## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreword</td>
<td>XIX</td>
</tr>
<tr>
<td>Preface</td>
<td>XXI</td>
</tr>
<tr>
<td>Introduction</td>
<td>XXIII</td>
</tr>
<tr>
<td>1. The Tonal System</td>
<td></td>
</tr>
<tr>
<td>1.1 TO THE TEACHER</td>
<td>1</td>
</tr>
<tr>
<td>1.2 TONALITY</td>
<td>2</td>
</tr>
<tr>
<td>1.3 STATIC TONES AND DYNAMIC TONES</td>
<td>3</td>
</tr>
<tr>
<td>1.4 TONAL CODE</td>
<td>4</td>
</tr>
<tr>
<td>1.5 TONAL TENSION</td>
<td>5</td>
</tr>
<tr>
<td>1.6 MELODIC DUCTUS</td>
<td></td>
</tr>
<tr>
<td>2. Primary Melodic Patterns</td>
<td></td>
</tr>
<tr>
<td>2.1 TO THE TEACHER</td>
<td>7</td>
</tr>
<tr>
<td>2.2 PRIMARY MELODIC PATTERNS</td>
<td>8</td>
</tr>
<tr>
<td>2.2.1 Basic Patterns</td>
<td>8</td>
</tr>
<tr>
<td>2.2.2 Expanded Patterns</td>
<td>12</td>
</tr>
<tr>
<td>2.3 MELODIC FRAMEWORK</td>
<td>16</td>
</tr>
<tr>
<td>2.4 MELODIC POLYPHONY</td>
<td>17</td>
</tr>
<tr>
<td>2.5 FURTHER CONSIDERATIONS REGARDING MELODIC STRUCTURING</td>
<td>18</td>
</tr>
<tr>
<td>3. Primary Concepts in Harmony</td>
<td></td>
</tr>
<tr>
<td>3.1 THE CHORD</td>
<td>21</td>
</tr>
<tr>
<td>3.2 FUNCTIONAL HARMONY</td>
<td>21</td>
</tr>
<tr>
<td>3.3 THE TRIAD</td>
<td>22</td>
</tr>
<tr>
<td>3.3.1 Positions</td>
<td>22</td>
</tr>
<tr>
<td>3.3.2 Types of Triads, Dissonant Chords</td>
<td>22</td>
</tr>
</tbody>
</table>

VII
3.4 FUNDAMENTAL (ROOT POSITION) CHORD, INVERSIONS 23
3.5 SYMBOLIC PRESENTATION OF CHORDS 24

4 Some Notions Related to Functionality 25
4.1 TO THE TEACHER 25
4.2 THE DEGREE 26
4.3 TRIADS IN THE MAJOR AND MINOR SCALES 26
4.4 HARMONIC FUNCTIONS 27
   4.4.1 [General]* 27
   4.4.2 Representatives 28
   4.4.3 Functional Gene, Functional Significance 29
4.5 PROOF OF TONALITY BY MEANS OF MAIN DEGREES 30
   4.5.1 The Tonality of a Major Key 30
   4.5.2 The Tonality of a Minor Key 31

5 Chord Construction for Choir 32
5.1 [GENERAL]* 32
5.2 THE CHOIR 34
5.3 TRIAD CONSTRUCTION FOR CHOIR, TRIAD POSITIONS 34

6 Some Notions Related to Connection of Chords 37
6.1 TO THE TEACHER 37
6.2 DEFINITIONS 38
6.3 PRINCIPLES OF VOICE LEADING 40
6.4 NORMATIVE HARMONIC INTERVALS IN FUNCTIONAL HARMONY 41
6.5 TREATMENT OF PERFECT CONSONANCES 42

7 Connection of Main Degree Triads 45
7.1 [GENERAL]* 45
7.2 CONNECTION OF TRIADS SEPARATED BY A FOURTH (OR A FIFTH) 45
7.3 CONNECTION OF TRIADS SEPARATED BY A SECOND 46
7.4 HARMONIC RHYTHM, CONNECTION OF TRIADS ON THE SAME DEGREE 47

