

# Contents

About the Authors v

Preface vii

To the Student xi

## Part One

Fundamentals 1

### Chapter One

Elements of Pitch 1

The Keyboard and Octave Registers 1

Notation on the Staff 2

The Major Scale 4

The Major Key Signatures 6

Minor Scales 10

Minor Key Signatures 11

Scale Degree Names 15

Intervals 16

Perfect, Major, and Minor Intervals 17

Augmented and Diminished Intervals 19

Inversion of Intervals 20

Consonant and Dissonant Harmonic Intervals 21

Summary 23

Variations 23

### Chapter Two

Elements of Rhythm 24

Rhythm 24

Durational Symbols 24

Beat and Tempo 24

Meter 25

Division of the Beat 27

Simple Time Signatures 28

Compound Time Signatures 29

Time Signatures Summarized 32

More on Durational Symbols 33

Summary 37

Variations 37

### Chapter Three

Introduction to Triads and Seventh Chords 38

Introduction 38

Triads 38

Seventh Chords 40

Inversions of Chords 42

Inversion Symbols and Figured Bass 44

Lead-Sheet Symbols 45

Recognizing Chords in Various Textures 49

Summary 53

Variations 53

### Chapter Four

Diatonic Chords in Major and Minor Keys 54

Introduction 54

Diatonic Triads in Major 54

The Minor Scale 55

Diatonic Triads in Minor 57

Diatonic Seventh Chords in Major 61

Diatonic Seventh Chords in Minor 62

Summary 65

Variations 65



## Part Two

### Diatonic Triads 66

#### Chapter Five

#### Principles of Voice Leading 66

Introduction	66
The Melodic Line	66
Notating Chords	69
Voicing a Single Triad	70
Parallel Motion	73
Summary	80
Variations	80

#### Chapter Six

#### Root Position Part Writing 81

Introduction	81
Root Position Part Writing with Repeated Roots	82
Root Position Part Writing with Roots a 4th (5th) Apart	83
Root Position Part Writing with Roots a 3rd (6th) Apart	86
Root Position Part Writing with Roots a 2nd (7th) Apart	87
Instrumental Ranges and Transpositions	91
Summary	94

#### Chapter Seven

#### Harmonic Progression and the Sequence 95

Introduction	95
Sequences and the Circle of Fifths	96
The I and V Chords	98
The II Chord	99
The VI Chord	100
The III Chord	101
The VII Chord	102
The IV Chord	103
Common Exceptions	105
Differences in the Minor Mode	105
Progressions Involving Seventh Chords	106

More about Harmonic Sequences 106

Harmonizing a Simple Melody 108

Conclusion 109

Summary 113

#### Chapter Eight

#### Triads in First Inversion 114

Introduction	114
Bass Arpeggiation	115
Substituted First Inversion Triads	116
Inversions in Lead Sheets	118
Parallel Sixth Chords	118
Part Writing First Inversion Triads	120
Soprano-Bass Counterpoint	122
Summary	131
Variations	132

#### Chapter Nine

#### Triads in Second Inversion 133

Introduction	133
Bass Arpeggiation and the Melodic Bass	134
The Cadential Six-Four	135
The Passing Six-Four	137
The Pedal Six-Four	139
Part Writing for Second Inversion Triads	141
Summary	143

#### Chapter Ten

#### Cadences, Phrases, Periods, and Sentences 145

Musical Form	145
Cadences	145
Cadences and Harmonic Rhythm	149
Motives and Phrases	150
Mozart: <i>An die Freude</i>	152
Period Forms	154
The Sentence	160
Summary	170



*Chapter Eleven***Nonchord Tones 1 171**

Introduction 171

Classification of Nonchord Tones 172

Passing Tones 173

Neighboring Tones 174

Suspensions and Retardations 175

Embellishing a Simple Texture 179

Figured-Bass and Lead-Sheet Symbols 181

Summary 184

*Chapter Twelve***Nonchord Tones 2 185**

Appoggiaturas 185

Escape Tones 187

The Neighbor Group 187

Anticipations 188

The Pedal Point 190

Special Problems in the Analysis of Nonchord Tones 191

Summary 196

Variations 197

*Part Three***Diatonic Seventh Chords 198***Chapter Thirteen***The V<sup>7</sup> Chord 198**

