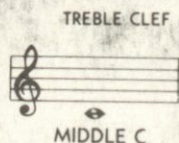


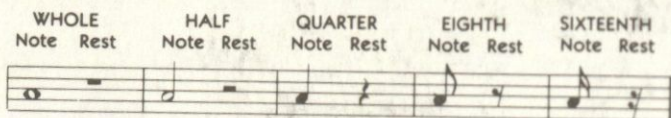
MUSIC NOTATION GUIDE

CLEF



Guitar music sounds an octave lower than notated.

NOTES AND RESTS



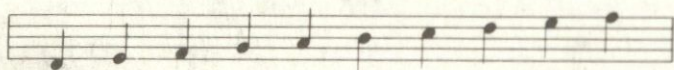
A dot added to a note or rest increases its value by 1/2.

SYMBOLS

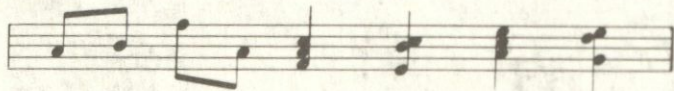
	<i>tenuto</i>	Hold full value
		Accent
	<i>marcato</i>	Louder accent
<i>sfz</i>	<i>sforzando</i>	Sudden accent
	<i>staccato</i>	Detached
	<i>fermata</i>	Hold, pause
	<i>crescendo</i>	Gradually louder
	<i>decrescendo</i> <i>diminuendo</i>	Gradually softer
<i>rit.</i>	Ritardando	Gradually slower
<i>accel.</i>	Accelerando	Gradually faster
<i>8^{va}</i>	All <i>ottava</i>	One octave higher than written
<i>tr</i>	Trill	Rapid alternation between primary note and the note above
	Grace Note	Very short ornamental note. (Note: Grace notes are always stemmed up.)
//	Break	Short pause

STEMS AND BEAMS

Notes below the third line are written with stems up. Notes on or above the third line are written with stems down.



Stem direction of beamed notes or chords is determined by the note farthest from the third line.



REPEAT TERMS AND SIGNS

D.C. al FINE Return to the beginning and play to Fine.

D.S. al FINE Return to $\frac{2}{2}$ and play to Fine.

D.C. al CODA Return to the beginning, play to and skip to the Coda.

D.S. al CODA Return to $\frac{2}{2}$, play to and skip to the Coda.

Return to the beginning or nearest and repeat.

Play through the first time, then skip to on the repeat.

Extended rest (6 measures in this example).

is played as:

is played as:

is played as:

is played as:

KEY SIGNATURES



ORDER OF SHARPS: F - C - G - D - A - E - B



ORDER OF FLATS: B - E - A - D - G - C - F

3 types of scales: chromatic - all HS, use all 12 notes

pentatonic = w w w w w diatonic - 5 WS, 2 HS, 7 pitches

major - 1 2 3 4 5 6 7 major → w w w w w w w w

minor - 1 2 3 4 5 6 7 minor

2 kinds of HS: chromatic → same letter

diatonic → different letter

diatonic chromatic

A Maj: do re mi fa so la ti do movable do solfège
 tonic mediant dominant leading tone
 supertonic subdominant submediant "super"
 ← "sus" → tonic →

scale degree
names

4th 3rd 2nd 1st 2nd 3rd 4th 5th
 subdominant leading tone mediant dominant
 Submediant

Major Keys (15):

Circle of 5

tonic + what's what

Fat Cats Go Down Alleys Rating Birds

name of key = (C#) (7) 1
 down 4 steps
 5 maj

Minor keys:

Major keys \leftrightarrow minor keys

relative \rightarrow different tonic, same key signature

parallel \rightarrow same tonic, different key signature

Rel minor of major key: 6th of maj scale OR m3 below tonic (3-115)

A musical staff in treble clef showing four scales. The first scale is C major (Cmaj) with notes C, D, E, F, G, A, B. The second scale is A minor (A min) with notes A, B, C, D, E, F, G. The third scale is E major (E maj) with notes E, F#, G, A, B, C#, D. The fourth scale is C# minor (C# min) with notes C#, D, E, F, G, A, B.

Relative maj of minor key: 3rd of minor (3rd of natural) or 3rd HS (m3) up from minor tonic

A musical staff in treble clef showing scales and chords. It starts with A minor (A min) and C major (Cmaj). Below the staff, there are notes D, G, C, F, B, and E. To the right, there is a diagram of a circle of fifths with notes A, D, G, C, F, B, E, A.

3 types of minor scales:

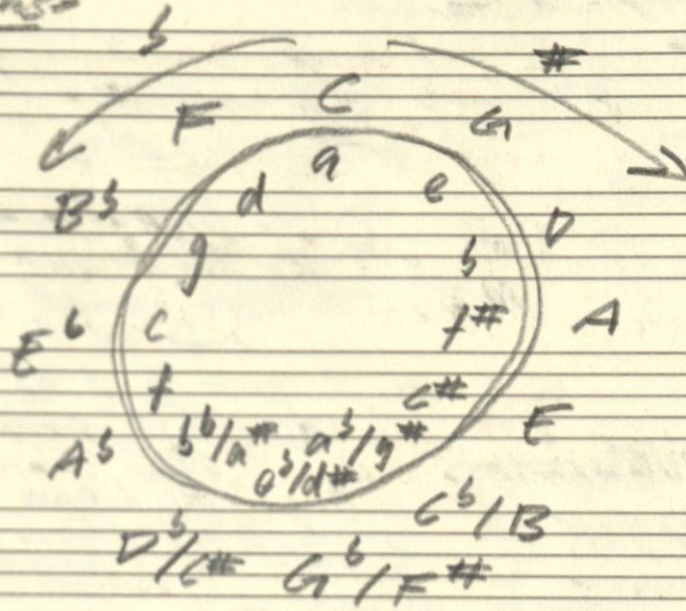
- natural minor
- harmonic minor
- melodic minor

A musical staff in treble clef showing three variations of the A minor scale. The first is the natural minor scale (A min) with notes A, B, C, D, E, F, G. The second is the harmonic minor scale with notes A, B, C, D, E, F, G, A# (labeled as leading tone). The third is the melodic minor scale with notes A, B, C, D, E, F#, G, A# (labeled as subtonic (lower by AS)).