* This section is not headlined in its respective chapter.
12.6 SOME CONSIDERATIONS REGARDING CHORD SUCCESSION 85
12.7 HARMONIC PROGRESSION 86
  12.7.1 Definition 86
  12.7.2 Types of Harmonic Progressions 87
  12.7.3 Characterization of the Various Harmonic Progressions 89
  12.7.4 Guidelines for the Use of the Various Harmonic Progressions 90
  12.7.5 Further Demonstration of the Principles Presented in 12.7.4 111

13 Some Remarks Concerning the Bass 117
  13.1 TO THE TEACHER 117
  13.2 [GENERAL]* 118
  13.3 COORDINATION OF BASS PROGRESSION WITH CHORDAL STRUCTURES 118
  13.4 DIRECTION OF THE BASS PROGRESSION, IMAGINARY ORGAN POINT IN THE BASS 124
  13.5 THE INFLUENCE OF REGISTER ON THE ROLE OF THE LOWEST PART — REAL BASS, TENOR-BASS 128

14 Cadences 133
  14.1 [GENERAL]* 133
  14.2 TYPES OF CADENCES 133
    14.2.1 Authentic Cadence 133
    14.2.2 Plagal Cadence 135
    14.2.3 Deceptive Cadence 137
    14.2.4 Dominant Half Cadence, Phrygian Cadence 140
    14.2.5 Subdominant Half Cadence 142
  14.3 CONCLUSION 144

15 Dissonant Triads — VII (VII₆), III in Minor 145
  15.1 TO THE TEACHER 145
  15.2 THE DIMINISHED TRIAD 146
  15.3 THE AUGMENTED TRIAD 150

* This section is not headlined in its respective chapter.
Sixth Chords of II, III, VI

16.1 [GENERAL]*
16.2 II₆
16.3 III₆
16.4 VI₆

Six-Four Chords

17.1 [GENERAL]*
17.2 OPENING CADENTIAL SIX-FOUR CHORD, CLOSING CADENTIAL SIX-FOUR CHORD
17.3 NON-CADENTIAL SIX-FOUR CHORDS

Seventh Chords on I, II, III, IV, VI, VII

18.1 CLASSIFICATION AND DESIGNATION OF SEVENTH CHORDS
18.2 HISTORICAL-STYLISTIC BACKGROUND
18.3 TREATMENT OF SEVENTH CHORDS — PREPARATION, RESOLUTION
18.4 HARMONIC PROGRESSION WITH REGARD TO SEVENTH CHORDS
18.5 SPECIFIC TRAITS OF THE VARIOUS SEVENTH CHORDS
  18.5.1 II₇
  18.5.2 VII₇, in Major
  18.5.3 VII₇, in Minor
  18.5.4 III₇, in Minor
  18.5.5 I₇, in Minor
  18.5.6 I₇, in Major
  18.5.7 IV₇ in Major
  18.5.8 The Remaining Seventh Chords — IV₇ in Minor, VI₇ in Major and in Minor, III₇ in Major
18.6 [GENERAL]*

The Dominant Ninth Chord, the Dominant Thirteenth Chord

19.1 THE NINTH CHORD
  19.1.1 [General]*
  19.1.2 The Dominant Ninth Chord

* This section is not headlined in its respective chapter.
20 Some Further Considerations Regarding Functionality

20.1 TO THE TEACHER

20.2 FUNCTIONALLY SIGNIFICANT CHORDS, CHORDS DEVOID OF FUNCTIONAL SIGNIFICANCE

20.3 FUNCTIONAL SUCCESSIONS
   20.3.1 Functional Cycle
   20.3.2 Deceptive Functional Cycle
   20.3.3 Open Functional Cycle, Open Deceptive Functional Cycle
   20.3.4 Non-Cyclic Succession

