

Terminology: **Tones**

Chords

Subtonic = generic term for scale tone beneath tonic; the leading tone is a special form of subtonic. This works for the modes, but in modern theory, the term "subtonic" is usually used for the natural minor 7th scale degree, and the leading tone is distinguished from the subtonic.

Chordal syntax: Function

Subdominant function (= "Pre-dominant") Dominant function Tonic function

IV ii6 ii ii6 ii7 V/V V7/V Vb9/V vii0/V Np6 It.+6 Fr. +6 etc. V V7 V6 V4 vii06 V4 vii7 vii07 V+5 V 05 V11 etc. I vi6 vi I6

5 V6/V etc. Ger +6 5 3 2 V9

5 (There are many more altered secondary dominant possible)

As one gets closer to the tonic, there are fewer and fewer pathways. One can leave the tonic many ways, but there are fewer possibilities of cadencing on it. I discussed figured bass: Baroque composers didn't worry about what the "real" root was, but just followed the directions given

by the bass note and the numbers, in light of their thorough learning of the basic tonal patterns. The IV and ii6 with doubled 3rd both fulfilled the same function (pre-dominant on 4th scale degree) and tended to be used rather interchangeably. It wasn't until Rameau theorized the "real" roots of the

inversions that composers began to distinguish clearly between these chords; they began using more root-position ii chords, secondary dominants, etc.

2 ORIGIN of theii6 & Neapolitan chord

Basic pattern With passing 2 to link 3 & 1 Passing 2 now on beat Passing 2 now a chord tone

3 1 7 (l.t.) 1 3 2 1 7 (l.t.) 1 3 2 1 7 (l.t.) 1 3 2 1 7 (l.t.) 1

14 1 4 5 1

i iv V i i iv V i i ii06 iv V i i ii06 V i

This explains why the 3rd is so often doubled in ii6 chords in Baroque period.

22 3 b2 1 7 (l.t.) 1 Note a characteristic of voice leading: (b)3, b2, 1 (p.t.), l.t. 7; this is the sign for a Neapolitan.

(Db borrowed from f minor) This explains why the 3rd is doubled in a "bII" chord: originally (mid 1500s) it was not a "II" chord at all, because this concept didn't exist; it was rather an altered chord above the 4th scale degree.

22 i Np6 V i I had the students write out this progression in 4-5 minor keys, focussing on the 1-4-5-1 motion in the bass and the 3-b2-1.t.7-1 motion in the soprano

30 In major:

30 In the Classical period, composers began treating this more as a bII chord, using it in major keys and often linking it with bVI. Beethoven treated this chord For the quiz, I had them write out the same chord, given two different descriptions:

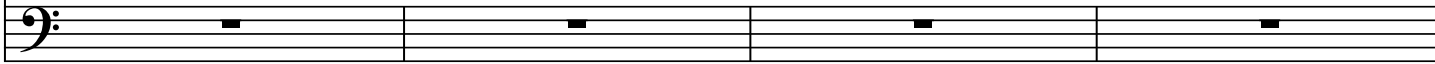
boldly, often jumping into it in root position.

1. C major. write the 4th scale degree in the bass. Double it an octave higher. Write a b3 and a b6 above that (measured from the bass).
2. Write a bII6 chord and double the third.

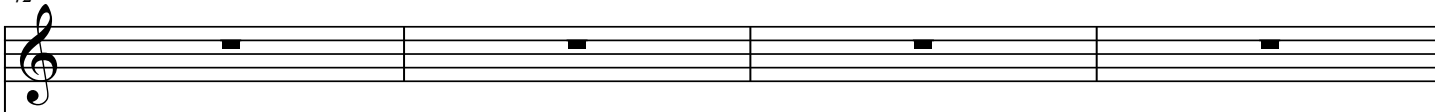
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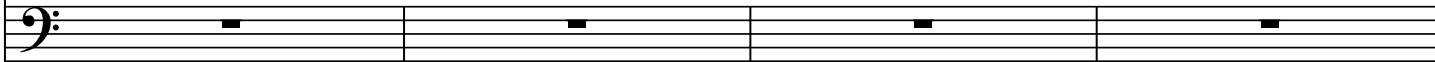
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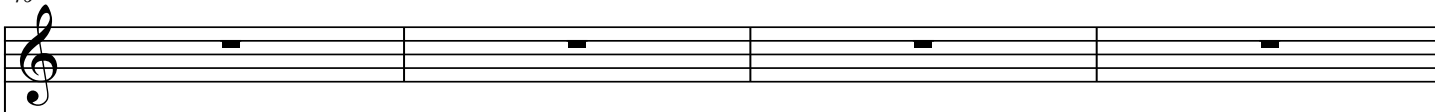
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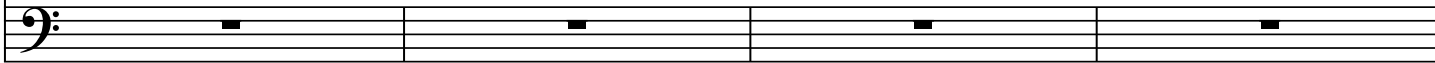
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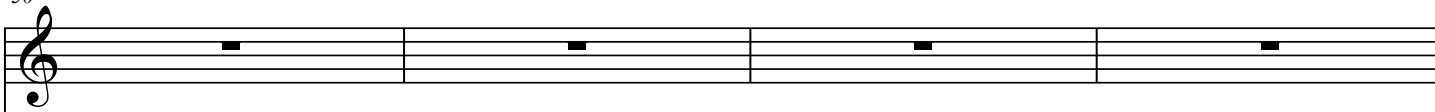
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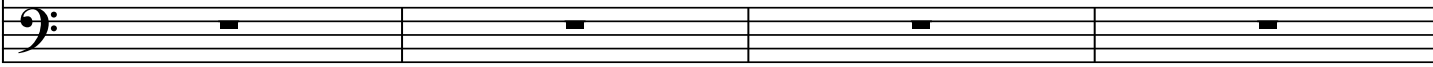


