

CONTENTS

PREFACE	xii
1. SOME CLARIFICATIONS ON MELODY AND HARMONY	1
2. STUDIES IN MUSIC THEORY	7
On the Notation of Irregular Time-Measuring Shapes	7
Conceptualizing Meter	9
Third-Based Harmonic Connections	11
Second-Based Harmonic Connections	14
Diminished Four-Note Chords	17
Intervals	22
Hidden [Direct] Octaves and Fifths	23
Broken-Up Harmonies [i.e., Voice Crossings]	24
Fundamental Tones and Root-Position Triads, Four-Note Chords, and Other Chords	25
3. ON THE PROPER UNDERSTANDING OF DYADS	27
Connections of Dyads within Diatonic Major and Minor Scales	45
Determined Connections	53
Dyad Connections within Chromatic Scales	56
4. BEDŘICH SMETANA ON MUSICAL FORMS	59
5. ON THE CONCEPT OF TONALITY	65
Cadences or the Designation of Tonalities	65
Expanding Authentic Patterns	67
Expanding Plagal Patterns	68
Expanding Half-Authentic Patterns	68

Concepts of Tonality in Various Periods	70
Modern Cadences in "Tonality Based on Melodic Relations"	77
Modern Cadences in Dorian and Hypodorian Tonality	79
Modern Cadences in Phrygian and Hypophrygian Tonality	79
Modern Cadences in Lydian and Hypolydian Tonality	80
Modern Cadences in Mixolydian and Hypomixolydian Tonality	81
Harmonization of Roman Chants and Sacred Folk Songs	
from the Period of "Tonality Based on Melodic Relations"	81
Church Songs from the Period of Diatonic-Non-Tempered	
Tonality	85
Other Ways to Establish Tonality	87
Psychological Importance of Tonality	89
6. ON SCIENTIFIC ASPECTS OF THE STUDY OF HARMONY	93
7. ON TRIADS	97
Basic Shapes of Triads	99
Changing the Character of Basic Shapes	100
Secondary Shapes	101
Triads in Relation to Tonality	104
The Consonance of Triads	105
Major and Minor Triads	106
Alterations of Basic Shapes of Major and Minor Triads	109
Connections of Triads	117
Resolution Forms	126
Disturbance Forms	129
Appeasement Forms	131
An Overview of Triadic Connections	134
Voices	140
Polyphonic and Homophonic Styles	146
Limiting Connections	152
Harmonic Connection Rows	153
One-Sided Rows	153

8. A WORD ON COUNTERPOINT	167
9. A NEW CURRENT IN MUSIC THEORY	171
I.	171
II.	173
III.	175
IV.	178
10. ON THE COMPOSITION OF CHORDS AND THEIR CONNECTIONS	181
Introduction	181
The Composition of Chords and Their Connections	196
Triads	197
Empowered Tones; Basic Shapes of Triads	199
Transformations of Basic Shapes of Triads	202
Triadic Connections	206
Exemplary Connections of Triadic Basic Shapes	218
Secondary Shapes of Triads	224
Four-Note Chords	239
Secondary Shapes of Four-Note Chords	245
Connections of Dominant Four-Note Chords	247
Connections of Diminished Four-Note Chords	251
Half-Diminished Four-Note Chords	264
Connections of Non-Free Four-Note Chords	269
Ninth Chords	275
Eleventh Chords	280
Thirteenth Chords	284
Chords and Their Connections in Chromatic Major and Minor Scales	288
Major-Diminished Four-Note Chords and Triads in Chromatic Major Tonalities	294
Chromatic Minor Tonalities	311
Singular and Referential Chord Shapes	314
Addendum I	327
Drones	328
Conclusion	332
Addendum II	335

11. MODERN HARMONIC MUSIC	339
12. MY OPINION ABOUT RHYTHMIC ELEMENTS (RHYTHM)	349
I.	349
II.	360
III.	375
IV.	395
V.	406
13. FROM THE SECTION ON THE PRACTICE OF RHYTHMIC ELEMENTS (RHYTHM)	413
14. THE IMPORTANCE OF REALISTIC MOTIVES" (LECTURE NOTES)	419
15. ON THE COURSE OF THE COMPOSER'S MENTAL WORK	425
A) Compositional (Reproductive) Notes	428
B) Reactive Notes	433
C) Musical Thought	437
D) A Note on Rhythm	437
E) On the Value of Musical Works	438
F) Special Notes	440
G) Innervation Symptoms	444
H) Addendum to the Appendix	447
16. THE COMPLETE STUDY OF HARMONY	449
Introduction	450
Part I	
On Chord Connections	455
Fourth-Based Connections	469
Unison-Based Connections	474
Third-Based Connections	478
Sixth-Based Connections	480
Stylistically Pure Seventh- and Second-Based Connections	485
Secondary Shapes of Triads	492

Sixth-Based Secondary Shapes	493
Fourth-Sixth-Based Secondary Shapes	508
Perfect Authentic Forms of Cadences	513
Dominant Four-Note Chords	515
A Few Precepts about Dominant Four-Note Chords	
in Basic Shapes	518
Secondary Shapes of Dominant Four-Note Chords	521
Compositional Habits	526
Four-Note Chords on Degree VII in Major and Minor	530
Chord Versatility	537
Ninth, Eleventh, and Thirteenth Chords	547
Interchangeability of Chord Shapes	553
The Fullness of Harmonic Activity in Twines	553
Altered Chords	556
The Chromatic Scale	559
The Versatility of Dominant Four-Note Chords	563
Major-Diminished Four-Note Chords	564
Thematically-Based Chord Connections	567
Drones	570

Part II

The Blending of Chords/Types of Meter	573
Melodic Dissonances	573
Beat Equality	576
The Waves of Heavier-Lighter Beats in Resultant Chords	577
Anticipations	578
Passings	579
Suspensions	581
The Length (Tempo) of Resultant Chords	585
The First Layer of Rhythmic Undulation	587
The Blending of Chords	588
Metric Types	590
2/4, 2/8, 4/8 Meters	591
Perfect Authentic Cadences in 2/4 Meter	596
Common Time Meter C	597

Cut Time Meter C	599
Types of 3/4 Meter	602
An Analysis of an Example in Type B 3/4 Meter	603
An Analysis of an Example in Type D 3/4 Meter	604
3/4 Meters with 2 Layers	606
3/2 Meter	609
An Analysis of the Fifth Measure	610
3/8 Meter	611
Ritardando – Accelerando	613
9/8, 6/8, 6/4 Meters	614
6/8 Meters	617
 Part III	
Polyrhythmic Connections/Melodic Development	619
Polyrhythmic Connections of Chords	619
Appendix	647
 17. A PATH TO CONSCIOUSNESS	651
 ABBREVIATIONS	655
 GLOSSARY	657
 CHRONOLOGICAL LIST OF JANÁČEK'S THEORETICAL WORKS WITH SOURCES AND EDITIONS	665
 BIBLIOGRAPHY	671
 INDEX OF TERMS	677
 INDEX OF PERSONS	683