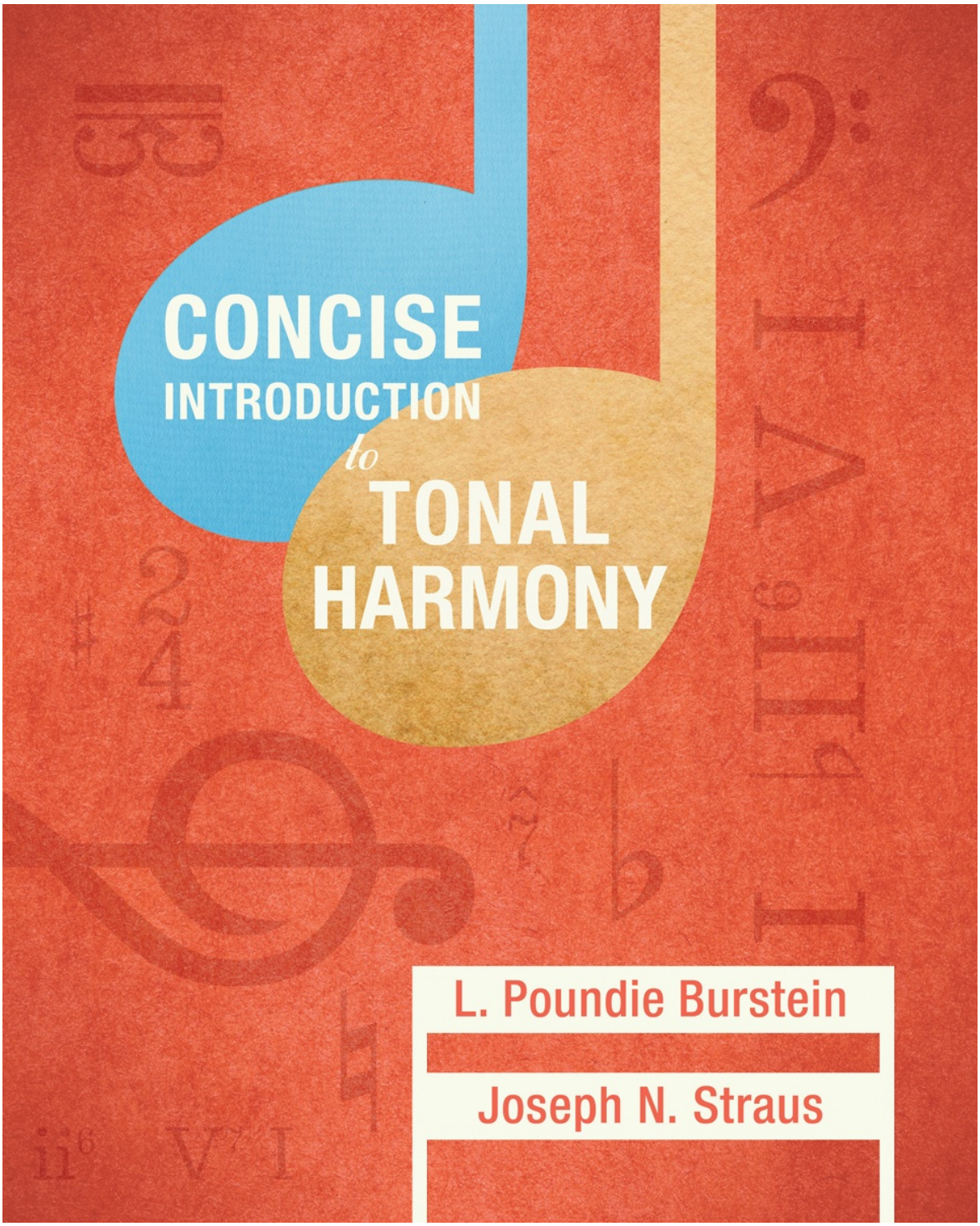
CONCISE INTRODUCTION *to* TONAL HARMONY

L. Poundie Burstein

Joseph N. Straus


CONCISE
INTRODUCTION
to
TONAL
HARMONY
L. Poundie Burstein
Joseph N. Straus

Concise Introduction to Tonal Harmony

Concise Introduction to Tonal Harmony

L. POUNDIE BURSTEIN
Graduate Center and Hunter College
City University of New York

JOSEPH N. STRAUS
Graduate Center
City University of New York

W. W. NORTON & COMPANY
NEW YORK • LONDON

W. W. Norton & Company has been independent since its founding in 1923, when William Warder Norton and Mary D. Herter Norton first published lectures delivered at the People's Institute, the adult education division of New York City's Cooper Union. The firm soon expanded its program beyond the Institute, publishing books by celebrated academics from America and abroad. By midcentury, the two major pillars of Norton's publishing program—trade books and college texts—were firmly established. In the 1950s, the Norton family transferred control of the company to its employees, and today—with a staff of four hundred and a comparable number of trade, college, and professional titles published each year—W. W. Norton & Company stands as the largest and oldest publishing house owned wholly by its employees.

Editor: Justin Hoffman
Project Editors: Jennifer Barnhardt, Debra Nichols
Assistant Editor: Michael Fauver
Manuscript Editor: Jodi Beder
Managing Editor, College: Marian Johnson
Managing Editor, College Digital Media: Kim Yi
Production Manager: Diana Spiegle
Ebook Production Manager: Mateus Manço Teixeira
Ebook Production Assistant, College: Lizz Thabet
Media Editor: Steve Hoge
Media Project Editor: Meg Wilhoite
Media Editorial Assistant: William Paceley
Marketing Manager, Music: Mary Dudley
Design Director: Rubina Yeh
Art Direction: Jillian Burr
Design: Wendy Lai

Composition and Music Engraving: David Botwinik

The Library of Congress has catalogued the printed edition as follows:
Burstein, L. Poundie.
Concise introduction to tonal harmony / L. Poundie Burstein, Joseph N. Straus.—First edition.
pages cm
Includes index
ISBN: 978-0-393-26476-0 (hardcover)
ISBN: 978-0-393-27044-0 (ebook)
1. Harmony. 2. Music theory—Elementary works. I. Straus, Joseph Nathan. II. Title.

