preparation and resolution, 198–201
 subdominant seventh chord, 203–204
 supertonic seventh chord, 201–203
seventh scale degree in minor, 180–182
sharp key signature, 70–71
simple binary form, 515–516
simple duple meter, 19, 20–21, 27
simple duple time, 29
simple interval, 93
simple meter, 17, 25, 26–31
simple mixture, 401–403
simple quadruple meter, 22

simple quadruple time, 29
simple triple meter, 23
simple triple time, 29
sixteenth note, 8–9
sixteenth-note rest, 10–11
slash chord system, 130
slow-movement form, 592
slur, 13
solfège syllable, 60, 61
sonata allegro form, 560
sonata form, 560, 594
 alterations to, 591–594
 analysis of, 565–575, 576–584, 585–591
 development, 561, 563–564
 exposition, 561–563
 primary theme area, 562
 recapitulation, 561, 564
 secondary theme area, 562
 structure, 560–561
 terminology, 563
 transition, 562
sonata rondo form, 592–593
sonatina form, 592
“soprano-alto-tenor-bass” (SATB), 46
staff, 43–45
step, 56
step progression, 143–145
subdominant area, 299
subdominant return, 592
subdominant seventh chord, 203–204
subtonic, 75
supertonic seventh chord, 201–203
suspension, 169–174

T

T-D-T, 296–297
tempo, 8
temporary tonic, 339
tendency tone, 133–134
tenor clef, 46–47
terminative passage, 565
ternary form, 523–526, 558–559
 analysis of, 528–529, 530–533, 534–539
 vs. binary form, 529
 compound ternary, 540–542
 harmonic structure, 526–527
tetrachord, 57–58, 69

thirty-second note, 8–9
thirty-second-note rest, 11
tie, 12–13
timbre, 38
time signature, 26–30
tonal phrase model, 302–306, 312
tonally closed, 500–501
tonally open, 500
tone, 56
tonic, 54
tonic (T) function, 240–244
tonicization, 339, 364
T-PD-D-T, 300–302
transition, 562
transitional passage, 526, 565
transposition, 66
treble clef, 43
triad, 118, 132
 augmented triad, 122
 diminished triad, 121–122, 193
 figured bass and inversions, 124–126
 inverted triad, 124–125
 and key, 127–128
 leading tone triad, 187–192
 major triad, 120–121
 minor triad, 120–121
 natural triad, 122–124
 position, 124–125
 qualities, 120–122
 Roman numerals, 128–131
 structure and spelling, 119–120
triple meter, 6–7, 25
tritone, 101, 188–193
tuplet, 34–36
tutti, 593
two-reprise form, 500

V

voice exchange, 115, 271

W

whole note, 8–9
whole step, 56–57
whole tone, 56