

Table of Contents

*ASSIGNMENT PAGES are found ONLINE
www.Conway-Publications/Resources/

<i>Preface</i>	ix
<i>About This Book</i>	x
<i>To the Instructor</i>	x
<i>Acknowledgements</i>	xi
Chapter 1: Review	1
<i>Basic Voice Leading</i>	1
<i>Rules for Voice Leading</i>	1
<i>Cadences in Minor Keys</i>	4
<i>Common Cadences in Minor Keys</i>	4
<i>Embellishments</i>	8
• <i>Assignment 1-1 (online)</i>	10*
Chapter 2: Composing and Harmonizing Melodies	11
<i>Attributes of a Good Melody</i>	12
<i>Parts of a Melody</i>	13
<i>Additional Aspects of a Good Melody</i>	14
<i>2-Phrase Melodic Template</i>	15
<i>4-Phrase Melodic Template</i>	16
• <i>Assignment 2-1 (online)</i>	17*
• <i>Assignment 2-2 (online)</i>	19*
• <i>Assignment 2-3 (online)</i>	21*
Chapter 3: More Scales – The Modes	23
<i>The Seven Modes</i>	23
<i>Methods for Writing the Modes</i>	23
<i>The Major Scale Method</i>	24
<i>Modes as they Relate to Major & Minor</i>	27
• <i>Assignment 3-1 (online)</i>	31*
• <i>Assignment 3-2 (online)</i>	33*
Chapter 4: Basics of Transposition	35
<i>Why do we have to Transpose?</i>	35
<i>Vocal Transposition</i>	35
<i>Instrument Transposition: “Concert Pitch” Instruments</i>	38
<i>Transposing Instruments</i>	40
• <i>Assignment 4-1 (online)</i>	45*

Table of Contents

Chapter 5: Diatonic 7th Chords Other Than Dominant 7th Chords	47
<i>Review of Dominant V⁷ Chords</i>	47
<i>Review of Leading-Tone (vii⁰) Chords</i>	48
<i>Non-Dominant 7th Chords</i>	51
<i>Non-Dominant 7th Chords in Minor Keys</i>	54
<i>How Diatonic 7th Chords Appear in Figured Bass</i>	56
• <i>Assignment 5-1 (online)</i>	59*
• <i>Assignment 5-2 (online)</i>	61*
Chapter 6: Secondary Dominant (V/x and V⁷/x) Chords	63
<i>Chromatically-Altered Chords</i>	63
<i>The Secondary Dominant</i>	63
<i>Inversions of Secondary Dominant Chords</i>	64
<i>Identifying Secondary Dominants</i>	64
<i>Other Means of Identifying Secondary Dominants</i>	70
<i>How Secondary Dominants Appear in Figured Bass</i>	72
<i>Summary</i>	73
<i>Assignment 6-1 (online)</i>	75*
<i>Assignment 6-2 (online)</i>	77*
<i>Assignment 6-3 (online)</i>	79*
<i>Assignment 6-4 (online)</i>	81*
<i>Assignment 6-5 (online)</i>	83*
Chapter 7: Secondary Leading-Tone (vii⁰/x and vii⁰⁷/x) Chords	85
<i>Review of Secondary Dominants</i>	85
<i>Secondary Leading-tone Chords</i>	86
<i>Leading-tone Chords as they Relate to Dominant Chords</i>	86
<i>Adding a 7th to Secondary Leading-tone Chords</i>	88
<i>How Secondary Leading-tone Chords Appear in Figured Bass</i>	90
<i>Assignment 7-1 (online)</i>	92*
<i>Assignment 7-2 (online)</i>	94*
<i>Assignment 7-3 (online)</i>	95*
Chapter 8: Modulation to Closely related Keys	103
<i>Three Types of Modulation</i>	105
<i>Pivot Chord Modulation</i>	105
<i>Chromatic Modulation</i>	107
<i>Direct Modulation</i>	108
<i>Identifying a Modulation</i>	109
<i>Sight Singing Considerations</i>	115
<i>Assignment 8-1 (online)</i>	117*
<i>Assignment 8-2 (online)</i>	119*
<i>Assignment 8-3 (online)</i>	120*

