

# Music Theory Cheat Poster

If you can read this poster from your seat, feel free to use it during the test.

**Major Scale**  
Major, Minor, Diminished, Augmented, Dominant 7th, 9th, Major 7th, Major 9th

**Minor Scale**  
Minor 7th, Minor 9th, Minor 11th, Minor Major 7th, Diminished 7th, Half-Diminished 7th, Dominant 11th, Dominant 13th

**Chords**  
Added 6th, Added 4th, Added 2nd, Quartal, Quintal, Italian 6th, French 6th, German 6th

**Major Scale**  
I ii iii IV V vi vii° I

**Minor Scale**  
i ii° III iv v VI VII i

**Modulation**- the process of changing from one key to another.

**Harmonic Rhythm**- the rate at which chords change.

**Octave Identification**

**INVERTED**

P <sup>1</sup>	F	E	D <sup>b</sup>	E <sup>b</sup>	D	B	A <sup>b</sup>	C	G	B <sup>b</sup>	A	G <sup>b</sup>
P <sup>2</sup>	G <sup>b</sup>	F	D	E	E <sup>b</sup>	C	A	D <sup>b</sup>	A <sup>b</sup>	B	B <sup>b</sup>	G
P <sup>3</sup>	A	A <sup>b</sup>	F	G	G <sup>b</sup>	E <sup>b</sup>	C	E	B	D	D <sup>b</sup>	A <sup>b</sup>
P <sup>4</sup>	G	G <sup>b</sup>	E <sup>b</sup>	F	E	D <sup>b</sup>	B <sup>b</sup>	D	A	C	B	A <sup>b</sup>
P <sup>5</sup>	A <sup>b</sup>	G	E	G <sup>b</sup>	F	D	B	E <sup>b</sup>	D <sup>b</sup>	C	B	A
P <sup>6</sup>	B	B <sup>b</sup>	G	A	A <sup>b</sup>	F	D	G <sup>b</sup>	D <sup>b</sup>	E	E <sup>b</sup>	C
P <sup>7</sup>	D	D <sup>b</sup>	B <sup>b</sup>	C	B	A <sup>b</sup>	F	A	E	G	G <sup>b</sup>	E <sup>b</sup>
P <sup>8</sup>	E <sup>b</sup>	D	B	G	A	A <sup>b</sup>	F	D	F	C	E <sup>b</sup>	D <sup>b</sup>
P <sup>9</sup>	F	D	B	C	A	G <sup>b</sup>	B <sup>b</sup>	F	A <sup>b</sup>	G	E	D
P <sup>10</sup>	C	B	A <sup>b</sup>	A	G <sup>b</sup>	E <sup>b</sup>	G	D	F	E	D <sup>b</sup>	A <sup>b</sup>
P <sup>11</sup>	D <sup>b</sup>	C	A	B <sup>b</sup>	G	E	A <sup>b</sup>	E <sup>b</sup>	G <sup>b</sup>	F	D	A <sup>b</sup>
P <sup>12</sup>	E	E <sup>b</sup>	C	D	B <sup>b</sup>	G	B	A <sup>b</sup>	A <sup>b</sup>	F	D	A <sup>b</sup>

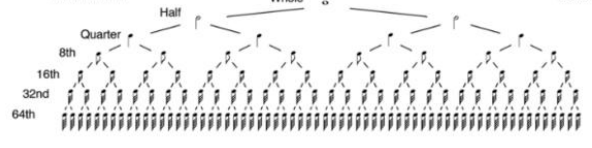
**RETROGRADE**

**RETROGRADE INVERSION**

**Altered Dominants**- dominant triads or 7th chords that contain a raised or lowered 5th factor.

**Chromatic Mediants**- altered mediant & submediant major or minor triads.

**Secondary Dominants**- a chord that makes another note a tonic, other than the tonic.



**3** top number = how many beats are in a measure.  
**4** bottom number = what type of note gets one beat.

**Simple Meter**- each beat is divided into two parts.  
**Compound Meter**- each beat is divided into three parts.  
**Asymmetrical Meter**- a meter that is not divided up into equal beats.

**Binary**- AB  
**Ternary**- ABA  
**Rondo**- ABACA  
**Sonata**- Exposition, Development, Recapitulation  
**Variation**- Continuous, Basso Ostinato, Chaconne, Passacaglia, Theme and Variation

**Properties of Sound**- Pitch, Intensity, Duration, Timbre, Direction

**Nonharmonic Tones**- pitches that sound along with a chord but are not chord pitches.

**Passing Tone**, **Neighboring Tone**, **Escape Tone**

**Appoggiatura**, **Suspension**, **Retardation**

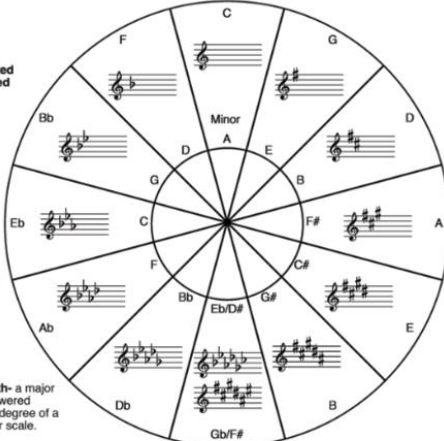
**Anticipation**, **Changing Tones**

**Pedal Tone**- a held or repeated note that alternates between consonance and dissonance with the chord structures above it.