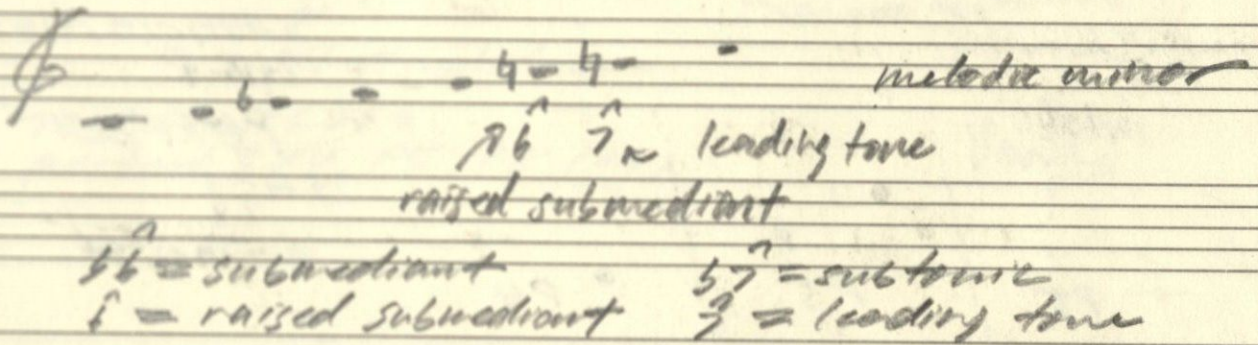
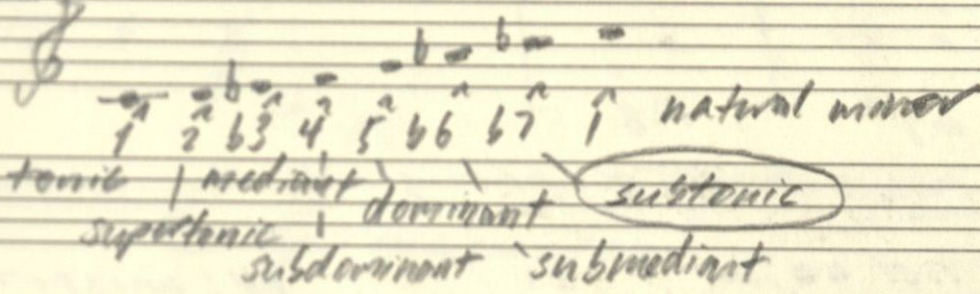
A musical staff in treble clef showing the melodic minor scale with raised 6th and 7th notes. The notes are A, B, C, D, E, F#, G#, A#.

B maj depends on 6 and 7 or 7 and 6
G# min

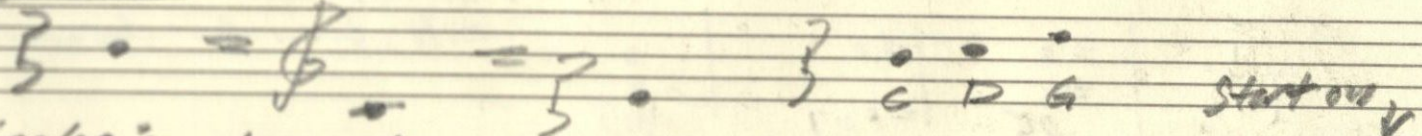
Circle of Fifths:



Keys: (minor context)



C-clot: moveable dot



- Scales:
- chromatic
 - diatonic
 - pentatonic
 - major modes
 - minor modes
 - 6 modes
 - "church" modes
 - * only white keys
 - Ionian (C)
 - Dorian (D)
 - Phrygian (E)
 - Lydian (F)
 - Mixolydian (G)
 - Aeolian (A)
 - Locrian (B)
- C D E F G A B
W W H W W W H

Intervals: quality distance

"# or b as ad spaces"
 "between two notes inclusive"

qualities: A → E P5

M3 m3

- M major
- m minor
- P perfect
- d diminished
- A augmented

m2

1. take lower note as 1
 2. figure out what upper note would be in MAJ key of 1
- min: 1 HS smaller
 dim: 1 HS smaller than MAJ
 2 HS smaller than MAJ
 aug: 1 HS bigger than MAJ
 2 HS bigger than MAJ

bigger ↑ 1HS ↑ AUGMENTED
 1HS ↓ MAJOR
 smaller ↓ 1HS ↓ minor
 1HS ↓ diminished

Perfect Intervals: only 4 options

- P8 not major or minor
- P5

- PU: minor AUGMENTED
- PHS ↑ PERFECT
- PHS ↓ diminished

clodic intervals

* always use lower note, even for descending

d5 ascending
 P5 ascending
 #M7 descending
 M7 descending

Unconsonant Intervals: double sharp

* likes to resolve outwards

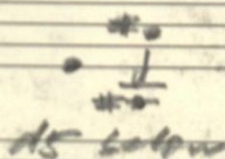
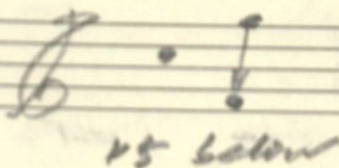
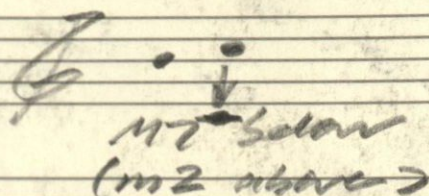
unconsonant intervals

