



Tonal Harmony

WITH AN INTRODUCTION
TO TWENTIETH-CENTURY MUSIC
FIFTH EDITION

*Stefan Kostka
Dorothy Payne*

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WITH AN INTRODUCTION TO TWENTIETH-CENTURY MUSIC

Stefan Kostka

THE UNIVERSITY OF TEXAS AT AUSTIN

Dorothy Payne

THE UNIVERSITY OF SOUTH CAROLINA



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TONAL HARMONY: WITH AN INTRODUCTION TO TWENTIETH-CENTURY-MUSIC,
FIFTH EDITION

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This book is printed on acid-free paper.

6 7 8 9 0 DOW/DOW 0 9 8 7 6

ISBN-13: 978-0-07-285260-8

ISBN-10: 0-07-285260-7

Vice president and editor-in-chief: *Thalia Dorwick*

Publisher: *Christopher Freitag*

Senior editor: *Melody Marcus*

Editorial coordinator: *Nadia Bidwell*

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Production supervisor: *Enboge Chong*

Senior media technology producer: *Todd Vaccaro*

Design coordinator: *Mary Kazak*

Senior supplement producer: *David A. Welsh*

Compositor: *UG / GGS Information Services, Inc.*

Typeface: *10/12 Times Roman*

Printer: *R.R. Donnelley/Willard, OH*

Library of Congress Cataloging-in-Publication Data

Kostka, Stefan M.

Tonal harmony, with an introduction to twentieth-century music / Stefan Kostka, Dorothy Payne.—5th ed.

p. cm.

Includes indexes.

ISBN 0-07-285260-7 (alk. paper)

1. Harmony. I. Payne, Dorothy. II. Title.

MT50.K85 2004

781.2'5—dc21

2003042213



About the Authors

STEFAN KOSTKA

Holds degrees in music from the University of Colorado and the University of Texas and received his Ph.D. in music theory from the University of Wisconsin. He was a member of the faculty of the Eastman School of Music from 1969 to 1973. Since that time he has been on the faculty of the University of Texas at Austin. Dr. Kostka initiated courses in computer applications in music at both the Eastman School and the University of Texas. More recently he has specialized in courses in atonal theory and contemporary styles and techniques, interests that led to a second book, *Materials and Techniques of Twentieth-Century Music*. He continues to be active in computer applications in music theory and frequently teaches a course in multimedia authoring. Dr. Kostka is active in various professional organizations and is a past president of the Texas Society for Music Theory.

DOROTHY PAYNE

Holds both bachelor's and master's degrees in piano performance and a Ph.D. in music theory, all from the Eastman School of Music. She has been on the faculty of the University of South Carolina since 1994. Former administrative positions include those of Dean at South Carolina, Director of the School of Music at the University of Arizona, and Music Department Head at the University of Connecticut. Prior faculty appointments were held at the University of Texas at Austin, the Eastman School of Music, and Pacific Lutheran University. In addition to remaining active as a performer, Payne has presented lectures and workshops on theory pedagogy at meetings of professional societies and has served the National Association of Schools of Music as visiting evaluator, member of the Accreditation Commission, and Secretary of the Executive Committee.



Preface

Tonal Harmony with an Introduction to Twentieth-Century Music is intended for a two-year course in music theory/harmony. It offers a clear and thorough introduction to the resources and practice of Western music from the seventeenth century to the present day. Its concise, one-volume format and flexible approach make the book usable in a broad range of theory curricula.

Approach

The text provides students with a comprehensive but accessible and highly practical set of tools for the understanding of music. Actual musical practice is emphasized more than rules or prohibitions. Principles are explained and illustrated, and exceptions are noted.

In its presentation of harmonic procedures, the text introduces students to the most common vocal and instrumental textures encountered in tonal music. Traditional four-part chorale settings are used to introduce many concepts, but three-part instrumental and vocal textures are also presented in illustrations and drill work, along with a variety of keyboard styles. To encourage the correlation of writing and performing skills, we have included musical examples in score and reduced-score formats as well as charts on instrumental ranges and transpositions. Some of the assignments ask the student to write for small ensembles suitable for performance in class. Instructors may modify these assignments to make them most appropriate for their particular situations.

Pedagogical Features

The text employs a variety of techniques to clarify underlying voice leading, harmonic structure, and formal procedures. These include textural reductions, accompanying many of the examples, which highlight underlying voice leading. Our goal has been to elucidate tonal logic at the phrase and section level as well as from one chord to the next. Abundant musical illustrations, many with commentaries, serve as a springboard for class discussion and individual understanding.

