
Contents

Preface ix

Introduction The Materials of Music: Sound and Time xiii

Sound xiii
 Vibration xiii
 Compression and Rarefaction xiii
 Frequency xiv
The Four Properties of Sound xiv
 Pitch xiv
 Intensity xiv
 Duration xiv
 Timbre xv
Summary xvi

PART A

The Fundamentals of Music 1

CHAPTER 1

Notation 3

Important Concepts 3
 Notation of Pitch 3
 The Staff 3
 Letter Names 3
 The Clefs 4
 Octave Identification 6
 Accidentals 7
 Interval 7
 Enharmonic Equivalents 8
 Half-Step Motion 8
 Notation of Duration 8
 The Tie 9
 The Dot 9
 Irregular Division of Notes 10
 Rhythm 10
 Meter Signatures 10
 Dynamic Markings 14
 History 15
Applications 16
 Some Directions for Notation 16
 Practice 20
Assignments 21

CHAPTER 2

Scales, Tonality, Key, Modes 27

Important Concepts 27

Scale 27
Pitch Class 27
Diatonic Scales 28
Scale Degree Names 28
Major Scale 29
Tetrachord 29
Transposition 30
Key Signature 30
Minor Scale 32
Scale Relationships 35
Tonality 39
Key 40
Other Scales 40
History 44
Applications 46
 Pitch Inventory 47
 Summary 47
 Practice 48
Assignments 49

CHAPTER 3

Intervals and Transposition 55

Important Concepts 55
 Intervals 55
 Perfect, Major, and Minor Intervals 56
 Consonance and Dissonance 58
 Augmented and Diminished Intervals 58
 Enharmonic Intervals 59
 Inversion of Intervals 59
 Compound Intervals and Simple Intervals 61
 History 61
Applications 62
 Fluency with Intervals 62
 Melodic and Harmonic Intervals 63
 Transposition 64
 Methods of Transposition 64
 Practice 66
Assignments 67

CHAPTER 4

Chords 73

Important Concepts 73
 Harmony 73
 Chord 73
 Triad 73
 Triad Root 73
 Major Triad 74
 Minor Triad 74
 Diminished Triad 74
 Augmented Triad 74

<i>Triad Stability</i>	75
<i>Triad Names</i>	75
<i>Primary Triads</i>	75
<i>Triad Position</i>	75
<i>Root Position</i>	75
<i>Triad Inversion</i>	76
<i>First Inversion</i>	76
<i>Second Inversion</i>	76
<i>Other Tertian Chords</i>	77
<i>Seventh Chords</i>	77
<i>History</i>	77
Applications	77
<i>Roman Numeral Analysis</i>	78
<i>Triad Position Symbols</i>	79
<i>Seventh-Chord Position Symbols</i>	80
<i>Figured Bass</i>	80
<i>Figured-Bass Symbols</i>	81
<i>Macro Analysis</i>	83
<i>Popular-Music Symbols</i>	85
<i>Summary</i>	86
<i>Practice</i>	86
Assignments	87

PART B

The Structural Elements of Music 95

CHAPTER 5

Cadences and Nonharmonic Tones 97

Important Concepts	97
<i>Phrase</i>	97
<i>Harmonic Cadence</i>	97
<i>Rhythmic Cadence</i>	99
<i>History</i>	100
<i>Nonharmonic Tones</i>	102
<i>Unaccented Nonharmonic Tones</i>	103
<i>Accented Nonharmonic Tones</i>	104
<i>Accented versus Unaccented Nonharmonic Tones</i>	109
<i>Nonharmonic Tones Involving More Than Three Pitches</i>	109
<i>Summary of Nonharmonic Tones</i>	111
<i>Practice</i>	111
Assignments	113

CHAPTER 6

Melodic Organization 119

Important Concepts	119
<i>The Motive</i>	119
<i>Sequence</i>	121
<i>Phrase</i>	123
<i>Period</i>	125
<i>Modification of the Phrase</i>	129
<i>Melodic Structure</i>	131
<i>History</i>	133
<i>Practice</i>	134
Assignments	135

CHAPTER 7

Texture and Textural Reduction 145

Important Concepts	145
<i>Texture</i>	145
<i>Texture Types</i>	147
<i>History</i>	150
Applications	151
<i>Analysis of Texture</i>	151
<i>Textural Reduction</i>	155
<i>Practice</i>	156
Assignments	157

CHAPTER 8

Species Counterpoint 163

Important Concepts	163
<i>Species Counterpoint</i>	163
<i>The Cantus Firmus</i>	163
<i>The Counterpoint</i>	163
<i>First Species Counterpoint</i>	163
<i>Second Species Counterpoint</i>	164
<i>Third Species Counterpoint</i>	164
<i>Fourth Species Counterpoint</i>	164
<i>Fifth Species Counterpoint</i>	165
<i>History</i>	165
Applications	166
<i>Modal Scales</i>	166
<i>Melodic Characteristics</i>	167
<i>Writing First Species Counterpoint</i>	168
<i>Writing Second Species Counterpoint</i>	172
<i>Writing Third Species Counterpoint</i>	175
<i>Writing Fourth Species Counterpoint</i>	177
<i>Writing Fifth Species Counterpoint</i>	179
<i>Summary</i>	182
<i>Practice</i>	182
Assignments	183