20.4 THE ROLE OF THE VARIOUS FUNCTIONAL SUCCESSIONS IN THE STRUCTURING OF FORM

21 Modulatory Processes

21.1 MODULATORY PROCESS

21.2 MODULATION, DEVIATION, TONICALIZATION

21.3 SECONDARY DOMINANTS

21.4 TYPES OF MELODIC PROGRESSION, TYPES OF MODULATION

21.5 SOME GUIDELINES FOR THE EXECUTION OF DIATONIC MODULATION

22 Chorale Harmonization in The Style of Bach

22.1 TO THE TEACHER

22.2 SOME POINTS OF STYLISTIC REFERENCE IN THE BACH CHORALES

22.3 CADENCES IN THE BACH CHORALES
   22.3.1 Authentic Cadences
   22.3.2 Dominant Half Cadences
   22.3.3 Plagal Cadences
   22.3.4 Subdominant Half Cadences
   22.3.5 Deceptive Cadences

22.4 OPENINGS

22.5 THE BRIDGE
## 22.6 THE ROLE OF THE VARIOUS VOICES IN THE CHORALE TEXTURE

276

## 22.7 DEVIATION FROM THE NORMS OF CHORD CONSTRUCTION

277

## 22.8 INVENTORY OF CHORDS

279

## 22.9 SECONDARY DOMINANTS

280

## 22.10 MODULATIONS

284

## 22.11 HARMONIC RHYTHM, RHYTHM OF THE BASS

### 22.11.1 Deceleration

285

### 22.11.2 Acceleration

286

## 22.12 EIGHTH NOTES IN THE BACH CHORALES

### 22.12.1 Eighth Notes in a Rhythmic-Agogic Role

289

### 22.12.2 Eighth Notes in a Melodic Role

290

### 22.12.3 Eighth Notes in a Harmonic Role

291

## 22.13 THE STYLISTIC SCOPE OF THE BACH CHORALES

### 22.13.1 Diatonic chorales

294

### 22.13.2 Chromatic-Diachromatic Chorales

295

### 22.13.3 Modal Chorales

296

### 22.13.4 Meter as a Stylistic Feature

297

## 22.14 SOME COMPOSITIONAL CONSIDERATIONS

### 22.14.1 Cadential Variants

298

### 22.14.2 A Specific Case of Eighth Note Movement Organization

300

## 22.15 SOME PROBLEMATIC CHORALES

302

## 23 Melodic Minor Scale

### 23.1 TO THE TEACHER

305

### 23.2 EXPANSION OF TONAL MATERIAL

306

### 23.3 THE MELODIC MINOR SCALE

#### 23.3.1 Directional Tones

307

#### 23.3.2 Raised Sixth and Natural Seventh Tones as Non-Directional Tones

309

#### 23.3.3 Modal Balance

310

#### 23.3.4 Cross Relation

311

#### 23.3.5 Chords Generated by the Melodic Minor Scale

312

#### 23.3.6 Modulation Using the Melodic Minor Scale

327

## 24 Minorization of the Major Scale, Lowered Sixth Tone

329
24.1 TO THE TEACHER 329
24.2 THE PROCESS OF MINORIZATION 329
24.3 LOWERED SIXTH TONE—CHORDS RESULTING FROM ITS USE 330
   24.3.1 [General]* 330
   24.3.2 Specific Traits of the Various Chords 332
   24.3.3 Treatment of the Lowered Sixth Tone 340
24.4 NEUTRALIZATION OF ALTERED TONES 341
   24.4.1 Ways of Neutralizing Altered Tones 341
   24.4.2 Neutralization by Means of Neutral Chords 342

