Contents

	Foreword	XIX
	Preface Sales Sale	XXI
	Introduction	XXIII
1	4.5 PROOF OF TONALITY BY MEANS OF MAIN DECREES	
L	The Tonal System	1
	1.1 TO THE TEACHER	1
	1.2 TONALITY	2
	1.3 STATIC TONES AND DYNAMIC TONES	3
	1.4 TONAL CODE	4
	1.5 TONAL TENSION	4
	1.6 MELODIC DUCTUS	5
_		
2	Primary Melodic Patterns	7
	2.1 TO THE TEACHER	7
	2.2 PRIMARY MELODIC PATTERNS	8
	2.2.1 Basic Patterns	8
	2.2.2 Expanded Patterns	12
	2.3 MELODIC FRAMEWORK	16
	2.4 MELODIC POLYPHONY	17
	2.5 FURTHER CONSIDERATIONS REGARDING	
	MELODIC STRUCTURING	18
2	Connection of Main Degree Triads	
3	Primary Concepts in Harmony	21
	3.1 THE CHORD	21
	3.2 FUNCTIONAL HARMONY	21
	3.3 THE TRIAD	22
	3.3.1 Positions	22
	3.3.2 Types of Triads Dissonant Chords	22

Some Notions Related to Functionalis

V 111		CONTENTS
	3.4 FUNDAMENTAL (ROOT POSITION) CHORD,	
	INVERSIONS	23
	3.5 SYMBOLIC PRESENTATION OF CHORDS	24
	Contents	
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
KEK	4.4.1 [General]*	27
XX	4.4.2 Representatives	28
TERX.	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
-	L2 TOMARITY	
5	Chord Construction for Choir	32
	5.1 [GENERAL]*	32
	5.2 THE CHOIR	34
	5.3 TRIAD CONSTRUCTION FOR CHOIR, TRIAD POSITIONS	34
	Primary Molodic Patrorus	
6	Some Notions Related to Connection of Cho	
	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
<i>p</i>		
1	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.

8	Main Degree Sixth Chords	49
		49
	8.1 [GENERAL]* 8.2 CONNECTION OF MAIN DEGREE SIXTH CHORDS	50
		50
	8.3 FURTHER CONSIDERATIONS	
0		52
9	Nonchord Tones	32
	9.1 TO THE TEACHER	52
	9.2 DESCRIPTION AND DEFINITION OF	
	THE NONCHORD TONE	52
	9.3 TYPES OF NONCHORD TONES	54
	9.4 FURTHER CONSIDERATIONS	65
10	The Dominant Seventh Chord	67
		67
	10.1 TO THE TEACHER	68
	10.2 THE SEVENTH CHORD .	68
	10.2.1 Structure, Positions	68
	10.2.2 Inversions 10.2.3 Symbolic Presentation	69
	10.3 THE DOMINANT SEVENTH CHORD AND ITS INVERSIONS	69
	10.3.1 [General]*	69
	10.3.2 Resolutions	69
	10.3.3 The Status of V ₇ in Various Musical Styles	71 75
	10.3.4 Tonal Considerations	13
11	The Functional Gene of Secondary Degree Triads	76
	The state of the s	76
	11.1 [GENERAL]* 11.2 DETERMINATION OF THE FUNCTIONAL GENE OF	
	11.2 DETERMINATION OF THE FUNCTIONAL GENE OF SECONDARY DEGREE TRIADS	76
DAT .	TONE DECADDING VI AND III	77
	11.3 FURTHER CONSIDERATIONS REGARDING VITAL	
12	Chord Succession in Functional Harmony	80
	12.1 TO THE TEACHER	80
261)	12.2 [GENERAL]*	82
	12.3 THE ROOT OF INTERVALS	82
	12.4 ADDITIONAL CHORDAL STRUCTURES	83
	12.5 ALTERED CHORDS, SYMBOLIC PRESENTATION	84
* This	section is not headlined in its respective chapter.	all '

	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	70
	Presented in 12.7.4	111
III.	THE MONCHOID TONE	
10		
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	4
	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 Foreign and	
	14.1 [GENERAL]* 14.2 TYPES OF CADENCES	133
94. Spr	AND THE PARTY OF T	133
	14.2.1 Authentic Cadence	133
	14.2.2 Plagal Cadence 14.2.3 Deceptive Cadence	135
	14.2.4 Dominant Half Cadence, Phrygian Cadence	137 140
	14.2.5 Subdominant Half Cadence	142
	14.3 CONCLUSION	144
15	Discount Trieds VII (VIII) III : M:	
	Dissonant Triads — VII (VII ₆), III in Minor	145
	15.1 TO THE TEACHER	145
	15.2 THE DIMINISHED TRIAD	146
	15.3 THE AUGMENTED TRIAD	150
This sect	tion is not headlined in its respective chapter.	