A4/d5: tritone "devil's note"

Interval Inversion:

$m2 \Rightarrow m7$
 $M2 \Rightarrow M7$
 $m3 \Rightarrow m6$
 $M3 \Rightarrow M6$
 $p4 \Rightarrow p5$

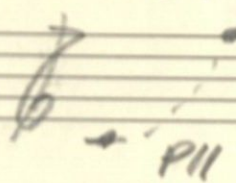
distance = 9
 quality stays
 $m \Rightarrow m$
 $P \Rightarrow P$
 $d \Rightarrow A$



Compound Intervals: (> 8ve)

11 4
 12 5
 13 6

add 7 to simple interval



Consonances:

V
 3
 5 (maj/min/p)
 6
 8
 p4 - melodic

Dissonances:

2
 7
 Aug
 dim
 p4 - harmonic

imperfect: 3, 6
 perfect: PV, P5, P8, (P4)

Lecture 3:

Treble clef: E G B D F
Bass clef: G B D F A C E G

Notes:

whole note, half notes, quarter notes, eighth notes, 16th notes, 32nd notes, etc.

- no flags in hollow notes
- no filled in notes without a stem
- notes take up entire space
- stems take up $\frac{1}{2}$ - 2.5 spaces

Beams:

8th notes, 16th notes, 32nd notes

- beam notes in direction of 2nd note
- or in direction of majority of notes (if > 2 notes)

BEAM DOWN, BEAM UP

acc: ✓ X & articulation

d. p. d. p. - dots add 50% more notes

Rhythm: notes written on page

Meter: pulse given from tempo and time signature

4/4
rhythm of "we will rock you"

4/4
meter of "we will rock you"

Time Signature: $\frac{2}{4}$ → number of beats per measure
 $\frac{4}{4}$ → what kind of note gets the beat

$\frac{2}{4}$
1 2 1 (2) 1 + 2 + 1 (2) + 1 e + a | e + a

$\frac{3}{2}$
1 (2 3) 1 2 3 1 + 2 + 3 + 1 + 2 3

$\frac{4}{8}$

* always beam in beats +

4/4 4/8 3/6 X can't exist, no 6th notes!

possible but not common

4/1 2/128 45/8 ✓ can exist

most common time signatures:

2/2	2/4	2/8	3/2	3/4	3/8	4/2	4/4	4/8
-----	-----	-----	-----	-----	-----	-----	-----	-----

shortcuts:

C = $\frac{4}{4}$ ϕ = $\frac{2}{2}$

common time cut time

arcsize:

$\frac{3}{4}$ B B D $\frac{2}{8}$ E G G $\frac{4}{16}$ D E x D $\frac{4}{8}$ F A C E
 $\frac{3}{8}$ G A G $\frac{3}{8}$ B E A D

Rests:

↓ * takes up entire measure regardless of time signature

whole rest half rest quarter rest eighth rests

16th rests 32nd rests

* rests can be dotted as well

Lecture 4: ↓ grand staff

10.25.24

beam with the beat

conducting: always with right hand

- 1st beat is always down
- beat before 1st beat is always up
- beat before last beat is to the right

agogic accent: assumed accent (importance) based on beat

penultimate →
last beat ↰

2/4 3/8 4/2

st w st w w st w st w

1 2 1 2 3 1 2 3 4

* smaller movements with faster tempo *

Exo Allegretto

Hap-py Birth day to you! Hap-py birth day to you! Hap-py

birth day to some one. Hap-py birth day to you!

Tempo: in Italian

slow - grave, largo, adagio

medium - andante, moderato, allegretto

fast - presto, allegro, vivace

getting faster - accelerando (accel.)

getting slower - ritardando (rit.)

Dynamics:

ppp pp p mp mf f ff fff ...

pianissimo piano mezzo piano forte fortissimo

decelerando crescendo

mf cresc. < f dim. > pp cresc. fff

Lesson 5: # octave from bottom of keyboard

1130/24

c4 d5 c5 d5 c4 c3

diatonic chromatic # unharmonic equivalents unison

4 → How many beats in a measure

4 → What note gets the beat

Adagio

moderato tempo - speed of bottom #

f cresc. presto ff dim. pp

More Rhythms:

* same rules as stems direction

tie - single note still note

slur - connects different notes

1 (123) 2 (23) 3 (1) 2 + 3 1 (23) 1 + 2 (3) + 1 (231) 2 (3)

Lecture 6.

2.1.24

syncopation: disturbance of expectedagogic accents

3 4 4
 S W W S W
 1 2 3 4

ties:

accents: sfz +2 mfz
 rests: 1 2 4 2 4

not syncopation syncopation repeat

1 e + a 1 e a

1 2 3 + +

Heurioda!

Triplets:

Lesson 7:

distance half step = minor second

whole step = major second

* if letters are not adjacent it is not a second

o chromatic whole step - same letter names

C4: middle C

2nd: 3rd 4th 5th

- even intervals have one line and one space

- odd intervals are either both on a space or both on a line

2.6.24

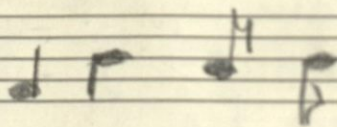
Lecture 8: Exam 1 Review

2.8.24

general notation:

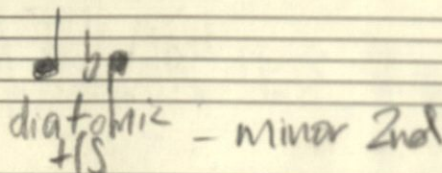
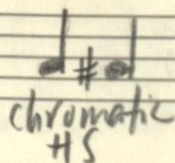
♩ oval

- notehead size and slope
- stems
- flags - always on right



whole / half steps:

- half - adjacent keys
- whole - 2 HS



time signatures:

- T • how many beats per bar
- # • top number can be anything

diatonic WS - major 2nd

B • what note gets the beat

- # • bottom number has to be represented by a note

$\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

dynamics:

- how loud or soft music is

pp p mp mf f ff

diminuendo (dim.) crescendo (cres.)

tempo:

- how fast or slow the beat is
- refers to speed of bottom number
- written in Italian

• allegro, vivace, presto, prestissimo → fast

• allegretto, andante, → medium

• largo, grave → slow

• accelerando (accel.) - get faster

• ritardando (rit.) - get slower

enharmonics - same pitch written differently

enharmonic equivalents:

clef transposition:

• octave numbers change on C

• middle C is C4

• any letter is in the same octave as the C below it

steps:

Transpose a Major 2nd Lower!

group starts with beat

• if grouping is equal go with the last note

Equivalent Time Signature! (sounds the same)

half note gets beat

d = $\overset{\sim}{\underset{\sim}{\underset{\sim}{|}}}$ d. = $\overset{\sim}{\underset{\sim}{\underset{\sim}{|}}}$ triplets

Triplets:

v.s.

complete the rhythm!

Syncope: undermine the natural organic stress

1 2 3 4 ← natural organic stress
 4 5 w 5 w create syncopated rhythm! accents on w or +

Dynamics and Tempo:

fast passage, begins loud, gradually gets softer, ends quiet

Allegro

Analyze given music:

tempo, dynamics, syncopation, clefs, rhythm markings, parts

Accidentals:

left of the note
 carry throughout the bar ♭ ♯

↑ why? accents, ties, etc.

Major Scales:

Cmaj:

Supertonic Subdominant Submediant Tonic
 Tonic Mediant Dominant Leading tone

W W H W W W H

do re mi fa sol la ti do

"movable do sol-fedge" - do is always 1

ex.

do do sol sol la la sol fa fa mi mi re re do

Scale Degree Numbers:

1 2 3 4 5 6 7

tonic supertonic mediant subdominant dominant submediant leading tone

right above tonic 3rd above tonic 5th below 5th above 3rd below tonic

major key does not mean happy

minor key does not mean sad

major and minor keys are determined mainly by their tonics
12 chromatic notes in an octave, each has their own
major key built off of WWHWWWH

C# Maj:

D Maj:

E♭ maj decarating: H W W W H W W

W - major 2nd
H - minor 2nd

ex.

