EMERALD

CHORAL ACADEMY

Music Theory for Choral Singers

Michael Bennett

Thursday, March 25, 2021

Content Overview

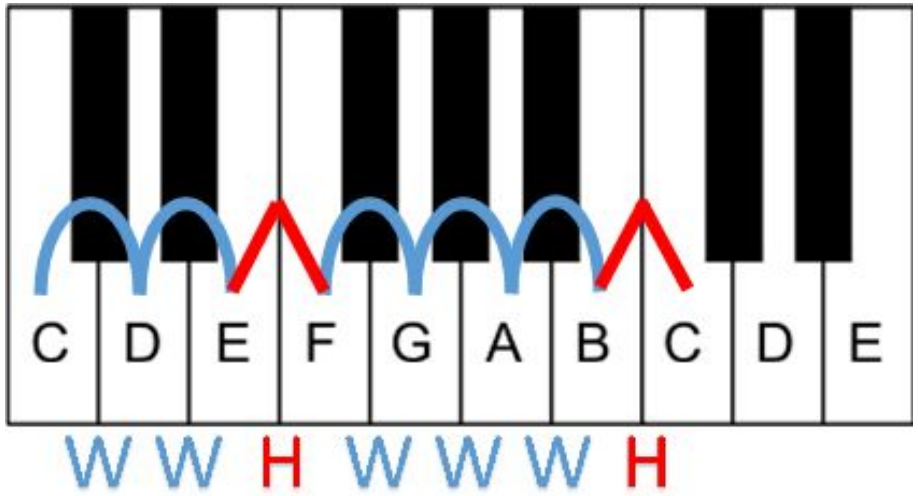
- Keys & Key Signatures
- Scales and Scale Degrees
- Intervals
- Triads and Harmony
- Cadences

Keys

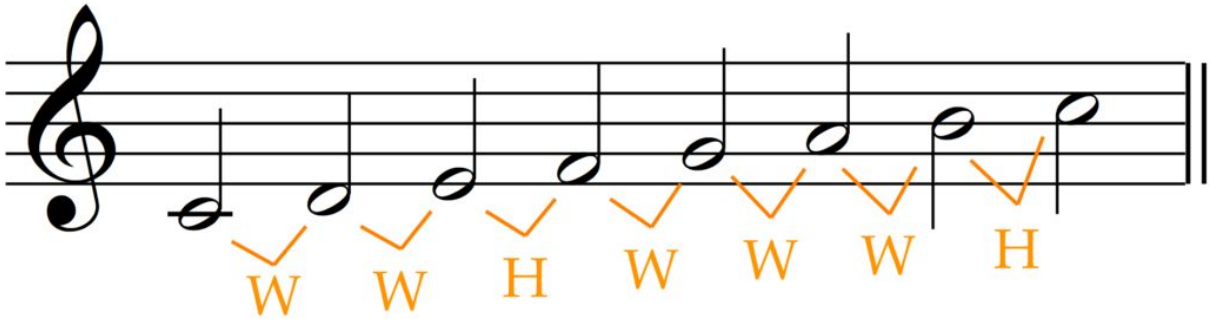
You’re either in or you’re out.