16	Sixth Chords of II, III, VI	151
	16.1 [GENERAL]*	151
	16.2 II ₆	151
	16.3 III ₆	153
	16.4 VI ₆ TO HEAD WIND THE HEAD WITH THE TOTAL THE TOTA	155
-1		
17	Six-Four Chords	157
	17.1 [GENERAL]*	157
	17.2 OPENING CADENTIAL SIX-FOUR CHORD, CLOSING	
	CADENTIAL SIX-FOUR CHORD	157
	17.3 NON-CADENTIAL SIX-FOUR CHORDS	160
10		
18	Seventh Chords on I, II, III, IV, VI, VII	164
	18.1 CLASSIFICATION AND DESIGNATION OF SEVENTH	
	CHORDS	164
	18.2 HISTORICAL-STYLISTIC BACKGROUND	165
	18.3 TREATMENT OF SEVENTH CHORDS — PREPARATION,	166
	RESOLUTION	166
	18.4 HARMONIC PROGRESSION WITH REGARD TO SEVENTH	167
	CHORDS	167
	18.5 SPECIFIC TRAITS OF THE VARIOUS SEVENTH CHORDS	
	18.5.1 II ₇	167 174
	18.5.2 VII ₇ in Major 18.5.3 VII ₇ in Minor	177
	18.5.4 III, in Minor	181
	18.5.5 I ₇ in Minor	183
	18.5.6 I ₇ in Major	184
	18.5.7 IV, in Major	185
	18.5.8 The Remaining Seventh Chords — IV, in Minor,	187
	VI ₇ in Major and in Minor, III ₇ in Major	189
	18.6 [GENERAL]*	107
10	Land Crem Relation	
エノ	The Dominant Ninth Chord, the Dominant	400
	Thirteenth Chord	190
	19.1 THE NINTH CHORD	190
	19.1.1 [General]*	190
	19.1.2 The Dominant Ninth Chord	191

^{*} This section is not headlined in its respective chapter.

	19.2	THE DOMINANT THIRTEENTH CHORD	195
20	Som	ne Further Considerations	
HEL.		arding Functionality	200
		THE REAL PROPERTY OF THE PROPERTY OF THE PARTY OF THE PAR	200
	20.1	TO THE TEACHER	200
	20.2	FUNCTIONALLY SIGNIFICANT CHORDS,	201
	20.2	CHORDS DEVOID OF FUNCTIONAL SIGNIFICANCE	201
	20.3	FUNCTIONAL SUCCESSIONS	203
(注)		20.3.1 Functional Cycle	203
		20.3.2 Deceptive Functional Cycle 20.3.3 Open Functional Cycle, Open Deceptive	206
		Functional Cycle	207
		20.3.4 Non-Cyclic Succession	208
	20.4	THE ROLE OF THE VARIOUS FUNCTIONAL	
		SUCCESSIONS IN THE STRUCTURING OF FORM	210
0.1		BINEVER DO MORAMORUU CHA MOITADRICIATO 131	
21	Mod	lulatory Processes	214
	21.1	MODULATORY PROCESS	214
	21.2	MODULATION, DEVIATION, TONICALIZATION	214
	21.3	SECONDARY DOMINANTS	219
	21.4	TYPES OF MELODIC PROGRESSION,	
	7.80	TYPES OF MODULATION	221
	21.5	SOME GUIDELINES FOR THE EXECUTION OF	
		DIATONIC MODULATION	224
		TOTAL PROPERTY OF THE PROPERTY	
กก		romAL nr 1 7 2 All	
44	Cho	orale Harmonization in The Style of Bach	231
	22.1	TO THE TEACHER	231
	22.2	SOME POINTS OF STYLISTIC REFERENCE IN	
		THE BACH CHORALES	233
	22.3	CADENCES IN THE BACH CHORALES	235
		22.3.1 Authentic Cadences	235
		22.3.2 Dominant Half Cadences	250
		22.3.3 Plagal Cadences	255 257
		22.3.4 Subdominant Half Cadences 22.3.5 Deceptive Cadences	258
	22.4	OPENINGS	261
	22.5	THE BRIDGE	276

