

# Tonal Harmony Workbook Answers 7th Edition

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includes part 1 number 1 books and pamphlets including serials and contributions to periodicals january june

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volumes all maps progression examples and exercises in these books were designed to improve and expand the student's view of the harmonic surroundings around each and every tonal center the volumes in this collection are organized in a progressive manner each volume expanding the previous volume's map by introducing new harmonic concepts and or functions based on the premise that all functions introduced in earlier volumes have been understood and assimilated each new concept or function adds some level of detail to the map and or extends the known area around the tonic many of the concepts presented in these books are simply mentioned for mapping purposes only and should be carefully studied by using other sources such as a harmony course tonalharmony books teachers etc voice leading and inversions are not covered in these volumes since their main objective is to map essential harmonic functions in every key vol 1the basic major minor diatonic neighborhoodtonic sub dominant dominant basic harmonic progressions perfect authentic cadence pac the use of v7 vs v as a triad standard basic progressions in the nearby diatonic neighborhood use of the tonic subdominant dominant tonic progressions progression over the circle of fifths vi ii v substitution ivmaj7 in place of iim7vol 2mapping iim i64 v7sus4 and deceptive cadences the complete diatonic neighborhood for major minordeceptive and plagal cadences the iim ambiguous chord tonic vs dominant cadential i64 or i 5 im64 or im 5 and the v7sus4 all preceding the v7 borrowing chords from other modesvol 3more harmonic progressions and cadences in the diatonic neighborhoodmapping the subv7 and its use as a neapolitan chordinverted and bass lines pedal points tonic pedal and dominant pedal backward progressions and other progressions outside the circle of fifths the half cadence to v7 without secondary dominants the neapolitan sixth chord bii 3 or n6 and the subv7 bii7 vol 4basic secondary dominants and their related iim7v7 x viio7 x iim7 xbasic secondary functions creating a temporary key center in the diatonic neighborhood secondary dominants v7 and viio7 and the related iim7 extended dominants vol 5mapping blues i7 iv7 additional minor mode functionsthe biimaj7 subdominant minor and its related iim7 v7more borrowed chords from other modes and paths to modulations the iv7 from dorian minor the biimaj7 subdominant minor chord or root altered iim7b5 and its related iim7 and v7 the i7 as tonic in the blues and blues form vol 6advanced secondary functions and secondary cadencessecondary cadential i64s v7sus mapping iv x bvi x bvii7 x viio7 xother secondary functions iv x bvi x and bvii xcreating a temporary tonic in the diatonic neighborhood using secondary iv x bvi x and bvii x more borrowing from other modes and paths to modulations secondary cadential 64s v7sus vol 7the entire map including all secondary functionsmapping all secondary subvs x and their related iim the 6more secondary functions subv7 x the neapolitan 6 n6 x same as subv 3 no 7 the augmented 6th chords gr 6 it 6 fr 6 the related iim7 x for the subv7 x extended

dominants reinterpreting chord functions new paths to modulations

this single volume covers all the topics typically taught in a two year music theory course in addition to numerous self tests and examples musical illustrations with commentaries coverage of late 19th and 20th century developments and a companion workbook this updated edition includes a cassette with many of the text s musical examples new exercises summaries and self tests and an expanded supplements package a study guide 0 07 034882 6 and an enhanced instructor s manual 0 07 035881 8 with a chapter quiz and answers to workbook exercises are also available

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