The book provides an extensive series of review material. A large portion of the text is devoted to Self-Tests, consisting of student-graded drills in chord spelling, part writing, and analysis, with suggested answers given in Appendix D. The Self-Tests can be used for in-class drill and discussion, in preparation for the Workbook exercises, or for independent study. Periodic Checkpoints enable students to gauge their understanding of the preceding material. Chapter summaries highlight the key points of each chapter.

Organization

Part One (Chapters 1–4) begins the text with a thorough but concise overview of the fundamentals of music, divided into one chapter each on pitch and rhythm. Chapters 3 and 4 introduce the student to triads and seventh chords in various inversions and textures and places them in their tonal contexts.

Part Two (Chapters 5–12) opens with two chapters on the principles of voice leading, with practice limited to root position triads. Chapter 7 follows with a systematic discussion of normative harmonic progressions. Subsequent chapters deal with triads in inversion (Chapter 8 and 9), basic elements of musical form (Chapter 10), and non-chord tones (Chapters 11 and 12).

Part Three (Chapters 13–15) is devoted entirely to diatonic seventh chords, moving from the dominant seventh in root position and inversion (Chapter 13) through the supertonic and leading-tone sevenths (Chapter 14) to the remaining diatonic seventh chords (Chapter 15).

Part Four begins the study of chromaticism with secondary functions (Chapters 16–17) and modulation (Chapters 18–19), concluding in Chapter 20 with a discussion of binary and ternary forms. Chromaticism continues to be the main topic in Part Five (Chapters 21–26), which covers mode mixture, the Neapolitan, augmented sixth chords, and enharmonicism. Some further elements, ninth chords and altered dominants among them, are the subject of the final chapter of this section.

Part Six begins in Chapter 27 with a discussion of the developments and extensions in tonal practice that occurred in later nineteenth-century music. The concluding chapter provides an extensive introduction to major twentieth-century practices.

Supplementary Materials

The following ancillary items can be used with the fifth edition of *Tonal Harmony*. Please consult your local McGraw-Hill representative for policies, prices, packaging options, and availability.

WORKBOOK

Each set of exercises in the Workbook (ISBN: 0-07-28526-1) is closely correlated with the corresponding chapter of the text and with a particular Self-Test within the chapter. Each set of Workbook exercises begins with problems similar to those found in the corresponding Self-Test, but the Workbook exercises also include problems that are too open-ended for the Self-Test format as well as more creative types of compositional problems for those instructors who like to include this type of work.

RECORDINGS

The fifth edition is accompanied by recordings of virtually all the examples from music literature found in the text and the Workbook. A set of compact discs is available for the text (ISBN: 0-07-285260-7), and another set comes with the Workbook, offering over 400 selections in all. All examples were recorded using the same instrumentations seen in the text and Workbook examples.



A listening icon, as shown at left, indicates that a piece is contained on the CDs.

INSTRUCTOR'S MANUAL

The Instructor's Manual (ISBN: 0-07-285263-1) follows the organization of the text and provides teaching notes, a key to "objective" exercises from the Workbook, sources from the literature for part-writing exercises and composition assignments, and chapter quizzes.

New To This Edition

All chapters have been carefully reviewed and revised, and many new examples have been added. Notational highlights have been added to help students clearly recognize the focus of examples. The vocal jazz and pop excerpts have been rerecorded in a manner more appropriate to the style. The workbook has been revised as well, and students will now be able to use Finale Workbook software (included with the Workbook) to complete many of their assignments on computers. Web resources, indicated by the Variation icon, are available for students and instructors, including interactive teaching modules and a new chapter on species counterpoint.

Acknowledgments

Many colleagues and friends provided assistance and encouragement during the development of the first edition of this text, notably Professors Douglass Green, Jerry Grigadean, and Janet McGaughey. Reviewers of the manuscript contributed many helpful suggestions; our sincere thanks are extended to Judith Allen, University of Virginia; Michael Arenson, University of Delaware; B. Glenn Chandler, Central Connecticut State College; Herbert Colvin, Baylor University; Charles Fligel, Southern Illinois University; Roger Foltz, University of Nebraska, Omaha; Albert G. Huetteman, University of Massachusetts; William Hussey, University of Texas at Austin; Hanley Jackson, Kansas State University; Marvin Johnson, University of Alabama; Frank Lorince, West Virginia University; William L. Maxson, Eastern Washington University; Leonard Ott, University of Missouri; John Pozdro, University of Kansas; Jeffrey L. Prater, Iowa State University; Russell Riepe, Southwest Texas State University; Wayne Scott, University of Colorado; Richard Soule, University of Nevada; James Stewart, Ohio University; William Toutant, California State University at Northridge; and John D. White, University of Florida.