	XIII

	22.6	THE ROLE OF THE VARIOUS VOICES IN	
		THE CHORALE TEXTURE	276
		DEVIATION FROM THE NORMS OF	
		CHORD CONSTRUCTION	277
		INVENTORY OF CHORDS	279
		SECONDARY DOMINANTS	280
		MODULATIONS	284
		HARMONIC RHYTHM, RHYTHM OF THE BASS	285
		22.11.1 Deceleration	285
		22.11.2 Acceleration	286
	22.12	EIGHTH NOTES IN THE BACH CHORALES	289
		22.12.1 Eighth Notes in a Rhythmic-Agogic Role	290
		22.12.2 Eighth Notes in a Melodic Role	291
		22.12.3 Eighth Notes in a Harmonic Role	293
	22.13	THE STYLISTIC SCOPE OF THE BACH CHORALES	294
		22.13.1 Diatonic chorales	294
		22.13.1 Diatome Chorales 22.13.2 Chromatic-Diachromic Chorales	295
		22.13.3 Modal Chorales	296
		22.13.4 Meter as a Stylistic Feature	297
	22.14	SOME COMPOSITIONAL CONSIDERATIONS	298
	*	22.14.1 Cadential Variants	298
		22.14.2 A Specific Case of Eighth Note	Diff.
		Movement Organization	300
	22.15	SOME PROBLEMATIC CHORALES	302
23	Mel	odic Minor Scale	305
	23.1	TO THE TEACHER	305
	23.1	CONTROL OF	306
	23.2		307
	23.3		307
		23.3.1 Directional Tones 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
9/	Sec	27.2 MAINTE FUNCTIONAL CYTHINING SHIP YOUR VERTICE	
44		norization of the Major Scale,	329
	Ia	word Sixth Tone	349

CONTENTS

	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
286		24.4.2 Neutralization by Means of Neutral Chords	342
		20 1.1 Open Pancasinal Cardin Open Deseption	
25	Furt	her 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	
ALC: Y		SEVENTH TONE	346
298	25.5	TREATMENT OF THE LOWERED SEVENTH TONE	356
		MODELLA PROPERTY AND THE CONTRACT OF THE PARTY OF THE PAR	
96	0		213
40	Neu	tralization Using Raised Fourth Tone in	
	Majo	or some promiserance caronal same alla	357
	26.1	TO THE TEACHER	357
	26.2	NEUTRALIZATION BY MEANS OF CONTRASTIVE	
	20.2	ALTERED TONES	358
	26.3	RAISED FOURTH TONE IN MAJOR	359
	26.4	CHORDS GENERATED BY THE RAISED FOURTH TONE	359
	20.1		359
		26.4.1 Chords Whose Functional Gene is Not Impaired 26.4.2 Chords Devoid of Functional Gene	365
	26.5	TREATMENT OF THE RAISED FOURTH TONE	366
	20.5	TREATMENT OF THE RAISED TOORTH TOTAL	
97		Colonia Coloni	
4 8	Min	orization 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 sec	tion is r	not headlined in its respective chapter.	

