



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

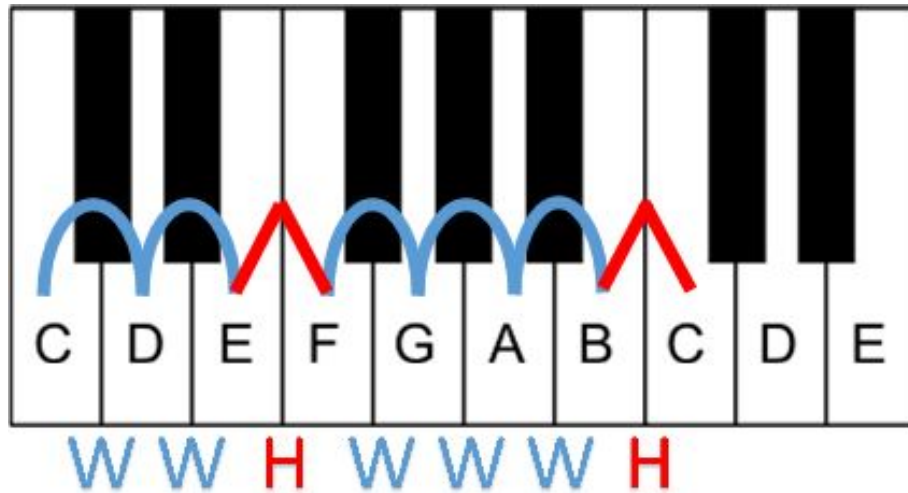
Keys

— You're either in or you're out. —

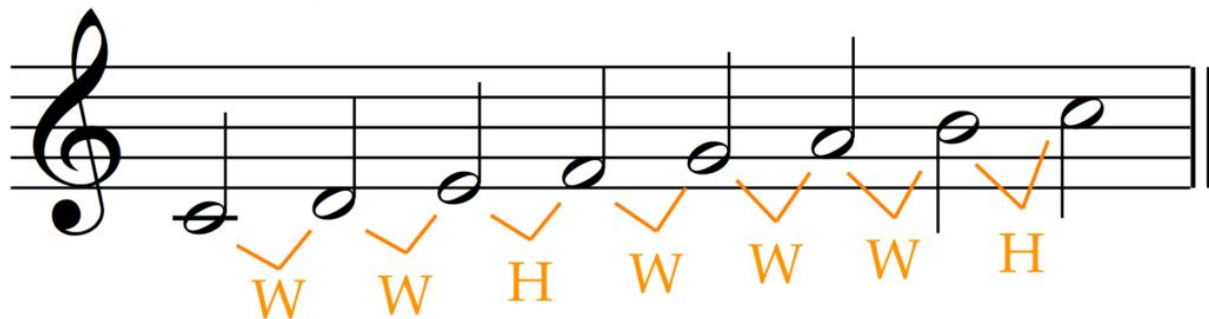
The Musical Alphabet

A B C D E F G





C major





Musical notation in 4/4 time. The treble clef staff shows a sequence of notes: G (labeled 'w'), A (labeled 'w'), B (labeled 'h'), C (labeled 'w'), D (labeled 'w'), E (labeled 'w'), and F# (labeled 'h'). The notes are connected by a line, and the staff ends with a double bar line. The bass clef staff is empty.

Musical notation showing the first seven notes of the major scale (C, G, D, A, E, B, F#) and the eighth note (C#) in both treble and bass clefs. The notes are accompanied by their respective major chord names: C Major, G Major, D Major, A Major, E Major, B Major, F# Major, and C# Major.

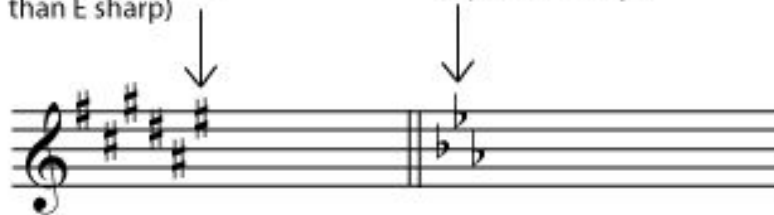
Chord Name	Treble Clef	Bass Clef
C Major	C4, E4, G4	C3, E3, G3
G Major	B3, D4, F#4	G2, B2, D3
D Major	F#4, A4, C5	F#2, A2, C3
A Major	C5, E5, G5	A2, C3, E3
E Major	G5, B5, C#6	E2, G2, B2
B Major	A5, C#6, D#7	B1, D2, F#2
F# Major	B5, D#6, F#7	F#1, A1, C2
C# Major	C#6, E#7, G#8	C#1, E1, G1

Musical notation showing the first seven notes of the major scale (F, Bb, Eb, Ab, Db, Gb, Cb) in both treble and bass clefs. The notes are accompanied by their respective major chord names: F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major, and Cb Major.