Introduction 198

General Voice-Leading Considerations 199

The Approach to the 7th 200

The V<sup>7</sup> in Root Position 201The V<sup>7</sup> in Three Parts 204Other Resolutions of the V<sup>7</sup> 206The Inverted V<sup>7</sup> Chord 210The V<sub>5</sub><sup>6</sup> Chord 210The V<sub>3</sub><sup>4</sup> Chord 211The V<sub>2</sub><sup>4</sup> Chord 212

Summary 215

*Chapter Fourteen***The II<sup>7</sup> and VII<sup>7</sup> Chords 217**

Introduction 217

The II<sup>7</sup> Chord 218The VII<sup>7</sup> Chord in Major 220The VII<sup>7</sup> Chord in Minor 222

Summary 230

*Chapter Fifteen***Other Diatonic Seventh Chords 231**

Introduction 231

The IV<sup>7</sup> Chord 231The VI<sup>7</sup> Chord 233The I<sup>7</sup> Chord 235The III<sup>7</sup> Chord 237

Seventh Chords and the Circle-of-Fifths Sequence 238

Summary 243

*Part Four***Chromaticism 1 244***Chapter Sixteen***Secondary Functions 1 244**

Chromaticism and Altered Chords 244

Secondary Functions and Tonicization 245

Secondary Dominant Chords 245

Spelling Secondary Dominants 247

Recognizing Secondary Dominants 247

Secondary Dominants in Context 249

Summary 261

Variations 261



*Chapter Seventeen***Secondary Functions 2 262**

- Secondary Leading-Tone Chords 262
- Spelling Secondary Leading-Tone Chords 263
- Recognizing Secondary Leading-Tone Chords 264
- Secondary Leading-Tone Chords in Context 265
- Sequences Involving Secondary Functions 271
- Deceptive Resolutions of Secondary Functions 275
- Other Secondary Functions 277
- Summary 286

*Chapter Eighteen***Modulations Using Diatonic  
Common Chords 287**

- Modulation and Change of Key 287
- Modulation and Tonicization 287
- Key Relationships 289
- Common-Chord Modulation 291
- Analyzing Common-Chord Modulation 293
- Summary 301

*Chapter Nineteen***Some Other Modulatory Techniques 302**

- Altered Chords as Common Chords 302
- Sequential Modulation 303
- Modulation by Common Tone 306
- Monophonic Modulation 311
- Direct Modulation 311
- Summary 317

*Chapter Twenty***Larger Forms 318**

- Formal Terminology 318
- Binary Forms 318
- Ternary Forms 321

- Rounded Binary Forms 324
- The 12-Bar Blues 326
- Other Forms with a Ternary Design 327
- Sonata Form 327
- Rondo Form 337
- Summary 344
- Variations 345

*Part Five***Chromaticism 2 346***Chapter Twenty-One***Mode Mixture and the Neapolitan 346**

- Introduction 346
- Borrowed Chords in Minor 346
- Borrowed Chords in Major: The Use of  $\flat\hat{6}$  347
- Other Borrowed Chords in Major 350
- The Neapolitan Chord 353
- Modulations Involving Mode Mixture  
and the Neapolitan 359
- Summary 370
- Variations 370

*Chapter Twenty-Two***Augmented Sixth Chords 371**

- The Interval of the Augmented Sixth 371
- The Italian Augmented Sixth Chord 372
- The French Augmented Sixth Chord 373
- The German Augmented Sixth Chord 375
- Other Uses of Conventional Augmented  
Sixth Chords 378
- Other Bass Positions 380
- Resolutions to Other Scale Degrees 381
- Summary 390
- Variations 390



*Chapter Twenty-Three***Enharmonic Spellings and  
Enharmonic Modulations 391**

- Enharmonic Spellings 391
- Enharmonic Reinterpretation 393
- Enharmonic Modulations Using the Major-Minor  
Seventh Sonority 395
- Enharmonic Modulations Using the Diminished  
Seventh Chord 396
- Other Examples of Enharmonicism 399
- Summary 406
- Variations 407