MT50.B979C66 2016
781.2'5—dc23 2015022960

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, NY 10110-0017
wwnorton.com
W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT

Contents in Brief

Contents

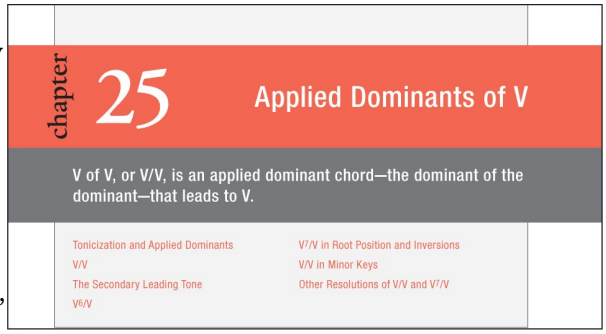
Preface

Concise Introduction to Tonal Harmony represents a new, concise approach to the tonal harmony textbook. Rather than a sprawling, encyclopedic compendium, this is a guidebook to the most important things that students need to know. Our text introduces all of the topics typically covered in the undergraduate theory sequence—fundamentals, diatonic and chromatic harmony, and form—but it approaches each topic with focus and concision. No frills and no nonsense—just the essentials. When it comes to textbooks, less can be more, and this is a text that students will be able to read and comprehend, freeing up class time for enriching activities.

Online resources offer yet another way to make class time more efficient, and with this new text, we've collaborated with two colleagues who have made extensive use of online tools in their own classrooms—Anna Gawboy (Ohio State University) and Inessa Bazayev (Louisiana State University)—to create the best set of online resources for music theory available today. At the end of each chapter, students will find innovative Know It? Show It! activities. **Video tutorials** and adaptive **online quizzes** help students understand the content of the chapter and prepare them for the workbook assignments, which can be completed online or on paper.

Features

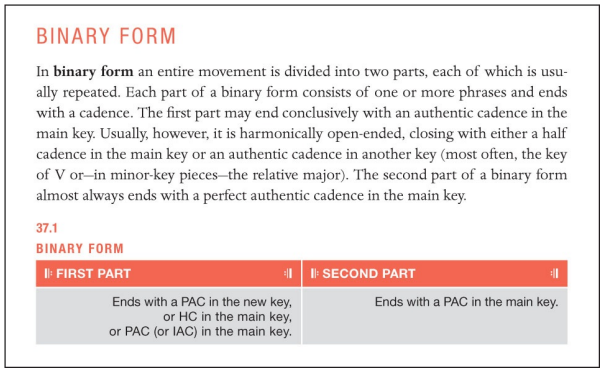
- Each carefully crafted chapter is just a few pages long and isolates a particular harmony and the voice-leading issues associated with it. Students quickly grasp the essential concepts, and instructors have the flexibility to teach chapters in a different order from the one that appears in the text.


chapter 25 Applied Dominants of V

V of V, or V/V, is an applied dominant chord—the dominant of the dominant—that leads to V.

Tonicization and Applied Dominants
V/V
The Secondary Leading Tone
V6/V
V7/V in Root Position and Inversions
V/V in Minor Keys
Other Resolutions of V/V and V7/V

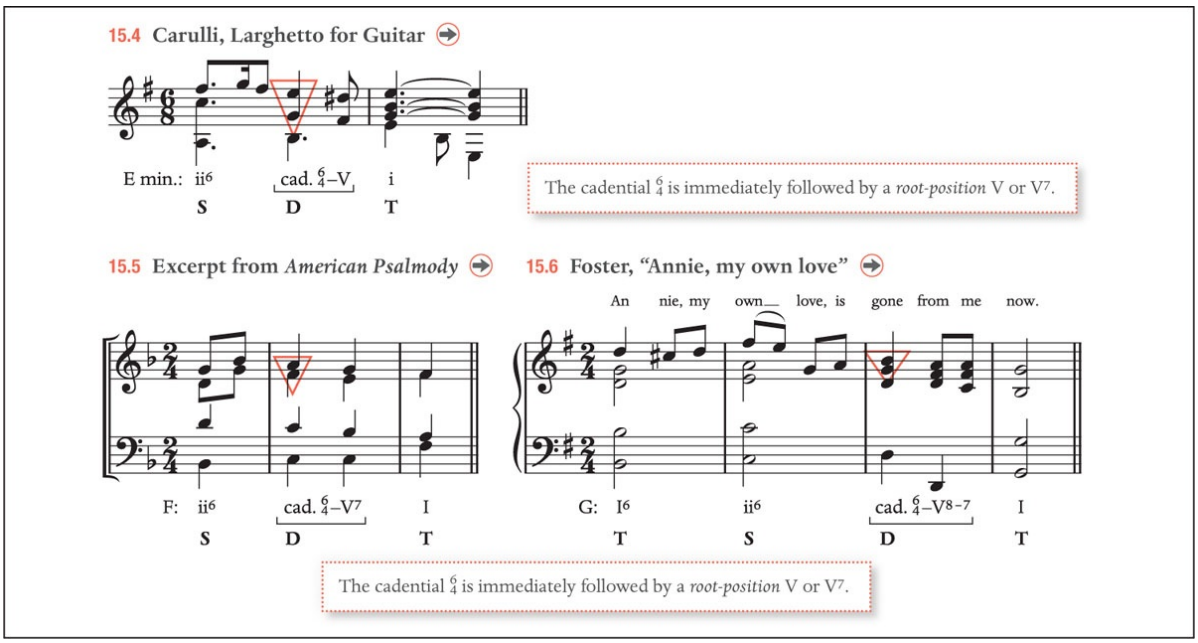
- Explanations are concise and clearly worded, with key terms in **bold**. In the ebook, students can tap on or mouse over boldface terms to reveal definitions.
- Concepts are illustrated with short musical examples, carefully selected to illustrate the topic at hand and to expose students to diverse composers (nationality, historical period, gender) and works (genre, instrumentation). Annotations draw attention to key features of each example. Extended versions of examples, offering opportunities for additional study, appear in the ebook and are indicated by the ➔ symbol.


