
Contents

Preface	xiii
Introduction	xv
Part 1. Laying the Foundations	1
Introduction to Part 1	3
Chapter 1. Sounds, Creation and Generation of Notes	5
1.1. Physical and physiological notions of a sound	5
1.1.1. Auditory apparatus	5
1.1.2. Physical concepts of a sound.	7
1.1.3. Further information on acoustics and acoustic physiology	8
1.1.4. Idea of minimum audible gap/interval between two frequencies	16
1.1.5. Why have we told this whole story, then?	22
Chapter 2. Generation of Notes	23
2.1. Concept of octave	23
2.1.1. Choice of inner division of an octave	24
2.2. Modes of generation/creation/construction of notes	25
2.3. Physical/natural generation of notes	26
2.3.1. Harmonics	26
2.3.2. Fractional harmonics	26

2.3.3. Initial conclusions	29
2.3.4. Order of appearance and initial naming of the notes	29
2.3.5. A few important additional remarks	32
2.4. Generation of perfect fifth notes	33
2.4.1. Generation with ascending fifths	33
2.4.2. Generation with descending fifths	37
2.4.3. Conclusions on fifth-based constructions of notes	39
2.5. Important remarks on “physical”/“fifths” generation	40
2.6. Generation of tempered notes	40
2.6.1. Notion of the ear’s logarithmic sensitivity	41
2.6.2. Examples of electronic generation of tempered notes	43
2.6.3. Relative gaps between tempered and electronic notes	43
2.7. In summary and in conclusion on generation of notes	46
2.8. Comparison of gaps between all the notes thus created	49
2.8.1. Note on pitch-perfect hearing... or is it?	53
Chapter 3. Recreation: Frequencies, Sounds and Timbres	55
3.1. Differences between a pure frequency and the timbre of an instrument	55
3.2. Timbre of an instrument, harmonics and harmony	58
3.2.1. Relations between timbres and spectra	60
3.3. Recomposition of a signal from sine waves	63
3.3.1. Subtractive synthesis	63
3.3.2. Additive synthesis	63
3.3.3. Recreation: harmonic drawbars	64
Chapter 4. Intervals	69
4.1. Gap/space/distance/interval between two notes	69
4.2. Measuring the intervals	70
4.2.1. The savart	70
4.2.2. The cent	71
4.3. Intervals between notes	73
4.3.1. Second interval: major tone and minor tone	74
4.3.2. Major third and minor third interval	75

4.4. Overview of the main intervals encountered	75
4.5. Quality of an interval	76
4.5.1. Instrumentation	76
4.5.2. Tempo	76
4.5.3. Dynamics of amplitudes	76
4.5.4. Register	76
4.6. Reversal of an interval.	77
4.7. Commas...ss	77
4.7.1. Pythagorean comma	78
4.7.2. Syntonic comma	79
4.7.3. A few remarks about commas	80
4.7.4. Enharmonic comma.	80
4.7.5. Other theoretical commas and a few additional elements	80
4.7.6. Final remarks	82
4.7.7. In summary, commas and C°	83
Chapter 5. Harshness, Consonance and Dissonance	85
5.1. Consonance and dissonance	85
5.1.1. Consonant interval	85
5.1.2. Dissonant interval.	86
5.2. Harshness of intervals	86
5.3. Consonance and dissonance, tension and resolution of an interval	87
5.3.1. Consonance of an interval	87
5.3.2. Dissonance of an interval.	89
5.3.3. Savarts, ΔF , consonance, pleasing values or beating of frequencies	90
Part 2. Scales and Modes	93
Introduction to Part 2	95
Chapter 6. Scales	97
6.1. Introduction to the construction of scales	97
6.2. Natural or physical scale	98
6.2.1. Harmonics	98
6.3. Pythagorean or physiological diatonic. scale	100
6.3.1. Principle	100
6.3.2. The why and wherefore of the 7-note scale.	101

