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Nota di contenuto	Chord identification. Arabic and Roman numerals ; Daube's three chords and the emergence of a function theory ; Chordal roots ; Mendelssohn's Wedding March and British harmonic theory -- Chordal embellishment. Rameau on suspensions ; Kirnberger's incidental dissonances ; Embellishment in a phrase by Chopin ; Koch's Stamakkord and the dissonant 6/4 ; A Beethoven/Schubert connection ; Berlioz and Fetis on embellishment -- Parallel and sequential progressions. Parallel motion in thirds or sixths ; Chains of descending fifths ; Langle's Tours de l'harmonie ; Schubert's transformation of the ascending 5-6 sequence -- Harmonic progression. The artistic progression of harmonic triads ; Rankings of chord successions ; Portmann's rules of succession ; The privileged fifth ; Succession by

third ; Succession by second ; Koch's model : Schubert's composition -- Chordal hierarchy. Passing note, passing chord ; Reductive analysis in the nineteenth century ; Hierarchy in fifth-related chords ; Dehn on Beethoven -- Modulation to closely related keys. An analytical pioneer : Lampe ; Chromatic pitches as modulatory triggers ; Non-modulatory analysis ; Multiple meaning ; Prout's modulatory practice -- Chromatic chords : diminished/augmented. Chords via "licence" ; Enharmonicism ; Diminished seventh chords in Weber's Euryanthe ; Marx on diminished thirds (augmented sixths) ; Weitzmann on diminished sevenths -- Chromatic chords : major and minor. II : the strategy of denial ; II : strategies of inclusion ; Non-diatonic goals of modulation ; Rossini and the major mediant ; Seyfried's and Schubert's modulations ; A Wagnerian antipodal conundrum ; A parallel progression in Verdi's Luisa Miller -- Epilogue -- Biographies of music theorists.

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## Sommario/riassunto

Focusing on music written in the period 1800–1850, Thinking about Harmony traces the responses of observant musicians to the music that was being created in their midst by composers including Beethoven, Schubert, and Chopin. It tells the story of how a separate branch of musical activity - music analysis - evolved out of the desire to make sense of the music, essential both to its enlightened performance and to its appreciation. The book integrates two distinct areas of musical inquiry - the history of music theory and music analysis - and the various notions that shape harmonic theory are put to the test through practical application, creating a unique and intriguing synthesis. Aided by an extensive compilation of carefully selected and clearly annotated music examples, readers can explore a panoramic projection of the era's analytical responses to harmony, thereby developing a more intimate rapport with the period.

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