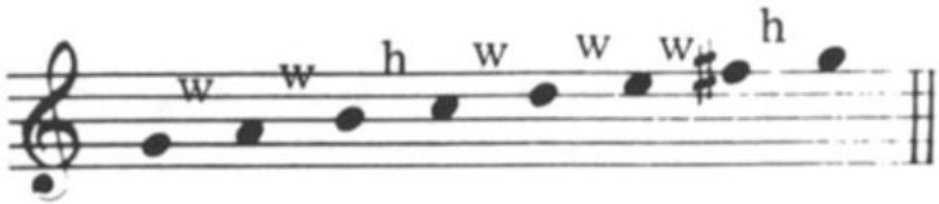
The Musical Alphabet

A B C D E F G

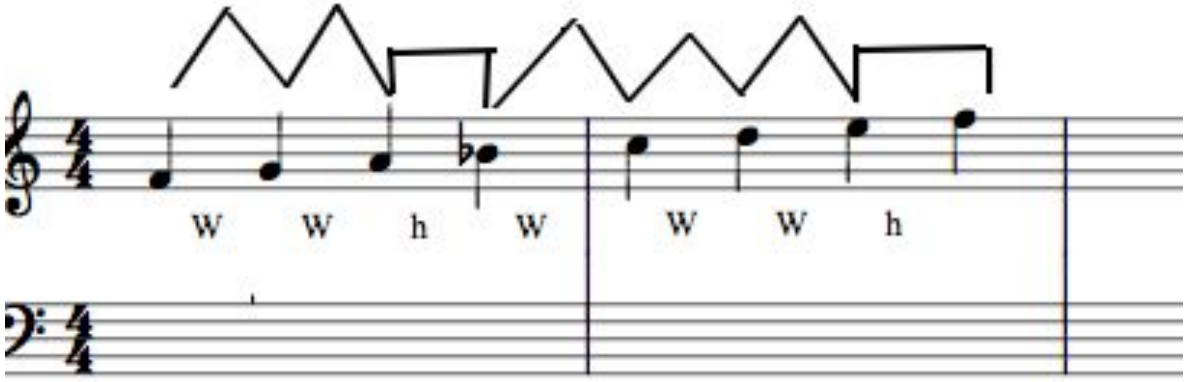


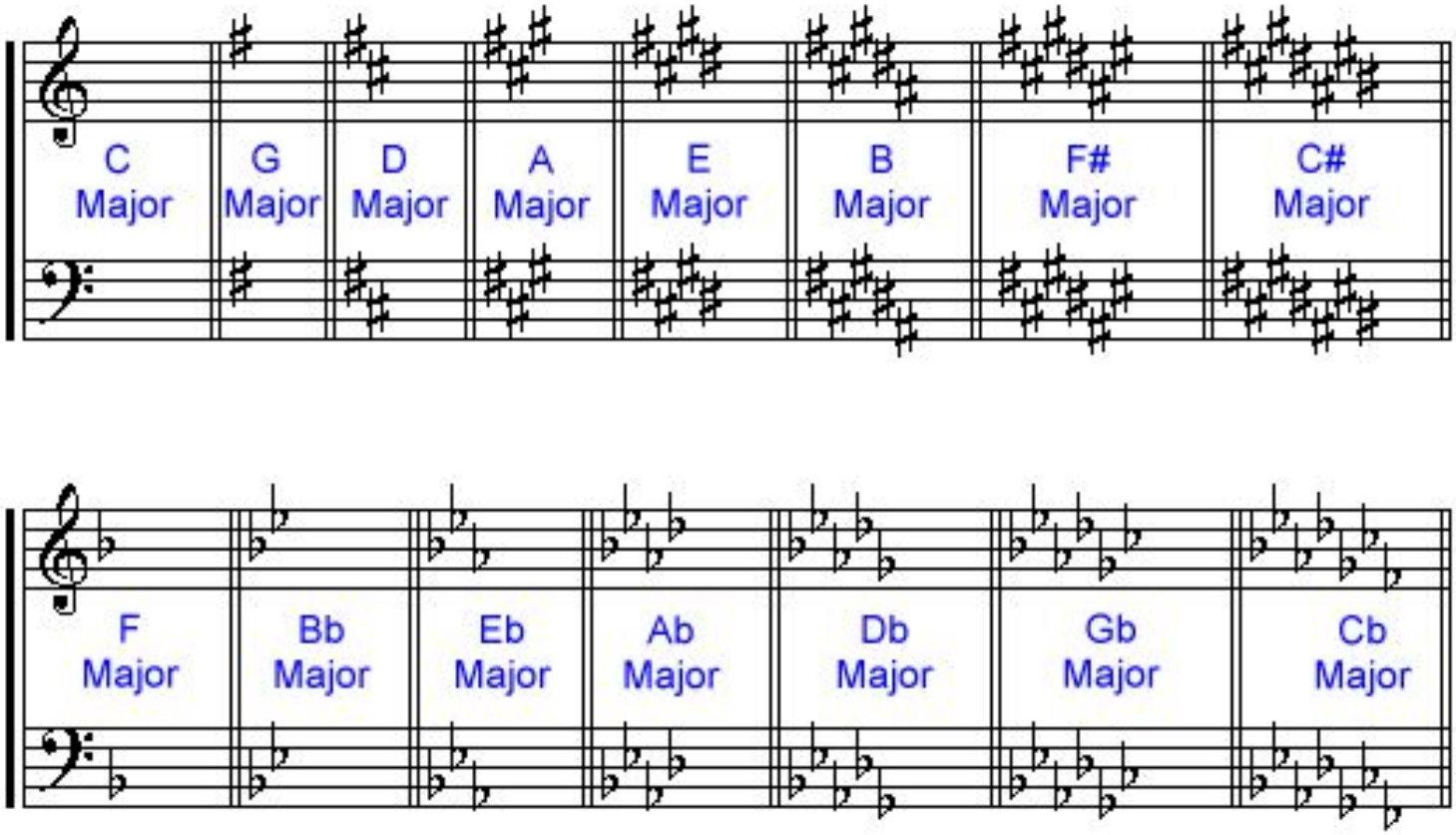
C major



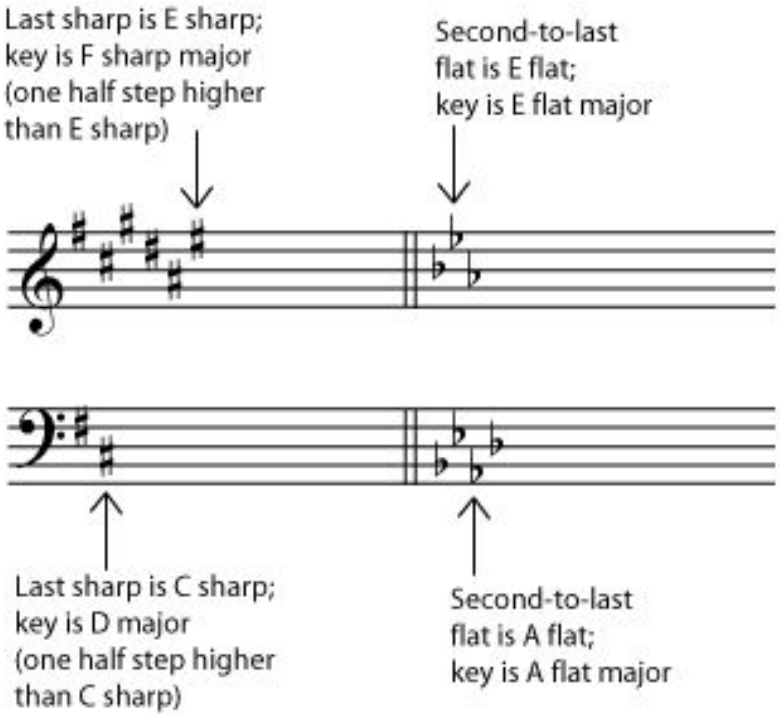

w w h w w w h

F
G A B C D E G


w w h w w w h


C Major
G Major
D Major
A Major
E Major
B Major
F# Major
C# Major
F Major
Bb Major
Eb Major
Ab Major
Db Major
Gb Major
Cb Major

Key Signature Shortcuts

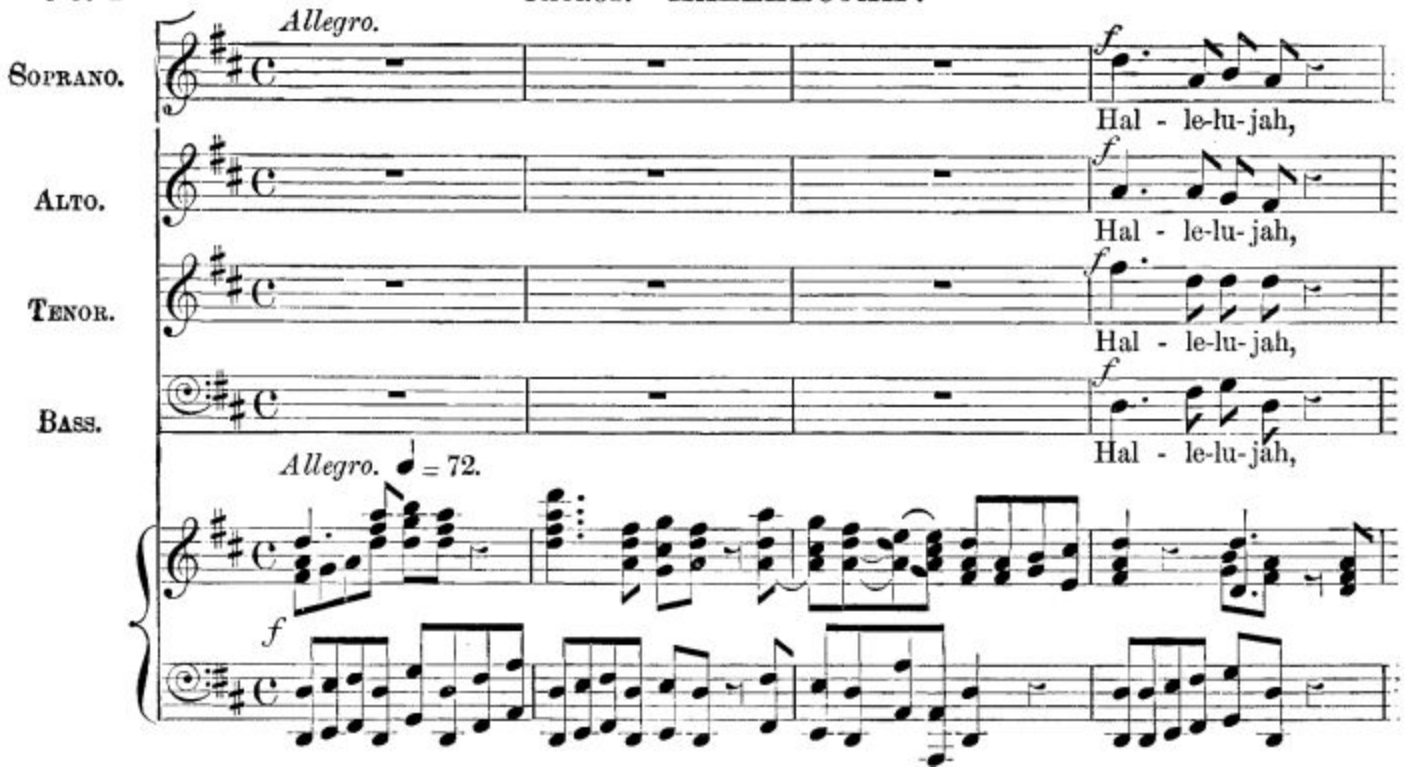


What about 1 flat?

(It’s F)

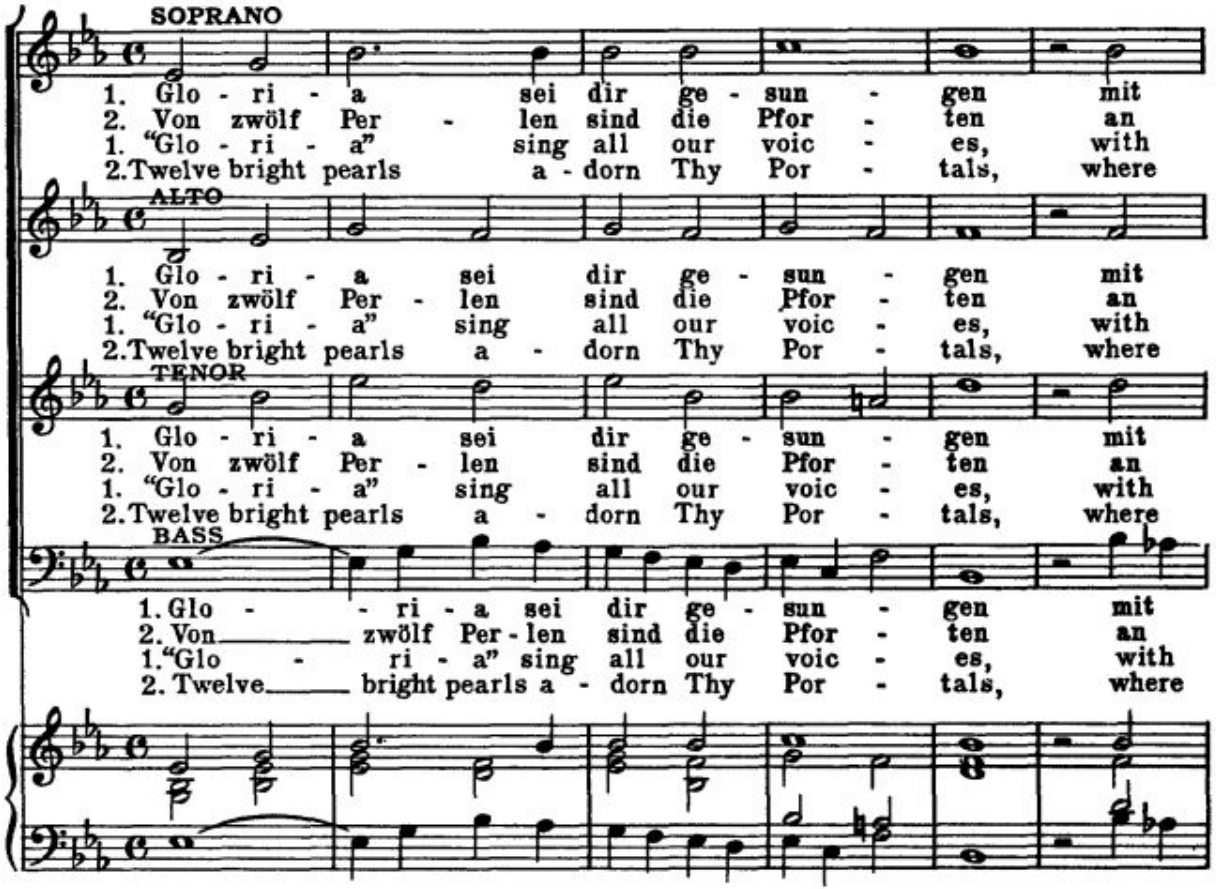
No. 44

Chorus.—HALLELUJAH!