6.3.3. Names of the notes in the Pythagorean scale	104
6.3.4. The series “tone-tone-semi/tone-tone-tone-tone-semi/tone”?	105
6.3.5. A few comments	106
6.3.6. Uses of the Pythagorean scale, and cases where it cannot be used	107
6.4. Major diatonic scale	108
6.4.1. Intervals present in a major scale	108
6.5. The other major scales.	109
6.6. Scales and chromatic scales.	109
6.6.1. Chromatic scale	110
6.6.2. Chromatic scales	110
6.7. Tempered scale	114
6.7.1. Principle of the tempered scale	114
6.7.2. Comparisons between physical, Pythagorean and tempered scales.	115
6.8. Other scales	117
6.9. Pentatonic scale	117
6.9.1. A little history, which will prove important later on	117
6.9.2. Theory	118
6.9.3. Reality	120
6.9.4. Relations between major and minor pentatonic scales	123
6.9.5. Pentatonic scale and system	124
6.10. “Blues” scale	125
6.11. Altered scale and jazz scale	126
6.12 “Tone-tone” (whole-tone) scale	127
6.13. Diminished scale or “semitone/tone” scale.	128
6.14. In summary	128
6.15. Technical problems of scales	129
6.15.1. Scale and transposition	130
6.15.2. Alterations	132
Chapter 7. Scales, Degrees and Modes	135
7.1. Scales and degrees	135
7.2. Degree of a note in the scale	136
7.3. Interesting functions/roles of a few degrees of the scale	136

7.4. Modes	137
7.4.1. The numerous modes of a major scale	138
7.4.2. The original minor modes and their derivatives	142
7.4.3. A few normal modes	143
Part 3. Introduction to the Concept of Harmony: Chords	145
Introduction to Part 3	147
Chapter 8. Harmony	149
8.1. Relations between frequencies	149
8.2. How are we to define the concept of harmony?	150
Chapter 9. Chords	151
9.1. The different notations	151
9.1.1. Convention of notations for notes	151
9.2. Chords	152
9.3. Diatonic chords	153
9.3.1. Diatonic chords with 3 notes: “triads”	154
9.3.2. 4-note diatonic chords known as “seventh” chords”	155
9.4. “Fourth-based” chords	157
9.4.1. Convention of notations of the chords	157
9.5. Chord notations	158
9.5.1. In the major scale	159
9.5.2. In minor scales	161
9.5.3. Scales and chords	166
9.5.4. List of common chords	169
9.5.5. Table of frequently used chords	171
9.6. What do these chords sound like?	173
9.6.1. In statics	173
9.6.2. In dynamics	173
9.7. Temporal relations between chords	174
9.8. Melody line	175
9.9. Peculiarities and characteristics of the content of the chord	175
9.10. Relations between melodies and chords	175
9.11. The product of the extremes is equal to the product of the means	176

Part 4. Harmonic Progressions	179
Introduction to Part 4	181
Chapter 10. Some Harmonic Rules.	183
10.1. Definition of a chord and the idea of the color of a chord.	183
10.1.1. Notations used	183
10.1.2. Equivalent or harmonious chords	184
10.2. A few harmonic rules	184
10.2.1. The eight fundamental syntactic rules	185
10.2.2. Rules of assembly	186
10.2.3. Next steps	187
10.2.4. Descending chromatism rule	188
10.2.5. Justifications of the eight harmonic rules by descending chromatism	190
10.3. Conclusions on harmonic rules	193
Chapter 11. Examples of Harmonic Progressions	195
11.1. Harmonic progressions by descending chromatism	195
11.1.1. Example 1	195
11.1.2. Example 2	196
11.1.3. Example 3	197
11.2. Codes employed for writing progressions	198
11.2.1. Key changes in a progression.	199
11.2.2. Detailed example of decoding of progressions	202
11.3. Hundreds, thousands of substitution progressions.	204
11.3.1. Major scale, the best of	204
11.3.2. List of harmonious progressions	206
11.4. Chromatism in “standards”	213
11.5. Families of descending chromatisms	214
11.5.1. Family: “1 chromatism at a time”	215
11.5.2. Family: “up to two descending chromatisms at once”	217
11.5.3. Family: “up to 3 descending chromatisms at once”	220
11.5.4. Family: “up to 4 ascending and descending chromatisms at once”	220
11.5.5. Conclusions	225
Chapter 12. Examples of Harmonizations and Compositions	227
12.1. General points	227
12.2. Questions of keys.	228

12.3. Example of reharmonization	228
12.3.1. Blue Moon (by Lorenz Hart and Richard Rodgers)	229
12.3.2. Summertime (by G. Gershwin).	239
12.3.3. Sweet Georgia Brown (by Bernie, Pinkard and Casey)	243
12.4. Example of harmonization.	247
12.4.1. Madagascar (by Serge Sibony)	247
12.5. Conclusion	252
Conclusion	253
Appendix	255
Glossary	273
Bibliography	279
Index	281