Table of Contents

Chapter 9: Two-Part Inventions	121
<i>Introduction</i>	121
<i>Bach Invention No. 2 in C Minor</i>	124
<i>Beginning Section</i>	126
<i>Developmental Section</i>	127
<i>Closing Section</i>	128
<i>Assignment 9-1: Bach Invention No. 13 in A Minor (online)</i>	130*
<i>Assignment 9-2: Bach Invention No. 4 in D Minor (online)</i>	134*
<i>Assignment 9-3: Ford Two-Part Invention in B-flat Major (online)</i>	136*
Chapter 10: Basic Musical Forms	139
<i>Labeling of Formal Sections</i>	139
<i>Antecedence-Consequence</i>	139
<i>How to Delineate Formal Sections</i>	140
<i>Other Structural Terms and Building Blocks</i>	141
<i>Three Common Vocal Forms</i>	141
<i>Strophic, Da Capo, Through-composed</i>	141
<i>Basic Forms in Instrumental Music</i>	142
<i>Binary Form</i>	142
<i>Incipient Binary Form</i>	143
<i>Rounded Binary Form/Incipient Ternary Form</i>	143
<i>Baroque Keyboard Suite</i>	143
<i>Ternary Form</i>	144
<i>Ostinato Forms: Passacaglia and Chaconne</i>	144
<i>Assignment 10-1 (online)</i>	146*
<i>Assignment 10-2: Bach Allemande, from French Suite No. 1 (online)</i>	148*
<hr style="width: 50%; margin-left: 0;"/>	
Chapter 11: Review	151
<i>Composing Melody</i>	151
<i>The Modes</i>	151
<i>Second Species Counterpoint</i>	153
<i>Seventh Chords: Diatonic, Leading Tone, and Non-diatonic</i>	153
<i>Secondary Dominant Chords</i>	154
<i>Secondary Leading-tone Chords</i>	155
<i>Modulation to Closely-related Keys</i>	157
<i>Two-Part Inventions</i>	159
<i>Basic Forms in Music</i>	160
• <i>Assignment 11-1 Bach Two-Part Invention No. 1 in C Major (online)</i>	161*

Table of Contents

Chapter 12: Introduction to Fugues	165
<i>Basic Overview of Fugue Sections</i>	<i>165</i>
<i>Ford: Fughetta in G Minor</i>	<i>167</i>
<i>The Exposition</i>	<i>169</i>
<i>The Body (Development Section)</i>	<i>172</i>
<i>Episodes</i>	<i>173</i>
<i>The Closing Section and Coda</i>	<i>173</i>
<i>Composing a Fugue</i>	<i>173</i>
• <i>Assignment 12-1 (online)</i>	<i>175*</i>
• <i>Assignment 12-2 (online)</i>	<i>179*</i>
• <i>Assignment 12-3: Fugue Analysis Worksheet (online)</i>	<i>181*</i>
<i>Example: Number line Mapping of Fugue</i>	<i>184</i>
Chapter 13: The Neapolitan 6th Chord	187
<i>Characteristics of the N6</i>	<i>187</i>
<i>Building the N6</i>	<i>188</i>
<i>Most Common Progressions for the N6</i>	<i>189</i>
<i>Neapolitan 6th in SATB Writing</i>	<i>190</i>
<i>How the N6 Appears in Figured Bass</i>	<i>192</i>
• <i>Assignment 13-1 (online)</i>	<i>193*</i>
• <i>Assignment 13-2 (online)</i>	<i>195*</i>
• <i>Assignment 13-3 (online)</i>	<i>197*</i>
Chapter 14: Augmented Sixth Chords (It⁺⁶ Fr⁺⁶ Gr⁺⁶)	199
<i>Simple Steps to Construct Each +6 Chord</i>	<i>199</i>
<i>Sonorities of Augmented 6th Chords</i>	<i>201</i>
<i>Other Differences Between +6 and Dominant Chords</i>	<i>202</i>
<i>Resolving +6 Chords</i>	<i>203</i>
<i>Solfege in +6 Chords</i>	<i>204</i>
<i>Scale Degrees in +6 Chords</i>	<i>204</i>
<i>How +6 Chords Appear in Figured Bass</i>	<i>206</i>
<i>Chart of +6 Chords in Every Key</i>	<i>207</i>
• <i>Assignment 14-1 (online)</i>	<i>209*</i>
• <i>Assignment 14-2 (online)</i>	<i>211*</i>
Chapter 15: Borrowed Chords	213
<i>The Picardy Third</i>	<i>214</i>
<i>Borrowed Chords from Major Keys</i>	<i>214</i>
<i>How Borrowed Chords Appear in Figured Bass</i>	<i>217</i>
• <i>Assignment 15-1 (online)</i>	<i>219*</i>