J.S. Bach - Church Cantatas BWV 140

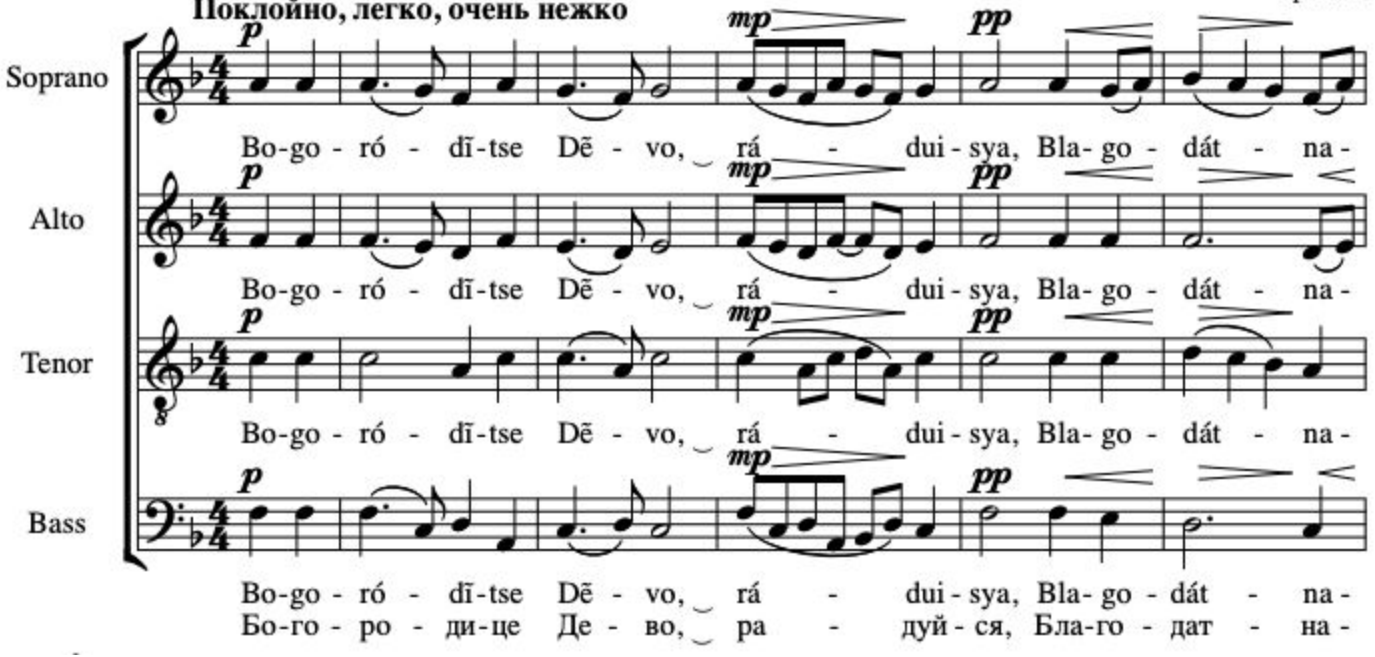
No. 7. Chorale



Bogorodĩtse Dĕvo, raduisya
Богородице Дево, радуйся

Sergei Rachmaninov
Сергей Рахманинов
Op. 37/6

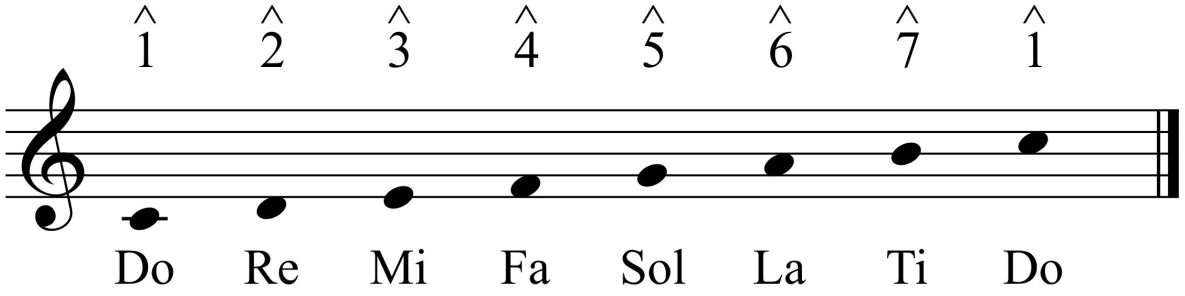
Andante, leggiero, molto dolce
Поклойно, легко, очень нежко



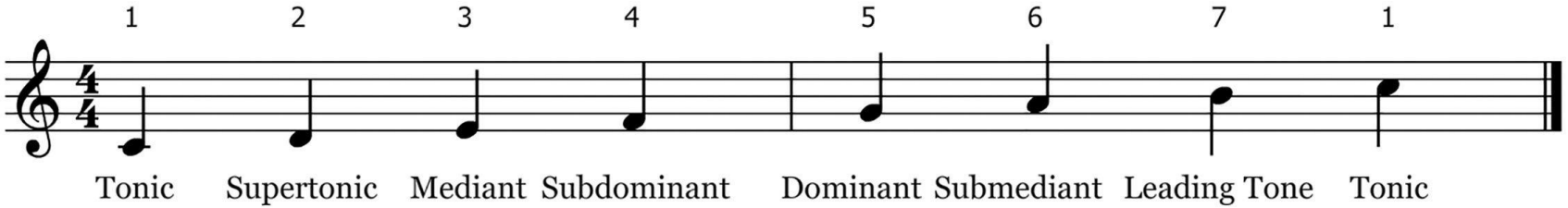
Scales

An ordered set of musical notes

Diatonic (7-note) Scale & Degrees



C Major

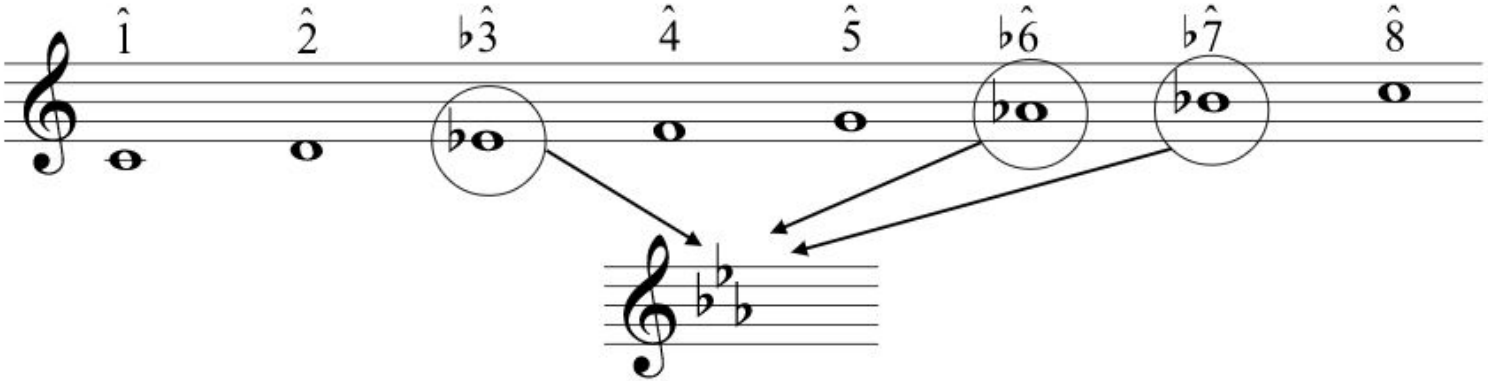


Common Scale Types

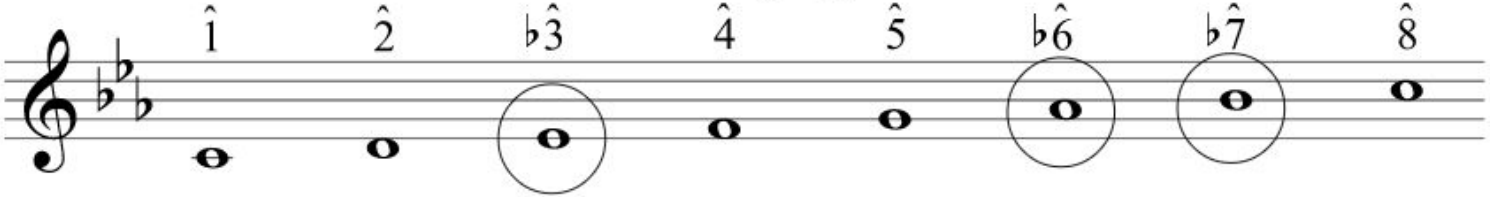
- **Chromatic** - all half steps
- **Major** - WWHWWWH (Do Re Mi Fa Sol La Ti Do)
- **Minor** - three types
  - **Natural**
    - La-Based: La Ti Do Re Mi Fa Sol La
      - “Relative Minor” (same key signature)
    - Do-Based: Lowered 3, 6, & 7 of major scale (Do Re **Me** Fa Sol **Le Te** Do)
      - “Parallel Minor” (same keynote/tonic)
  - **Harmonic**: natural with a raised leading tone (7) (Do Re **Me** Fa Sol **Le Ti** Do)
  - **Melodic**: raised 6 & 7 ascending (Do Re **Me** Fa Sol **La Ti** Do)
    - Natural minor descending (Do **Te Le** Sol Fa **Me** Re Do)