BINARY FORM

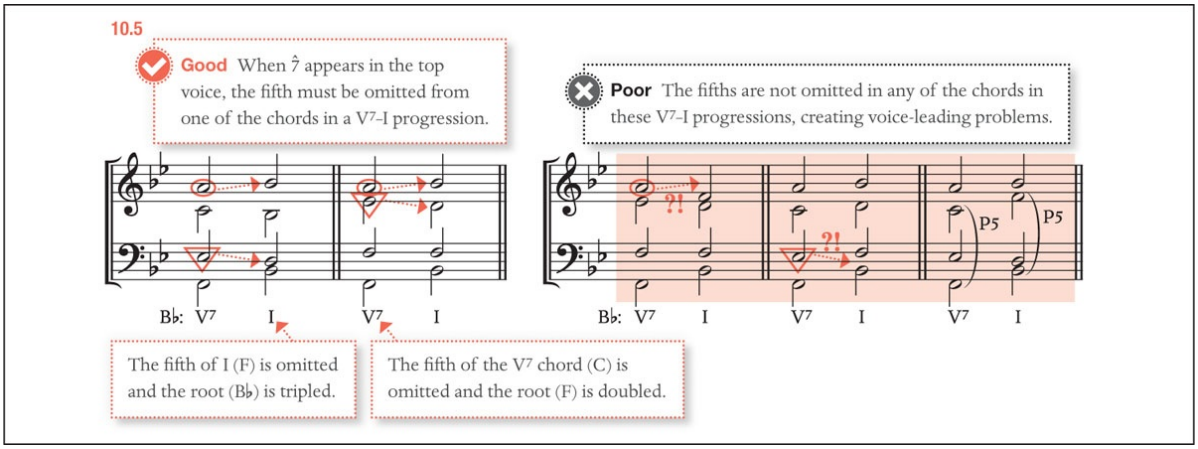
In **binary form** an entire movement is divided into two parts, each of which is usually repeated. Each part of a binary form consists of one or more phrases and ends with a cadence. The first part may end conclusively with an authentic cadence in the main key. Usually, however, it is harmonically open-ended, closing with either a half cadence in the main key or an authentic cadence in another key (most often, the key of V or—in minor-key pieces—the relative major). The second part of a binary form almost always ends with a perfect authentic cadence in the main key.

37.1
BINARY FORM

FIRST PART	SECOND PART
Ends with a PAC in the new key, or HC in the main key, or PAC (or IAC) in the main key.	Ends with a PAC in the main key.



- Musical examples provide models of correct usage, but they also anticipate mistakes, showing students common errors and how to avoid them.



- For instructors, an online musical-example database supplements the text with additional musical examples indexed by the theoretical concepts they exemplify. It can be accessed at wwnorton.com/instructors.
- Each chapter ends with a list of **Points for Review**.

POINTS FOR REVIEW

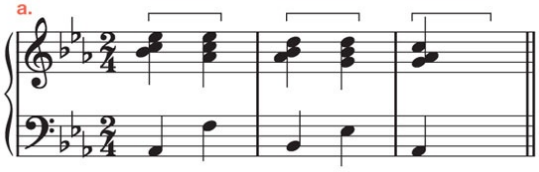
- **A modulation is a substantial change of key that is confirmed by a cadence.**
- **Modulations are usually signaled by accidentals, rather than by a new key signature.**
- **After a modulation has begun, the harmonies and scale degrees are labeled in the new key.**
- **The key that appears at the start and end of the movement is known as the main key. The keys to which there are modulations are identified by their relationship to the main key.**
- **In a major key piece, the most common modulation is to the dominant key (the key of V).**
- **In modulating between two keys, often the last chord of the first key is the same as the first chord of the new key. This shared chord is known as a pivot chord and must be diatonic to both keys.**
- **Compared to tonicizations, modulations are changes of key that tend to be more substantial, involve a pivot chord, and have a cadence in the new key.**

- Every chapter ends with a **Test Yourself** activity, to ensure that students understand the concepts covered in the chapter. Answers appear in the back of the printed text, or can be revealed in the ebook.

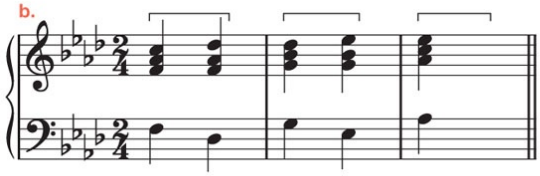
TEST YOURSELF

1. Which of the following statements are true?
   a. In a sequence, doubled leading tones are permissible.
   b. In a sequence, parallel fifths and octaves are permissible.
   c. In a sequence, you might find chord successions that are normally forbidden in standard functional harmonic progressions.
   d. In minor-key sequences, $\hat{7}$ must be raised to become a leading tone.
   e. In a sequence, chordal sevenths need not resolve down by step.
2. Excerpts (a)–(f) show the first five chords of various sequential patterns (two full units of the pattern and half of the third). If the sequences continued in the same fashion, what would the next chord be?

a.



b.