Chord Name	Treble Clef	Bass Clef
F Major	F4, A4, C5	F3, A3, C4
Bb Major	Bb4, D5, F5	Bb2, D3, F3
Eb Major	Eb5, G5, Bb6	Eb2, G2, Bb2
Ab Major	Ab5, C#6, Eb6	Ab2, C3, Eb3
Db Major	Db5, F#6, Ab6	Db2, F2, Ab2
Gb Major	Gb5, Ab6, Cb7	Gb2, Ab2, Cb3
Cb Major	Cb6, Eb7, Gb8	Cb1, Eb1, Gb1

Key Signature Shortcuts

Last sharp is E sharp;
key is F sharp major
(one half step higher
than E sharp)



Second-to-last
flat is E flat;
key is E flat major



Last sharp is C sharp;
key is D major
(one half step higher
than C sharp)

Second-to-last
flat is A flat;
key is A flat major

What about 1 flat?

— (It's F) —

No. 44

CHORUS.—HALLELUJAH!

Allegro.

SOPRANO. *f* Hal - le-lu-jah,

ALTO. *f* Hal - le-lu-jah,

TENOR. *f* Hal - le-lu-jah,

BASS. *f* Hal - le-lu-jah,

Allegro. ♩ = 72. *f*

The musical score consists of five staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal part begins with a whole rest for the first three measures, then enters in the fourth measure with the lyrics 'Hal - le-lu-jah,'. The piano accompaniment begins in the fifth measure with a forte dynamic. The tempo is marked 'Allegro' and the time signature is common time (C). The key signature has one sharp (F#).

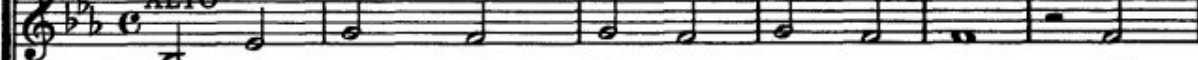
No. 7. Chorale

SOPRANO



1. Glo - ri - a sei dir ge - sun - gen mit
 2. Von zwölf Per - len sind die Pfor - ten an
 1. "Glo - ri - a" sing all our voic - es, with
 2. Twelve bright pearls a - dorn Thy Por - tals, where

ALTO



1. Glo - ri - a sei dir ge - sun - gen mit
 2. Von zwölf Per - len sind die Pfor - ten an
 1. "Glo - ri - a" sing all our voic - es, with
 2. Twelve bright pearls a - dorn Thy Por - tals, where

TENOR



1. Glo - ri - a sei dir ge - sun - gen mit
 2. Von zwölf Per - len sind die Pfor - ten an
 1. "Glo - ri - a" sing all our voic - es, with
 2. Twelve bright pearls a - dorn Thy Por - tals, where

BASS



1. Glo - ri - a sei dir ge - sun - gen mit
 2. Von _____ zwölf Per - len sind die Pfor - ten an
 1. "Glo - ri - a" sing all our voic - es, with
 2. Twelve _____ bright pearls a - dorn Thy Por - tals, where



Вогородітсе Дѣво, радуїся Богородице Дево, радуйся

Sergei Rachmaninov
Сергей Рахманинов
Op. 37/6

Andante, leggiero, molto dolce
Поклоїно, легко, очень нежно

The image shows a musical score for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano. The score is in 4/4 time and B-flat major. The tempo and mood are indicated as *Andante, leggiero, molto dolce* (Поклоїно, легко, очень нежно). The lyrics are in Russian, and the piano accompaniment includes dynamic markings such as *p*, *mp*, and *pp*.

