

Fourth Edition

Tonal Harmony

*With an Introduction to
Twentieth-Century Music*

Stefan Kostka

Dorothy Payne

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Tonal Harmony

with an Introduction to Twentieth-Century Music

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The University of Texas at Austin

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The University of South Carolina



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with an Introduction to Twentieth Century-Music

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Tonal Harmony

with an Introduction to Twentieth-Century Music

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A background image of a musical score with various notes, rests, and clefs on staves, rendered in a light, artistic style.

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 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 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 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. 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, but without placing them yet 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 fourth 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: 0-07-303512-2) 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 fourth 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: 0-07-289785-6), and one compact disc comes with the Workbook, offering over 400 selections in all. All examples were recorded using the same instrumentations seen in 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: 0-07-289784-8) 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

A major addition to the textbook consists of examples from jazz and popular music. This begins in Chapter 3 with an introduction to lead sheet symbols, and musical examples that illustrate the use of common-practice harmonies appear throughout the text. Related to this is a new section of the text, "The 12-Bar Blues," which appears in Chapter 20. A discussion of the American popular ballad form appears in the same chapter.

A new section in Chapter 8, "Soprano-Bass Counterpoint," provides an introduction to this important topic with several examples from the literature. Other new headings include "Consonant and Dissonant Intervals" in Chapter 1, "Harmonizing a Simple Melody" in Chapter 7, and "Resolutions to Tonic" in Chapter 24. Finally, the "Set Theory" section in Chapter 28 has been completely revised.

Students have always found the Checkpoint sections to be useful in testing their reading comprehension, and every chapter now contains at least one of these.

Finally, a number of excerpts from two of the better-known women composers of the nineteenth century, Clara Wieck Schumann and Fanny Mendelssohn Hensel, have been added to the textbook and to the Workbook.

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;

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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

A decorative background at the top of the page featuring musical notation, including a treble clef, various notes, and a staff, rendered in a light, artistic style.

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 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.

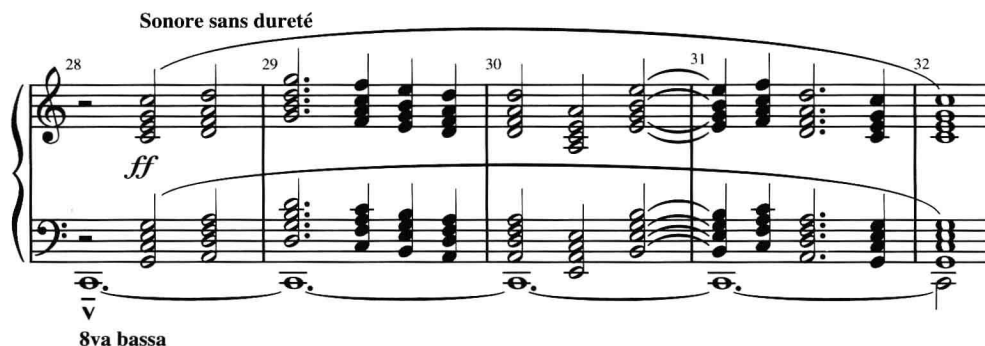
Harmony is the sound that results when two or more pitches are performed simultaneously. It is the vertical aspect of music, produced by the combination of the components of the horizontal aspect.

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 2 Debussy, “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 nontertian 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

* Pitch class: Notes an octave apart or enharmonically equivalent belong to the same pitch class (all C’s, B#’s and Dbb’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.

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.

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 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, 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.

A background image showing musical notation on staves with various notes and clefs.

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