Minor Scales & Key Signatures

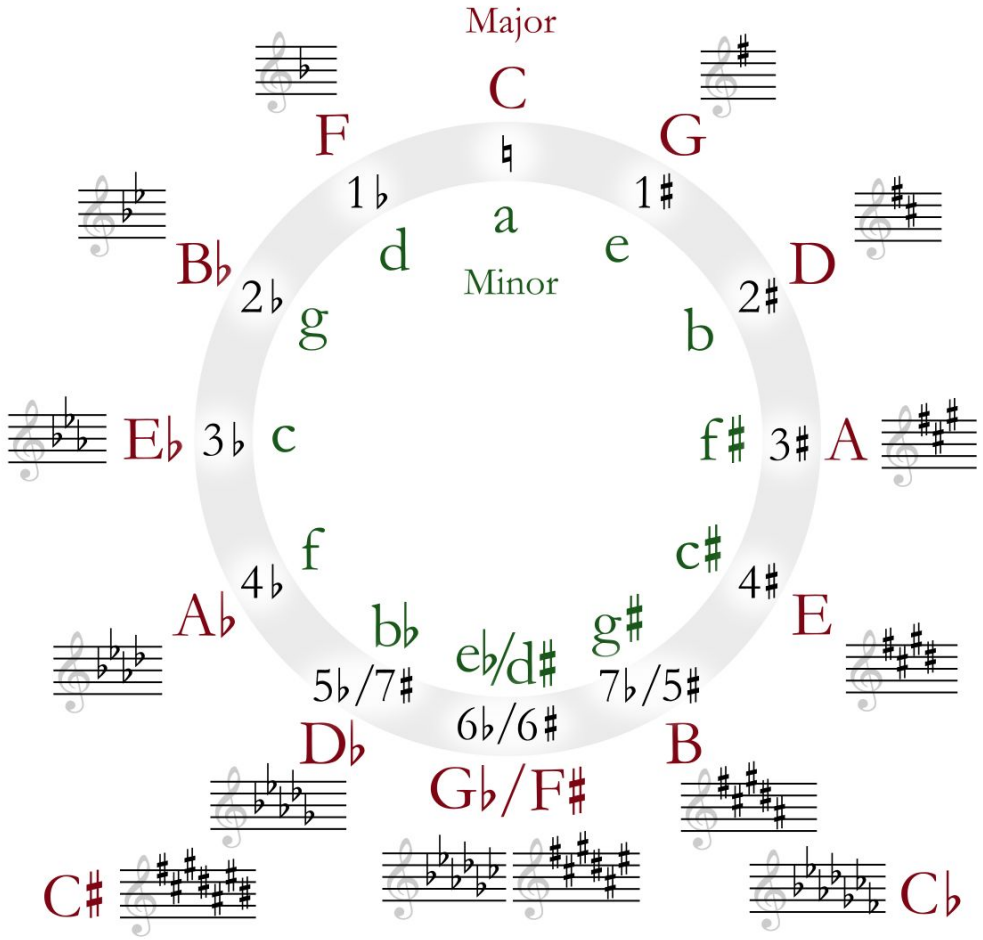
Natural Minor scale written with major key signature