Soprano
Bo-go - ró - dī-tse Dē - vo, rá - dui-sya, Bla-go - dát - na -

Alto
Bo-go - ró - dī-tse Dē - vo, rá - dui-sya, Bla-go - dát - na -

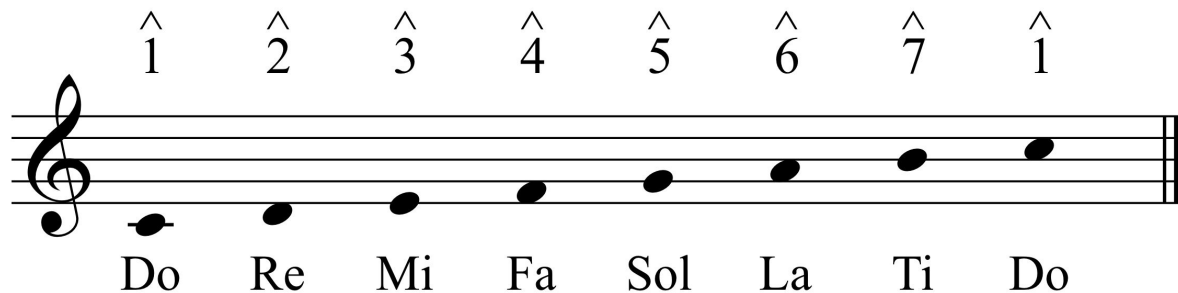
Tenor
Bo-go - ró - dī-tse Dē - vo, rá - dui-sya, Bla-go - dát - na -

Bass
Bo-go - ró - dī-tse Dē - vo, rá - dui-sya, Bla-go - dát - na -
Бо-го - ро - ди-це Де - во, ра - дуй - ся, Бла-го - дат - на -

Scales

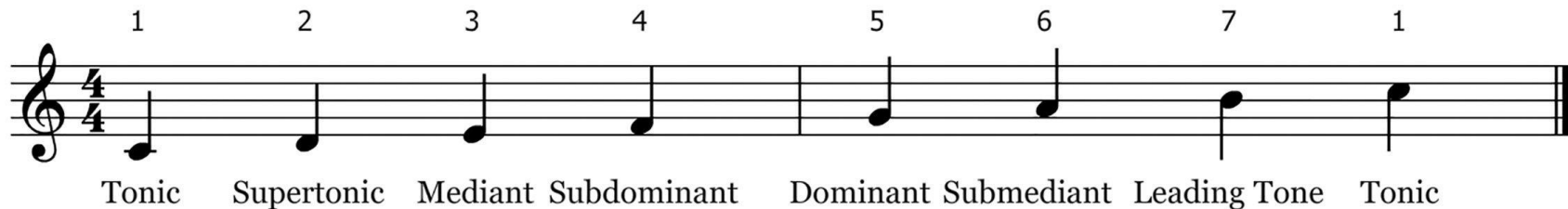
— An ordered set of musical notes —

Diatonic (7-note) Scale & Degrees



A musical staff in treble clef showing the C Major diatonic scale. The notes are Do, Re, Mi, Fa, Sol, La, Ti, Do. Above each note is a degree number with a circumflex accent: $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{6}$, $\hat{7}$, $\hat{1}$. Below each note is the corresponding solfège syllable: Do, Re, Mi, Fa, Sol, La, Ti, Do.

C Major



A musical staff in treble clef with a 4/4 time signature showing the C Major diatonic scale. The notes are Do, Re, Mi, Fa, Sol, La, Ti, Do. Above each note is a functional label: 1, 2, 3, 4, 5, 6, 7, 1. Below each note is the corresponding functional label: Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone, Tonic.