Start next scale on 5th of #

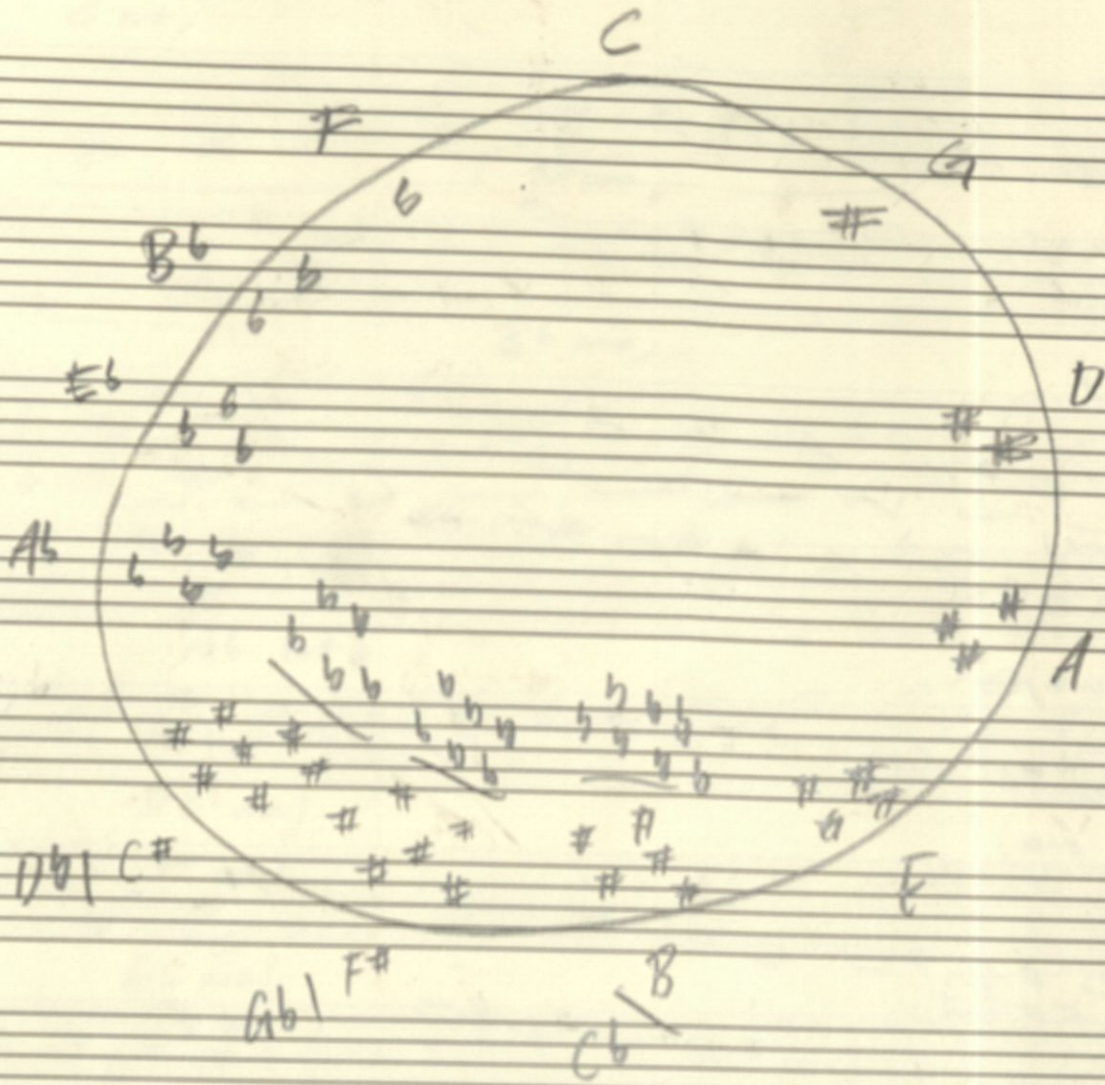
Start next scale on 4th of ♭

repeats order of #'s

repeats order of ♭'s

B E A D G C F

F C G D A E B



C maj

G maj

D maj

A maj

E maj

B maj

F# maj

C# maj

Sharp Order: F#, C#, G#, D#, A#, E#, B#
 or ascending fifths

- * Go up a fifth, # the leading tone
- * Tonic of a key signature is a minor second (diatonic HS) above its last # in its key signature
- * last sharp is leading tone

Handwritten musical notation on a spiral-bound notebook page, showing a sequence of major chords in the flat order. Each chord is represented by a treble clef staff with a key signature of flats and a sequence of notes. The chords are labeled as follows:

- C maj
- F maj
- Bb maj
- Eb maj
- Ab maj
- Db maj
- Gb maj
- Cb maj

The notes for each chord are written in a descending sequence, typically starting from the tonic (1) and moving down by a half step (2, 3, 4, 5, 6, 7). For example, C maj is written as C-B-A-G-F-E-D. The key signature for each chord is indicated by the number of flats on the staff.

Flat Order: Bb, Eb, Ab, Db, Gb, Cb, Fb
 o in descending fifths
 * Go down a fifth, add ♭ the subdominant
 * 2nd to last ♭ in key signature is tonic of key

Lecture Notes:

Transposing between key signatures:

- identify scale degrees of source key
- rewrite in same scale degree of new key with new key signature

Key signatures can be "artificially" changed with accidentals: so called a modulation

- right text to note
- effects all notes (in the same octave) within a bar
- accidentals do not stack w/ key signatures

modulation - can be done w/ accidentals or key signatures

Musical notation on a treble clef staff showing three key signatures: B major (two sharps), D major (two sharps), and Bb major (two flats). The notation includes bar lines and dots indicating the sequence of keys.

Lecture Notes:

Simple Meter: Beats divided in 2s

Musical notation showing four simple meters: 3/4, 3/8, 2/4, and 3/2. Each meter is followed by a rhythmic pattern of notes and rests.

Compound Meter: Beats divided in 3s

Musical notation showing three compound meters: 6/8, 9/8, and 12/8. Each meter is followed by a rhythmic pattern of notes and rests, with some notes beamed together.

Musical notation showing three complex compound meters: 12/8, 15/8, and 18/8. Each meter is followed by a rhythmic pattern of notes and rests.

top # of time signature must be now divisible by 3

Musical notation for 6/8 and 9/8 meters, showing rhythmic patterns with notes and rests.

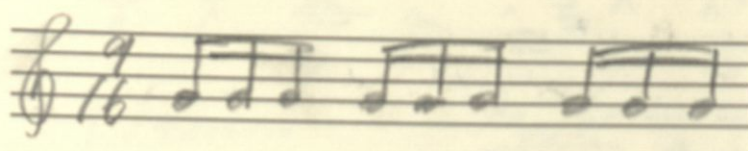
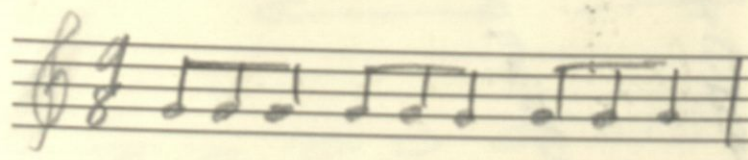
Musical notation for 12/8 meter, showing a rhythmic pattern with notes and rests.

Musical notation for 15/8 and 18/8 meters, showing rhythmic patterns with notes and rests.

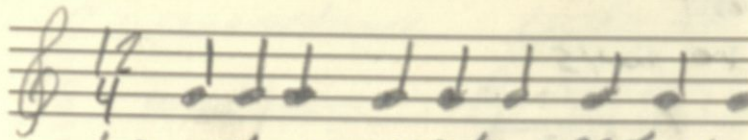
Lecture Notes:

S M W
1 3 2

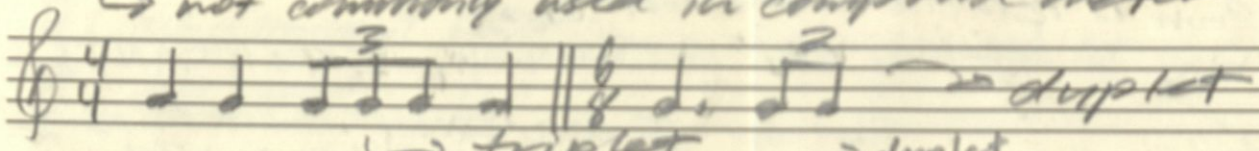
2, 29, 24



S M M W
1 3 4 2

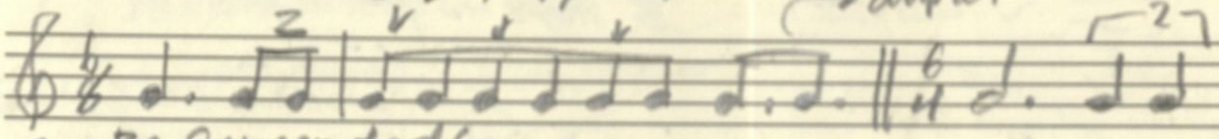


↳ not commonly used in compound meter

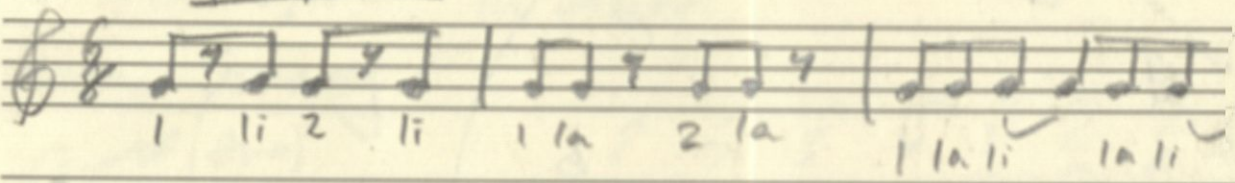


↳ triplet

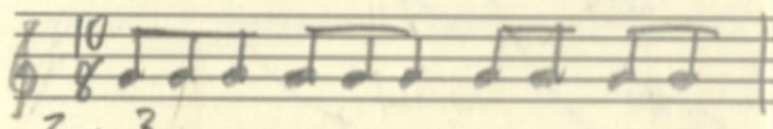
↳ duplet



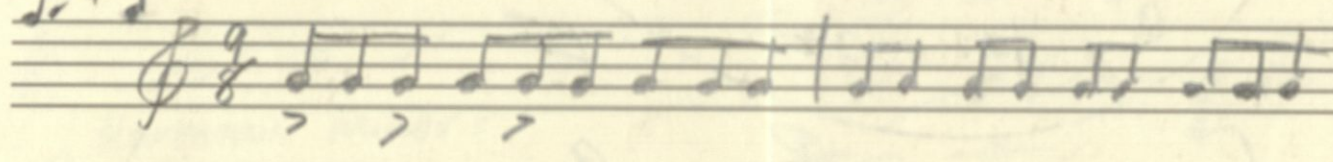
can be syncopated!



Asymmetric Two Signatures



2 + 3



Lesson Notes:

Major: WWHWWWH
Minor: WHWWHWH

3.5.24

F C G A B
b B E A D C F

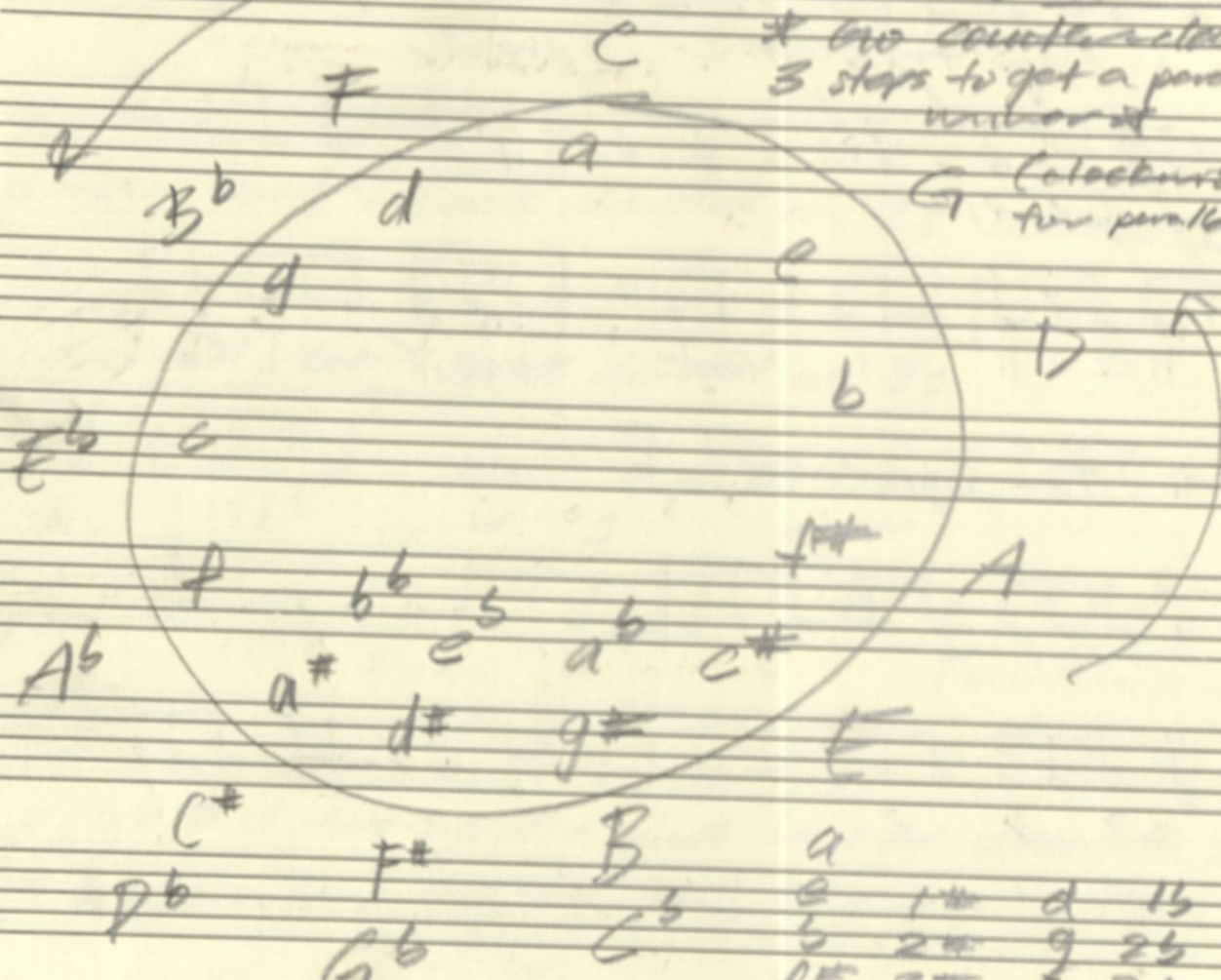
A
b
In

↑ submediant

- Cmaj and Amin are relative keys
- share the same key signature
- Amin is relative minor of Cmaj
- Cmaj is relative major of Amin **IMPORTANT!**