Natural Minor scale written with minor key signature



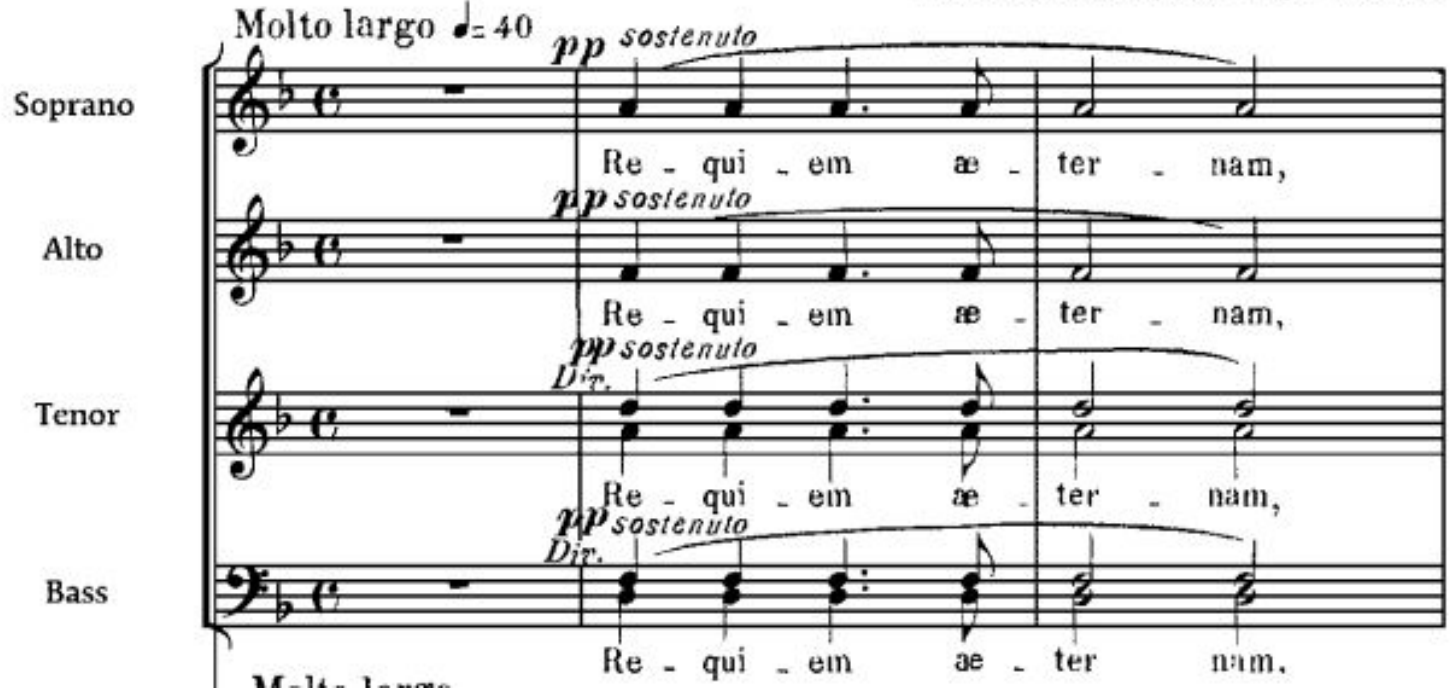
The Circle of Fifths



1. Introit & Kyrie

Gabriel Fauré

Piano reduction by Jean Roger-Ducasse



commissioned by the Master Chorale of Tampa Bay

LUX AURUMQUE

for Dr. Jo-Michael Schiebe

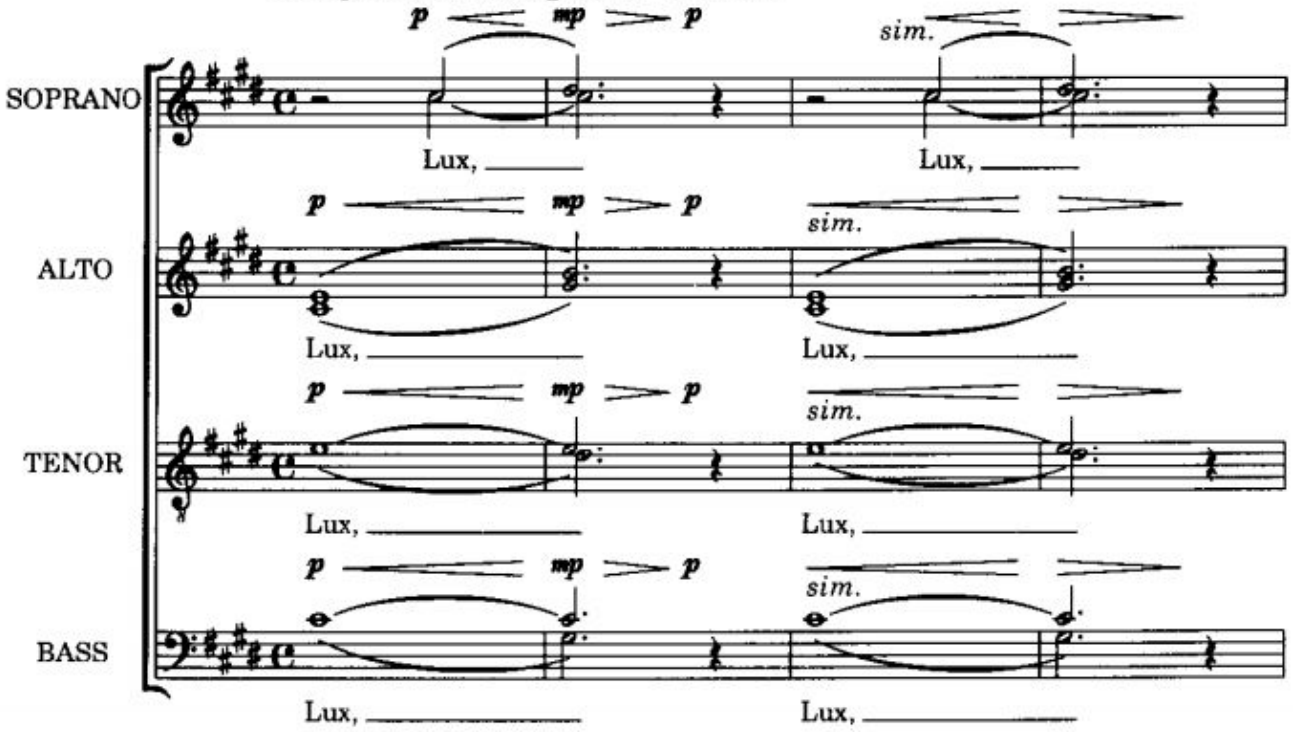
EDWARD ESCH

Latin translation by

CHARLES ANTHONY SILVESTRI

ERIC WHITACRE

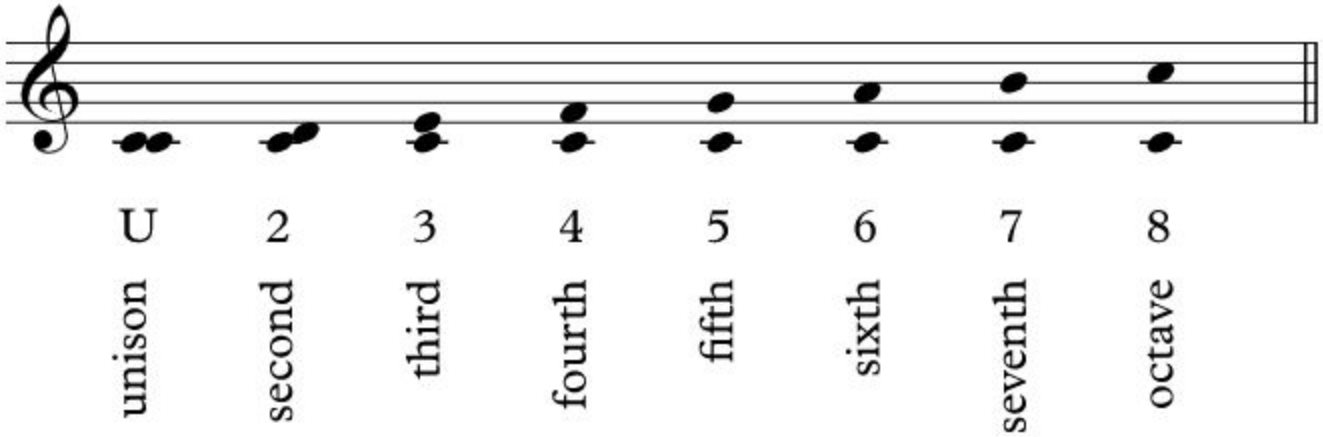
Adagio, Molto Legato (♩ = 60-66)



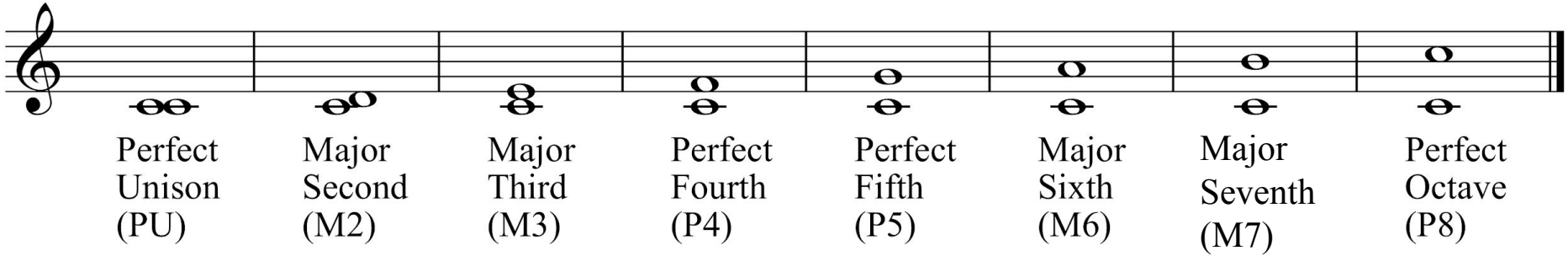
Intervals

The distance between two pitches

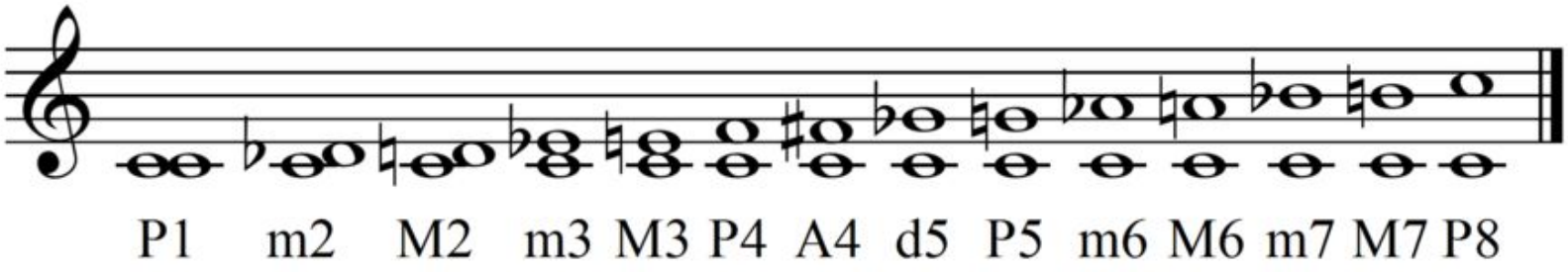
Interval Quantity



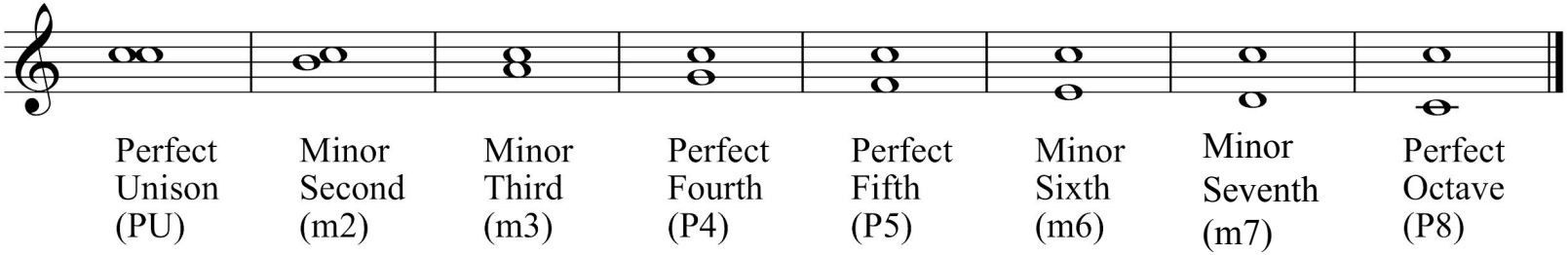
Interval Quality - Major Scale



Interval Quality - All

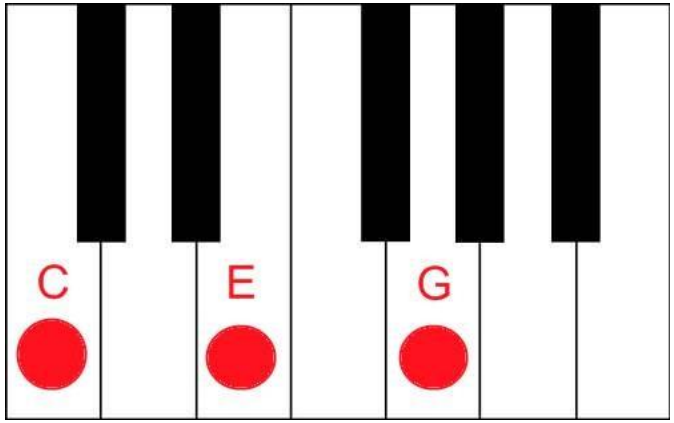


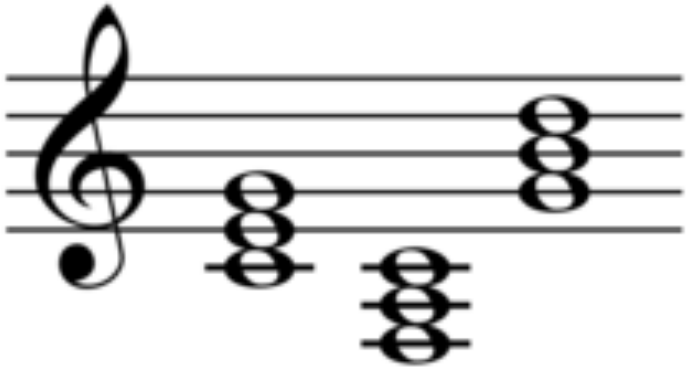
(TRITONE)