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

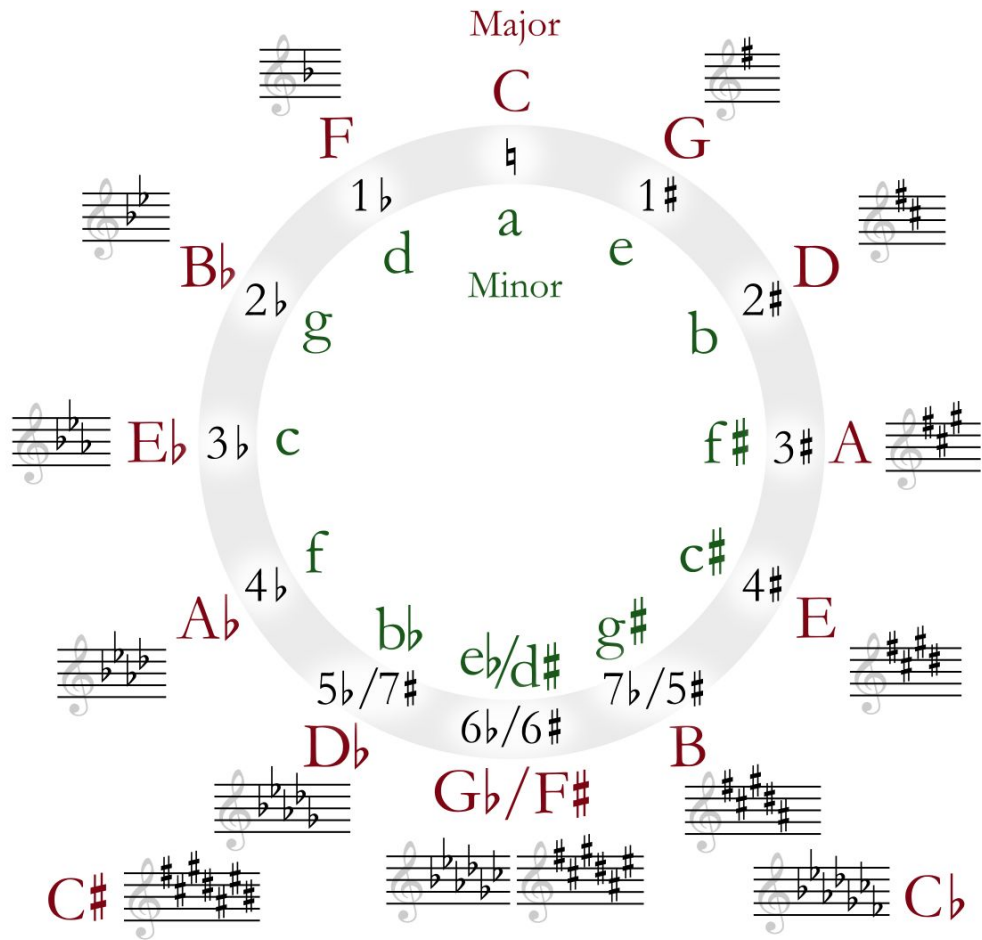
Natural Minor scale written with major key signature

A musical staff in treble clef showing a natural minor scale with a major key signature. The notes are labeled with scale degrees: $\hat{1}$, $\hat{2}$, $\flat\hat{3}$, $\hat{4}$, $\hat{5}$, $\flat\hat{6}$, $\flat\hat{7}$, and $\hat{8}$. The notes $\flat\hat{3}$, $\flat\hat{6}$, and $\flat\hat{7}$ are circled. Arrows point from these circles to a smaller staff below, which shows a key signature of two flats (B-flat and E-flat).

Natural Minor scale written with minor key signature

A musical staff in treble clef showing a natural minor scale with a minor key signature. The notes are labeled with scale degrees: $\hat{1}$, $\hat{2}$, $\flat\hat{3}$, $\hat{4}$, $\hat{5}$, $\flat\hat{6}$, $\flat\hat{7}$, and $\hat{8}$. The notes $\flat\hat{3}$, $\flat\hat{6}$, and $\flat\hat{7}$ are circled. The key signature at the beginning of the staff consists of two flats (B-flat and E-flat).

The Circle of Fifths



1. Introit & Kyrie

Gabriel Fauré

Piano reduction by Jean Roger-Ducasse

Molto largo $\text{♩} = 40$ *pp sostenuto*

Soprano
Re - qui - em æ - ter - nam,

Alto
Re - qui - em æ - ter - nam,

Tenor
Dir. Re - qui - em æ - ter - nam,

Bass
Dir. Re - qui - em æ - ter - nam.

LUX AURUMQUE

for Dr. Jo-Michael Schiebe

EDWARD ESCH
Latin translation by
CHARLES ANTHONY SILVESTRI

ERIC WHITACRE

Adagio, Molto Legato (♩ = 60-66)

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and common time (C). The tempo is Adagio, Molto Legato, with a quarter note equal to 60-66 beats per minute. The score consists of two measures. The first measure features dynamics of *p* (piano), *mp* (mezzo-piano), and *p* (piano) with hairpins indicating a crescendo and decrescendo. The second measure features a *sim.* (similibrando) dynamic with hairpins indicating a crescendo and decrescendo. Each voice part has the word "Lux," written below the notes. The Soprano part has a fermata over the first measure. The Alto, Tenor, and Bass parts have a fermata over the second measure.

