

Index

A

accidentals 4
 placement 9
 acoustic scale 211-212
 added-note chords 195-196
 additive rhythms 213-214
 altered chords 134
 altered dominants 201
 antecedent 59
 anticipation 113
 appoggiatura 111
 arpeggiated $\frac{5}{4}$ 106
 asymmetrical meters 213
 atonality 216
 augmentation 162
 augmented second 23
 in melodic writing 63
 in V-VI progression 75-76
 augmented sixth chords 180-182
 augmented triads 42-43

B

Bach, J.S (1685-1750). 2, 155
 chorale style of 155-156
 Chorale No. 26 153
 Minuet in G Major 166
 Minuet in G Minor 167
 Musette 171
 barlines 2
 Bartók, B. (1881-1945) 215
 String Quartet No. 4 215, 221
 Baroque 2, 97
 bass 45
 beams 9, 37-38
 beat 2, 33-39
 Beethoven, Ludwig van (1770-1827) 2
 God Save the King 145
 Minuet in G 61
 Piano Sonata, Op. 2, No. 1 62
 Piano Sonata Op. 13 123, 145, 190
 Piano Sonata Op. 27, No. 2 179
 Piano Sonata Op. 28 95
 Piano Sonata Op. 31, No. 3 145

Symphony No. 1 140
 Symphony No. 4 153
 Symphony No. 5 191
 Variations on Original Theme 184

Berg, A. 212
 binary form 165-172
 bitonality 215
 borrowed chords 173
 brace 7
 bracket 8
 Brahms, J. (1833-1897)
 Cello Sonata, Op. 38 62
 Violin Sonata, Op. 28 63
 Waltz, Op. 39 63

C

cadences 56-58
 cadential $\frac{5}{4}$ 103-105
 canon 2
 changing meters 213
 Chopin, F. (1810-1849) 205
 Ballade, Op. 23 203
 Mazurka, Op. 68, No. 4 170
 Nocturne, Op. 27, No. 2 175
 Prelude, Op. 28, No. 18 198
 chorale 155-156
 chord 1
 inversions of 45-47
 substitution and prolongation 82-84
 95, 97-98
 chord classes 82-84
 chromatic 52
 finding inversions 45
 harmony 134
 chromatic linear harmony 205-207
 chromatic thirds 186
 church modes 210
 circle of fifths 31
 in melody harmonization 88-89, 91
 progression with triads 79-80
 progressions with sevenths 129-130
 Classical 2

clef 3
 placement 8
 Clementi, M. (1752-1832)
 Sonatina in C 168
 coloristic harmony 206
 common chord modulation 147
 common practice, period of 210
 common tone diminished seventh 200
 common tone modulation 151, 186-187
 composite ternary form 172
 compound meters 34-39
 conjunct motion 63
 consequent 59
 consonant (consonance) 1, 15
 continuous forms 165
 contrapuntal 2
 contrary motion 70
 contour 62-63
 counterpoint 2, 70

D

Debussy, C. (1862-1918) 213
Nuages 220
 Preludes, Book I, VI 219
 design 165
 diatonic 52-54
 direct modulation 149-150
 disjunct motion 63
 diminished triads 42-43
 diminution 162
 direct motion (fifths and octaves) 72
 dissonant (dissonance) 1, 15
 perfect fourth as 15
 distantly related keys 147
 dominant seventh 117-122
 double-flat 4
 double-sharp 4
 doubling, principles of 70
 duple meter 33-39
 duration 2
 dynamics 1, 2
 placement 10

E

eleventh chords 194-195
 elision 59

enharmonic keys 31, 146
 enharmonic modulation 187-189
 enharmonics 4
 escape tone 111
 exception (V-vi progression) 75-76
 exotic scales 211-212
 extended tertian chords 193-196

F

familiar style 2
 figured bass 46-47
 flats 1, 4
 focal point 63
 form 1, 2
 fragmentation 161
 frequency 1, 68
 full cadence 81
 fundamental 68

G

grand staff 4
 gypsy scale 211-212

H

half step 4
 Handel, G. F. (1685-1759)
 Joy to the World 62
 harmonic analysis (how to) 50
 harmonic minor 22
 harmonic progression 56
 progressions by 2nd, 3rd and 5th 74-76
 harmonic reduction 50
 harmonic rhythm 49
 harmonic series 68
 harmonics 68
 Hirajoshi 211
 homophonic 2
 homorhythmic 2
 Hungarian scale see gypsy scale
 hymn style 2

I

imitation 2

interval 1, 12-15
 inversion of 14
 enharmonic 15
 expansion of 162
 inversion
 of intervals see interval
 melodic inversion 162
 irregular beat division 33, 39
 Ives, C. (1874-1954) 213

J

Jagger, Mick 80
 jazz 2

K

key 1, 29
 key signature 29-31
 placement 8

L

leading tone
 in melodic writing 64-65
 leading tone seventh chord 127-128
 ledger lines 3
 Lillenas, H.
Wonderful Grace of Jesus 204
 linear chords 206
 linear harmony 91, 205-206
 link 59
 Luther, Martin (1483-1546) 155