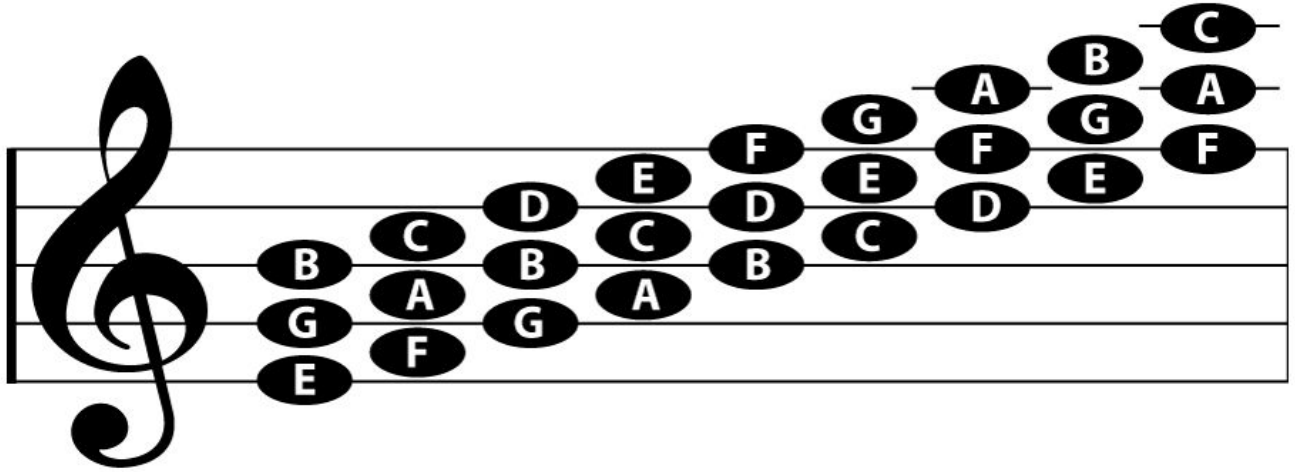


Triads

A chord made up of two stacked thirds


C
E
G




B
G
E
C
A
F
D
B
G
E
C
A
F
D
B
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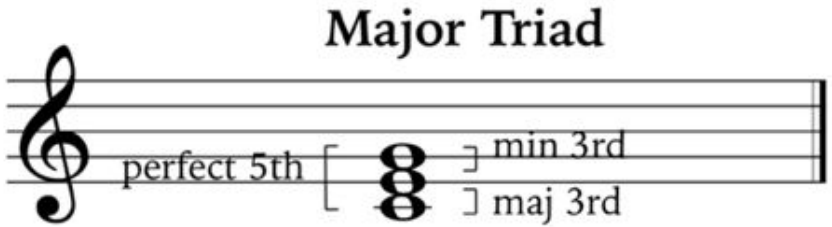
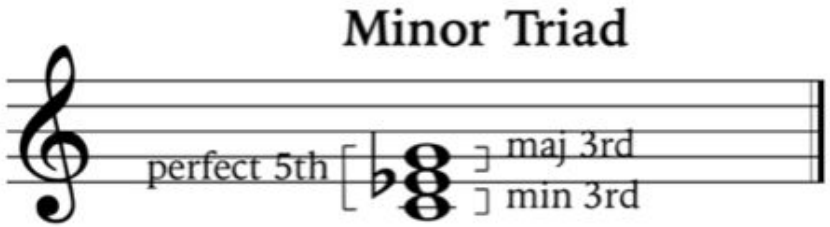
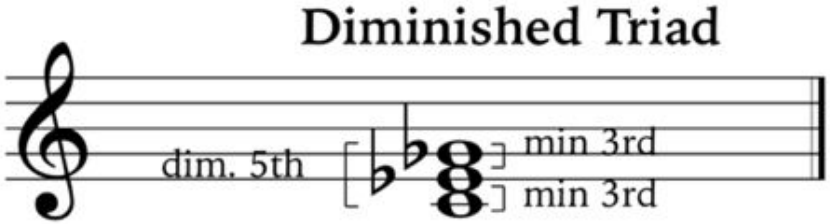
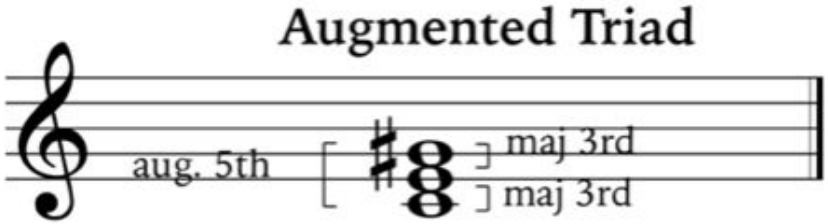
C
A
F
D
B
G
E
C
A
F