SOPRANO
Lux, _____ Lux, _____

ALTO
Lux, _____ Lux, _____

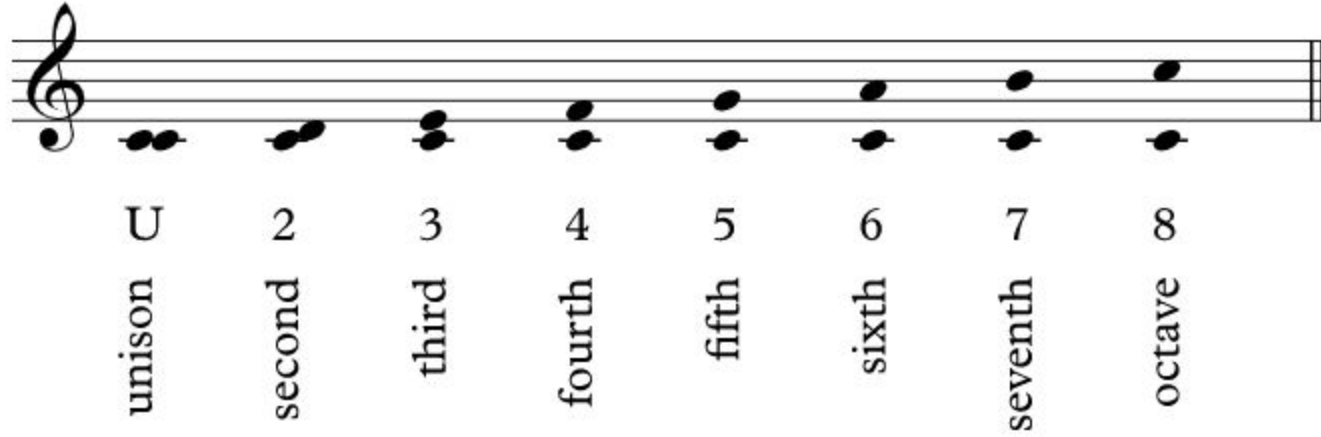
TENOR
Lux, _____ Lux, _____

BASS
Lux, _____ Lux, _____

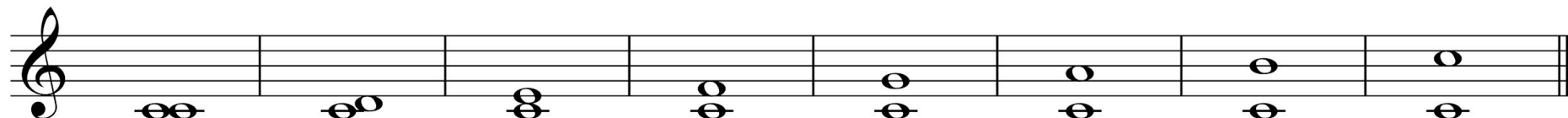
Intervals

— The distance between two
pitches —

Interval Quantity



Interval Quality - Major Scale



A musical staff with a treble clef, divided into eight measures. Each measure contains two notes representing an interval. The intervals are: Perfect Unison (C4-C4), Major Second (C4-D4), Major Third (C4-E4), Perfect Fourth (C4-F4), Perfect Fifth (C4-G4), Major Sixth (C4-A4), Major Seventh (C4-B4), and Perfect Octave (C4-C5). The notes are represented by whole notes with stems pointing down.

Perfect Unison (PU)	Major Second (M2)	Major Third (M3)	Perfect Fourth (P4)	Perfect Fifth (P5)	Major Sixth (M6)	Major Seventh (M7)	Perfect Octave (P8)
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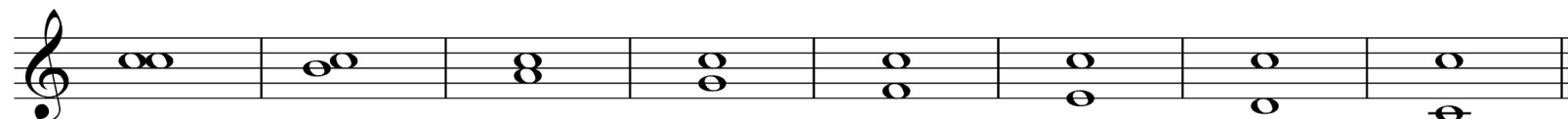
Interval Quality - All



A musical staff in treble clef showing intervals between C4 and various notes. The notes are: C4 (unison), D4 (minor 2nd), E4 (major 2nd), F4 (minor 3rd), G4 (major 3rd), A4 (perfect 4th), B4 (augmented 4th), C5 (diminished 5th), D5 (perfect 5th), E5 (minor 6th), F5 (major 6th), G5 (minor 7th), A5 (major 7th), and B5 (perfect 8th). The intervals are labeled below the staff.

