



HARMONY

AND
VOICE
LEADING

SECOND EDITION



EDWARD ALDWELL
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Harcourt Brace Jovanovich College Publishers

Fort Worth Philadelphia San Diego New York Orlando Austin San Antonio
Toronto Montreal London Sydney Tokyo

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ISBN: 0-15-531519-6

Library of Congress Card Number: 88-80627

Printed in the United States of America

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PREFACE

Although this Second Edition of *Harmony and Voice Leading* is one instead of two volumes, the book itself pursues the goals and retains the approach of the First Edition in dealing with tonal organization in the music of the eighteenth and nineteenth centuries. It offers a thorough and comprehensive course of study in harmony, and, at the same time, it emphasizes the linear aspects of music as much as the harmonic, with relationships of line to line and line to chord receiving as much attention as relationships among chords. Large-scale progressions—both harmonic and linear—are introduced at an early stage so that students can gain an understanding of the connection between detail and broad, inclusive plan in a musical composition. They learn that “harmony” is not merely the progression from one chord to the next and that “voice leading” is much more than the way two consecutive chords are connected.

This single-volume edition is not an abridgment. In order to conserve space and to facilitate reading, a number of musical citations have been reduced from full- to two-stave score, but the contents of the book have actually been expanded. The one-volume format will give teachers greater flexibility in pacing their classes and in making semester divisions suit their students’ needs. Students will find it easier to review earlier material, and teachers will be able to introduce at least some concepts sooner than the book does (for example, some of the material on figuration in Units 20 and 21).

In preparing this new edition, we have reviewed the entire text to improve our manner of presentation, our examples from the literature, our use of terminology, and our exercises. We hope that these changes will make the book more effective for both teacher and student. Among the new features are the following:

- A new section on setting melodies (Unit 7)

- More hints for working out exercises (see especially the table on page 192)

- Expanded treatment of harmony and rhythm (Units 7 and 9)

- Simpler and clearer presentation of the resolution of VII⁶ (Unit 7)

- More comprehensive treatment of V as a key area (Unit 14, which now introduces applied dominants)

Step-by-step and more approachable explanation of suspensions and figured bass (Unit 21)

More help with diatonic modulation (Unit 26, particularly section 4, which introduces new material)

Expanded treatment of symmetrical divisions of octave (Unit 31), a topic that can form a bridge to the study of twentieth-century music (sections 14-18, especially section 17)

More consistent and more clearly explained terminology and use of symbols throughout the book

The book is suitable either for a self-contained course in harmony or for an integrated program combining harmony with other aspects of music. *Harmony and Voice Leading* touches on many of these aspects, including rhythm, melody, counterpoint, and form. It can function, therefore, as the basic text for an integrated program, and can serve as a convenient point of departure for systematic work in the other areas, with or without a supplementary text. Many theory programs are returning to the study of species counterpoint, usually at an early stage. This book would combine very well with work in species counterpoint; such a combination would provide an excellent basis for the understanding of tonal music. But counterpoint need not precede or accompany work in *Harmony and Voice Leading*; this is a completely self-contained and self-sufficient text.

In most theory programs, instruction in harmony or counterpoint usually follows a review of fundamentals: scales, key signatures, intervals, and so forth. This initial phase can pose difficult problems for instructors. Students vary widely—even wildly—in the quality of their previous training. And even those with a reasonably secure grasp of the fundamentals seldom understand the significance of the material they have learned by rote. The first three units of *Harmony and Voice Leading* attempt to deal with these problems. They offer both a review of the fundamental materials and a glimpse—a first glimpse for most students—of their significance for musical structure. Thus these opening units attempt to provide both a practical and a conceptual basis for the students' later work. For students deficient in their knowledge of fundamentals, we have provided a large number of written drills in the accompanying workbook as well as a smaller group in the text itself. Better prepared students will not need to devote much time to these drills, but they will profit from reading through the first three units and from classroom discussion of their contents.

If *Harmony and Voice Leading* is used for the harmony phase of a comprehensive theory program, four semesters will suffice to work through it; of course, other aspects of music would also be covered during that time. If the book is used for a self-contained harmony course, less time will be required—about three semesters depending on the number of class hours a week and the amount of time spent reviewing fundamentals. The remaining months could be devoted to an intensive study of form, to larger compositional projects, or to twentieth-century music. The text and the two workbooks contain far more exercise material than could be covered in any single course. Instructors can thus

choose the number and type of exercises that best meet the needs of their particular class. The remaining exercises will provide valuable material for classroom demonstration, exams, and review.