We are also grateful to those who contributed to the development of the second edition: Richard Bass, University of Connecticut; James Bermighof, Baylor University; Richard Devore, Kent State University; Lora Gingerich, Ohio State University; Kent Kerman, University of Texas at Austin; James W. Krehbiel, Eastern Illinois University; Frank Lorince, West Virginia University (retired); Donald Para, Western Michigan University; Marian Petersen, University of Missouri at Kansas City; Donald Peterson, University of Tennessee; and John Pozdro, University of Kansas.

Contributors to the third edition included Shirley Bean, University of Missouri, Kansas City; Brian Berlin, University of Texas at Austin; Horace Boyer, University of Massachusetts; Polly Brecht, Middle Tennessee State University; John Buccheri, Northwestern University; Arthur Campbell, St. Olaf College; Lisa Derry, Western Michigan University; David Foley, Ball State University; Douglass Green, University of Texas at Austin; Andrew Grobengieser, University of Texas at Austin; Thom Hutcheson, Middle Tennessee State University; Robert Judd, California State University, Fresno; William Pelto, Ithaca

College; H. Lee Riggins, Bowling Green State University; Lynne Rogers, University of Texas at Austin; and Judith Solomon, Texas Christian University.

Contributors to the fourth edition include Ron Albrecht, Simpson College; John Benoit, Simpson College; Claire Boge, Miami University; Lisa Derry, Albertson College of Idaho; Allen Feinstein, Northeastern University; Karl Korte, University of Texas at Austin; Jennifer Ottervick, University of South Carolina; Paul Paccione, Western Illinois University; William Pelto, Ithaca College; Timothy Smith, Northern Arizona University; William Schirmer, Jacksonville University; Bob Fleisher, Northern Illinois University; and Judith A. Solomon, Texas Christian University.

Special thanks are due to Reginald Bain, University of South Carolina, who served as editorial consultant for Chapter 28 revisions, and created Appendices B and C.

A number of graduate students also provided assistance in the preparation of this edition. Special thanks go to Sarah Reichardt, Rob Deemer, and Danny Brod, all students at the University of Texas at Austin.

Finally, we would express gratitude to Mary Robertson for her love and inspiration and to our colleagues and students for their continued encouragement.

Stefan Kostka
Dorothy Payne

To the Student

Harmony in Western Music

One thing that distinguishes Western art music from many other kinds of music is its emphasis on harmony. In other words, just about any piece that you perform will involve more than one person playing or singing different notes at the same time or, in the case of a keyboard player, more than one finger pushing down keys. There are exceptions, of course, such as works for unaccompanied flute, violin, and so on, but an implied harmonic background is often still apparent to the ear in such pieces.

In general, the music from cultures other than our own European-American one is concerned less with harmony than with other aspects of music. Complexities of rhythm or subtleties of melodic variation, for example, might serve as the focal point in a particular musical culture. Even in our own music, some compositions, such as those for nonpitched percussion instruments, may be said to have little or no harmonic content, but they are the exception.

If harmony is so important in our music, it might be a good idea if we agreed on a definition of it. What does the expression *sing in harmony* mean to you? It probably evokes impressions of something like a barbershop quartet, or a chorus, or maybe just two people singing a song—one singing the melody, the other one singing an accompanying line. Because harmony began historically with vocal music, this is a reasonable way to begin formulating a definition of harmony. In all of the examples above, our conception of harmony involves more than one person singing at once, and the *harmony* is the sound that the combined voices produce.

Harmony is the sound that results when two or more pitches are performed simultaneously. It is the vertical aspect of music, produced by the combination of the components of the horizontal aspect.

Although this book deals with harmony and with chords, which are little samples taken out of the harmony, you should remember that musical lines (vocal or instrumental) produce the harmony, not the reverse.

Sing through the four parts in Example 1. The soprano and tenor lines are the most melodic. The actual melody being harmonized is in the soprano, whereas the tenor follows its contour for a while and then ends with an eighth-note figure of its own. The bass line is strong and independent but less melodic, whereas the alto part is probably the least distinctive of all. These four relatively independent lines combine to create harmony, with chords occurring at the rate of approximately one per beat.

Example 1

Bach "Herzlich lieb hab' ich dich, o Herr"

The relationship between the vertical and horizontal aspects of music is a subtle one, however, and it has fluctuated ever since the beginnings of harmony (about the ninth century). At times the emphasis has been almost entirely on independent horizontal lines, with little attention paid to the resulting chords—a tendency easily seen in the twentieth century. At other times the independence of the lines has been weakened or is absent entirely. In Example 2 the only independent lines are the sustained bass note and the melody (highest notes). The other lines merely double the melody at various intervals, creating a very nontraditional succession of chords.