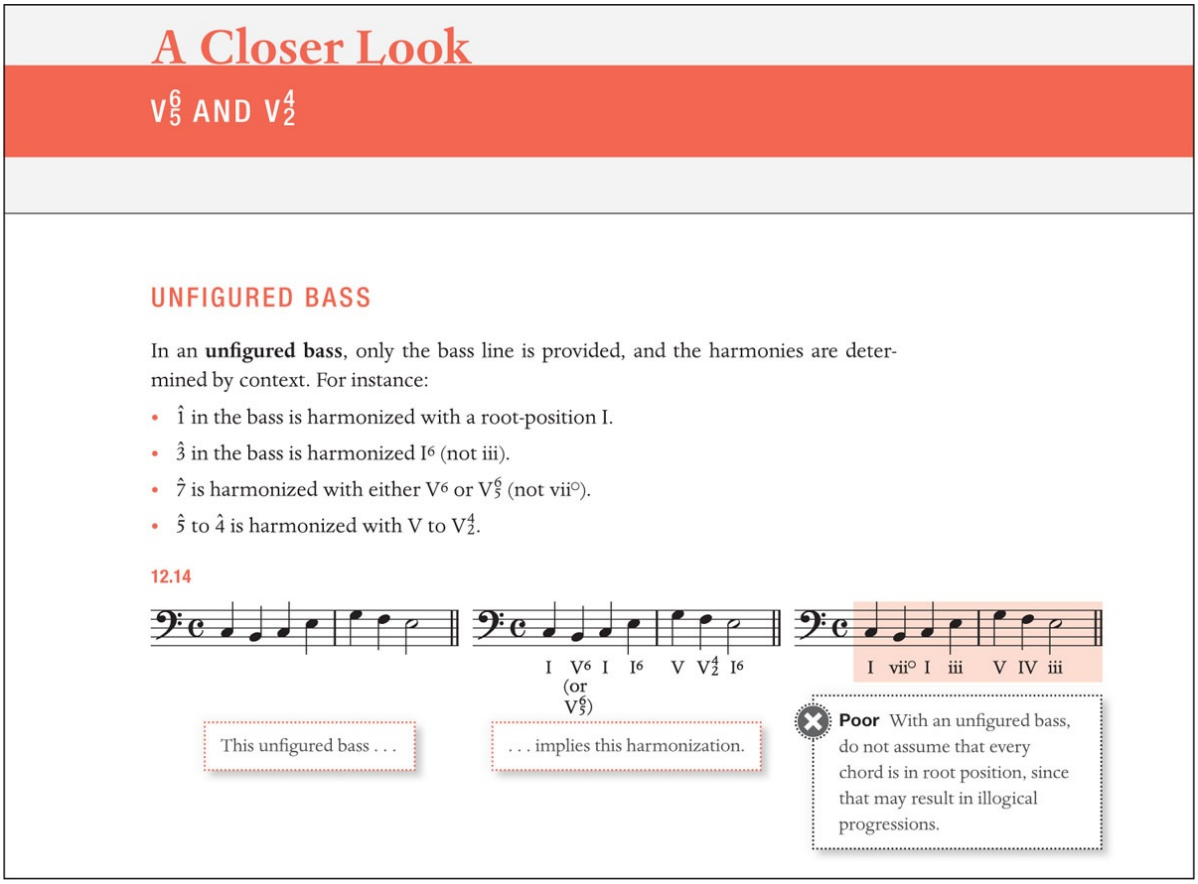


- The accompanying workbook, which is available both online and in print, includes more exercises than could ever be used in a theory class. Error detection, chord spelling, figured bass and Roman numeral realization, composition, harmonization, and analysis exercises appear throughout the workbook, at all levels of difficulty. Review questions invite students to explain key concepts and processes in their own words.
- An Instructor's Edition of the workbook offers sample solutions to workbook exercises.

Online Resources

An ebook, included with every copy of the text, allows students to read on a wide variety of devices. Special ebook enhancements include:

- Links to **RECORDINGS** of every musical example in the text.
- **EXTENDED MUSICAL EXAMPLES**, allowing students to see and hear longer versions of the short excerpts that appear in the text. These examples can even be used instead of an anthology.
- **A CLOSER LOOK** features, which go into more detail about selected topics, such as less common or exceptional uses of the harmonies discussed.

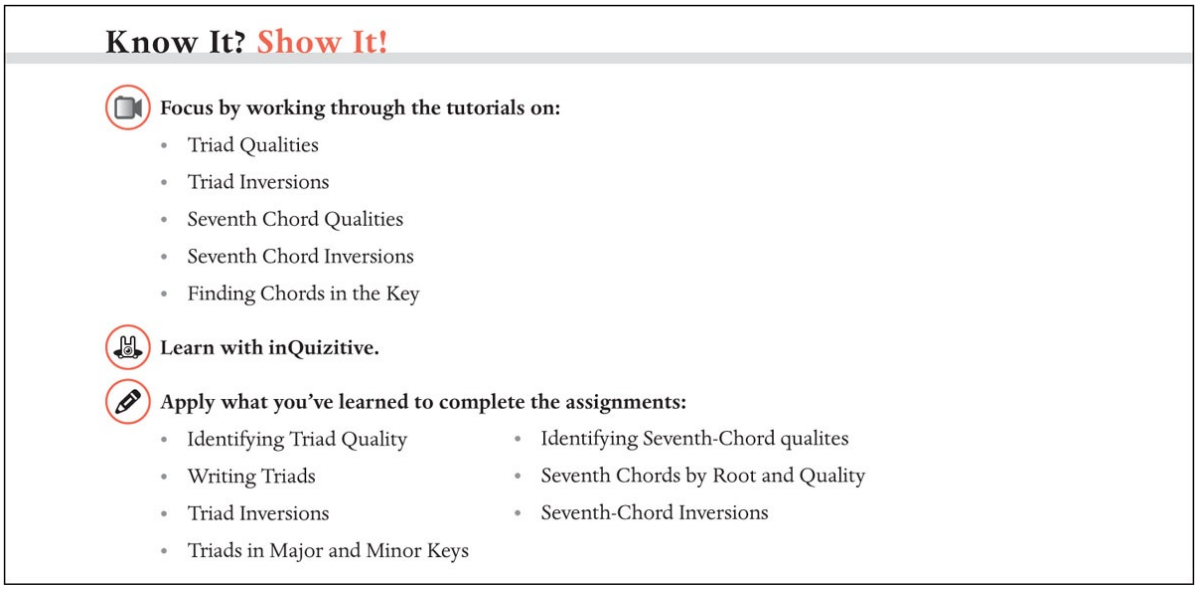


As part of its media package, *Concise Introduction to Tonal Harmony* also features Know It? Show It! pedagogy, which is designed to enhance student learning.

