

second edition



TONAL HARMONY

*With an Introduction to
Twentieth-Century Music*

*by Stefan Kostka
& Dorothy Payne*

TONAL HARMONY

**with an Introduction to
Twentieth-Century Music**

Second Edition

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PREFACE

Tonal Harmony, with an Introduction to Twentieth-Century Music deals with the resources and practice of Western music from the seventeenth century to the present day. The second edition retains those features that the users of this text have found the most useful:

A single-volume format, with accompanying Workbook.

Illustrative musical examples from a broad spectrum of styles and performing media.

Self-Tests for individual and in-class work.

Abundant Workbook exercises, ranging from objective drills to creative writing assignments for class performance and discussion.

A thorough introduction to historic and contemporary twentieth-century resources.

An approach to musical understanding that is authoritative and consistent, but flexible in application. The emphasis is on actual practice, rather than rules or formulas.

Principal changes and additions in the second edition include:

Streamlining and consolidation of related topics. Examples include Chapters 3 and 12 in the present edition, each of which had formerly occupied two chapters.

Occasional re-sequencing of topics to facilitate continuity of presentation. Examples include names of scale degrees, which have been moved to Chapter 1, and the chapter on levels of harmony, which now appears later in the text (Chapter 15).

Inclusion of a number of new musical examples in addition to or in place of examples found in the first edition.

Expanded twentieth-century coverage.

Theory curricula vary considerably from one institution to another. Some courses are structured around the traditional study of harmony, while at other schools such topics as counterpoint, form, jazz, and popular music are incorporated in basic theory studies. Ear training work, keyboard harmony, and other practical musicianship skills may be integrated with the study of harmony, or treated in separate courses. With these different approaches in mind, the authors have designed *Tonal Harmony* to be both flexible in usage and broad in its stylistic range and applications.

The text provides students with a comprehensive but accessible and highly practical set of tools for the understanding of music. Actual musical practice is stressed 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.

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 chordal motion. 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 learning aids. 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 B. 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.

Exercises in the Workbook are closely correlated with the corresponding chapters of the text. In each chapter, the Workbook exercises begin with problems similar to those found in the Self-Tests, but also incorporate more creative types of compositional problems for those instructors who include this type of work.

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, but without placing them yet in their tonal contexts.

Part Two (Chapters 5-11) opens with an exposition of the principles of voice leading, with practice limited to root position triads. Chapter 6 follows with a systematic discussion of normative tonal progressions. Subsequent chapters deal with triads in inversion (Chapters 7 and 9), basic elements of musical form (Chapter 8), and non-chord tones (Chapters 10 and 11).

Part Three (Chapters 12-15) is devoted almost entirely to diatonic seventh chords, moving from the dominant seventh in root position and inversion (Chapter 12) through the supertonic and leading-tone sevenths (Chapter 13) to the remaining diatonic seventh chords (Chapter 14). The final chapter of this section introduces the concept of levels of harmony, the basis for techniques of reductive analysis.

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.

The final part of the text, "Late Romanticism and the Twentieth Century," 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.

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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 preoccupation with harmony. In other words, just about any piece that you are apt to 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 culture 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 conjures up impressions of something on the order of a barbershop quartet, or a chorus, or maybe just two people singing a song, one with the melody, the other one singing the harmony. Since harmony began historically with vocal music, this is a reasonable way to begin formulating a definition of harmony. In all of these examples, 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 pitch classes* are performed simultaneously. It is the vertical aspect of music, produced by the combination of the components of the horizontal aspect.

While this book deals with harmony and with chords, which are little samples taken out of the harmony, it would be a good idea to keep in mind that musical lines (vocal or instrumental) produce the harmony, not the reverse.

*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.

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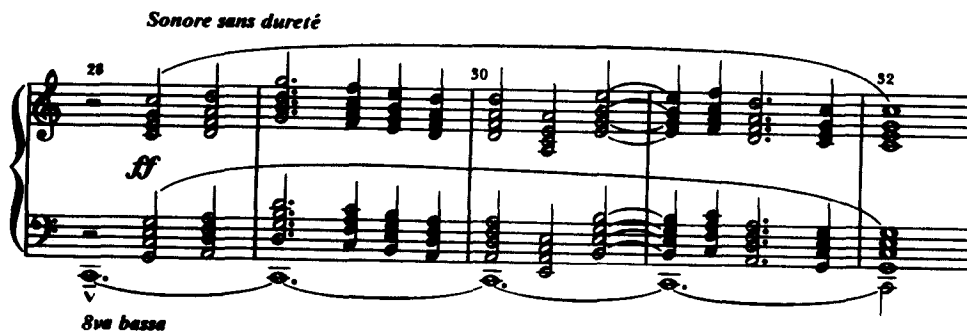
Sing through the four parts in Example 1. The soprano and tenor lines are the most melodic. The actual melody being harmonized is in the soprano, while the tenor follows its contour for a while and then ends with an eighth-note figure of its own. The bass line is strong and independent but less melodic, while 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 2. Debussy, "La Cathédrale engloutie," from *Preludes*, Book I



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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 of their contemporaries. Not that these composers all sound the same—they don't. They use different textures, timbres, ranges, rhythms, and ensembles, among other things. Even their harmonic styles differ in certain details. Yet they were all composers of tonal harmony.

And tonal harmony is not really 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.

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 key 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 nontertian one C/F/B. Fourth, and very important, is that the chords built on the various scale degrees relate to each other 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 it's all about, play the chord of Example 3 on the piano.*

Example 3.



*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.

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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.



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 each other and to the tonal center in various ways.

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.

Most 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 B. In many cases more than one correct answer is possible, but only one answer will be given in Appendix B. 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 concerning completion of the Exercises. However, the Workbook will also often contain more creative compositional problems than appeared in the Self-Test, since it would be impossible to suggest “answers” to such problems if they were used as Self-Tests.

Checkpoints.

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

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