**Grave**- slow and serious.  
**Largo**- slow with great dignity.  
**Lento**- to be performed slowly.  
**Adagio**- in a slow tempo.  
**Larghetto**- moderately slow.  
**Andante**- rather slow.  
**Andantino**- a little quicker than andante.  
**Moderato**- moderate tempo.  
**Allegretto**- moderately quick tempo.  
**Allegro**- quickly, in a brisk lively manner.  
**Vivo**- with life and vigor.  
**Vivace**- vivacious, in a quick lively manner.  
**Presto**- very fast.  
**Accelerando**- gradually accelerating or quickening in time.  
**Stringendo**- played with an accelerating tempo.  
**Allargando**- slower and louder.  
**Ritardando**- slowing down gradually.  
**Ritard.**- gradual slowing down of the tempo.  
**Rit.**- holding back or speeding up at will.  
**A Tempo**- return to original tempo after a ritard.  
**Molto**- original tempo.  
**Molto**- very much.  
**Meno**- less.  
**Plu-**- more.  
**Piu-**- more.  
**Poco a Poco**- not too much.  
**Poco**- little by little.

**Neapolitan 6th**- a major triad on the lowered second scale degree of a major or minor scale.

Interval Name	Inverted	Dynamic	Character
Perfect Major	Perfect Minor	Pianissimo	very soft
Major	Minor	Piano	soft
Diminished	Augmented	Mezzo Piano	medium soft
Unisons	Diminished	Mezzo Forte	moderately loud
2nds	7ths	Forte	loud
3rds	6ths	Fortissimo	very loud
4ths	5ths	Diminuendo	gradually getting softer
5ths	4ths	Crescendo	gradually getting louder
6ths	3rds	Storzando	a strongly accented note
7ths	2nds	Subito	suddenly
Octaves	Unisons		



**Counterpoint**- the combination of two or more melodies.

**Fugue**- compositional technique in two or more voices built on a subject that is introduced at the beginning in imitation, is thoroughly established and developed, and usually returns as a final statement.

**Tonic**, **Mediant**, **Dominant**, **Leading Tone**

**Supertonic**, **Subdominant**, **Submediant**

(called Subtonic if 7th is lowered)

**Treble Clef**, **Bass Clef**, **Soprano Clef**, **Mezzo Soprano Clef**, **Alto Clef**, **Tenor Clef**, **Baritone Clef**

**Motif**- a short musical idea, musical fragment, or succession of notes that is characteristic of a composition.

**Phrase**- a substantial musical thought usually ending with both a harmonic and melodic cadence.

**Period**- a group of phrases consisting usually of at least one antecedent phrase and one consequent phrase.

**Parallel Period**- two phrases that begin with the same melodic and harmonic material before diverging to end with different cadences.

**Contrasting Period**- when dissimilar melodic content occurs in the second phrase.

**Three-Phrase Period**- three different phrases, either AAB or ABB.

**Double Period**- two antecedent and two consequent phrases, which can be constructed in a variety of phrase relationships.

**Repeated Phrases**- not regarded as period structures because the second is not dependent on the first.

**Real Sequence**- where subsequent sequences are exact transpositions of the first.

**Tonal Sequence**- where subsequent sequences are diatonic transpositions of the first.

**Modified Sequence**- where subsequent sequences are decorated or embellished so as to not destroy the original character.

**Modulating Sequence**- a sequence that leads from one tonal center to the next, sometimes with each segment having a temporary tonal center different from that of the first.

**False Sequence**- repeats part of a figure and states the rest in sequence.

**I**, **I'**, **I<sub>2</sub>**

**V**, **V<sub>7</sub>**, **V<sub>9</sub>**

**V<sub>7</sub>**

**Textures**

**Monophonic**- The simplest texture, consisting of melody without accompanying harmony.

**Polyphonic**- Consists of two or more independent melodic lines.

**Homophonic**- A melody with an accompaniment that typically provides rhythmic and harmonic support.

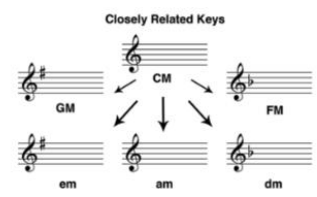
**Homorhythmic**- Has a sameness of rhythm in all parts.

**Perfect Authentic**- V - I (bass note in root position, top note in tonic is root)  
**Imperfect Authentic**- V - I (or substitute vii° for V chord)  
**Half**- IV - V (or second chord is V chord)  
**Plagal**- IV - I  
**Deceptive**- V - any other chord other than I (most often vi)

**Harmonic Series**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Grand Staff, Staff



**em**, **am**, **dm**

Dot lengthens the value of the note by half its value.  
Second Dot lengthens the dotted note by half the length of the first dot.

**Sharp**, **Flat**, **Natural**, **Double Sharp**, **Double Flat**

raises the pitch a half step, lowers the pitch a half step, cancels any previous sharps or flats, raises the pitch two half steps, lowers the pitch two half steps

**Major Scale**

W W H W W W H

**Natural Minor Scale**

W H W W H W W

**Harmonic Minor Scale**

W H W W H W + H H

**Melodic Minor Scale**

W H W W H W H

**Melodic Minor (descending)**

W W H W W H W

**Dorian Scale**

W H W W W H W

**Phrygian Scale**

H W W W H W W

**Lydian Scale**

W W W H W W H

**Mixolydian Scale**

W W H W W H W

**Locrian Scale**

H W W H W W W

**Whole Tone Scale**

W W W W W W W

**Chromatic Scale**

H H H H H H H H H H

**Pentatonic Scale**

**Blues Scale**