Simultaneous Use of Raised Fourth Tone and Lowered Tones 393 28.1 TO THE TEACHER 393 28.2 CHORDS GENERATED BY THE RAISED FOURTH TONE AND LOWERED TONES 394 28.2.1 Chords with a Diminished Third (or an Augmented Sixth) 28.2.2 Chords Which Do Not Include a Diminished Third 407 29 Lowered Second Tone 411 29.1 TO THE TEACHER 411 29.2 A HIERARCHY OF THE VARIOUS DEGREES OF MINORIZATION 413 29.3 CHARACTERISTICS OF THE LOWERED SECOND TONE 413 29.4 CHORDS GENERATED BY THE LOWERED SECOND TONE 413 29.5 MELODIC TREATMENT OF THE LOWERED SECOND TONE 431 29.6 MODULATION UTILIZING CHORDS CONTAINING 431 THE LOWERED SECOND TONE 432 30.1 TO THE TEACHER 434 30.2 ENHARMONY 435 30.3 ENHARMONIZATION OF THE "TWELVE-TONE MAJOR SCALE" – LOWERED FIFTH TONE 436 30.4 CHARACTERISTICS OF THE LOWERED FIFTH TONE 436 30.5 CHORDS GENERATED BY THE LOWERED FIFTH TONE 436 30.6 [AN ADDITIONAL EXAMPLE ILLUSTRATING THE USE OF ALL LOWERED TONES]* 447 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 448 31.1 TO THE TEACHER 449		27.6 FURTHER EXAMPLES OF MINORIZATION AND NEUTRALIZATION	386
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 29.2 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 30.1 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 436 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 437 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 448 31.1 TO THE TEACHER 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 450		Plate silve with the late of the State and 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 407 29 Lowered Second Tone 411 29.1 TO THE TEACHER 29.2 A HIERARCHY OF THE VARIOUS DEGREES OF MINORIZATION 413 29.3 CHARACTERISTICS OF THE LOWERED SECOND TONE 414 29.4 CHORDS GENERATED BY THE LOWERED SECOND TONE 29.5 MELODIC TREATMENT OF THE LOWERED SECOND TONE 431 29.6 MODULATION UTILIZING CHORDS CONTAINING THE LOWERED SECOND 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 447 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 448 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 450	28		393
28.2.1 Chords with a Diminished Third (or an Augmented Sixth) 28.2.2 Chords Which Do Not Include a Diminished Third 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 30.1 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 448 31.1 TO THE TEACHER 31.1 TO THE TEACHER 31.1 TO THE TEACHER 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 411 411 411 411 411 411 411 411 411 4		28.2 CHORDS GENERATED BY THE RAISED FOURTH	
10			
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 30.1 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 31.1 TO THE TEACHER 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 411 412 413 413 414 415 415 416 417 418 418 419 419 419 419		(or an Augmented Sixth)	
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 30.1 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 448 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 411 412 413 414 415 415 416 417 417 418	29	Lowered Second Tone	411
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 30.1 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 447 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 448 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 419			411
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 30.1 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 448 Total Chromatization and Enharmonization, Secondary Subdominants 449 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 431 432 434 435 436 437 436 437 437 438 439 449 449			411
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 30.1 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 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 31.1 TO THE TEACHER 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 413 423 434 435 436 436 437 436 437 437 438 439 449 449		29.3 CHARACTERISTICS OF THE LOWERED SECOND TONE	413
29.5 MELODIC TREATMENT OF THE LOWERED SECOND TONE 29.6 MODULATION UTILIZING CHORDS CONTAINING THE LOWERED SECOND 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 447 448 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 434 435 436 436 437 436 437 437 438 439 439 447 449 449		29.4 CHORDS GENERATED BY THE LOWERED SECOND TONE	413
THE LOWERED SECOND 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 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 434 435 436 436 437 436 437 438 438 439 439 430 430 430 430 431 431 432 433 434 435 436 437 437 438 438 438 439 449 449 449 449 449 449 449 449		29.5 MELODIC TREATMENT OF THE LOWERED SECOND TONE	431
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 448 Total Chromatization and Enharmonization, Secondary Subdominants 449 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE			432
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 448 Total Chromatization and Enharmonization, Secondary Subdominants 449 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 450	30	Lowered Fifth Tone	434
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 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 436 436 437 436 437 437 438 438 439 439 439 430 430 431 431 432 433 433 434 435 436 437 437 447 448 449 450			434
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]* 447 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 448 Total Chromatization and Enharmonization, Secondary Subdominants 449 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 450			435
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 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 436 436 437 438 439 437 447 447 448 449 450		30.2 ENHARMONY 20.2 ENHARMONY ATION OF THE "TWELVE-TONE MAJOR	
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]* 447 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 448 Total Chromatization and Enharmonization, Secondary Subdominants 449 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 436 437 447 448		30.3 ENHARMONIZATION OF THE TWEET TONE	436
30.5 CHORDS GENERATED BY THE LOWERED FIFTH TONE 30.6 [AN ADDITIONAL EXAMPLE ILLUSTRATING THE USE OF ALL LOWERED TONES]* 447 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 448 Total Chromatization and Enharmonization, Secondary Subdominants 449 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 450		20.4 CHARACTERISTICS OF THE LOWERED FIFTH TONE	436
30.6 [AN ADDITIONAL EXAMPLE ILLUSTRATING THE USE OF ALL LOWERED TONES]* 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE Total Chromatization and Enharmonization, Secondary Subdominants 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 447 448 449 450		30.5 CHORDS GENERATED BY THE LOWERED FIFTH TONE	437
OF ALL LOWERED TONES]* 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE Total Chromatization and Enharmonization, Secondary Subdominants 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 447 448 449 449		30.6 LAN ADDITIONAL EXAMPLE ILLUSTRATING THE USE	
30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE 448 Total Chromatization and Enharmonization, Secondary Subdominants 449 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 450			447
Total Chromatization and Enharmonization, Secondary Subdominants 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 449 450		30.7 MELODIC TREATMENT OF THE LOWERED FIFTH TONE	448
Secondary Subdominants 31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 449 450	31		
31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 449 450		Secondary Subdominants	449
31.1 TO THE TEACHER 31.2 THE "TWO-WAY" CHROMATIC SCALE 450		DMICHAEL STATE AND	449
		31.1 TO THE TEACHER	450
A AAAV VVVIIVE TI TI	* This		

