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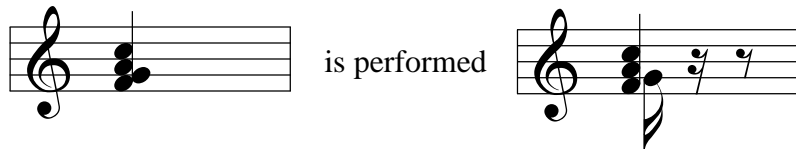
LESSON 7: NONHARMONIC TONES

Nonharmonic tones are notes that occur in music, but do not fit within the implied harmony that accompanies them.

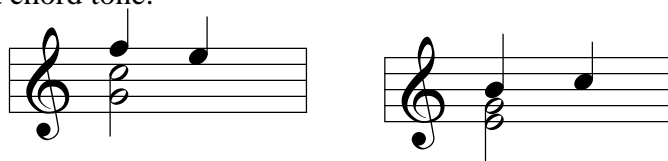
Anticipation:* A nonharmonic tone in which the presentation of a chord tone occurs immediately before the actual chord.



Acciaccatura: A keyboard ornament of the late Baroque Period in which a non-chord tone, usually the 2nd or one step below a chord tone, is added to the chord then immediately released.



Appoggiatura:* a. nonharmonic tone that is performed at the same time as the chord, followed by a resolution to a chord tone.

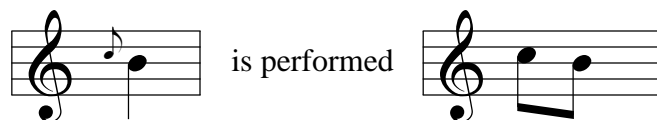


b. A melodic ornament with many different uses in different periods of music history.

Baroque Period: Written ♩, the length of an appoggiatura varies, depending on the melodic and harmonic structure of the piece. Students of the Baroque Period were taught the guidelines to follow when applying appoggiaturas to music.

Classical Period: Standardized use of the appoggiatura brought the following guidelines:

If possible, the note is to be divided equally.



**Elements marked * are required for MTAC
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LESSON 8: 20th and 21st CENTURY COMPOSITIONAL DEVICES

Atonality: No specific key, tonality, or mode used.

A musical score in common time (C) for piano. The treble clef staff contains a melody of eighth and quarter notes with various accidentals (sharps, flats, naturals). The bass clef staff contains a bass line with similar rhythmic values and accidentals, creating a dissonant, atonal texture.

Bitonality: The combination of two keys at the same time (such as E Major and F Major as in this example). Bitonality is a type of Polytonality.

A musical score in common time (C) for piano. The treble clef staff is in E major, indicated by a sharp sign on the F line. The bass clef staff is in F major, indicated by a flat sign on the B line. The two staves play different melodic lines simultaneously, illustrating bitonality.

Melodic Inversion: The process of turning each interval of a melody upside down. For example, a M3 up becomes a M3 down.

Original melody:

Melodic inversion:

The original melody is shown in the treble clef staff, starting on C4 and moving up by intervals of a whole, a half, and a whole step. The melodic inversion is shown in the bass clef staff, starting on C4 and moving down by intervals of a whole, a half, and a whole step, demonstrating the process of turning the melody upside down.

Polytonality: The combination of two or more keys at one time. (Bitonality is a form of Polytonality.)

A musical score in common time (C) for piano. The treble clef staff contains a melody with various accidentals. The bass clef staff contains a bass line with various accidentals, creating a complex, polytonal texture.

Terminology in this lesson required for MTAC
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LESSON 9: THE FUGUE

The **Fugue** is a style of composition in which 3 or more voices enter in imitation of one another. Several terms associated with a Fugue are:

Subject: The principle theme of the fugue

Answer: A restatement of the subject

Real Answer: An exact transposition of the subject, often to the dominant

Tonal Answer: An answer in which the intervals are adjusted to maintain a sense of the tonality

Countersubject: A distinctive contrapuntal theme that continues in the first voice as the second voice enters, which is used repeatedly throughout the fugue

Exposition: The introduction of all voices at the beginning of the fugue; the exposition usually ends with a cadence

Episode: Sections without complete subjects, but that utilize the motivic material from the subject and countersubject

Stretto: Usually used near the end of a fugue, the entrances of the subjects are close together, causing them to overlap. (The term *stretto* is also used in non-fugal music to mean a concluding sections which is faster than the preceding music.)

Study this Fugue by J. S. Bach. The various terms used in a fugue are marked on the score. A free audio file of this music is available at www.bktmusic.com. Select the "Level 10 Music" link.

EXPOSITION
Subject

Tonal Answer at the 5th (3rd and 4th notes are changed from interval of a 4th to a 5th)

Countersubject

**Terminology in this lesson required for MTAC
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Answer these questions about *Sonata, K. 280: Allegro assai*, by Mozart, which follows on pages **74-82**. A free audio file of this music is available at www.bktnmusic.com. Select the "Level 10 Music" link.

Assignment 1 (Music on Pages 74-82)

1. Find and mark the main sections of the music (Exposition, Development, and Recapitulation).
2. Find and mark Theme 1, the Bridge, and Theme 2 in the Exposition and Recapitulation.
3. Determine the key in which each section and each theme begins. Mark the keys on the music.
4. Complete the chart below.

<u>Exposition</u>		<u>Development</u>		<u>Recapitulation</u>	
Theme 1	Theme 2	Begins in	Ends in	Theme 1	Theme 2
Key of: _____	_____	_____	_____	_____	_____
Relationship to Tonic: _____	_____	_____	_____	_____	_____

Assignment 2 (Optional, for Extra Study)

1. Complete a harmonic analysis of the music. List the Roman Numerals and figured bass on the line below the staff. If the line has parenthesis (____ ____), label the chord with its root, quality, and figured bass.

Assignment 3 (Optional, for Extra Study)

1. Write the name for each marked cadence on the lines given under the music.
2. Find and mark these compositional techniques found in the music: **sequence, pedal point, syncopation, repetition, and imitation.**
3. Carefully compare the Exposition and Recapitulation. List some of the differences.

4. a. Name the circled nonharmonic tone in measure 6. _____
 b. Name the circled nonharmonic tone in measure 64. _____