*Chapter Twenty-Four***Further Elements of the  
Harmonic Vocabulary 408**

- Introduction 408
- The Dominant with a Substituted 6th 408
- The Dominant with a Raised 5th 411
- Ninth, Eleventh, and Thirteenth Chords 414
- The Common-Tone Diminished Seventh Chord 417
- Summary 429

*Chapter Twenty-Five***Tonal Harmony in the  
Late Nineteenth Century 430**

- Introduction 430
- More About Mediants 432
- Mediant Chains and Other Combinations 434
- Counterpoint and Voice Leading 438
- Sequences and Other Systematic Procedures 442
- Summary 451

*Part Six***An Introduction to  
Twentieth-Century Music 452***Chapter Twenty-Six***Materials and Techniques 452**

- Introduction 452
- Impressionism 452
- Scale Materials 453
  - The Diatonic Modes 453
  - Pentatonic Scales 455
  - Synthetic Scales 457
- Chord Structures 464
  - Extended Tertian Harmony 464
  - Polyharmony 465
  - Chord/Scale Connections 467
  - Quartal and Secundal Harmony 469
- Other Concepts 471
  - Parallelism 471
  - Pandiatonicism 475
- Rhythm and Meter 481
- Summary 493

*Chapter Twenty-Seven***Post-Tonal Theory 494**

- Introduction 494
- Basic Atonal Theory 494
  - Normal Form 496
  - Equivalence Relations and Mod 12 498
  - Transposition ( $T_n$ ) and Inversion ( $T_n I$ ) 499
  - Set Class and Prime Form 501
  - Interval Vector 503
- Twelve-Tone Serialism 505
- Integral Serialism 517
- Summary 521



Chapter Twenty-Eight  
New Directions 522

- Introduction 522
- Explorations of Texture, Timbre, and Tuning 522
- Indeterminacy 528
- Minimalism 529
- Electronic and Computer Music 534
- Summary and a Forward Look 543

- Appendix A Instrumental Ranges and Transpositions 544
- Appendix B Lead-Sheet Symbols 546
- Appendix C Set Class List 548
- Appendix D Answers to Self-Tests 552
- Glossary 644
- Index of Music Examples 657
- Subject Index 660

Chapter Eighteen

- Modulations Using Diatonic Chord Structures 464
- Common Chords 464
- Extended Tertian Harmony 464
- Modulation and Change of Key 465
- Polychord Polychord Polychord 465
- Chord-Scale Connections 465
- Key Relationships 465
- Quartal and Secundal Harmony 465
- Other Concepts 471
- Parallelism 471
- Analyzing Common-Chord Modulations 471
- Summary 481

Chapter Nineteen

- Some Other Modulatory Techniques 481
- Altered Chords as Common Chords 481
- Sequential Modulation 481
- Post-Tonal Theory 481
- Introduction 481
- Basic Atonal Theory 481
- Monophonic Modulation 481
- Normal Form 481
- Equivalence Relations and Modality 481
- Summary 481

Chapter Twenty

- Set-Class and Prime Form 501
- Interval Vector 503
- Twelve-Tone Serialism 505
- Normal Terminology 505
- Binary Forms 518
- Ternary Forms 521

Part Five

- Chromaticism 2 346
- Summary 406
- Variations 407

Chapter Twenty-One

- Introduction 346
- Borrowed Chords in Minor 346
- Borrowed Chords in Major 346
- The Dominant with a Raised Fifth 346
- The Dominant with a Substituted Third 346
- The Neapolitan 346
- Ninth, Eleventh, and Thirteenth Chords 346
- The Common-Tone Diminished Seventh Chord 346
- Summary 370
- Variations 370

Chapter Twenty-Two

- Tonal Harmony in the Late Nineteenth Century 370
- Augmented Sixth Chords 370
- Introduction 370
- More About Mediant Chords 370
- The French Augmented Sixth Chord 370
- Mediant Chords and Other Chromaticisms 370
- The German Augmented Sixth Chord 370
- Counterpoint and Voice Leading 370
- Other Uses of Chromatic Augmented Sixth Chords 370
- Summary 381
- Other Bass Positions 381
- Resolutions to Other Scale Degrees 381
- Summary 390
- Variations 390