Triad Qualities

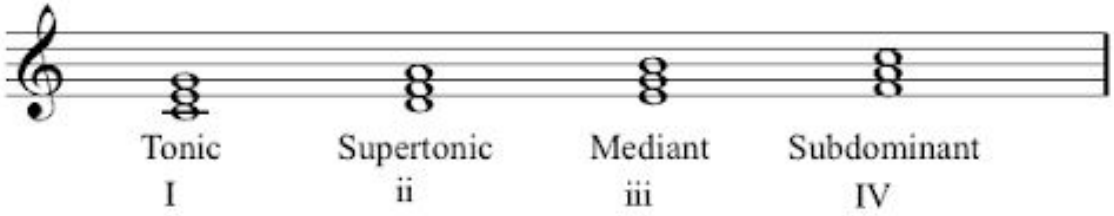


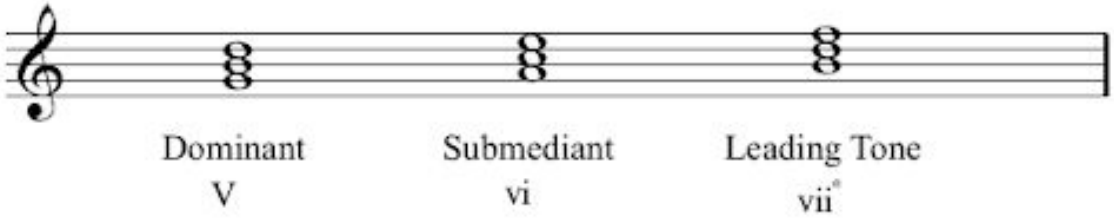


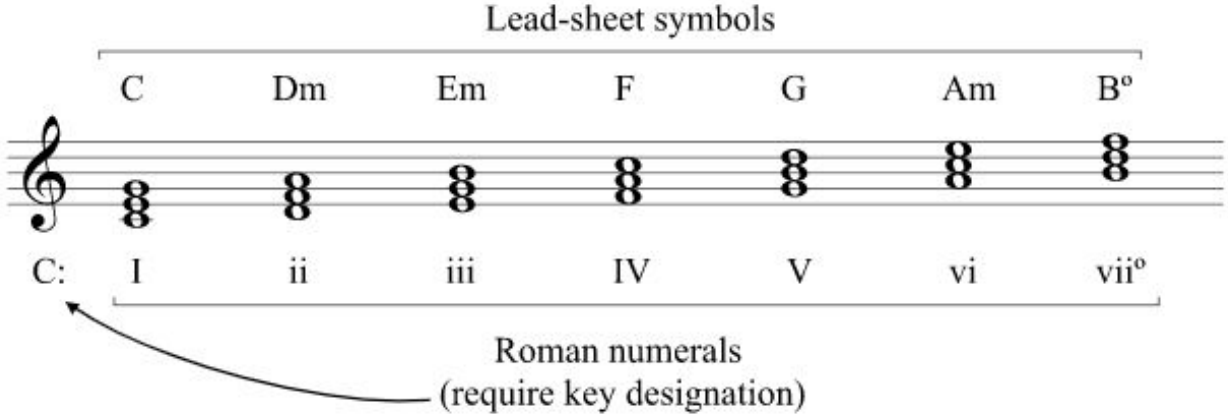




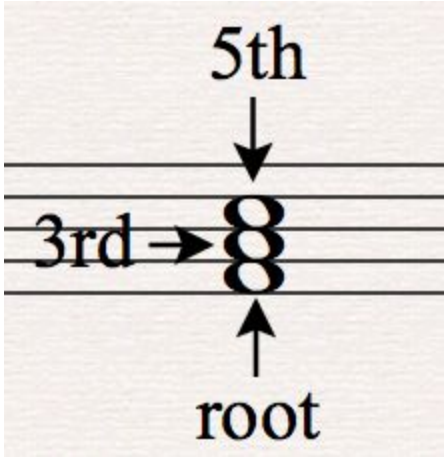
Diatonic Triads in Major Keys







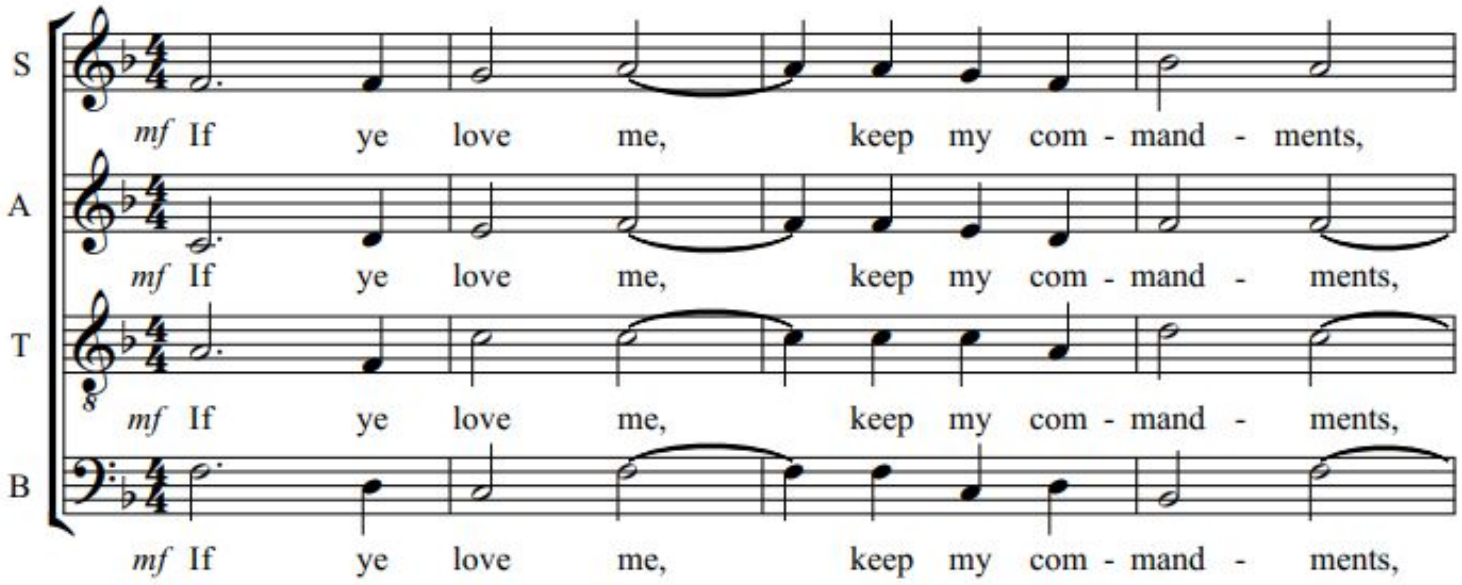
Members of the Triad



If ye love me

John 14: 15-17

Thomas Tallis (c 1505 - 1585)
ed. Crookall

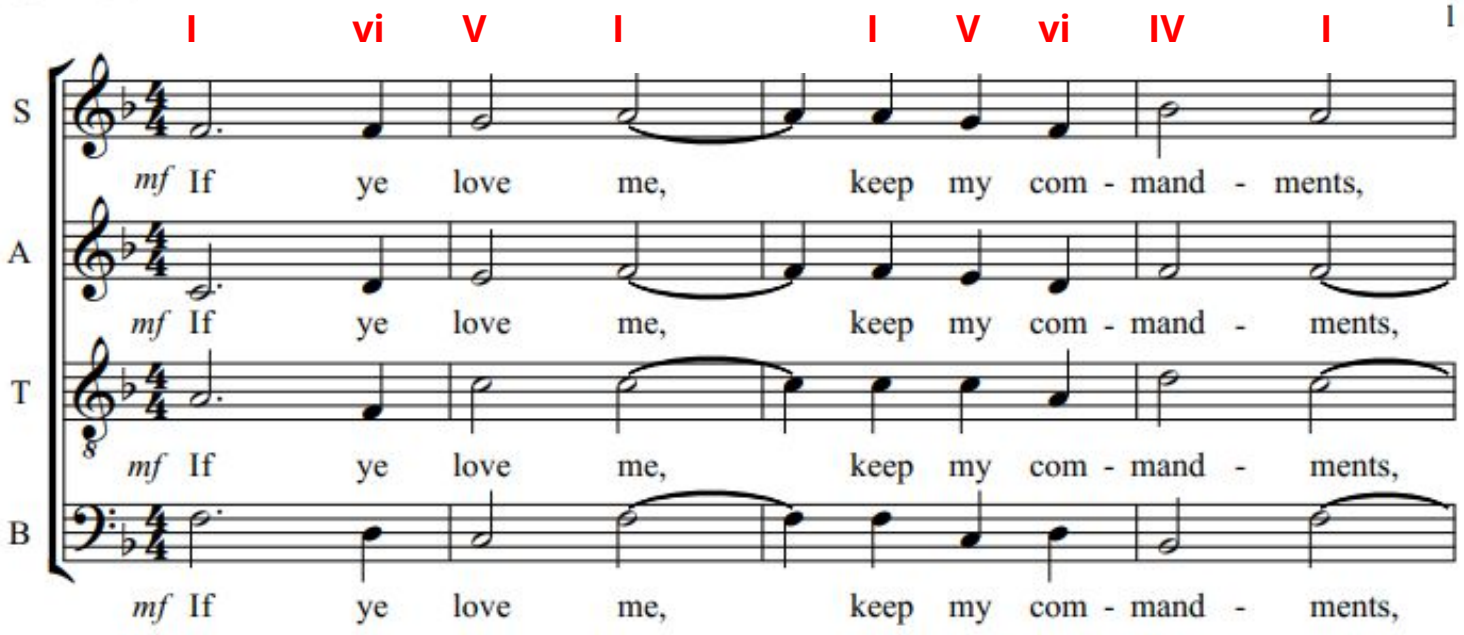


F	F	G	A	A	G	F	Bb	A
C	D	E	F	F	E	D	F	F
A	F	C	C	C	C	A	D	C
F	D	C	F	F	C	D	Bb	F

If ye love me

John 14: 15-17

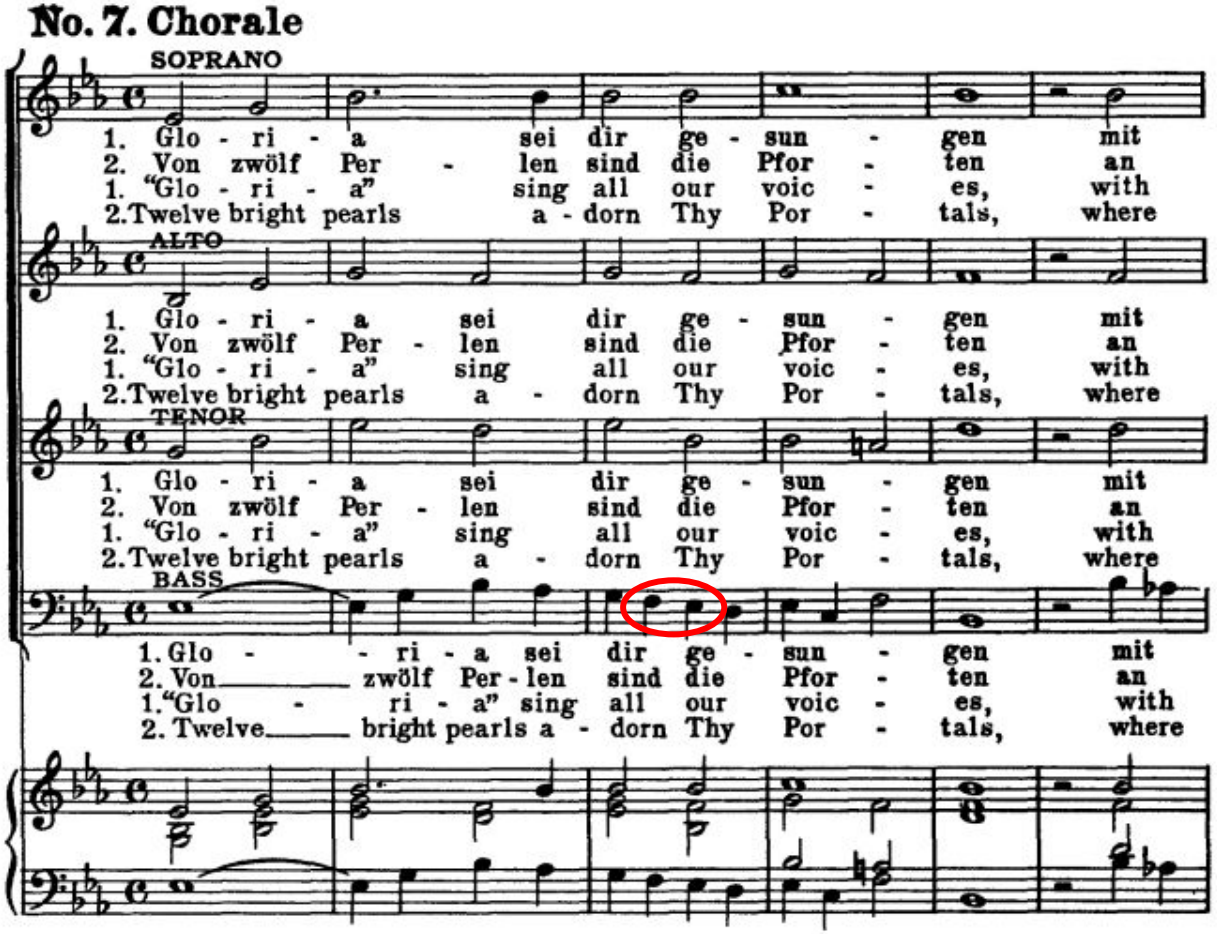
Thomas Tallis (c 1505 - 1585)



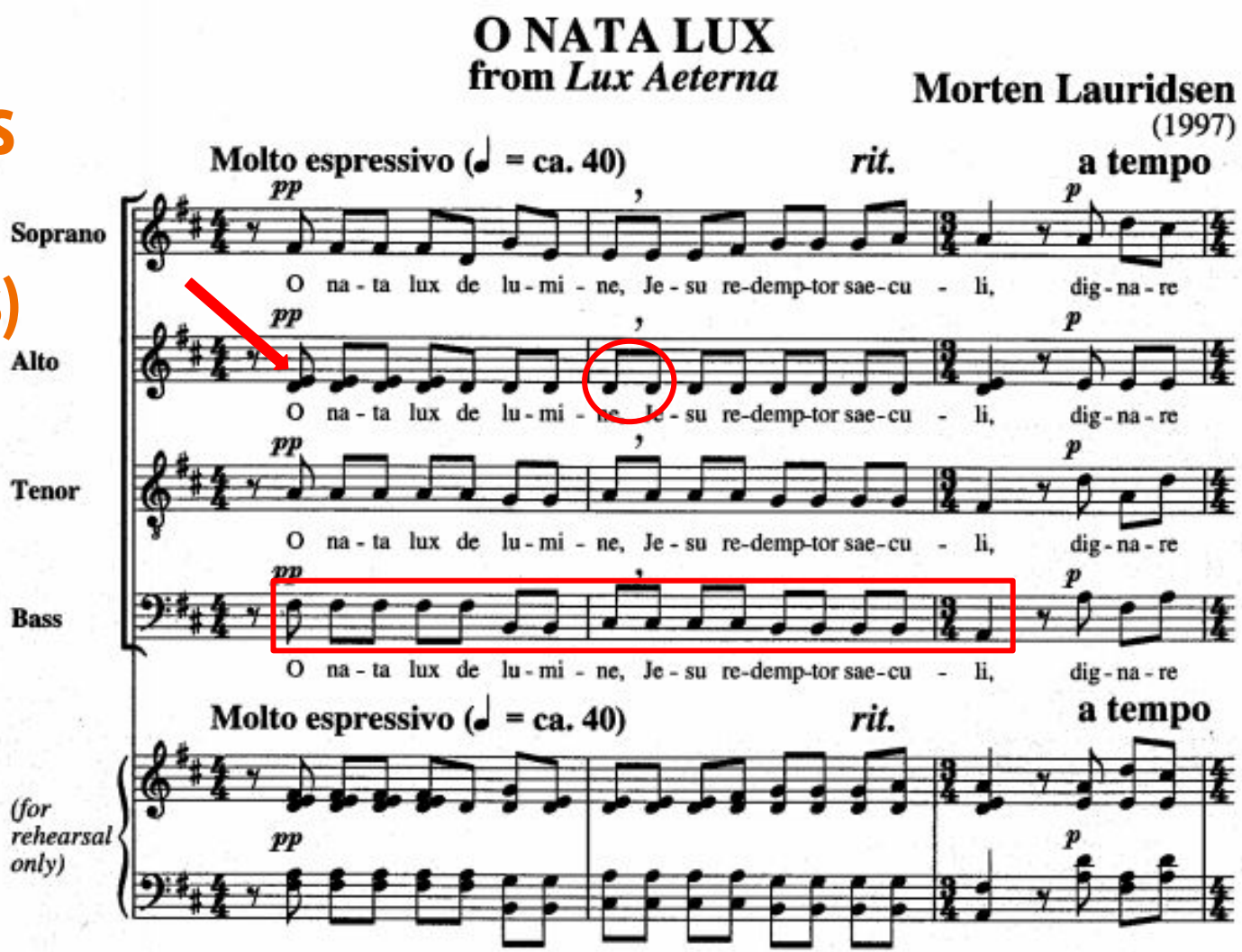
F	F	G	A	A	G	F	Bb	A
C	D	E	F	F	E	D	F	F
A	F	C	C	C	C	A	D	C
F	D	C	F	F	C	D	Bb	F