Table of Contents

Chapter 16: Chromatic Mediants and Submediants	221
<i>Overview</i>	221
<i>The Mediant in Major Keys (iii)</i>	222
<i>The Mediant in Minor Keys (III)</i>	224
<i>The Submediant in Major Keys (vi)</i>	225
<i>The Submediant in Minor Keys (VI)</i>	226
<i>Overlap of Chromatic Mediants, Secondary Dominants and Borrowed Chords</i>	228
• <i>Assignment 16-1 (online)</i>	231*
• <i>Assignment 16-2 (online)</i>	233*
• <i>Assignment 16-3 (online)</i>	235*
Chapter 17: Romantic Era Innovations	237
<i>Melodic Considerations of Romanticism</i>	239
<i>Increased Chromaticism</i>	239
<i>Alter Dominant Chords</i>	239
<i>Diminished ^o7 Equivalence and Modulation Opportunities</i>	241
<i>Common-Tone Diminished Chord Resolutions</i>	244
<i>New Common-Tone Modulation Possibilities</i>	245
<i>9th, 11th, and 13th Chords</i>	245
<i>Nonfunctional Harmony</i>	246
<i>Modulation to Distant Keys – a Summary</i>	247
• <i>Assignment 17-1 (online)</i>	249*
• <i>Assignment 17-2 (online)</i>	251*
Chapter 18: Sonata and Rondo Form	253
<i>Sonata Form</i>	253
<i>Introduction</i>	254
<i>Exposition</i>	254
<i>Development</i>	255
<i>Recapitulation</i>	255
<i>Coda</i>	256
<i>Analysis of Sonata Form</i>	256
<i>Mozart: Eine Kleine Nachtmusik KV 525 – I. Allegro</i>	257
<i>Rondo Form</i>	261
<i>Beethoven: Für Elise WoO59 in A Minor</i>	262

Table of Contents

Chapter 19: Impressionism, Jazz and Extended Harmonies	267
<i>Dominant 9th 11th and 13th Chords</i>	268
<i>SATB Voicing of the Dominant 9th, 11th and 13th Chords</i>	270
<i>Jazz and Popular Music Labeling</i>	273
<i>Nondominant 9th 11th and 13th Chords</i>	274
<i>Planing of Sonorities</i>	275
<i>Other Harmonic Variations</i>	275
<i>Suspended Chords, Quartal Harmony and the Pentatonic Scale</i>	276
<i>Melodic Aspects of Impressionism</i>	278
• <i>Assignment 19-1 (online)</i>	280*
Chapter 20: Twentieth-Century Techniques	283
<i>Background</i>	283
<i>Principles of Serialism</i>	285
<i>Interval Numbers</i>	286
<i>Serialism and the Matrix</i>	287
<i>The Matrix</i>	287
<i>Ford: Waltz of the Dodecasaurus</i>	289
<i>14-Step Process to Creating a Matrix</i>	290
<i>Ford: Monsters Under the Bed</i>	299
<i>Minimalism</i>	299
<i>Postscript</i>	300
• <i>Assignment 20-1 (online)</i>	301*
• <i>Assignment 20-2 (online)</i>	303*
• <i>Supplement: Matrix Worksheets (online)</i>	305*
<i>Matrix Worksheet</i>	307
Glossary	309