P1 m2 M2 m3 M3 P4 A4 d5 P5 m6 M6 m7 M7 P8

(TRITONE)

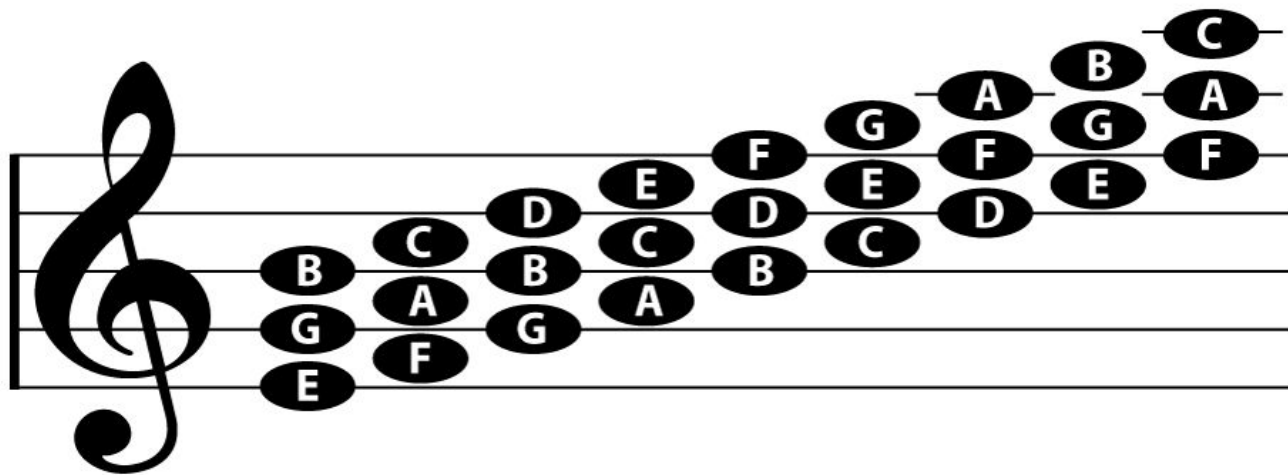
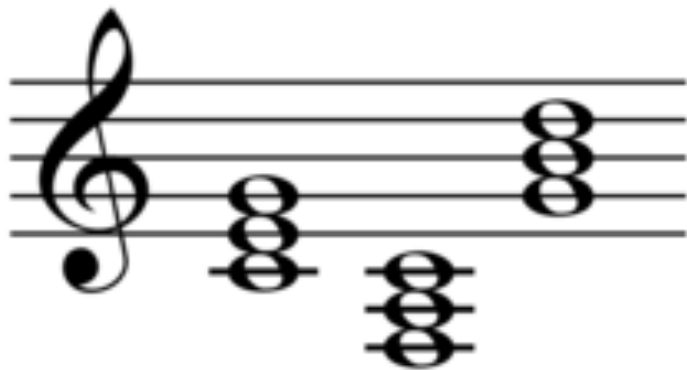
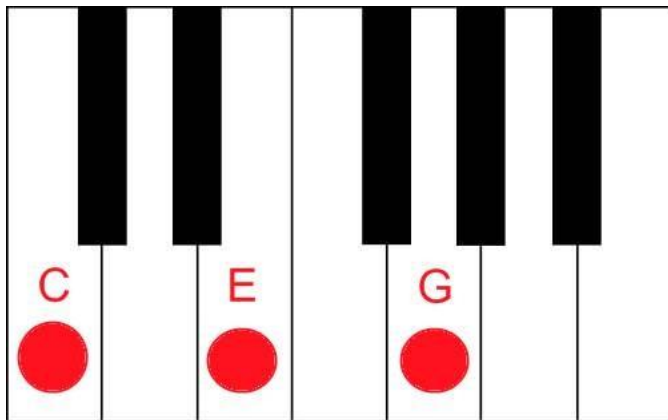


A musical staff in treble clef showing intervals between C4 and various notes. The notes are: C4 (unison), D4 (minor 2nd), E4 (minor 3rd), F4 (perfect 4th), G4 (perfect 5th), A4 (minor 6th), B4 (minor 7th), and C5 (perfect 8th). The intervals are labeled below the staff.

