#### THE MUSICIAN'S GUIDE TO THEORY AND ANALYSIS, THIRD EDITION

### Part I: Elements of Music

- 1 Pitch and Pitch Class
- 2 Simple Meters
- 3 Pitch Collections, Scales, and Major Keys
- 4 Compound Meters
- 5 Minor Keys and the Diatonic Modes
- 6 Intervals
- 7 Triads
- 8 Seventh Chords
- **9** Connecting Intervals in Note-to-Note Counterpoint
- 10 Melodic and Rhythmic Embellishment in Two-Voice Composition

## Part II: Diatonic Harmony and Tonicization

- 11 Soprano and Bass Lines in Eighteenth-Century Style
- 12 The Basic Phrase in SATB Style
- 13 Dominant Sevenths, the Predominant Area, and Choral Harmonization
- 14 Expanding the Basic Phrase
- 15 New Cadence Types and Diatonic Root Progressions
- 16 Embellishing Tones
- 17 The vii<sup>o6</sup>, vii<sup>o7</sup>, vii<sup>ø7</sup>, and Other Voice-Leading Chords
- 18 Phrase Structure and Motivic Analysis
- 19 Diatonic Sequences
- 20 Secondary Dominants and Leading-Tone Chords to V
- 21 Tonicizing Scale Degrees Other Than V

# Part III: Chromatic Harmony and Form

- 22 Modulation to Closely Related Keys
- 23 Binary and Ternary Forms
- 24 Invention, Fugue, and Other Contrapuntal Genres
- 25 Variation
- 26 Modal Mixture
- 27 The Neapolitan Sixth and Augmented-Sixth Chords
- 28 Vocal Forms
- 29 Popular Music
- 30 Chromatic Harmony and Voice-Leading
- 31 Chromatic Modulation
- 32 Sonata, Sonatina, and Concerto
- 33 Rondo, Sonata-Rondo, and Large Ternary

# Part IV: The Twentieth Century and Beyond

- 34 Modes, Scales, and Sets
- 35 Rhythm, Meter, and Form in the Early Twentieth-Century
- 36 Music Analysis with Sets
- 37 Sets and Set Classes
- 38 Ordered Segments, Serialism, and Twelve-Tone Composition
- 39 Rhythm, Meter, and Form after 1945
- 40 Recent Trends