* Go counter-clockwise
3 steps to get a parallel
minor

G (clockwise 3 steps
for parallel major)



a	1#	d	1b
e	2#	g	2b
b	3#	c	3b
f#	4#	f	4b
c#	5#	bb	5b
g#	6#	eb	6b
d#	7#	ab	7b
a#			

Parallel keys share a fourth

minor 2nd - 1 HS

major 2nd - 2 HS

augmented 2nd - 3 HS

* cannot have x or bb in key signatures *
not every key has a parallel minor

Sub ← Super →

1 2 3 4 5 6 7 1

1: tonic Major: do re mi fa sol la ti do
 2: supertonic

3: mediant

4: subdominant Minor: do re mi fa sol la ti do
 5: dominant

6: submediant

7: leading tone, subtonic

in major in minor

Leitner Notes:

A major 1 2 3 4 5 6 7 1
 A minor 1 2 3 4 5 6 7 1

Natural Minors:

Harmonic minors Subtonic
 leading tone
 do re mi fa sol la ti do augmented second

Melodic Minor:

do re mi fa sol la ti do te le sol fa me re do

HL00210019 *always in accidentals, even with flat key signatures

raised by 1/2,
so G instead of #

Handwritten musical notation on a staff with a key signature of three flats (B-flat, E-flat, A-flat). The notes are: G, A, B-flat, C, D, E-flat, F, G.

Handwritten musical notation on a staff with a key signature of two flats (B-flat, E-flat). The notes are: G, A, B-flat, C, D, E, F, G, A, B-flat, C, D, E-flat, F, G.

Pentatonic Scales: 1 3 4 5 7

Handwritten musical notation for a major pentatonic scale. The notes are: G, A, B, C, D, E. Fingerings are indicated below the notes: 1, 2, 3, 5, 6.

Handwritten musical notation for a minor pentatonic scale. The notes are: G, A, B-flat, C, D, E-flat. A note above the staff says "2 can be in any part".

Emaj pentatonic 1, 2, 3, 5, 6

Handwritten musical notation for an E major pentatonic scale. The notes are: G, A, B, C, D, E. Fingerings are indicated below the notes: 1, 2, 3, 5, 6.

G# min pentatonic

Handwritten musical notation for a G# minor pentatonic scale. The notes are: G, A, B, C, D, E. Fingerings are indicated below the notes: 1, 3, 4, 5, 7.

Lesson Notes: → add 3b's

3.19.24

relative keys: share a key signature
 parallel keys: share a tonic

Intervals:

even intervals = like and space
 odd intervals = both on line or space

To form an interval

To make sure you place notes on the right letters
 2. adjust #/b's to get correct quality

A5 m6 M3 P5 P4 m6 m3 M2

↑ or ↓ / down

Inverted Intervals: move bottom note up on same

M3 → m6 P5 → P4 P4 → P5 m6 → M3 m3 → M6 M2 → m7

* Always adds up to 9

* m → M, M → m, P → P

* A → d, d → A

m2 b6 M5 d2 M3 A3 d3

smaller than m2 by 1HS larger than M3 by 1HS

Perfect: 4th, 5th, 8ve, unison

+1 - HS → A/d directly from P

Others: 2nd, 3rd, 6th, 7th

+1 - 1HS → M/m, +1 - 2HS → A/d

Remove accidentals

Scales:

P5

M3 M7 M2 P4

P4 d5

P5 P5 P5 P5 P5 P5

↑ is different

Handwritten musical notation showing intervals between notes on a treble clef staff. Labels above the notes include P5, 4th, 5th, and d5. Labels below the notes include M3, m3, m3, M3, M3, m3, m3.

Lecture Notes:

8, 21, 24

quality size

- m2
- P4
- d5
- M6
- A2

Handwritten musical notation on a treble clef staff. Labels below the notes include A4 and P4.

M, m	P
2	4
3	5
6	8
7	

INVERSIONS: M ↔ m } must add up to 9
 P ↔ P }
 d ↔ A }

Interval #HS

U - 0	P5 - 7
m2 - 1	m6 - 8
M2 - 2	M6 - 9
m3 - 3	m7 - 10
M3 - 4	M7 - 11
P4 - 5	8 - 12
A4/d5 - 6	

Consonance (Dissonance):

consonant intervals: U, 3, P, 6, 8
 dissonant intervals: 2, A4/d5, 7
 ↳ Tritone

Compound Intervals: larger than 8ve

Handwritten musical notation on a treble clef staff showing compound intervals. Labels below the notes include m10, M9, and P11. A note is circled with an arrow pointing to it from the text "move down 8ve".

Patterns = in Cmaj

Handwritten musical notation for C major patterns. It consists of four staves. The first staff shows a sequence of notes with intervals labeled m, m, M, M, m, m. The second staff shows notes with intervals labeled P, P, P, A, P, P, P. The third staff shows notes with intervals labeled P, P, P, P, P, P, d. The fourth staff shows notes with intervals labeled M, M, m, M, M, m, m.

in Any key i

M7

like bottom note of natural as tonic

Handwritten musical notation showing intervals M3, M5, M6, P4, P5, and P8 across a staff. The notes are connected by lines and brackets, with the interval labels written above or below the lines.

