

Contents

1 Proto-tonal Theory: Tapping into Ninth-Century Insights	1
References	14
Part I Proto-tonality	
2 Preliminaries	19
2.1 Descriptive and Explanatory Proto-tonal Adequacy: A Lesson from Linguistics	20
2.2 The Communication Principle	24
2.3 Three Additional Guiding Ideas	26
2.3.1 The Economical Principle	26
2.3.2 The Categorical Principle	26
2.3.3 The Maximalist Principle	27
2.4 Event Sequences	28
References	28
3 Communicating Pitches and Transmitting Notes	31
3.1 Octave-Endowed Note Systems	31
3.2 Bases of the Interval Space	35
3.3 Pitch-Communication Systems	36
3.4 Absolute, Relative, and Reflexive Pitch Communication	45
3.4.1 Two Postscripts	48
3.5 Composite Tone Systems	50
References	57
4 The Conventional Nomenclatures for Notes and Intervals	59
4.1 The Conventional Nomenclatures for Notes and Intervals	60
4.2 Staff Notation and Its Idiosyncrasies	63

5	Communicating the Primary Intervals	67
5.1	Efficient Tone Systems	68
5.2	Coherent Tone Systems	74
5.3	Categorical Equal Temperament	79
	References	81
6	Receiving Notes	83
6.1	Note Reception: A Lesson by Bartók	84
6.2	Note-Reception Systems	86
6.3	Proto-diatonic Systems	90
6.4	Diatonic Systems	93
6.5	Properties of Diatonic Systems	98
	References	102
7	Harmonic Systems	103
7.1	The Grammatical Basis of Harmonic Communication	103
7.2	Generic Klang Systems	107
7.3	Functional Klangs and Klang Classes	110
7.4	Harmonic Systems, Voice-Leading Enabled	114
7.5	Efficient Harmonic Systems	118
	References	125
8	Proto-tonality	127
8.1	Proto-tonal Systems	127
8.2	Categorical ET: Theory Lagging (Far) Behind Practice?	130
8.3	A Possible Alternative to the Theory of Proto-tonal Systems	134
	References	143
Part II The Languages of Western Tonality		
9	Tonal Preliminaries	147
9.1	Dyadic and Triadic Consonance and Stability	147
9.2	The Chromatic Content of the Cluster	151
	References	155
10	Modal Communication	157
10.1	Modes, Semi-keys, and Keys	157
10.2	Modal Communication Systems	162
10.3	Scale Degrees	168
10.4	Robust and Semi-robust Communication Systems	173
10.5	Congruent and Standard Modes	177
	References	178
11	Topics in Dyadic and Triadic Theory	179
11.1	Glarean, Lippius, and Modal Theory	179
11.2	Aspects of Triadic Consonance and Stability	182
11.3	Relative and Parallel Triadic Keys	183
11.4	Robust Triadic Keys and Schenker's "Mixture"	184
	References	187

12 Modes, Semi-keys, and Keys: A Reality Check 189

 12.1 The Octenary Doctrine and the “Reality of Mode” 189

 12.2 The Seventeenth-Century “Church Keys” as Triadic
 Semi-keys 198

 12.3 On the Reality of Triadic Keys 204

 References 214

13 A Neo-Riepelian Key-Distance Theory 217

 13.1 Key-Distance Theories of the Eighteenth and Nineteenth
 Centuries 218

 13.2 The Krumhansl/Kessler Torus and Its Relation to Weber’s 224

 13.3 A Neo-Riepelian Key-Distance Theory 230

 References 235

14 Tonal Communication 237

 14.1 Dyadic and Triadic Heptads 238

 14.2 Scales and Tonalities 244

 References 249

15 The Tonal Game 251

 15.1 The Tonal Game 251

 15.2 Chopin’s Mazurka, Op. 24, No. 2, and Fétis’s
 “Tonal Perfection” 258

 References 263

Appendix A: Mathematical Preliminaries 265

Appendix B: \mathbb{Z} Modules and Their Homomorphisms 269

Index 273



<http://www.springer.com/978-3-642-39586-4>

The Languages of Western Tonality

Agmon, E.

2013, XXVII, 280 p. 75 illus., Hardcover

ISBN: 978-3-642-39586-4