- As they read the chapter, students watch short **VIDEO TUTORIALS**, created by Anna Gawboy and keyed to each topic discussed in the text. Tutorials show students how to work through the problems they will encounter in their homework assignments.
- Students take carefully graduated **ADAPTIVE ONLINE QUIZZES** to deepen their understanding and demonstrate mastery of the material. InQuizitive, a new formative assessment tool, with questions written by Inessa Bazayev, asks students questions until they've demonstrated that they understand the chapter material. When students have

trouble, tailored feedback points them back to the book and tutorials. And once students complete the activity, rich data about their performance can be reported to your campus learning management system.

- In addition to the print workbook, the **online workbook** makes all workbook activities available in Noteflight, an online notation program that allows students to complete their homework and send it to their instructor electronically. Instructors can grade work and return it to students paperlessly.



With **Total Access**, all students who purchase a new book—regardless of format—will receive access to all of the media, including the ebook and Know It? Show It! pedagogy. Students can access the media in a variety of ways:

- The **ebook** includes links to all of the accompanying media.
- With Norton **Coursepacks**, instructors can bring the media into their campus learning management systems.
- At digital.wwnorton.com/conciseharmony, students and instructors can launch all of the online resources included with the text.

Acknowledgments

We acknowledge the following reviewers, whose feedback helped to shape this text: Kyle Adams (Indiana University), Allen Anderson (The University of North Carolina at Chapel Hill), John Anderson (Wayne State University), Mark Anson-Cartwright (Queens College), Matthew Arndt (University of Iowa), Daniel Arthurs (University of Tulsa), Nicole Biamonte (McGill University), Stephen Burnaman (Huston-Tillotson University), Michael Callahan (Michigan State University), Michael Chikinda (University of Utah), Brian Chin (Seattle Pacific University), Howard Cinnamon (Hofstra University), Robin Cox (California State University, Long Beach), Diego Cubero (University of North Texas), Michael Cuthbert (Massachusetts Institute of Technology), Mark Dal Porto (Eastern New Mexico University), Clare Eng (Belmont University), Cathy Ann Elias (DePaul University), Nathan Fleshner (Stephen F. Austin State University), Neil Flory (Jamestown Community College), Arnold Friedman (Berklee College of Music), Joel Galand (Florida International University), Chris Garmon (Career Center High School, Winston-Salem, NC), Anna Gawboy (Ohio State University), Emily Gertsch (University of Georgia), Jeffrey Gillespie (Butler University), Robert Glarner (Radford University), Cynthia Gonzales (Texas State University), Deborah Grabeel (Virginia Episcopal School), Kristin Grahm (Irondequoit High School), Joshua Groffman (Montclair State University), Bente Hansen (University of Lethbridge), Douglas Harbin (Arizona State University), Ryan Hare (Washington State University), Jared Hartt (Oberlin Conservatory of Music), Richard Hermann (University of New Mexico), Huck Hodge (University of Washington), Bryn Hughes (University of Miami), Brian Hulse (College of William and Mary), Samantha Inman (University of North Texas), Jennifer Iverson (University of Iowa), Rebecca Jemian (University of Louisville), Daniel Jenkins (University of South Carolina), Kyle Jenkins (Georgia State University), Elizabeth Kelly (Texas Woman's University), Stanley Kleppinger (University of Nebraska), George Lam (York College, City University of New York), Justin Lavacek (University of North Texas), Christopher Lee (Newtown High School), Anatole Leikin (University of California, Santa Cruz), Cherise Leiter (Metropolitan State College of Denver), Benjamin Levy (University of California, Santa Barbara), Zachary Lyman (Pacific Lutheran University), Liviu Marinescu (California State University, Northridge), David Martin (Sussex County College), William Marvin (Eastman School of Music), A. J. McCaffrey (California State University, Northridge), Greg McCandless (Full Sail University), Mark McFarland (Georgia State University), Brent Milam (Georgia State University), Neil Minturn (University of Missouri–Columbia), Jan Miyake (Oberlin Conservatory), Michael Murray (Missouri State University), Paul Nauert (University of California, Santa Cruz), Sam Nichols (University of California, Davis), Catherine Nolan (University of Western Ontario), John Odom (Starr's Mill High School), Janet Peachey (Duke Ellington School of the Arts), Stephen Peles (University of Alabama), Richard Pellegrin (University of Missouri–Columbia), Mika Pelo (University of California, Davis), Jeffrey Perry (Louisiana State University), Larry Phifer (Rend Lake College), Ève Poudrier (Yale University), André Redwood (University of Notre Dame), John Reef (Nazareth College), Thomas Robinson (University of Alabama), James Romig (Western Illinois University), Robert Ross (Community College of Philadelphia), Ciro Scotto (University of South Florida), Philip Seward (Columbia College Chicago), Alan Shockley (California State University, Long

Beach), Louie Silvestri (Fossil Ridge High School), Andrew Simpson (Catholic University of America), Daphne Tan (Indiana University), David Thurmaier (University of Missouri–Kansas City), Donald Traut (University of Arizona), Ben Wadsworth (Kennesaw State University), Barbara Wallace (Dallas Baptist University), and Kurt Westerberg (DePaul University). We would also like to thank the students and professors at DePaul University, Fort Valley State University, Kennesaw State University, Louisiana State University, McGill University, University of Massachusetts at Amherst, University of Oklahoma, and University of Washington, who have used earlier versions of this text in their classes. Their feedback has resulted in numerous improvements throughout the book.