It can also have dot or AA

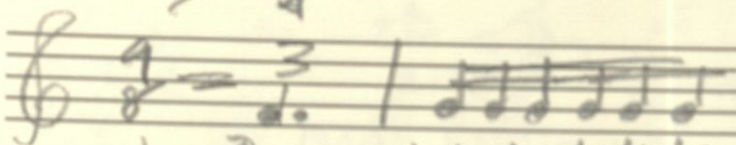
Exam 2 Review:

3.26.24

- Compound meter
- Major scales/keys
- Minor scales/keys
- Intervals

} and last exam
{ (cumulative)

divide by 3



split into dotted notes

* last note of a passage usually ends on the tonic
* minor overall) 6 and 7 are usually raised (and have more accidentals)

relative keys: share key signature
parallel keys: share a tonic

	#	b
1.	F	B
2.	C	E
3.	G	A
4.	D	D
5.	A	G
6.	E	C
7.	B	F

Lesson Notes = Chords

4.2.24

Most Common - Triads:

M3 + 5th = P5

3rd

M3 = root - lowest note of the stack of 3rds

bass - lowest note

& sometimes the same note, sometimes different

P5 (M3, m3)

minor triad

P5 (M3, M3)

Major triad

d5 (M3, m3)

diminished triad

#00

Augmented triad

+

1	2	3	4	5	6	7
C: M	m	M	M	M	m	o

tonic super tonic mediant sub dominant dominant sub mediant leading tone

I ii iii IV V vi vii^o

Major Triads: unaltered from key signature

E:

A^b:

Minor Triads: harder because notes altered

i ii° III iv v VI VII

natural

i ii° III+ iv V VI vii°

harmonic + #7 * 64 for the most common

i ii III+ IV V vii° vii°

melodic #6 and #7

i II III iv vii° i

* always modulate by scale degree

Root vs Base:

I vii°

Lecture Notes:

4.4.24

M m A d

-5th
 -3rd
 -root

Identifiers:

M m m M M m

Inversions:

root position 1st inversion 2nd inversion
 I I⁶ I⁴

Leatue Notes: 7th chords

C major: MM , Mm , mM , mm , 0^{\flat}
 A minor: MM , Mm , mM , mm , 0^{\flat}

Roman numerals: I^{\flat} , ii^{\flat} , iii^{\flat} , IV^{\flat} , V^{\flat} , vi , vii^{\flat}
 Roman numerals: i^{\flat} , ii^{\flat} , iii^{\flat} , IV^{\flat} , V^{\flat} , VI^{\flat} , vii^{\flat}

Inversions:

root pos	1st inversion	2nd inversion	root pos	1st inv	2nd inv	3rd inv
root = bass	3rd = bass	5th = bass	root = bass	3rd = bass	5th = bass	7th = bass

* spacing of notes do not matter in inversions

Roman numerals: I , I^{\flat} , I^{\flat} , I^{\flat} , I^{\flat} , I^{\flat} , I^{\flat}

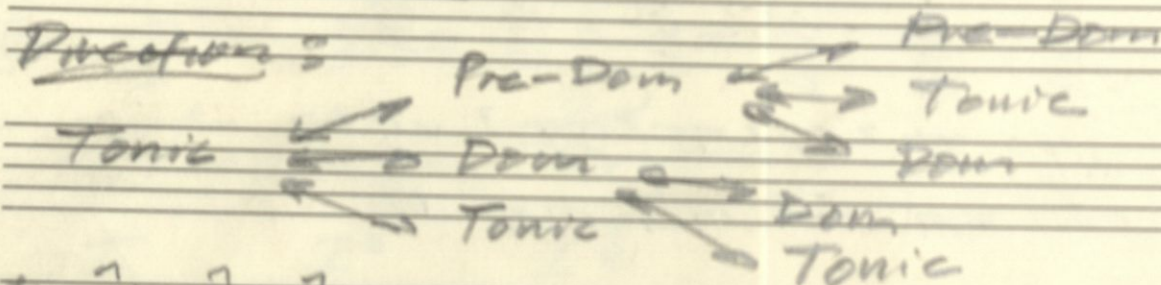
C: I ii iii IV V vi vii°
 F: I ii° III+ iv V VI VII°

Chord Functions:

Tonic - I ii, VI/vi, III/iii

Dominant - V, vii° (VII)

Pre-Dominant - ii/ii°, IV/iv



#1, 2, 5, 7 are most often the chords
 # inverting and different chords do not
 change to function
 - EXCEPT F4 is Pre-Dom

Cadences: Phrase of music

Authentic: V/vii° → I/I⁶

Half: → V

Deceptive: V/vii° → vi/iii

Plagal: IV → I

Perfect Authentic Cadence (PAC): V → I

Lecture Notes:

9.16.24

(I) Tonic - I, i, vi, VI, iii, III (+)

(II) Dominant - V, v^o

(III) Pre-Dominant - II, ii, ii^o, IV, iv

Within a Category:

I → V, IV

IV → I, V

V → I

Common:

I → IV → V → I

Cadences: moment of rest in music

Authentic: Dom → I

• PAC: V → I

	AC	PAC
	I V I	I V I

Half: ? → Dom

Deceptive: Dom → tonic that is not I

Plagal: IV → I

Homophonic - melody + chords

Monophonic - single melody

Polyphonic - different melodies simultaneously

Lecture Notes:

4.18.24

passing notes: notes going in same direction

neighbor notes: flanking notes in either direction (embellishments) ↗ ↘

Both connect two chords

Lecture Notes: harmonizing a melody

4.23.24

Tonic - I, iii, vi / i, III, VI

Dominant - V, vii°

Predominant - IV, ii / iv, ii° m

T, PD, D, T

I, IV, V, I

I, vi, IV, I, iii, IV, vi, IV, ii, IV, ii, vii, iii, I, vi, ii, vii, I

1 5 6 5 4 3 2 1

Cadences

A: Dom → T

PA: V → T

D: Dom → Tonic (not I)

Lecture Notes 3 writing melody for harmonies

4.25.24

1, 3, 5 3, 7, 2 6, 1, 5 5, 5, 7

4, 6, 1 1, 3, 5 4, 6, 1 5, 7, 2 1, 3, 5

A.C.

P.T. P.T.

C: I ii IV I