M

major scales 18, 19
 major triads 42
 McCartney, Paul 2
 measure 2
 melodic minor 22
 melody 1, 62-65
 melody harmonization
 with root-position triads 87-92
 with first inversion triads 99-100
 Mendelssohn, F. (1809-1847)
Elijah, 185
 Messiaen, O. (1908-1992)
Quatuor pour la fin du temps 222
 meter 2, 33-39

meter classification 33
 minor dominant triad 97
 minor triads 43
 modality 29
 mode 29
 change of 146
 mode mixture 173
 modulation 146-151
 modulatory sequences 207
 monophonic 2
 motives 161-162
 Mozart, W. A. (1756-1791)
 Minuet in C 169
 Piano Concerto, K. 488 179
 Piano Sonata, K. 284 152, 184
 Piano Sonata, K. 330 154
 Piano Sonata, K. 332 61, 131
 Piano Sonata, K. 545 80
 Symphony No. 41 192
 Mussorgsky, M. (1839-1881)
Boris Godunov 206
 mutation 146

N

nadir 63
 natural minor 22
 Neapolitan Sixth chord 176-177
 nearly related keys 147
 neighbor group 110
 neighbor tone 110
 ninth chords 193-194
 non-chord tones 109
 non-tertian sonorities 212
 normalize 49-50
 note values 33

O

oblique motion 70
 octatonic scale 211-212
 octave 3
 octave displacement 162
 octave (*ottava*) signs 10
 omnibus progression 207
 ornamentation 162

P

Pachelbel, J. (1653-1706)
 Canon in D 79
 pandiatonicism 215, 216
 pantonality 216
 parallel keys 29
 parallel major 23, 25, 29
 parallel minor 23, 24, 9
 parallel motion 70-71
 fifths 71
 octaves 71
 unisons 71
 passing $\frac{6}{4}$ 104-105
 passing tone 109
 pedal $\frac{6}{4}$ 105
 pedal tone 113
 pentatonic 211
 period 59
 phrase modulation 150
 phrases 58-59
 Phrygian Cadence 58, 97
 Picardy Third 173
 pitch 1
 pitch centricity 214
 pitch class 45
 pivot chord 147
 planing 213
 polychord 212
 polymeters 213
 polyphonic 2
 polytonality 215
 primary triads 80-81
 progression
 basic root-position 74-76

Q

quadruple meter 33-39
 quality (of triads and sevenths) 42-43
 quartal chord 212
 quintal chord 212
 quintuple meter 34

R

ranges (SATB) 68
 Ravel, M. (1875-1937) 213
 Sonatine 199

realization 46
 relative keys 30
 relative major 22-24, 30
 relative minor 22-24, 30
 Renaissance 2
 retardation 113
 retrograde 162
 retrogression 84
 roman numeral analysis 52
 Romantic 2
 root 42-43
 round 2
 “Rule of the Octave” progression 78-79
 in melody harmonization 89
 rhythm 2
 rhythmic notation 33, 36-39

S

scale degree 18
 names of 52
 Schoenberg, A. (1874-1951) 212, 214,
 216
 Six Short Piano Pieces, Op. 19 214
 Three Piano Pieces, Op. 11 216
 Schubert, F. (1797-1828)
 Die schöne Müllerin 183
 Schumann, R. (1810-1856) 206
 Album for the Young 60
 Dichterliebe 175, 198, 206
 score 7
 scoring, principles of 68-72
 secondary dominant 134-138
 secondary leading tones 141-144
 sectional forms 165
 secundal chord 212
 sequence 78
 modulation by 148-149, 207
 motivic development 161
 seventh chords 42-43, 125-130
 sharps 1, 4
 similar motion 70
 simple meters 34-39
 simultaneity 205
 sonata-allegro form 172
 sonority 187
 sound wave 1

spacing, principles of 69-70
 split-third chord 212
 staff 3
 standard doubling procedures 70
 stems 8
 Stravinsky, I. (1882-1971) 213, 215
 Le Sacre du printemps 215, 220
 Petroushka 219, 221
 style 1, 2
 subtonic 79
 supertonic seventh chord 126-127
 suspension 112
 system 7

T

tempo 2
 tempo markings 10
 ternary form 165-172
 tertian 42
 tetrachord 18, 19
 texture 1, 2
 thirteenth chords 195
 timbre 1, 2
 time 1
 time signature 33-39
 placement 8
 tone cluster 212
 tonal cells 146
 tonal structure 165
 tonality 1, 29,
 in twentieth century 214-216
 tonic 29
 tonicize 134
 triads 42-43
 first inversion 95-100
 second inversion 103-106
 triple meter 33-39
 tritone 13

U

unequal fifths 127
 unison 12

V

Viennese quartal chord 212
 voice-crossing 69

voice exchange 92, 96, 98
 voice leading 70

W

Wagner, R. (1813-1883) 205
 Der Ring des Nibelungen 208
 Tristan und Isolde 209
 Webern, A. 212
 whole tone scale 211-212

Z

zenith 63