Contents

Bd. 1

Préface xi

Chapter One

Introduction to Basic Properties and Notation 1

Basic Durations and the BeatSyncopationMeter Signatures and Conducting PatternsNotation of RhythmNotation of Pitch

Chapter Two

Tonality 20

Rhythmic Causes of Tonality Interval Quality and Melodic Organization

Chapter Three Key, Mode, and Scale 34

Scale Structure and Derivation The Diatonic Scale Systems and Modes Names of Scale Degrees Key Signatures Non-Western Scales Modulation and Mutation

Chapter Four

Melodic Cadences 55

Cadence Types Cadence Location Perfect and Imperfect Terminal Cadences Transient-Terminal Cadences Cadences and Musical Style

Chapter Five

Formal Characteristics of Melody:

The Motive and Phrase 67

The Phrase UnitThe Motive UnitRhythm of the PhrasePitch Structure of the PhraseCombining Phrases

Chapter Six

The Extended Melody 81

Repetition and Recurrence Contrast Variation

Chapter Seven

Basic Melody 93

Terminal Pitches in Tonal Melody Melodic Contour and Step Progression Duration and Metric Locations

Chapter Eight Melodic Elaboration 108

Chapter Nine Two-Voice Combinations 121

TextureRhythmic AssociationPitch AssociationContrapuntal Motion Between Parts and Approachesto Structural IntervalsSummation of Principles of Melodic Movement andIntervallic Succession of Two-voice Combinations in Tonal MusicContrapuntal Treatment of Unstable IntervalsOrganization of Two-voice PhrasesPitch Material in Tonal MusicCross Relation

Chapter Ten

Continuation

of Two-Voice Combinations 142

The Basic Framework Cadences in Two-voice Textures Two-voice Cadences in Major and Minor Keys Root Relations in the Two-voice Frame Implied Triads

Chapter Eleven

Continuation

of Two-Voice Combinations 156

Decorative Patterns Continuity and Recurrence

Chapter Twelve

Chord Structure 173

Harmonic Sonance The Triad Chord Function Chord Position Chord Succession Melodic-Harmonic Synthesis

Chapter Thirteen

Three-Voice Combinations; Homophonic Textures 189

Three-voice Combinations H

Chapter Fourteen

Decorative Patterns as Non-Chord Tones 213

Passing and Neighbor Tones Suspensions in Three and More Parts Pedal Point Accented Non-chord Tones Simultaneous Non-chord Tones Decorative Chords Ambiguity in Analysis Non-chord Tones in Twentieth-century Harmonic Contexts

Chapter Fifteen Broader Aspects of Harmony 233

Harmonic Rhythm Harmonic Cadence Harmonic Prolongation

Chapter Sixteen

Tonic and Dominant Triads; First-Inversion Triads; The Dominant Seventh and the Leading Tone Triad 250

Tonic and Dominant Triads The Dominant Seventh Chord (V₇) The vii $^{\circ}_{4}$ Chord

Chapter Seventeen

The Subdominant Triad;

Second-Inversion

Triads; The Supertonic Triad 265

The Subdominant Triad Second-inversion Triads The Supertonic Triad Chapter Eighteen

Formal Archetypes; Ternary Form; Through-Composed Form 281

Chapter Nineteen

Submediant and Mediant Chords; Mutated Chords 297

The Submediant and Mediant Chords Mutated Chords: blli and bVI

Chapter Twenty

Secondary Dominants 313

Dominant of the Dominant (V/V; V_7/V) Dominant of the Subdominant (V/IV; V/iv) Dominant of the Supertonic (V/ii) Dominant of the Submediant (V/vi; V/VI) Dominant of the Mediant (V/iii; V/III) Dominant of the Subtonic (V/bVII) Sequential Secondary Dominants

Chapter Twenty-One Modulation: Tonal Shift: Mutation 332

Relationship of Keys The Process of Modulation Tonal Shift Mutation

Chapter Twenty-Two

Binary Form 356

Early Examples More Recent Examples Other Formal Considerations Binary and Ternary Forms Contrasted Rounded Binary

Index of Musical Examples 369

Index 377

Bd. 2 Contents

1 TONALITY SCHEMES AND FORM 1

Tonal form of a Baroque prelude, 1 Key relationships in a recitative, 6 Tonality design involving distantrelated keys, 14 Tonality scheme of an extended movement, 24

2 RONDO FORM 31

3 DIATONIC SEVENTH CHORDS (NONDOMINANT) 47

Treatment of the dissonance, 49 Uses of diatonic seventh chords, 55 The supertonic seventh chord, 57 Uses of the supertonic seventh chord, 60

4 DIATONIC SEVENTH CHORDS (CONTINUED) 68

Leading tone seventh chord, 68 Uses of the leading tone seventh chord, 71 The tonic seventh chord, 77 Uses of the tonic seventh chord, 79 Subdominant seventh chord, 81 Uses of the subdominant seventh chord, 83 The submediant seventh chord, 87 Uses of the submediant seventh chord, 88 The mediant seventh chord, 90 Uses of the mediant seventh chord, 91