	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 UNALTERED TONES IN	
	MAJOR AND MINOR SCALES	453
Div	31.4 MELODIC TREATMENT OF THE NEW ALTERED TONES	458
	31.5 SECONDARY SUBDOMINANTS	458
32		
04	Chromatic and Enharmonic Modulatory Processe	s 461
	32.1 TO THE TEACHER	461
	32.2 [GENERAL]*	461
	32.3 CHROMATIC MODULATION	461
	32.3.1 Modulation Through V ₇ of the Target Key	462
	32.3.2 Modulation Through a Series of Chromatic Progressions	
	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 Tone (or Tones) in a Chord Not Prone to	a
	Enharmonic Interpretation	470
O No	32.5 OFFSETTING ASCENDING MODULATIONS WITH DESCENDING MODULATIONS, AND VICE VERSA	472
33		
JJ	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	n 480
	34.1 HARMONY AND VOICE LEADING	480
	34.2 THE REITERATION-VARIATION PRINCIPLE	482
	34.3 HARMONIC VARIATION	482
* This sect	tion is not headlined in its respective chapter.	nid?

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

	34.3.2 Some Other Aspects of Harmonic Variation	484
35	Modal Harmony Andrews Market Company (1984)	493
	35.1 [GENERAL]*	493
	35.2 PARALLEL ORGANUM, TEXTURE OF PARALLEL CHORDS 35.3 MODAL HARMONY IN THE RENAISSANCE —	493
	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	536
	40.1 [GENERAL]*	
	40.2 SERIALISM, DODECAPHONY	536
	40.3 TONAL NON-DODECAPHONIC SERIALISM,	536
	TONAL DODECAPHONIC SERIALISM	537
	40.4 ATONAL DODECAPHONIC SERIALISM	539
	40.5 HARMONY IN ATONAL SERIAL MUSIC	540
	40.5.1 "Functionality"	540
	40.5.2 Harmonic Tension	541
	40.5.3 Generation and Use of Chords in	18915
	Dodecaphonic Serial Music 40.5.4 The Octave in Dodecaphonic Serial Music	542
	40.6 CONSIDERATION OF CERTAIN FACTORS IMPLIED	544
	BY SERIALISM, IN TONAL MUSIC	
	28140752 PICKER SCHOOL SECOND	547
41	22 A. Manishman Thermal white the following Charles	
	Harmony in Post-Serial Music	551
	41.1 [GENERAL]*	551
	41.2 KLANGFARBENHARMONIE	551
	41.3 HARMONY OF CLUSTERS	552
	THE RESERVE OF THE PROPERTY OF THE PERSON NAMED AND POST OF THE PERSON NAM	
	Appendix (Harmonic Sentences Generated by a	
	Computer)	560
	Index of Musical Examples	568
	Index of Subjects, Terms, and Names	571
	Acknowledgments	579