

## Contents

Preface	9
I. Harmonics	
1. Consonance	
a) Harmony of the Basic Consonance	11
b) Compound Consonance	17
c) Theories About Major and Minor Triads	21
2. Tonality	
a) Cadence	25
b) Dissonance	29
c) Theories About Consonance and Dissonance	34
d) Key	39
e) Primitive Tonality	41
3. Aesthetics of the Modulation	
a) Key Relationships	45
b) Process of the Modulation	51
c) Tonal Analysis	56
II. Rhythmics	
4. Equability of the Harmonic Succession	
a) Transformation of Harmonies into Bars	61
b) Fragmentation of the Bar Content	65
c) Modulating Bar Content	67
5. Equability of the Bar Division	
a) Segmentation of the Bar	71
b) Formation of the Division Levels	74
c) Merging of Bar Segments	76
d) Accentuation Ratios	79
e) Harmonic Contrast	83
f) The Thorough Bass Era	84
g) Theories About the Bar	87

### III. Melodics

6. Aesthetics of Scale Degree Relations	
a) Transformation of Tonal Relations into Intervals	91
b) Concept of the Melody	93
c) The Myth of the Leading Tone	94
d) Alteration	98
e) The Construct of the Altered Chord	101
7. Counterpoint	
a) Polyphony	103
b) Parallel Motion of the Voices	104
c) Similar and Contrary Motion	107
d) Oblique Motion	108
e) Digression: Suspension	110
f) Asynchronous Pausing	111
g) Primitive Counterpoint	114
8. Aesthetics of the Motiv	
a) Concept of the Motif	119
b) Theories About the Motif	123
c) Something About Categories of Reflection	126
d) The Disregard of Sound Enjoyment	128
Epilogue by the Translator	133
List of Used Note Examples	139
Bibliography	140