CHAPTER 9

Voice Leading in Four-Part Chorale Writing 191

Important Concepts	191
<i>Four-Voice Texture</i>	191
<i>History</i>	192
Applications	192
<i>Analysis of the Chorale Phrases</i>	194
<i>Stylistic Practices</i>	194
<i>Root-Position Triads</i>	194
<i>Repeated Chords</i>	198
<i>First-Inversion Triads</i>	198
<i>Second-Inversion Triads</i>	200
<i>Exceptions to Stylistic Practices</i>	202
<i>Unstylistic Departures</i>	202
<i>Voice Ranges</i>	203
<i>Voice Spacing</i>	203
<i>Summary</i>	204
<i>Practice</i>	204
Assignments	205

CHAPTER 10**Harmonic Progression and Harmonic Rhythm** 213

- Important Concepts 213
 - Harmonic Progression* 213
 - The Relationship of Chords* 214
 - Chord Progressions* 214
 - Harmonic Rhythm* 219
 - History* 220
- Applications 222
 - How to Harmonize a Tonal Melody* 222
 - Practice* 224
- Assignments 225

CHAPTER 11**The Dominant Seventh Chord** 235

- Important Concepts 235
 - Dominant Seventh Chord* 235
 - Macro Analysis Symbol* 237
 - History* 237
- Applications 239
 - Resolution of the Dominant Seventh Chord* 239
 - Circle Progression* 239
 - Noncircle Progressions with Resolution* 241
 - Nonresolution of Seventh Factor* 241
 - Stylistic Practices for Voice Leading in V⁷ Chords* 242
 - Practice* 242
- Assignments 243

CHAPTER 12**The Leading-Tone Seventh Chords** 255

- Important Concepts 255
 - Leading-Tone Seventh Chords* 255
 - Progressions from vii^{ø7} and vii^{o7}* 256
 - Resolution of Tritone and Seventh Factors* 257
 - Macro Analysis Symbols* 258
 - History* 258
- Applications 261
 - Voice Leading and the vii^{ø7} and vii^{o7}* 261
 - Some Pitfalls to Avoid* 261
 - Practice* 262
- Assignments 263

CHAPTER 13**Nondominant Seventh Chords** 271

- Important Concepts 271
 - Nondominant Seventh Chords* 271
 - Roman Numeral Symbols* 271
 - Seventh Chords in Major and Minor Keys* 272
 - Macro Analysis Symbols* 273
 - History* 274
- Applications 276
 - Nondominant Seventh Chords in Circle Progressions* 276

- Resolution of the Seventh Factor* 276
- Noncircle Treatment* 277
- Voice Leading of Nondominant Seventh Chords* 278
- Practice* 278
- Assignments 279

CHAPTER 14**Secondary Dominant and Leading-Tone Chords** 287

- Important Concepts 287
 - Secondary Dominants* 287
 - Secondary Leading-Tone Chords* 290
 - Macro Analysis* 293
 - History* 295
 - Summary* 301
 - Practice* 301
- Assignments 303

CHAPTER 15**Modulation** 315

- Important Concepts 315
 - Modulation* 315
 - Closely Related Keys* 315
 - Common-Chord Modulation* 316
 - Chromatic Modulation* 316
 - Phrase Modulation* 317
 - Other Modulation Types* 317
 - Modulations in Period Construction* 318
 - Analytical Symbols for Modulations* 319
 - Macro Analysis* 320
 - History* 321
- Applications 321
 - Harmonizing Melodies That Modulate* 321
 - Practice* 324
- Assignments 325

CHAPTER 16**Two-Part (Binary) Form** 339

- Important Concepts 339
 - Formal Divisions* 339
 - Open versus Closed Formal Divisions* 339
 - Simple versus Compound Forms* 339
 - Two-Part Form* 339
 - History* 346
 - Summary* 347
 - Practice* 347
- Assignments 349

CHAPTER 17**Three-Part (Ternary) Form** 355

- Important Concepts 355
 - Three-Part Form* 355
 - Expanded Ternary Form* 360

Rounded Binary Form 360
History 362
Summary 364
Practice 364
Assignments 365

Appendixes

A. Summary of Part-Writing Practices 373
B. Macro Analysis Symbols 375
C. Popular Music Chord Symbols 377
D. Expression Marks 379
E. Instrument Ranges, Transpositions, and Foreign
Names 381
F. History 385

Glossary 389

Credits 395

Indexes

Musical Example Index 397
Subject Index 401