

Review Topics, Questions

A. Non-Chord Tones

1. Define 'non-chord tone.'
2. Review Chapters 11 and 12 and write clear but concise definitions of the following NCTs. Make up two 4-part (SATB) examples of each to illustrate your definitions. Use different keys (major and minor) for each example. Always include harmonic analysis and NCT labels with your work.
 - a) Passing tone (see my example below)
 - b) Neighboring tone
 - c) Suspension
 - d) Retardation
 - e) Appoggiatura
 - f) Escape tone
 - g) Neighbor group (also called "changing notes")
 - h) Anticipation
 - i) Pedal point
3. What is the purpose of NCTs?
4. Which NCTs are most common in the Bach chorale style, and which are least common? On a scale of 1-5, rate the NCTs above in terms of frequency of use (1= Very uncommon; 2= Relatively uncommon; 3= Not common, but not rare either; 4= Fairly frequent; 5= Very frequent).

Example of an answer for question 2:

2. a) A *passing tone* (abbreviated p or pt) is a NCT that fills in the space between two other tones by moving stepwise between them. It is approached and left in the same direction. The two other tones are usually, but not always, chord tones (you *can* have two passing tones in a row). PTs are usually diatonic, but may also be chromatic. They may be accented or unaccented, and are probably the most-common type of NCT. Here are two examples; the first has a *diatonic p*, while the second has a *chromatic p*:

C : I I₆ ii⁷ V₇ I a: iv V i

B. Cadential $\frac{6}{4}$

1. Write everything one needs to know about the **cadential $\frac{6}{4}$** chord in order to use it properly. Structure your answer according to the following categories:

- i) **Description, Construction, Doubling, and Purpose;**
- ii) **Voice-Leading (incl. approach and resolution);**
- iii) **Other Uses;**
- iv) **Metric Placement, and Other Points to Remember.**

Mention any irregular possibilities that you are aware of as they pertain to any of these points (i.e. *Doubling, Metric Placement, or Resolution*, etc.). Write examples that would help your explanation, and label your examples. Use of point form is acceptable.

2. Can this decoration be used on any other chords? Explain, and if so, give an example.
3. Explain how it is that a chord that *looks* like a $I \frac{6}{4}$ can be called a $V \frac{6}{4}$.

C. Modulation

1. Explain the difference between “modulation” and “tonicization.”
2. There are four basic modulation types for polyphonic textures (note: Monophonic modulation is only used in monophonic textures). Name them, and explain how they work using examples.
3. One modulation type (the most common) has two sub-categories: diatonic, and chromatic. Explain the difference between the two and use examples to help illustrate this difference.

D. Suspensions

1. Define “suspension.”
2. What are the most common upper-voice suspensions? What is the most common lower-voice suspension? Provide examples of each.
3. Explain the various accentuation schemes possible for suspensions.
4. Explain, and provide examples of different ways of decorating suspensions.
5. What note can't be doubled in susps.? What chord note must be omitted in susps.?

E Harmonic Rhythm

1. Explain it, and write the basic convention or “rule” that should be followed regarding it.

F. Tendency Tones

1. What are they?

In general, tendency tones are notes which have a tendency to resolve in a particular direction by step (often by semitone, but not always). A list of tendency tones would include:

- The leading tone (but only when it is a member of dominant harmony),
- The seventh of any seventh chord,
- Suspensions, and
- most chromatically-altered notes.

Thus *le* and *fi* in augmented sixths, and *ra* in the Neapolitan are normally not doubled. Exceptions do exist (the fifth of a chord whose root is chromatically lowered (bII, bIII, bVI) is chromatically altered, but it is a relatively stable note and is occasionally doubled), but are relatively rare.

The main idea is that particular notes within chords can have a tendency to move in a specific direction; they are **melodically active**, and as such, they should not be doubled.

3. Describe **frustrated** tendency tones, and give examples.

G. Doubling

1. What conventions or “rules” should be followed regarding forbidden doublings?
There is only one “law” to remember: avoid doubling any tendency tone. See above (F) for more.
2. What **doubling guidelines** apply when voicing a 3-note chord (triad) for 4 voices (SATB)?

H. Mixture

1. What is the purpose of mixture?

2. What voice-leading guideline(s) is (are) used for chromatically-altered notes?
3. What doubling guideline(s) is (are) used for chromatically-altered notes?
4. How do mixture chords function?
5. Which are the most commonly-used mixture chords? Which are less common? (Discuss)
6. Are secondary dominants like mixture in any way? Explain.
7. If two or more chords in a row use $\hat{6}$ (or $b\hat{6}$), what guideline should be followed if the first uses mixture?
8. Write a short SATB progression using ii° and iv in a Major key.
9. Write a short SATB progression using bVI in a Major key.
10. Write a short SATB progression using $bVII$ in a Major key.
11. Write a short SATB progression using III (NOT $V/vi!$) in a Major key.
12. Write a short SATB progression using $bIII$ and at least three (!) other mixture chords.

NB: •All progressions should begin with I and end on I or V , and use NCTs to activate the texture.

I. Other Miscellaneous Topics

1. (i) What are **chord classes**? (ii) Write an example of a $I - IV - V - I$ progression for SATB in any key, then use your understanding of chord classes to significantly expand (within reason!) the first three chords.
2. (i) What major AND minor scale degrees can form the root of diatonic **diminished triads**? (ii) What doubling guidelines and other restrictions apply to diminished triads?
3. Be able to write out the Kostka/Payne **chord-flow chart** from memory.
4. What are the **characteristics of a good melody** in the Bach chorale style? How should it end?
5. What **rhythmic values** are most typical in the Bach chorale style? Give examples.
6. What are **parallel** 5ths/8ves, **consecutive** 5ths/8ves, and **direct** (a.k.a. "hidden") 5ths/8ves?
7. **Chord sevenths**; how should they be approached and resolved (be thorough; include exceptions)?
8. (i) What are the different types of **deceptive cadences**? (ii) What note is usually doubled in a DC?
9. Having **all 4 voices move in the same direction** is usually considered problematic. There is one fairly-common exception to this, however; explain, writing a SATB example.
10. What (or who) is **false relation**? Write an example.
11. (i) Define and explain the purpose of a **cadence**. (ii) Describe all types. (iii) Which is least common? (iv) Are inversions and/or 7th chords possible for the final chord in a cadence? Explain.
12. What is **overlap**? What is **voice crossing**? Are these things ever okay? When?
13. What is the **purpose** or **goal** of studying the materials of music?