MUS 203
Theory and Musicianship III
Final Examination Study Guide

Chromatic harmony (Units I, III, V)
be able to write, resolve, and/or identify in four voices any chromatic chord we have studied this semester

secondary dominants
a) major-minor 7th chords (V⁷/x)
b) major triads (V/x)
c) diminished triads (viⅦo/x)
d) half-diminished 7th chords (viⅦⅣ⁷/x)
e) fully-diminished 7th chords (viⅦⅡⅣ⁷/x)
all of these are chromatic chords - they will contain at least one altered note resolve to the secondary tonic (i.e. V/V to V)
deceptive resolution mimics V-Ⅵ in secondary key (i.e. V⁷/IV to ii)
“magic” phone number 1-473-6251 shows which chords have the dominant to tonic relationship

mixture (borrowed) chords
a) chords involving the lowered 6th scale degree
   iiⅦ°, iiⅦⅣ⁷, iv, ⅦⅥ, viⅦⅣ⁷
   harmonic function is not affected by alteration (pre-dominants go to V, etc.)
   scale degree Ⅶ° goes to 5
b) chords involving lowered 3rd and/or 7th scale degrees
   i, ⅦⅢ, ⅦⅦ

Neapolitan chord
major triad built on the lowered second scale degree (ⅦⅡ)
usually in first inversion (NⅥ)
resolves to V(Ⅴ), cadential 6/4, or viⅦⅣ⁷/V
scale degree ⅡⅡ goes down to Ⅶ (ti), sometimes passing through 1 (do)

augmented sixth chords
all share scale degrees (Ⅴ)6, 1, ♯4
resolve to V or cadential 6/4
the two notes which form the augmented 6th (Ⅴ6 and ♯4) resolve out to the octave (5)
Italian - triad
French - add scale degree 2
German - add scale degree (Ⅴ)3
doubly augmented 4th - re-spell the ♯3 of a German chord as ♯2 - only in major

altered dominants
the chordal fifth of the dominant triad is raised to make an augmented triad (V+)
the chordal fifth of the dominant seventh chord is raised V(Ⅴ) or lowered V(Ⅴ-)
the altered note resolves in the direction of its alteration, occasionally requiring irregular doubling in the I

common-tone chromatic chords
typically, these chords will embellish a root-position triad with a doubled fifth
all three upper voices move in neighbor-note fashion, and the bass remains a common tone
the CTⅦ° contains two altered pitches, and the CTⅦⅣ° contains three altered pitches
**Modulation (Units I and IV)**

be able to analyze and/or write modulations of any type studied this semester

pivot-chord to closely-related keys
  closely-related keys are those that have no more than one sharp or flat different in their key signatures
  OR keys that have as their tonic triads chords that are diatonic in the original key.

  pivot chords must be diatonic in both keys and usually occur immediately prior to the first chord that
  MUST be in the new key (usually a dominant)

enharmonic to very distant keys (i.e. tritone, half-step)
  dominant seventh chords ($V^7$) can be respelled as German augmented sixth chords ($G^6$) and vice-versa
  this type of enharmonic modulation can get to the key a half step away

  fully-diminished seventh chords ($\text{vii}^7$) can be respelled so that any of the pitches can function as the root
  this type of enharmonic modulation can get to three other keys – a minor third up, a minor third down,
  or two minor thirds away (equivalent to a tritone)

  using secondary (applied) dominant seventh chords or fully-diminished seventh chords allows the key
  relationship to be anything – chromatic third relationships are most common (e.g. $V^7/IV = G^6$)

common-tone to chromatic third related keys
  chromatic thirds are related to the original by major or minor third, and have at least one cross relation
  between the tonic triads
  the chromatic thirds from a major tonic are: III, VI, $\flat$I, $\flat$VI; $\flat$iii, $\flat$vi
  the chromatic thirds from a minor tonic are: iii, vi, $\sharp$iii, $\sharp$vi; $\#$III, $\#$VI

  common-tone modulation usually involves common tones between tonic triads and the common tone is
  placed in a prominent part

**Form (Unit II)**

be able to match terms from Unit II with their definitions