

## Tonal Theory Review

### Reading

Burstein and Straus, *Concise 2/e*, Ch. 1, 3, 6 & 7, as necessary

### Terms & Concepts

<p><b>Ch. 1 Scales</b>  Major scale</p> <p>Minor scale:  - Natural minor  - Harmonic minor  - Melodic minor</p> <p>Scale degrees:  - Arabic numbers with ^ (e.g., <math>\hat{5}</math>)  - Solfège syllables (e.g., <i>sol</i>)  - Scale degree names (e.g., <i>dominant</i>)</p> <p>Key signatures:  - 1<math>\sharp</math>, 1<math>\flat</math>, 2<math>\sharp</math>, 2<math>\flat</math>, etc.  - Relative keys  - Parallel keys</p> <p><b>Ch. 3 Triads and Seventh Chords</b>  Triad qualities:  M, m, A &amp; d</p> <p>Seventh chord qualities:  MM, Mm, mm, dm &amp; dd</p>	<p>Lead-sheet symbols: e.g.,  C, Cm, C+ &amp; C<math>^\circ</math>  Cmaj<math>^7</math>, C<math>^7</math>, Cm<math>^7</math>, C<math>^\circ 7</math> &amp; C<math>^\circ 7</math></p> <p>Slash chords: e.g.,  C/E, C/G, C/B<math>\flat</math>, C/F<math>\sharp</math>, etc.</p> <p>Roman numerals</p> <p>Inversions:  - Figured bass symbols  - Abbreviated figures</p> <p>Roman numeral analysis</p> <p><b>Ch. 6 Harmonic Progression</b>  A <i>phrase</i> is a musical idea that ends in a cadence.</p> <p>Cadence types:  PAC, IAC &amp; HC</p> <p>Functional categories:  T, S &amp; D</p>	<p>Contextual analysis</p> <p>Phrase model (Laitz 2016):  T _____ PD D T</p> <p><b>Ch. 7 Melodic Elaboration</b>  Arpeggiation (arp.)  - Chordal skip  Octave doubling</p> <p>Embellishing tones:  Also called <i>nonharmonic tones</i> or <i>nonchord tones</i> (see p. 83)</p> <p>- Passing tone (PT or P)  - Neighbor tone (NT or N)  - Suspension (SUS or S)  - Incomplete neighbor tone (INT or IN)  - Anticipation (ANT)  - Retardation (RET)</p> <p>Pedal point (p. 188)</p>
--	--	---

### References

Burstein, L. Poundie and Joseph N. Straus. 2020. *A Concise Introduction to Tonal Harmony*, 2nd ed. New York: Norton.

Laitz, Steven. 2016. *The Complete Musician*, 4th ed. New York: Oxford University Press.