

FINAL REVIEW

Dr. O'Sullivan's Theory I

REVIEW: Secondary Dominants

Secondary Dominant	ID Chord	Spelling
		ti- <u>ri</u> -fi-(la)
	[III ⁽⁷⁾]	
V ⁽⁷⁾ /ii		
		re- <u>fi</u> -la-(do)
	[I ^{b7}]	

REVIEW: Spelling

- | | |
|---------------------------------------|---|
| 1. Bb- V ⁶ /vi | 9. a#- v ⁶ |
| 2. g#- vii ^{o6} ₅ | 10. Gb- V ⁴ ₃ /V |
| 3. D- V/V | 11. B- V ⁷ /vi |
| 4. F- V/IV | 12. f#- ii ^{o4} ₂ |
| 5. A- V/ii | 13. E- vii ^{o7} |
| 6. f- VII | 14. Ab- V ⁶ ₄ /ii |
| 7. C#- V ⁷ /IV | 15. Cb- V/V |
| 8. Eb- V/iii | 16. d#- #vi ^o |

PRACTICE TEST: Cadences

phrygian HC in eb

PAC 2-1 in g#

PC in E

REVIEW: Part-writing Tips

I. Determine the key (and write it down)

1. look at the key signature- major and rel. minor
2. look at the first chord (is it V or I/i?)
3. look at the cadences (which key do they make sense in?)

II. Roman Numerals

1. root position triads and sevenths are easy! So do those first :)
2. then take a look at inversions and altered chords
 - a. If it helps to write out what notes the figured bass is asking for, do it! This will help you determine if the chord is from another scale or if it is a secondary dominant

III. Label Cadences (even if you don't know the melody line yet)

IV. Note the letter names of each chord

1. recall diatonic spellings quickly in your head (I: c-e-g, ii: d-f-a, iii: e-g-b, etc)
2. recall shortcut chords for secondary dominants (major or minor)
3. if necessary, write them down quickly off to the side, or above each chord as a reminder.

V. Work backwards from the cadences

1. Cadences are the hardest to part-write correctly because of the extra rules, so do them first!
2. After a cadence the voices can “reset,” so don't worry too much about voice leading from the end of the cadence to the very next chord.
3. If the cadence ends on a secondary dominant or chord you don't usually see at a cadence (ex. ii, iii, etc), then you are in a secondary key area or have modulated.

VI. Check as you go!

1. Fixing something immediately is better than letting it slide and possibly having to redo the whole thing later
2. If you can, do a rough draft first, then neatly copy your final draft onto your homework page, etc.

PRACTICE TEST: Part-writing

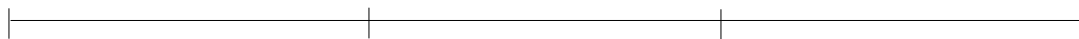


A musical score for guitar in D major (two sharps) and 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line of quarter and eighth notes. Below the bass staff is a guitar tablature consisting of two rows of numbers. The first row of numbers is: 6 8 9 6 3 4 6 # 3 4 -6 8 7 6 -6 8 9 10 3 2 7 6 5 6 5 8 7 #. The second row of numbers is: 6 4 5 6 3 5 6 7 5 6 5 4 2 3 4 3 2.

REVIEW: Form

-What is the difference between parallel and contrasting periods?

Phrase Group:



Double Period:



PRACTICE TEST: Harmonic Analysis

Andante ♩ = 70

Key: _____ v iv _____

Cad. _____

Cad. _____

IV _____ V⁷ _____

Cad. _____

VI _____

Harmonic Analysis (Cont'd)

1. The previous excerpt is an example of what kind of form?
2. What is the harmonic rhythm of the 1st system (mm. 1-3)?
3. In bar 7 the circled note is a _____.
4. True or False: The circled note in bar 9 is an accented passing tone. _____
5. In bar 9 the second inversion chord is an example of which usage? (circle your answer)
a. Pedal b. Cadential c. Arpeggiated d. Passing e. None of the above

REVIEW: Concepts

1. Common Doublings of different inversions
2. Types of Meters
3. Harmonic Rhythm
4. Resolution of a third inversion 7th chord
5. Harmonic conjugations/Sequencing
6. Uses of a second inversion triad
7. Intervals to avoid in melodic voice-leading
8. Phrygian half cadence (and all other cadences)
9. Secondary dominant vs. tonal area vs. modulation
10. Closely-related keys/Pivot modulations
11. Non-chord tones
12. Diatonic seventh chords
13. Small form (phrases, periods, etc.)

Extra Notes:

Thanks for a wonderful semester! Good luck on your final!