25 Further Minorization—Lowered Seventh Tone 343
25.1 TO THE TEACHER 343
25.2 THE FUNCTIONAL GENE OF ALTERED CHORDS 344
25.3 CHARACTERISTICS OF THE LOWERED SEVENTH TONE 346
25.4 CHORDS GENERATED BY THE LOWERED SEVENTH TONE 346
25.5 TREATMENT OF THE LOWERED SEVENTH TONE 356

26 Neutralization Using Raised Fourth Tone in Major 357
26.1 TO THE TEACHER 357
26.2 NEUTRALIZATION BY MEANS OF CONTRASTIVE ALTERED TONES 358
26.3 RAISED FOURTH TONE IN MAJOR 359
26.4 CHORDS GENERATED BY THE RAISED FOURTH TONE 359
   26.4.1 Chords Whose Functional Gene is Not Impaired 359
   26.4.2 Chords Devoid of Functional Gene 365
26.5 TREATMENT OF THE RAISED FOURTH TONE 366

27 Minorization Reaching the Minor Scale 368
27.1 TO THE TEACHER 368
27.2 REMOTE FUNCTIONAL CYCLE 369
27.3 CHARACTERISTICS OF THE LOWERED THIRD TONE 372
27.4 CHORDS GENERATED BY THE LOWERED THIRD TONE 372
27.5 TREATMENT OF THE LOWERED THIRD TONE 385

* This section is not headlined in its respective chapter.
28 Simultaneous Use of Raised Fourth Tone and Lowered Tones

28.1 TO THE TEACHER
28.2 CHORDS GENERATED BY THE RAISED FOURTH TONE AND LOWERED TONES
   28.2.1 Chords with a Diminished Third (or an Augmented Sixth)
   28.2.2 Chords Which Do Not Include a Diminished Third

29 Lowered Second Tone

29.1 TO THE TEACHER
29.2 A HIERARCHY OF THE VARIOUS DEGREES OF MINORIZATION
29.3 CHARACTERISTICS OF THE LOWERED SECOND TONE
29.4 CHORDS GENERATED BY THE LOWERED SECOND TONE
29.5 MELODIC TREATMENT OF THE LOWERED SECOND TONE
29.6 MODULATION UTILIZING CHORDS CONTAINING THE LOWERED SECOND TONE

30 Lowered Fifth Tone

30.1 TO THE TEACHER
30.2 ENHARMONY
30.3 ENHARMONIZATION OF THE "TWELVE-TONE MAJOR SCALE"—LOWERED FIFTH TONE
30.4 CHARACTERISTICS OF THE LOWERED FIFTH TONE
30.5 CHORDS GENERATED BY THE LOWERED FIFTH TONE
30.6 [AN ADDITIONAL EXAMPLE ILLUSTRATING THE USE OF ALL LOWERED TONES]*
30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE

31 Total Chromatization and Enharmonization, Secondary Subdominants

31.1 TO THE TEACHER
31.2 THE "TWO-WAY" CHROMATIC SCALE

* This section is not headlined in its respective chapter.
31.2.1 Enharmonization of Lowered Sixth, Seventh, Third, and Second Tones in Major 450
31.2.2 Chromatization of the Minor Scale and Enharmonization of its Altered Tones 451
31.3 ENHARMONIZATION OF UNALTED TONES IN MAJOR AND MINOR SCALES 453
31.4 MELODIC TREATMENT OF THE NEW ALTERED TONES 458
31.5 SECONDARY SUBDOMINANTS 458

32 Chromatic and Enharmonic Modulatory Processes 461
32.1 TO THE TEACHER 461
32.2 [GENERAL]* 461
32.3 CHROMATIC MODULATION 461
   32.3.1 Modulation Through V₄ of the Target Key 462
   32.3.2 Modulation Through a Series of Chromatic Progressions 465
32.4 ENHARMONIC MODULATION 467
   32.4.1 Modulations Based on the Enharmonic Interpretation of a Given Chord 468
   32.4.2 Modulations Based on the Enharmonic Interpretation of a Tone (or Tones) in a Chord Not Prone to Enharmonic Interpretation 470
32.5 OFFSETTING ASCENDING MODULATIONS WITH DESCENDING MODULATIONS, AND VICE VERSA 472

