

# CONTENTS

ACKNOWLEDGEMENT	vii
PREFACE TO THE REVISED EDITION	ix
EDITOR'S PREFACE TO THE FIRST EDITION	xiii
THE USE OF THIS BOOK FOR TEACHING AND SELF-INSTRUCTION	xv
I STRUCTURAL FUNCTIONS OF HARMONY	I
II PRINCIPLES OF HARMONY (A BRIEF RECAPITULA- TION)	4
Part-Leading	4
Dissonances and Their Treatment	5
Root Progressions	6
The Minor Tonality	9
Establishment of Tonality	11
The Cadence I	11
The $\frac{6}{4}$ -Chord of the Cadence	14
The Half Cadence: Other Cadences	14
III SUBSTITUTES AND REGIONS	15
Derivation of the Substitutes	15
Introduction of Substitutes	18
Regions I	19
Introduction of Regions	21
Chromatic Procedure	23
Functional Limitations of Artificial Dominants	28
The Cadence II (enriched)	29
IV REGIONS IN MINOR	30
Regions II	30
V TRANSFORMATIONS	35
Transformations of the Second Degree	35
Transformations of Other Degrees in the Tonic Region	38
Restrictions	41
VI VAGRANT HARMONIES	44
VII INTERCHANGEABILITY OF MAJOR AND MINOR (TONIC MINOR, SUBDOMINANT MINOR AND v-MINOR REGIONS)	51
Regions III (Major)	51
Tonic Minor Region	51

## CONTENTS

Subdominant Minor Region	54
Five-Minor Region (v)	56
<b>VIII INDIRECT BUT CLOSE RELATIONS (MEDIANT MAJOR, SUBMEDIANT MAJOR, FLAT MEDIANT MAJOR AND MINOR, FLAT SUBMEDIANT MAJOR AND MINOR</b>	<b>57</b>
Regions IV	57
Major	57
Minor	62
Remotely Related Intermediate Regions	65
<b>IX CLASSIFICATION OF RELATIONSHIP</b>	<b>68</b>
Regions in Major	68
Regions in Minor	73
<b>X EXTENDED TONALITY (EXAMPLES FROM MUSICAL LITERATURE)</b>	<b>76</b>
<b>XI PROGRESSIONS FOR VARIOUS COMPOSITIONAL PUR- POSES</b>	<b>114</b>
Sentence	114
Period	115
Codetta	118
Contrasting Middle Section	120
Sequence	125
Variation of the Sequence	134
Pedal	137
Transition	139
Durchführung (Elaboration)	145
Roving Harmony	164
The So-Called "Free Forms"	165
<b>XII APOLLONIAN EVALUATION OF A DIONYSIAN EPOCH</b>	<b>192</b>
<b>GLOSSARY AND TABLE OF DEGREES</b>	<b>197</b>
<b>APPENDIX</b>	<b>198</b>
<b>INDEX OF NAMES</b>	<b>199</b>
<b>INDEX OF TERMS</b>	<b>201</b>