

A broad-based theory of music requires a chromatic explanation, not based on keys. Peter Lynn Sessions's analysis of chords defines chordal effects and explains how the listener responds to them.

CHAPTER 1— A MODEL OF THE LISTENER

The listener experiences music through a number of musical or chordal **effects**.

The effects include expectation, a sense of return, mood, stability, tritones, and conflict. All of these effects, combined with functional types of chords, determine the direction of expectation the listener finds.

Each subsequent chapter in the first half of the book addresses an effect.

CHAPTER 2— RETURN

Understanding the sense of return in a chord starts with understanding a crucial musical element— the interval. The interval, it turns out, is more than the sum of its parts. It has an emerging sound the author calls the **natural fundamental**. This natural fundamental gives rise to the natural root of a chord. This discovery redefines Rameau's theory of natural roots.

The natural root gives a chord an identity and contributes to a feeling of completion— the sense of return.

The listener seeks a natural root that fulfills the direction of the musical piece. That root is called the **root of return**.

CHAPTER 3— EXPECTATION

While the listener selects a chord tone to be the root of the chord, the listener also develops expectation for the root of the *next* chord. Peter Lynn Sessions (PLS) shows how these expectations emerge from families of tones in a chord. The families arise from interactions between the harmonies of tones in intervals. Each family acts as tension tones to develop expectation for the next chord. From any given chord, listeners can develop multiple possible expectations.

CHAPTER 4— FUNCTIONAL C **The composer needs to predict how the listener hears each chord— how the functional view relates to the structural view. The author's answer is functional chord types. He delineates those types and how they combine the structural and functional views.**

Pop, Jazz, and Modern Chords and Progressions

The second half of *The Functions of Chords* applies the chromatic theory to chords and progressions. Each chapter analyzes the effects of chords in Pop, Jazz, and Modern styles.

Pop Chords and Progressions

The chapter on Pop chords and progressions is:

- Chapter 8— Pop Chords and Progressions

Jazz Chords and Progressions

Chapters on Jazz chords and progressions are:

- Chapter 9— Jazz Chords Based on the Major Triad
- Chapter 10— Jazz Chords Based on the Minor Triad
- Chapter 11— Jazz Chords Based on the Dominant 7th Tetrad
- Chapter 12— Jazz Progressions

Modern Chords

The chapter on Modern chords is:

- Chapter 13— Modern Chords

CHAPTER 8— POP CHORDS AND PROGRESSIONS

“Pop” chords refer to eight chord types that encompass the periods from Mozart and Bach to folk, rock, and country music of present times. In a word, they are the chords of “popular” music, in the broadest sense of the term.

Pop chords and progressions have a way of being easy to be with, comfortable to listen to. This chapter analyzes those chords and some common popular progressions.

CHAPTER 9— JAZZ CHORDS BASED ON THE MAJOR TRIAD

The Jazz chords are all the chords that can be made by alterations and additions to the major and minor triads as base chords. The Jazz chords envelop all the Pop chord types.

This chapter analyzes the chordal effects of twenty-seven Jazz chords that are based on the major triad.

A complete analysis of each chord, one by one, summarizes the natural roots, mood, functional chord type, conflicts, and tritones, as well as any enharmonics (alternative names) for the chord.

CHAPTER 10— JAZZ CHORDS BASED ON THE MINOR TRIAD

This chapter analyzes the chordal effects of thirty-seven Jazz chords that are based on the minor triad.

CHAPTER 11— JAZZ CHORDS BASED ON THE DOMINANT 7TH TETRAD