33 Wandering Chords, Harmony in Late Romantic Music 473
33.1 TO THE TEACHER 473
33.2 WANDERING CHORDS 473
   33.2.1 Wandering Chords in Classical and Early Romantic Music 474
   33.2.2 Wandering Chords in Late Romantic Music 476
33.3 SOME FURTHER CONSIDERATIONS REGARDING HARMONY IN LATE ROMANTIC MUSIC 478

34 Harmony and Voice Leading, Harmonic Variation 480
34.1 HARMONY AND VOICE LEADING 480
34.2 THE REITERATION-VARIATION PRINCIPLE 482
34.3 HARMONIC VARIATION 482

* This section is not headlined in its respective chapter.
34.3.1 The Role of Harmonic Variation in the
Formation of the Period 483
34.3.2 Some Other Aspects of Harmonic Variation 484

35 Modal Harmony 493
35.1 [GENERAL]* 493
35.2 PARALLEL ORGANUM, TEXTURE OF PARALLEL CHORDS 493
35.3 MODAL HARMONY IN THE RENAISSANCE —
MELODIC DUCTUS, HARMONIC DUCTUS 494
35.4 FUNCTIONALITY IN MODAL HARMONY 497
35.5 MODAL HARMONY IN POST-RENAISSANCE MUSIC 498

36 Some Extensions of the Tertian Principle 503
36.1 CHORDS CREATED BY THE USE OF ADDED TONES 503
36.2 CHORDAL STRATA 507
36.3 POLYCHORDS 509

37 Ultimate Chord Structures Generated by the
Tertian Principle, Basic Chords in Jazz 511
37.1 TO THE TEACHER 511
37.2 THE NINTH CHORD IN ITS VARIOUS FORMS 512
37.3 THE ELEVENTH CHORD 513
37.4 THE THIRTEENTH CHORD IN ITS VARIOUS FORMS 515
37.5 HETEROGENEOUS CHORDS 517
37.6 FUNCTIONALITY IN THE HARMONY OF JAZZ 520

38 Paratonal Harmony 521
38.1 [GENERAL]* 521
38.2 CHORDS CONSTRUCTED ON FOURTHS OR SECONDS 521
38.3 FUNCTIONALITY IN PARATONAL HARMONY 526

39 Hindemith’s Theory of Tonality, Free Atonality 529
39.1 HINDEMITH’S THEORY OF TONALITY 529
39.1.1 The Epistemological Background 530
39.1.2 Methodological Procedure 531
39.2 ATONAL FIELD, FREE ATONALITY 534

* This section is not headlined in its respective chapter.
40 Harmony in Serial Music

40.1 [GENERAL]*
40.2 SERIALISM, DODECAPHONY
40.3 TONAL NON-DODECAPHONIC SERIALISM,
    TONAL DODECAPHONIC SERIALISM
40.4 ATONAL DODECAPHONIC SERIALISM
40.5 HARMONY IN ATONAL SERIAL MUSIC
    40.5.1 “Functionality”
    40.5.2 Harmonic Tension
    40.5.3 Generation and Use of Chords in
    Dodecaphonic Serial Music
    40.5.4 The Octave in Dodecaphonic Serial Music
40.6 CONSIDERATION OF CERTAIN FACTORS IMPLIED
    BY SERIALISM, IN TONAL MUSIC

41 Harmony in Post-Serial Music

41.1 [GENERAL]*
41.2 KLANGEARBUHENHARMONIE
41.3 HARMONY OF CLUSTERS

Appendix (Harmonic Sentences Generated by a
Computer)

Index of Musical Examples
Index of Subjects, Terms, and Names
Acknowledgments

* This section is not headlined in its respective chapter.