

## MUS225—Theory III

### Study Guide for Exam 2 — chapters 21-23

The exam will include part-writing (short chord construction examples, full SATB figured bass, melodic harmonization, or composing a chord progression from scratch), analysis (with Roman numerals and figured bass), and short answer questions re: the analysis.

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#### MODAL MIXTURE

Simply borrowing the major or minor version of a particular triad that normally does not appear in the key. (e.g., C minor triad in G major = borrowed iv)

- One might use a secondary dominant to embellish these chords =V(7)/iv or vii<sup>o</sup>(7)/iv
- Picardy third

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#### NEAPOLITAN CHORD

Major triad built on flat scale degree 2 (Db in C major or minor)

- Often appears in first inversion (N6), sometimes in root position
- Double the third or the bass (if not the third already)
- Leads to V or cadential 6/4 \*sometimes another chord intervenes before V (V or vii<sup>o</sup>/V, with or without 7<sup>th</sup>, inverted or in root position, for example)
- One might use a secondary dominant to embellish the Neapolitan chord (V or vii<sup>o</sup>/N6)

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**AUGMENTED SIXTH CHORDS** — almost always leads to V or cadential 6/4

\*sometimes another chord intervenes before V! (V or vii<sup>o</sup>/V, with or without 7<sup>th</sup>, inverted or in root position)

— “double leading tone” to scale degree 5, half step approach from below AND above

**German** = dominant 7<sup>th</sup> chord built on flat scale degree 6 (or regular 6 in minor, which is already flat), EXCEPT the 7<sup>th</sup> is written as an augmented 6<sup>th</sup> (WHY? because it resolves up to scale degree 5, not down as a 7<sup>th</sup> normally would...)

in C: — Ab C Eb F#

**Italian** = dominant 7<sup>th</sup> built on flat scale degree 6 WITHOUT the 5<sup>th</sup>

in C: — Ab C F#

**French** = dominant 7<sup>th</sup> built on flat scale degree 6 EXCEPT 5<sup>th</sup> is lowered by half step and written as sharp 4<sup>th</sup> above bass (scale degree 2) = Ab7flat5 in jazzspeak

in C: — Ab C D F# (two major thirds a whole step apart)

—May appear in inversion (F# in bass as leading tone to scale degree 5, G) or embellish another root (e.g., scale degree 1 instead of 5) as neighbor chord — this is fairly rare!

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**ENHARMONIC SPELLING** — easier to read E major than Fb major? yes. That’s it.

**ENHARMONIC MODULATION** — the chord looks the same (same pitches) but its FUNCTION changes!!! It resolves somewhere else.

—V7 <=> Ger+6 (or It+6 without 5<sup>th</sup>) = Ab-C-Eb-**Gb** usually resolves to Db; becomes Ab-C-Eb-**F#** when it resolves like a Ger+6 to G C E G (cadential 6/4 in C), often followed by V(7)-I

— vii<sup>o</sup>7 — any of those pitches can become the new root, aka, leading tone to scale degree 5 (most common) or whatever its goal key = C Eb Gb A might resolve to Db, but instead resolves to G, so we spell it **F#** A C Eb (or C Eb **F#** A to keep same inversion) = chosen root/leading tone in bold

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#### MODULATION REMINDERS

Always look ahead to the cadence. If you see a dominant-tonic (V-I or vii-I) relationship in the middle of the phrase, it might just be a tonicization — see if the new accidentals stick around or not to know for sure—if a cadence happens in the new key, it’s more likely a modulation. Sometimes it modulates abruptly by common tone, phrase modulation (sequence), or enharmonic modulation (function change)