Perfect Unison (PU)	Minor Second (m2)	Minor Third (m3)	Perfect Fourth (P4)	Perfect Fifth (P5)	Minor Sixth (m6)	Minor Seventh (m7)	Perfect Octave (P8)
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Triads

— A chord made up of two stacked thirds —



Triad Qualities

Major Triad



Minor Triad



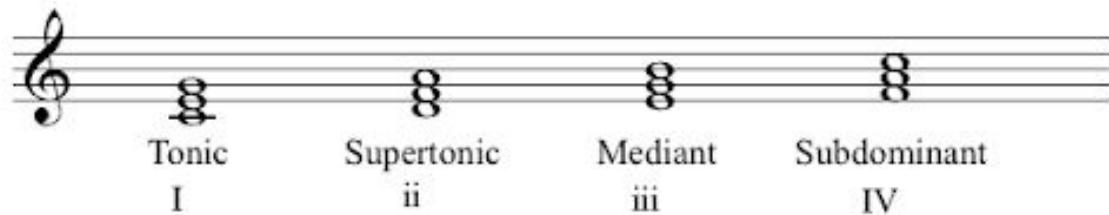
Diminished Triad



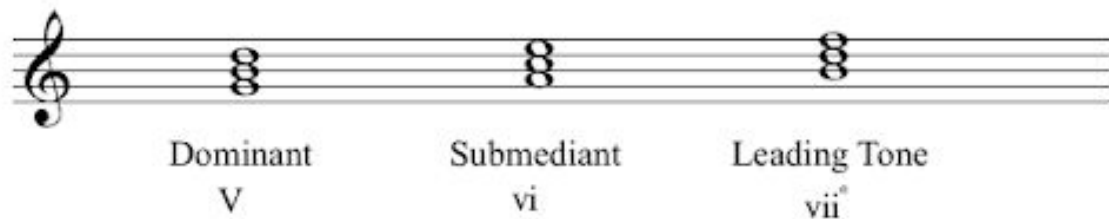
Augmented Triad



Diatonic Triads in Major Keys

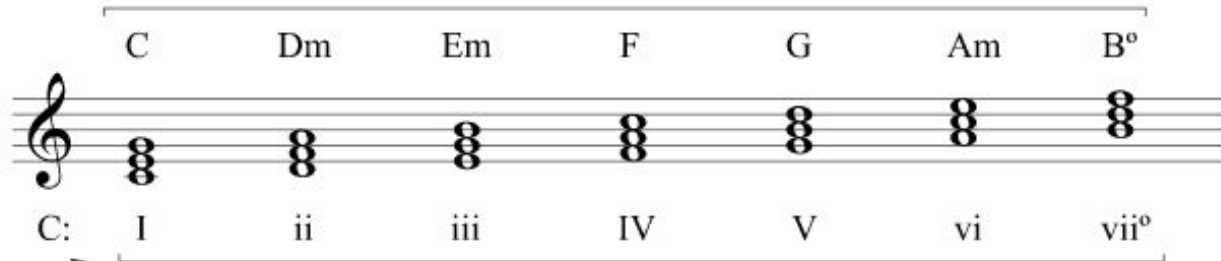


Tonic I Supertonic ii Mediant iii Subdominant IV



Dominant V Submediant vi Leading Tone vii°

Lead-sheet symbols

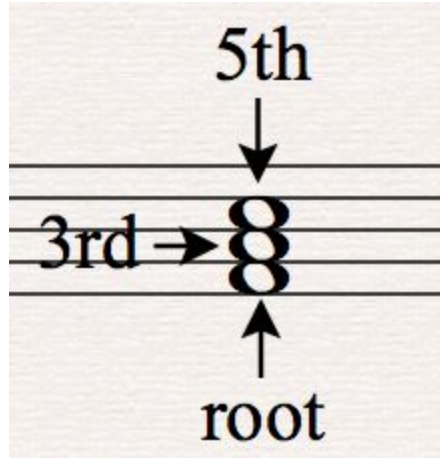


C Dm Em F G Am B°

C: I ii iii IV V vi vii°

Roman numerals (require key designation)