At W.W. Norton, an editorial dream team turned our vision of a concise introduction to tonal harmony into a tangible (and virtual) reality. We conceived the project in discussions with Maribeth Payne. Our editor, Justin Hoffman (a brilliant music theorist in his own right) worked with an experienced and capable team, including Jennifer Barnhardt, Jodi Beder, David Botwinik, Jillian Burr, Mary Dudley, Michael Fauver, Steve Hoge, Marian Johnson, William Paceley, Diana Spiegle, Debra Nichols, and Meg Wilhoite. We benefitted from their professionalism and expertise in countless ways, large and small, and we are deeply grateful to all of them. We also had assistance from several of our talented doctoral students at the CUNY Graduate Center: Ellen Bakulina, Megan Lavengood, Christina Lee, Andrew Moylan, and Simon Prosser.

part

one

Fundamentals

chapter

0 Notation of Pitch and Rhythm

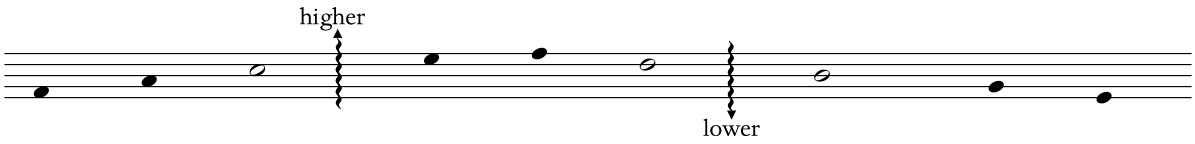
Musical pitches and rhythms are notated in standard ways.

THE STAFF

Music is written on a five-line **staff**. **Pitches**—specific points on the continuum of audible sound—are represented by notes written on the lines and spaces of the staff. As notes go higher on the staff the pitches ascend, and as notes go lower the pitches descend.

0.1

Pitches notated on the lines and spaces of a staff.



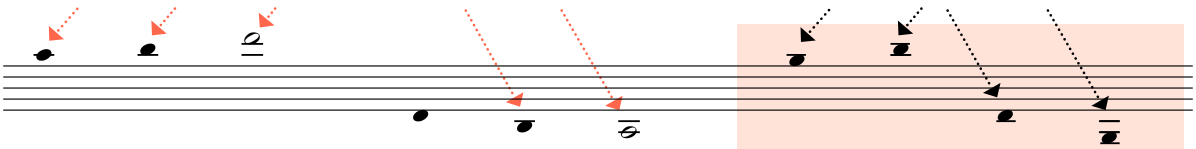
Noteheads, whether filled or open, are written as ovals that are neither too big nor too small.

Pitches that are too high or too low for the staff are written on **ledger lines** (temporary extensions of the staff).

0.2

Ledger lines extend the staff above or below the five lines. They are spaced as though the staff continued.

Poor Do not write more ledger lines than needed.



Good Notes *above* the staff need ledger lines through or *below* them.

Good Notes *below* the staff need ledger lines through or *above* them.

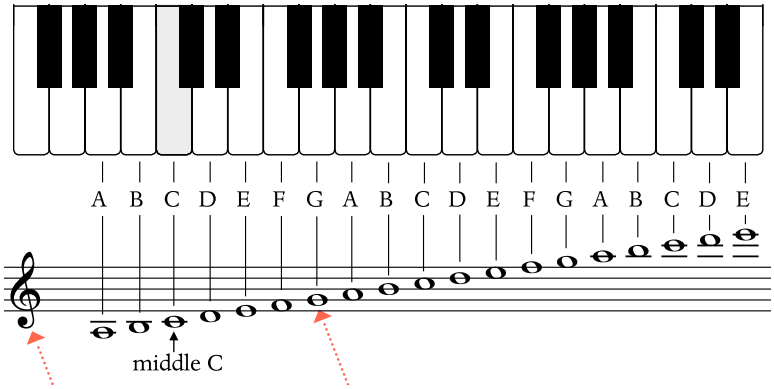
NOTATING PITCHES

TREBLE CLEF

Musicians use letters from A to G to identify the notes on the white keys of the piano. As a point of reference, the C in the middle of the piano keyboard is called **middle C**. A **clef** associates lines and spaces on the staff with specific pitches. The **treble clef** (𝄞, also called the G clef), assigns the G above middle C to the second line of the staff.

0.3

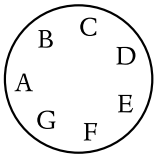
The treble clef associates particular lines and spaces on the staff with white keys on the piano.



The G clef is a stylized letter G: it encircles the second line of the staff and identifies it as G.

As pitches ascend, the letter names repeat once every eight notes, or **octave**.

0.4

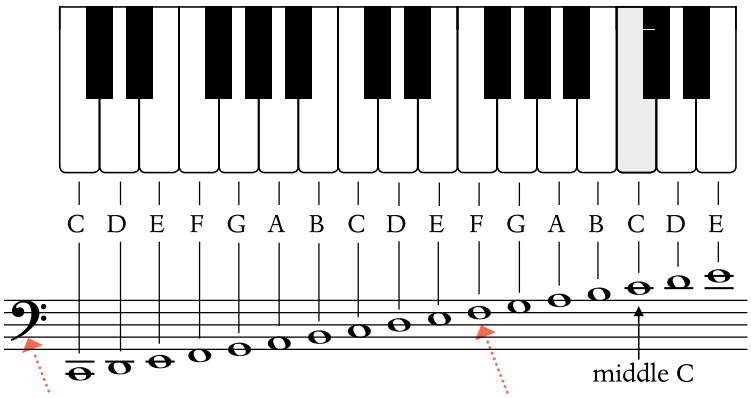


Starting on any note, and including the starting point, moving eight notes in either direction takes you back to your starting point.

BASS CLEF

The **bass clef** (𝄢, also called the F clef) assigns the F below middle C to the fourth line of the staff. Notes written in bass clef are usually lower than those in treble clef.