The order in which important materials and procedures are presented differs from that found in any other text. After a discussion of chord vocabulary, chord construction, and voice leading (Units 4 and 5), the fundamental harmonic relationship between tonic and dominant is introduced, and the discussion then proceeds quickly to the most frequent linear expansions of tonic harmony. Confining students' work in these initial stages to a single harmonic relationship and to a number of closely related contrapuntal ones makes it much easier for them to *bear* what they are doing than if they are confronted immediately with seven root-position chords, each with a different sound and function. In subsequent units students learn new usages a few at a time, in a way that relates to and expands on the techniques they have already mastered. This order of presentation also makes it possible to show examples from the literature at a much earlier stage than in other approaches—and without including usages that students have not yet learned. Thus they develop their ability to hear in a logical and orderly fashion, and they can begin their analysis of music of the highest quality much sooner than in other approaches. The book's order of presentation also makes it possible to pursue a number of fundamental concepts, such as tonic-dominant relationship, voice exchange, and 5-6 technique, by starting with their simplest manifestations and gradually revealing more complex developments and ramifications. By relating new material to large inclusive ideas, rather than simply piling rule upon rule, we hope to help students to begin thinking about music in productive ways that will benefit their analysis, writing, and performing.

Although *Harmony and Voice Leading* probably covers more material than any comparable text, it does not require an inordinate amount of time to complete. Nonetheless, this book offers no shortcuts. There are no shortcuts in learning music theory—especially in the development of writing skills. If twentieth-century students wonder why they need to master such skills—why they need to take the time to learn a musical language spoken by composers of the past—they can be reminded that they are learning to form the musical equivalents of simple sentences and paragraphs. The purpose is not to learn to write “like” Mozart or Brahms, but to understand the language the great composers spoke with such matchless eloquence, the language that embodies some of the greatest achievements of the human spirit.

Late in the ninth decade of the twentieth century, no one can minimize the importance of a thorough study of twentieth-century music. But we believe that to combine in a single text an intensive study of tonal harmony with an introduction to twentieth-century techniques would fail to do justice to either subject. For one thing, some of the simplest and most fundamental principles of earlier music—the functioning and even identity of intervals, for example—become radically altered in twentieth-century usage, so that it is impossible to proceed directly from one kind of music to the other. And the twentieth century has seen the development of compositional styles that sometimes differ from one another so profoundly as to amount to different languages. To deal adequately with this disparate and often complex material requires a separate text.

Many readers will realize that this book reflects the theoretical and analytic approach of Heinrich Schenker, an approach many musicians recognize as embodying unique and profound insights into tonal music. *Harmony and Voice Leading* is not a text in Schenkerian analysis—no knowledge of it is presupposed for either instructor or student—but the book will lay a valuable foundation in Schenker's approach for students who wish to pursue it later.

In preparing this Second Edition, we profited from the advice of many colleagues, students, and friends; and we wish to thank all of them, including the large number we are not able to list here. We are very grateful to the following reviewers of the Second Edition: David A. Damschroder, University of Minnesota; Michael Eckert, University of Iowa; Donald Gibson, Baylor University; Patrick McCreless, University of Texas, Austin; Paul Wilson, University of Miami; and Eric Ziolek, University of Iowa. Robert Cuckson, David Gagné, Erez Rapoport, and Eric Wen offered much valuable criticism; Frank Samaratto greatly helped in correcting galleys; and Debbie Kessler prepared the index with meticulous care. We extend special thanks to David Stern who was particularly helpful in the revision of the text and preparation of the manuscript. The staff of Music-Book Associates provided the expert book composition.

We also wish to thank the staff of Harcourt Brace Jovanovich—especially Julia Berrisford, under whose expert guidance the Second Edition took shape, production editors Pat Zelinka and Jon Preimesberger, book designer Diane Pella, and production manager Lynne Bush.

We continue to benefit from the assistance we received from those who helped us with the First Edition, and we thank them once again. Two of them we must mention: David Loeb, who went through the entire book and offered many valuable suggestions, and Natalie Bowen, who took time from her busy schedule to edit this new version of a book whose shape and character owe so much to her.

Edward Aldwell
Carl Schachter

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PART

I

THE PRIMARY
MATERIALS
AND
PROCEDURES

1

Key, Scales, and Modes

1-1 Mozart, Piano Sonata, K. 545, I

Allegro

The musical score is written for piano and consists of 16 measures. It is in C major (one sharp, F#) and 2/4 time. The tempo is marked *Allegro*. The score is divided into four systems of two staves each. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16. The melody is primarily in the right hand, while the left hand provides a steady accompaniment. Notable features include a trill (tr) in measure 5 and a fingering of 5 in measure 6. The key signature has one sharp (F#) in measure 10.