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°6, vii°7, viiø7, 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