Members of the Triad



If ye love me

John 14: 15-17

Thomas Tallis (c 1505 - 1585)
ed. Crookall

S
mf If ye love me, keep my com - mand - ments,

A
mf If ye love me, keep my com - mand - ments,

T
mf If ye love me, keep my com - mand - ments,

B
mf If ye love me, keep my com - mand - ments,

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)

I vi V I I V vi IV I 1

mf If ye love me, keep my com - mand - ments,
mf If ye love me, keep my com - mand - ments,
mf If ye love me, keep my com - mand - ments,
mf If ye love me, keep my com - mand - ments,

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

No. 7. Chorale

SOPRANO

1. Glo - ri - a sei dir ge - sun - gen mit
2. Von zwölf Per - len sind die Pfor - ten an
1. "Glo - ri - a" sing all our voic - es, with
2. Twelve bright pearls a - dorn Thy Por - tals, where

ALTO

1. Glo - ri - a sei dir ge - sun - gen mit
2. Von zwölf Per - len sind die Pfor - ten an
1. "Glo - ri - a" sing all our voic - es, with
2. Twelve bright pearls a - dorn Thy Por - tals, where

TENOR

1. Glo - ri - a sei dir ge - sun - gen mit
2. Von zwölf Per - len sind die Pfor - ten an
1. "Glo - ri - a" sing all our voic - es, with
2. Twelve bright pearls a - dorn Thy Por - tals, where

BASS

1. Glo - ri - a sei dir ge - sun - gen mit
2. Von zwölf Per - len sind die Pfor - ten an
1. "Glo - ri - a" sing all our voic - es, with
2. Twelve bright pearls a - dorn Thy Por - tals, where

The piano accompaniment consists of two staves, treble and bass clef, showing chordal accompaniment for the vocal parts.

Inversions (and Non- Chord Tones)

O NATA LUX from *Lux Aeterna*

Morten Lauridsen
(1997)

Molto espressivo (♩ = ca. 40) **rit.** **a tempo**

pp *p* *p*

Soprano
O na - ta lux de lu - mi - ne, Je - su re - demp - tor sae - cu - li, dig - na - re

Alto
O na - ta lux de lu - mi - ne, Je - su re - demp - tor sae - cu - li, dig - na - re

Tenor
O na - ta lux de lu - mi - ne, Je - su re - demp - tor sae - cu - li, dig - na - re

Bass
O na - ta lux de lu - mi - ne, Je - su re - demp - tor sae - cu - li, dig - na - re

pp *p*

Molto espressivo (♩ = ca. 40) **rit.** **a tempo**

(for rehearsal only)

Cadences

— Musical/harmonic resting points —

Common Types of Cadences

- Authentic: $V \rightarrow I$
- Plagal: $IV \rightarrow I$
- Deceptive: $V \rightarrow$ 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
mf If ye love me, keep my com - mand - ments,

A
mf If ye love me, keep my com - mand - ments,

T
mf If ye love me, keep my com - mand - ments,

B
mf If ye love me, keep my com - mand - ments,

V | IV |

Detailed description: This is a musical score for the hymn 'If ye love me' by Thomas Tallis. It is arranged for SATB voices and figured bass. The score is in 4/4 time and B-flat major. The lyrics are 'If ye love me, keep my commandments'. The vocal parts (Soprano, Alto, Tenor, Bass) all begin with a mezzo-forte (*mf*) dynamic. The figured bass part includes red Roman numerals 'V' and 'IV' under the notes 'me,' and 'ments,' respectively, indicating chord changes. The word 'Authentic' is written in red above the Soprano staff, and 'Plagal' is written in red above the Alto staff.

Mozart: Ave Verum Corpus

Deceptive



4

34

S. mor - - tis ex - a - mi -ne, in mor - - -

A. mor - - tis ex - a - mi -ne, in mor - -

T. sta - tum in mor - tis ex - a - mi -ne, in mor -

B. sta - tum in mor - tis ex - a - mi - ne, in mor -

Pno

V IV6

Questions?

— (and Answers) —