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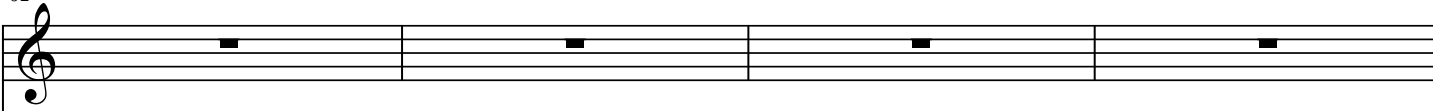
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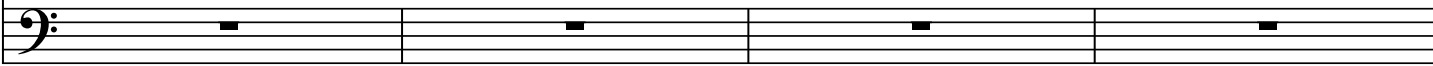
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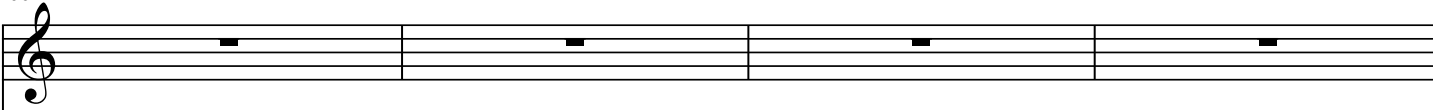
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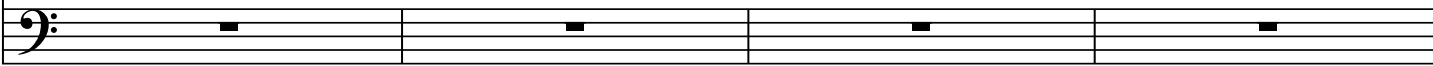
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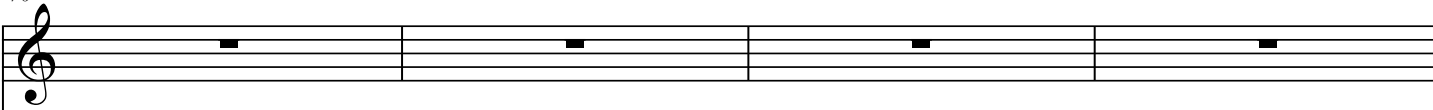
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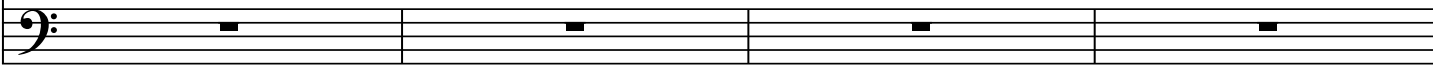
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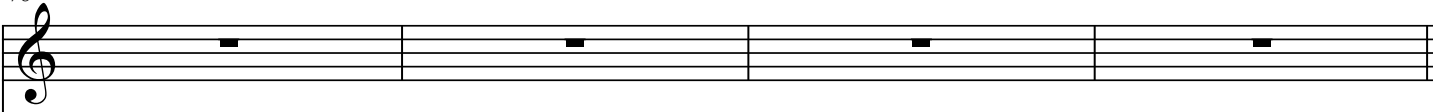
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