Example 2Debussy, "La Cathédrale engloutie,"
from *Preludes, Book I*

Tonal Harmony defined

The kind of harmony that this book deals with primarily is usually called **tonal harmony**. The term refers to the harmonic style of music composed during the period from about 1650 to about 1900. This would include such composers as Purcell, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Wagner, Brahms, Tchaikovsky, and all their contemporaries.

Much of today's popular music is based on tonal harmony, just as Bach's music was, which means that both types have a good deal in common. First, both make use of a **tonal**

center, a pitch class* that provides a center of gravity. Second, both types of music make use almost exclusively of major and minor scales. Third, both use chords that are tertian in structure. **Tertian** means “built of thirds,” so a tertian chord might be C–E–G, a non-tertian one C–F–B. Fourth, and very important, is that the chords built on the various scale degrees relate to one another and to the tonal center in fairly complex ways. Because each chord tends to have more or less standard roles, or functions, within a key, this characteristic is sometimes referred to as **functional** harmony. The details of these relationships between chords will be discussed more fully in the text; but to get an idea of what harmonic function is all about, play the chord of Example 3 on the piano.†

Example 3



Play it several times. Arpeggiate it up and down. The “function” of this chord is clear, isn’t it? Somehow, you know a lot about this chord without having to read a book about it. Play it again, and listen to where the chord “wants” to go. Then play Example 4, which will seem to follow Example 3 perfectly. This is an example of what is meant by the relationships between chords in tonal harmony and why we sometimes use the term **functional harmony**.

Example 4



Tonal harmony is not limited to the period 1650–1900. It began evolving long before 1650, and it is still around today. Turn on your radio, go to a nightclub, listen to the canned music in the supermarket—it’s almost all tonal harmony. Then why do we put the demise of tonal harmony at 1900? Because from about that time, most composers of “serious,” or “legitimate,” or “concert” music have been more interested in nontonal harmony than in tonal harmony. This does not mean that tonal harmony ceased to exist in the real world or in music of artistic merit. Also, it is important to realize that not all music with a tonal center makes use of functional harmony—especially a good deal of the music of the twentieth century—music by composers such as Bartók and Hindemith, for example.

From our discussion we can formulate this definition of tonal harmony:

***Tonal harmony** refers to music with a tonal center, based on major and/or minor scales, and using tertian chords that are related to one another and to the tonal center in various ways.*

* Pitch class: Notes an octave apart or enharmonically equivalent belong to the same pitch class (all C’s, B’s and D’s, for example). There are twelve pitch classes in all.

† If you cannot arrange to be at a piano while reading this book, try to play through the examples just before or right after reading a particular section or chapter. Reading about music without hearing it is not only dull, it’s uninformative.

Using this Text

The information in this text is organized in the traditional chapter format, but there are several additional features of which you should be aware.

SELF-TESTS

All chapters contain one or more such sections. These Self-Tests contain questions and drill material for use in independent study or classroom discussion. Suggested answers to all Self-Test problems appear in Appendix D. In many cases more than one correct answer is possible, but only one answer will be given in Appendix D. If you are in doubt about the correctness of your answer, ask your instructor.

EXERCISES

After each Self-Test section, we refer to a group of Exercises to be found in the Workbook. Most of the Workbook Exercises will be similar to those in the preceding Self-Test, so refer to the Self-Test if you have questions about how to complete the Exercises. However, the Workbook will also often contain more creative compositional problems than appeared in the Self-Test, as it would be impossible to suggest “answers” to such problems if they were used as Self-Tests.

CHECKPOINTS

You will frequently encounter Checkpoint sections. These are intended to jog your memory and to help you review what you have just read. No answers are given to Checkpoint questions.

RECORDINGS

A set of compact discs is available that accompanies this text (ISBN: 0-07-285262-3), and another set comes with the Workbook. They contain recordings of virtually every example from music literature found in the text and in the Workbook, performed using the same instrumentation seen in the examples. You will find that you learn more successfully and enjoy learning even more if you take advantage of these recordings.

WEB-BASED RESOURCES

The website that accompanies *Tonal Harmony* can be found at www.mhhe.com/tonalharmony5. There, students and instructors will be able to find the Finale templates for use with the Finale software that comes with each workbook. The exercises, drills, and additional reading mentioned in the Variation boxes located throughout the text can also be found at the web site.

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