0.5

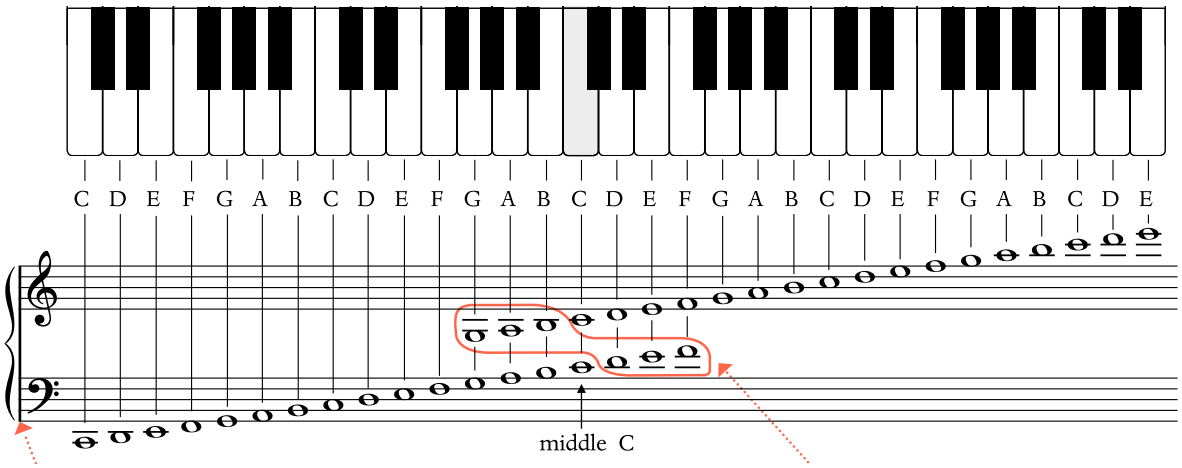


The F clef is a stylized letter F: it is centered on the fourth line of the staff and identifies it as F.

GRAND STAFF

One staff in treble clef and one staff in bass clef may be combined in a **grand staff**.

0.6



A grand staff consists of treble and bass staves joined by a vertical line and a brace.

Notes around middle C can be written in treble or bass clef.

Ledger lines appear above the treble-clef notes and below the bass-clef notes.

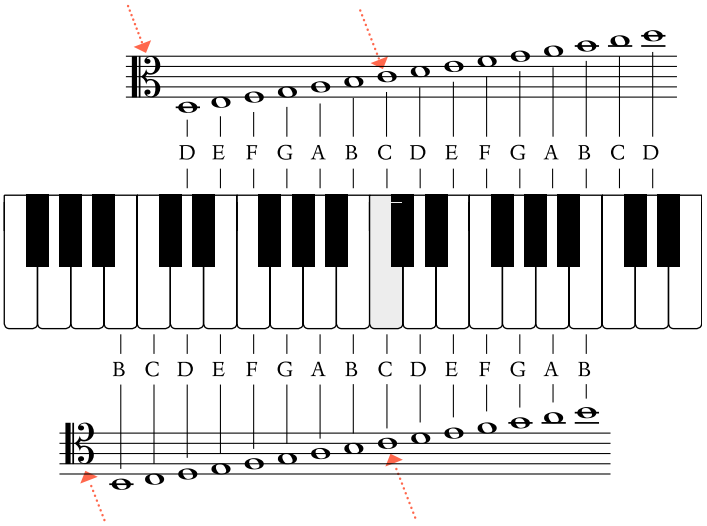
C CLEFS

In addition to the treble and bass clefs, several clefs known as **C clefs** show the placement of middle C on the staff. Of these, the most important are the **alto clef**, with middle C on the third line of the staff, and the **tenor clef**, with middle C on the fourth line. Violists usually play in alto clef, while cellists, bassoonists, and trombonists play in tenor clef when their music is too high to be comfortably notated in bass clef.

0.7

A C clef consists of two stylized Cs that converge on middle C.

The alto clef positions middle C on the third line of the staff.

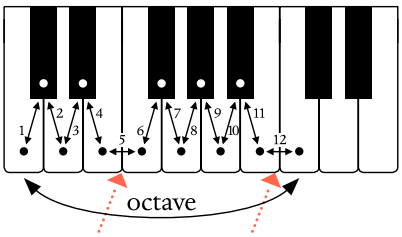


The tenor clef positions middle C on the fourth line of the staff.

SEMITONES (HALF STEPS) AND WHOLE TONES (WHOLE STEPS)

The pitches on the keyboard are separated by either a **semitone** (**half step**) or a **whole tone** (**whole step**). A semitone is the smallest possible space between two notes. Any two adjacent keys on the piano keyboard comprise a semitone, and there are twelve semitones in the octave. Two semitones make up a whole tone. Among the white keys, E–F and B–C are separated by a semitone. All other pairs of white keys are a whole tone apart.

0.8



Adjacent keys on the keyboard are a semitone apart. Two semitones comprise a whole tone.

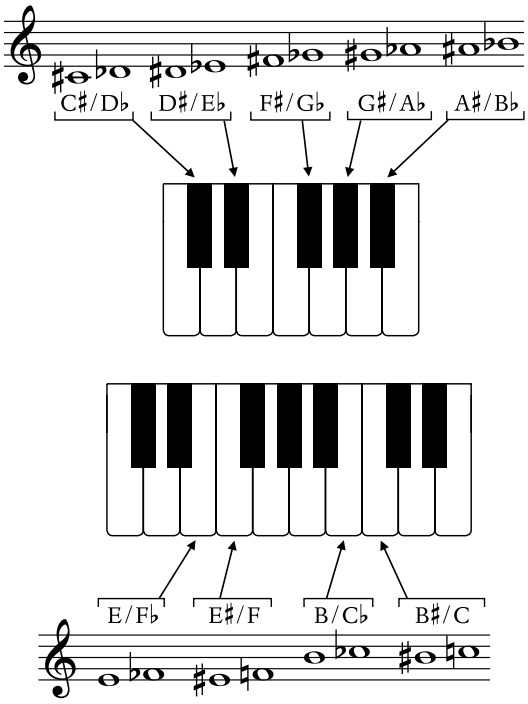
There are twelve semitones in an octave.