Non-Chord Tones

J.S. Bach - Church Cantatas BWV 140



Inversions (and Non-Chord Tones)

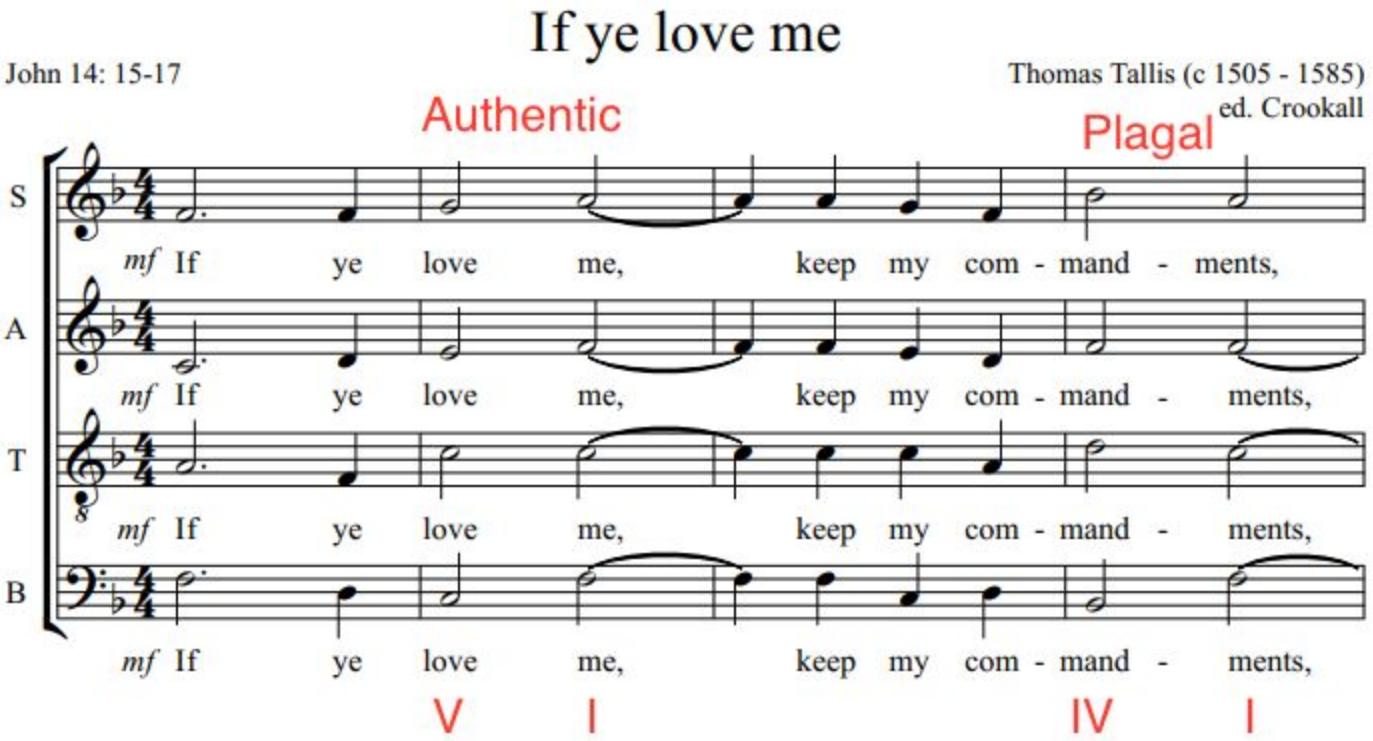


Cadences

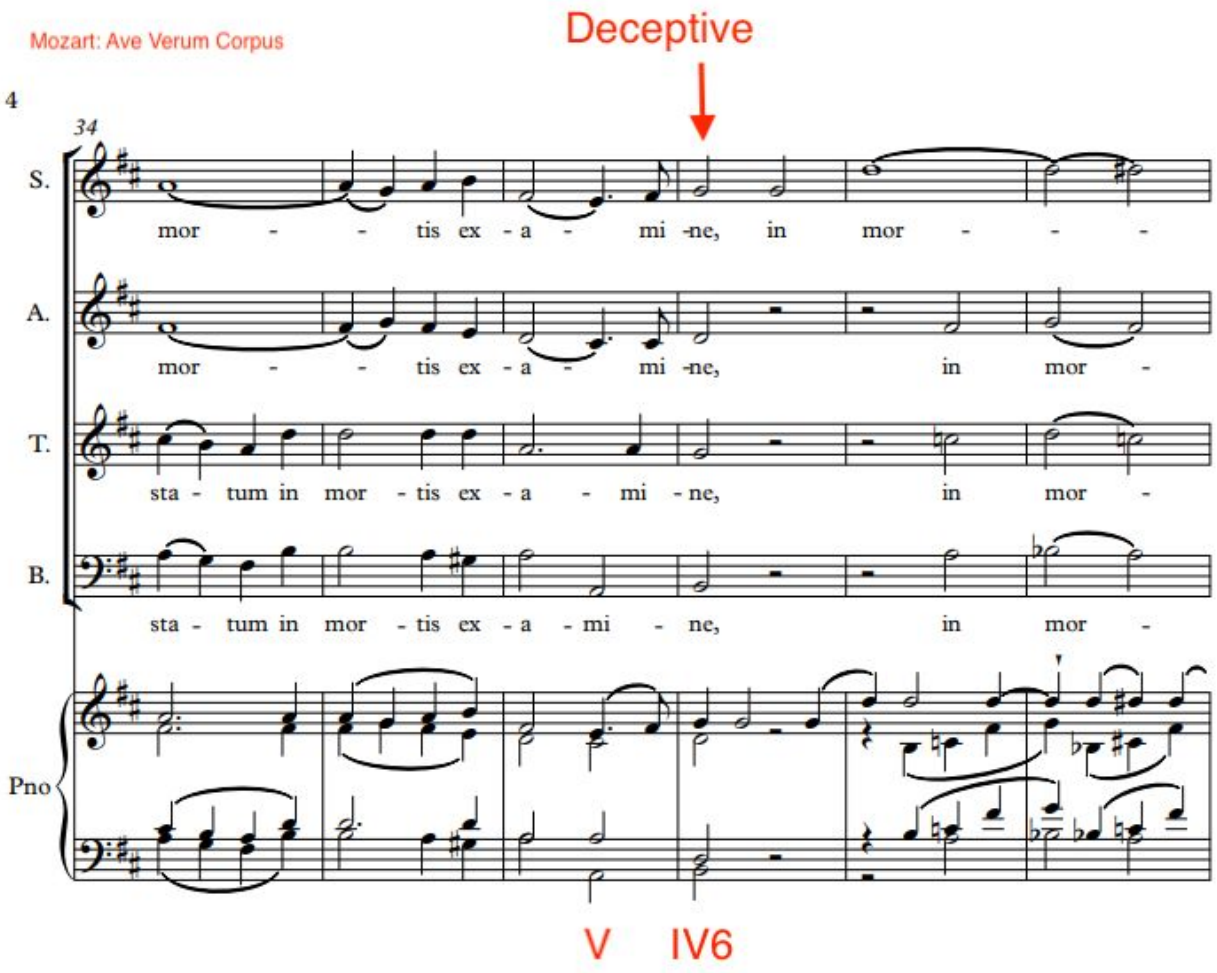
Musical/harmonic resting points

Common Types of Cadences

- Authentic: V → I
- Plagal: IV → I
- Deceptive: V → anything other than I (usually vi)
- Half: stopping on V


If ye love me
John 14: 15-17
Thomas Tallis (c 1505 - 1585)
ed. Crookall
Authentic
Plagal
S
A
T
B
mf If ye love me, keep my com - mand - ments,
V I IV I

Mozart: Ave Verum Corpus



Questions?

(and Answers)