5 EMBELLISHING DIMINISHED CHORDS 95

Embellishing diminished triads, 96Embellishing chords,98Irregular resolutions of °7 chords, 103The °7chord as an agent of tonal instability, 105The °7 chordas modulatory pivot, 108The "7 chord, 111

6 THEMATIC DEVELOPMENT IN TWO-VOICE COUNTER-POINT 120

General characteristics, 120 Beginning section of the

invention, 126 Developmental sections, 130 Closing section, 135 Contrapuntal association, 139

7 CANTUS FIRMUS TECHNIQUE: THE CHORALE PRELUDE 146

The imitative (or "fugal") chorale prelude, 147 The embellished chorale, 154

8 THE NEAPOLITAN CHORD 161

Uses of the N₆, 163 The root position Neapolitan chord, 166 Other forms and uses of the Neapolitan, 168 The Neapolitan key relationship, 173

9 AUGMENTED SIXTH CHORDS 177

Resolutions of augmented sixth chords, 179 Other arrangements of augmented sixth chords, 185 The Gr $\frac{+6}{5}$ and enharmonic uses, 188 Augmented sixth chord as related to tonic, 193 Augmented sixth chords in other relationships, 195

10 VARIATION FORMS 200

Cantus firmus variation types, 201 Independent variations, 212

11 FUGUE 235

Exposition, 237Developmental sections, 241Sec-tional linkage, 252Tonality relations in the fugue, 255

12 FURTHER DETAILS OF FUGUE 259

Fugal exposition, 259 Tonal and real answers, 263 Order of voice entries, 266 Tonality contrasts of entries, 270 The countersubject; invertible counterpoint at twelfth, 276

13 INTRODUCTION TO SONATA-ALLEGRO FORM 282

The classical sonata-allegro, 283 Exposition, 284 Development, 284 Recapitulation, 286 Coda, 286 The tonal design, 287 Preparation and beginning of recapitulation, 294

14 FURTHER STUDY OF SONATA-ALLEGRO FORM 300

The flexibility of the pattern, 300 The function of the introduction, 307 Sonata-allegro form in twentieth-century compositions, 310

15 NINTH CHORDS 316

Diatonic ninth chords, 319 The dominant ninth chord (V_g) , 320 Nondominant ninth chords, 327

16 ELEVENTH AND THIRTEENTH CHORDS 332

Augmented eleventh chords (+11), 339The dominantthirteenth chord, 342Nondominant thirteenth chords,348

17 THE ENRICHED TONAL SPECTRUM 351

Rhythmic considerations, 351 Irregular harmonic action, 356 Harmonic sequences, 360

18 VARIABILITY OF TONALITY AND EXPLORATION OF NEW KEY SCHEMES 368

Key and chord relationships by seconds and thirds, 371Chords containing tritones, 376Contrapuntal factors,380Modality, 386Tonal regions, 392

19 IMPRESSIONISM 402

Expanded pitch resources, 403 Melody and form, 409 Pedal point and ostinato, 415

20 IMPRESSIONISM (CONCLUDED) 420

Harmony, 420Added tones, 423Whole-tonechords, 425Quartal harmony, 427Planing, 429Tonality, 434Orchestration, 441

21 TWENTIETH-CENTURY MELODY 443

Rhythmic structure, 443Pitch organization, 447Serialized melody, 452Other organizational factors,454

22 TWENTIETH-CENTURY HARMONY 459

Tertian chords, 459Non tertian chords, 463Stackedchords, 467Other chord types, 472Harmonic succession, 474Serialized harmony, 478

23 TONALITY IN TWENTIETH-CENTURY MUSIC 482

Tonal relationships, 482Bitonality and polytonality,486Atonality, 488Pandiatonicism, 490To-nality schemes, 492To-To-

24 TWENTIETH-CENTURY FORMAL PROCESSES 495

Formal Punctuation, 496 Other factors which delineate phrases and create continuity, 500 The variation process, 506 Organization and structure of a contemporary composition, 516

GLOSSARY 523

INDEX 527

Contents

Schülerbuch

Preface vii

- Chapter 1: Tonal Structure and Form 1
- Chapter 2: Rondo 8
- Chapter 3: Diatonic Seventh Chords (Nondominant) 20
- Chapter 4: Embellishing Diminshed Chords 34
- Chapter 5: Neapolitan and Augmented Sixth Chords 41
- Chapter 6: Variation and Cantus-Firmus Forms 55
- Chapter 7: Thematic Development in Two-Voice Counterpart 62
- Chapter 8: Fugue 72
- Chapter 9: Sonata-Allegro Form 85
- Chapter 10: Enriched Harmonic Resources 119
- Chapter 11: Enriched Tonal Resources 130
- Chapter 12: Bridge to the Twentieth Century 148
- Chapter 13: Melody in Twentieth-Century Music 162
- Chapter 14: Harmony in Twentieth-Century Music 176
- Chapter 15: Tonality and Atonality in Twentieth-Century Music 187
- Chapter 16: Formal Processes in Twentieth-Century Music 193