E–F and B–C are semitones. All other pairs of adjacent white keys are whole tones.

ACCIDENTALS

Accidentals are used to raise or lower pitches by a semitone: a **sharp** sign (♯) raises a pitch by one semitone; a **flat** sign (♭) lowers a pitch by one semitone. D♭, for example, is a semitone below D, and F♯ is a semitone above F. Pitches may have more than one name (different names are **enharmonic equivalents**).

0.9



Black keys can take their letter names from the white keys a semitone above or below.

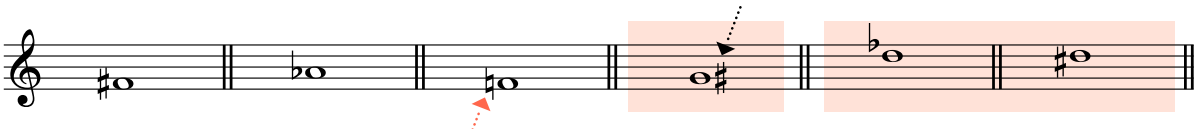
White keys may also have names that are enharmonic equivalents.

On the staff, accidentals are written *before* the note, but when you say (or write) the name of a note, the accidental comes *after* the letter name, as in "F-sharp" or "G-flat." A note that is neither sharp nor flat is **natural**, and is identified by a natural sign (♮). Most often, the natural sign is used to cancel a previous sharp or flat, so C♮ tells you that the C is no longer sharp or flat, but has been restored to its usual unmodified state.

0.10

Good Accidentals are written *before* the note, and positioned on the same line or space.

Poor Accidentals positioned after the note

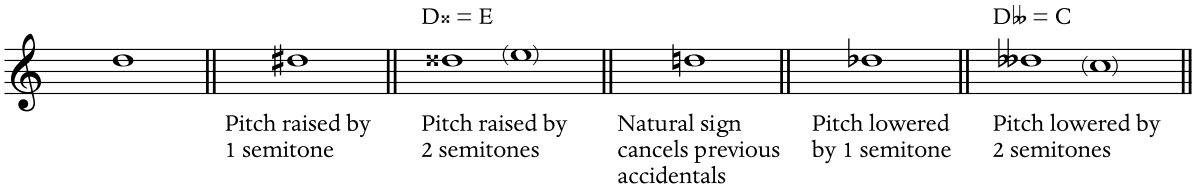


The natural sign cancels any previous accidental: this F is no longer sharp.

Poor Accidentals positioned too high or too low

It is also possible to raise a note by two semitones using a **double sharp** sign (𝄪) or to lower a note by two semitones using a **double flat** sign (𝄫).

0.11

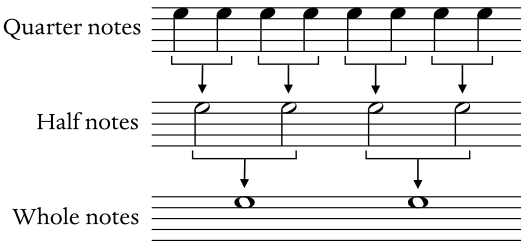

D𝄪 = E
D𝄫 = C
Pitch raised by 1 semitone
Pitch raised by 2 semitones
Natural sign cancels previous accidentals
Pitch lowered by 1 semitone
Pitch lowered by 2 semitones

RHYTHMIC DURATION

QUARTER NOTES, HALF NOTES, AND WHOLE NOTES

The basic unit of musical duration is a **quarter note**, written with a filled-in notehead and a stem. Two quarter notes together make a **half note**, written as an open notehead with a stem. Two half notes combine to make a **whole note**, written as an open notehead with no stem.

0.12



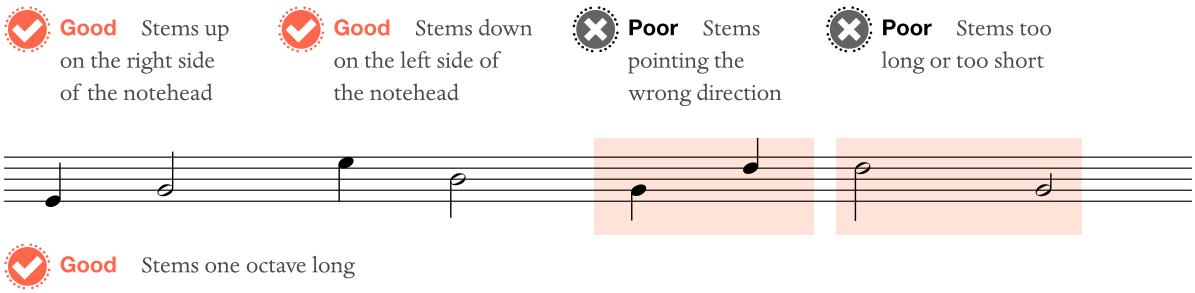
Quarter notes have a filled-in notehead and a stem.

Half notes have an open notehead and a stem.

A whole note has the duration of two half notes or four quarter notes.

When writing quarter notes and half notes, make the stem an octave in length. When the note is on or below the second space of the staff, the stem goes to the right and points up. When the note is on or above the third line of the staff, the stem goes to the left and points down.

0.13



EIGHTH NOTES AND SIXTEENTH NOTES

Just as quarter notes can be combined to create longer durations, they can be divided to create shorter ones. A quarter note can be divided into two **eighth notes**, each written with a filled-in notehead and a stem with a **flag**. When two eighth notes occur together as a pair, join them with a **beam** instead of using flags. An eighth note can be divided into two **sixteenth notes**, each written as a filled-in notehead with a double flag or, in pairs or groups of four, joined together with a double beam. (Further subdivisions—thirty-second notes and sixty-fourth notes—are also possible.)