

Contents

Preface	xiii
Acknowledgements	xviii
PART I FUNDAMENTALS	1
Chapter 1 Pitch and Notation	3
Pitch	3
The Notation of Pitch	4
Accidentals	6
Applications	8
Chapter 2 Intervals	11
Classifying Intervals	11
Recognizing and Labeling Intervals	12
Enharmonic Intervals	16
Compound Intervals	16
Applications	17
Chapter 3 Scales and Melody	20
Scales	20
The Major Scale	20
The Minor Scale	21
Scale Degree Names	23
Melody	24
Applications	26

Chapter 4 Keys	29
Major Keys	30
Minor Keys	33
Determining the Key of a Musical Work	34
Parallel Keys	34
The Circle of Fifths	35
Applications	36
Chapter 5 Chords	39
Triads	39
Seventh Chords	40
Diatonic Chords and Roman Numerals	41
Chord Position and Inversion Symbols	43
Labeling Diatonic Chords	44
Spelling Diatonic Chords	46
Chord Symbols	47
Applications	48
Chapter 6 Musical Time	51
Beat	51
Tempo	51
Duration	51
Guidelines for Notating Durations and Rhythms	54
Meter	55
Time Signatures	56
Irregular Meters	58
Rhythm	60
Applications	63
Chapter 7 Introduction to Voice Leading and Counterpoint	66
Motion Between Two Voices	66
Counterpoint	67
Applications	71
PART II DIATONIC HARMONY	75
Chapter 8 Four-Part Voice Leading	77
Four Voices in the Grand Staff (SATB)	77
Chord Voicing	78

Four-Part Voice Leading	80
Labeling Chords in SATB Voicing	84
The Fundamental Progression: I–V–I	85
Applications	86
Chapter 9 Nonchord Tones	89
Nonchord Tones Involving Two Steps	89
Nonchord Tones Involving One Step and One Unison	90
Incomplete Neighbors: Nonchord Tones Involving One Step and One Leap	91
Other Nonchord Tones	92
Identifying Nonchord Tones	93
Applications	94
Chapter 10 Tonal Function, Syntax, and Prolongation	96
Tonal Function	96
Tonal Syntax: T–PD–D–T	98
Prolongation	99
Techniques of Prolongation	99
Applications	101
Chapter 11 Triad Inversions	105
First Inversion	105
Second Inversion	109
Applications	114
Chapter 12 Seventh Chords	118
The Dominant Seventh Chord (V^7)	118
The Leading-Tone Seventh Chord (vii^{07} and vii^{07})	122
The Supertonic Seventh Chord (ii^7 and ii^{07})	125
Other Seventh Chords	126
Applications	127
Chapter 13 Motive, Phrase, Cadence, and Period Structure	130
Motive	130
Phrase	132
Cadence	132
Period Structure	134
Phrase Group	136
Applications	137

Chapter 14 Harmonic Sequences	140
Fifths Sequences	140
Descending Thirds Sequence	142
Parallel $\frac{5}{3}$ Chords	143
Applications	145
PART III CHROMATIC HARMONY	147
Chapter 15 Secondary Dominants and Tonicization	149
Secondary Dominant Seventh Chords	150
Secondary Leading-Tone Seventh Chords	154
Applications	157
Chapter 16 Modulation I: Phrase Modulation and Diatonic Pivot Chords	160
Closely and Distantly Related Keys	160
Phrase Modulation	161
Diatonic Pivot Chord Modulation	162
Recognizing and Analyzing a Modulation	164
Applications	165
Chapter 17 Modal Mixture	168
Modal Borrowing	168
Quality Conversion	171
Spelling Mixture Chords	172
Chromatic Mediants	172
Applications	174
Chapter 18 The Neapolitan and Augmented Sixth Chords	177
The Neapolitan Chord (bII^6)	177
Augmented Sixth Chords (+6)	179
Chromatic Predominant Chords and Prolongation	182
Applications	183
Chapter 19 Modulation II: Chromatic Pivot Chords, Enharmonic Reinterpretation, and Common-Tone Modulation	188
Chromatic Pivot Chords	188
Enharmonic Reinterpretation	190
Common-Tone Modulation	195
Applications	197

Chapter 20 Dominant Ninth Chords, Altered Dominants, and Embellishing Chords	199
Dominant Ninth Chords (V^9)	199
Altered Dominant Chords ($V+$, V_7^7 , V^{07})	200
Embellishing Chords (CT^07 and $CT+6$)	202
Applications	206
PART IV POST-TONAL AND POPULAR MATERIALS	209
Chapter 21 The Dissolution of the Tonal System	211
Progressive Tonality	211
Ambiguity	211
Unresolved Dissonance and Implied Tonality	212
Dissonant Prolongation	214
Suspended Tonality	215
Applications	220
Chapter 22 New Pitch Collections	223
The Diatonic Collection	223
The Pentatonic Collection	226
The Octatonic Collection	228
The Whole-Tone Collection	231
The Hexatonic Collection	232
Applications	234
Chapter 23 Centricity and Harmony	238
Centricity	238
Harmony	240
Applications	244
Chapter 24 Set Theory	247
Pitch-Class Sets	247
Transposition and Inversion of Pitch-Class Sets	249
Set Class and Prime Form	250
Segmentation	252
Analysis	253
Applications	257

Chapter 25 Serialism	260
Twelve-Tone Rows	260
Row Transformations	261
The Twelve-Tone Matrix	262
Analysis	265
Serialism: Beyond Pitch	266
Advanced Topics for Further Exploration	267
Applications	267
Chapter 26 Introduction to Jazz and Pop Harmony	270
Sus Chords	270
Sixth Chords	271
Seventh Chords	271
Extensions: Ninths, Elephants, and Thirteenthths	272
ii–V–I	275
Chord Substitution	276
Form and Progression in Pop and Jazz	279
Applications	282
Appendix: List of Set Classes	285
Credits	289
Notes on the Text	291
Index of Musical Examples	293
Index of Terms and Concepts	295