

PREFACE

“Today one has to ask first, who studies traditional harmony, and second, for what purpose?”

“For some reason, generally unexplained, all music students ‘take’ a year or more of harmony. What they learn is in many cases a mystery. The emphasis of the usual harmony course is on having the student complete a number of exercises with reasonable ‘correctness.’ *Whose* correctness is seldom defined. It is often a notion of correctness based on the style of Bach’s chorales. But sometimes one wonders what is achieved.

“The student today is in all probability not going to compose in the idiom of the Bach chorales or, for that matter, in any idiom based on the conventional usage of the 18th or 19th centuries. In some respects, he no longer needs traditional or classical harmony *as a technique*. What he does need is an understanding of, and a feeling for, the harmonic principles that form the basis of his artistic heritage. He needs an understanding of musical syntax in the same sense that the student of English Literature needs to know his language: not in order to write like Shakespeare, but in order to read him. This ability, fruitfully developed, also enables him to read Eliot or Joyce. The analogy with our musical language is not far-fetched; much contemporary music, apparently not based on traditional harmony, still uses its syntax, and still reflects its disciplines.”

R. F. Goldman, *Harmony in Western Music*

NOTICE TO USERS OF THIS BOOK

Upper case [C] designates a major key.

Lower case [c] designates a minor key.

The # sign is used to indicate a raised note of a chord, whether the actual accidental in the chord is #, × or ♯. Likewise, the ♭ sign is used to indicate a lowered note of a chord, whether the actual accidental in the chord is ♯, ♯ or ♭.

The authors, in assembling the materials of this book, hope to afford serious students of Western music the opportunity of relating the component parts of the music they have played, that is, melody, harmony, rhythm, phrasing and structure. In order to study these materials, there are certain prerequisites: (a) an elementary keyboard ability, (b) an ability to SING pitches at sight and (c) access to a library of music.

Keyboard harmony is a fundamental discipline that will result in the development of the students’ ability to hear in the mind the notation they see on the page. The melodic lines must be sung so that students may gain an inner understanding of the natural flow of melody. Access to a library of music will enable students to study music and to realize that the music of the composers is the real text from which they can learn. In this respect, many examples have been quoted in this book, but students must learn that the knowledge gained here is merely a confirmation of what they should already have acquired, as growing music students, from their early beginnings in their performance area.

The harmonic vocabulary has been introduced in a logical order, using melodic lines and examples from a wide variety of composers, periods, styles and media. Instructors **MUST** insist that the passages be read or sung at sight with rhythmic accuracy, including the transposition of exercises into other keys.

Under the guidance of the instructor, students should begin structural analysis, as in Chapter 13, as early as possible.

Above all, let MUSIC be your text.

William G. Andrews
Molly Sclater

Special thanks to Joan Myers, Joe Ringhofer and Margaret Sproat for their contribution of corrections, suggestions and queries in December, 1987.

CONTENTS

| | |
|--|-----|
| 1. THE SOUNDS ESSENTIAL TO HARMONY | 6 |
| 2. THE TONIC CHORD (I) | 18 |
| Harmonic Rhythm | 19 |
| 3. THE DOMINANT CHORD (V) | 28 |
| Perfect cadence | 36 |
| Imperfect cadence | 37 |
| Passing notes | 32 |
| Keyboard harmony | 36 |
| 4. THE DOMINANT 7th CHORD (V ⁷) | 47 |
| Pedal point | 49 |
| Appoggiatura | 50 |
| Melodic techniques | 55 |
| Keyboard harmony | 61 |
| Parallel 5ths and 8ves | 64 |
| Tritone | 63 |
| Chorale style | 65 |
| 5. APPOGGIATURA § DECORATING THE DOMINANT (7th) CHORD (V ⁽⁷⁾) | 72 |
| Cadences | 73 |
| Auxiliary note | 75 |
| Melodic techniques | 78 |
| Keyboard harmony | 84 |
| 6. SUBDOMINANT CHORD (IV) | 91 |
| Plagal Cadence | 94 |
| Double, chromatic and harmonic passing notes, anticipation | 94 |
| Anticipation | 103 |
| Keyboard harmony | 104 |
| Melodic techniques | 106 |
| 7. THE SUPERTONIC CHORD (II), THE SUPERTONIC 7th CHORD (II ⁷) | 115 |
| Cadence | 117 |
| Harmonic auxiliary notes, harmonic appoggiaturas | 119 |
| Changing notes | 120 |
| Keyboard harmony | 128 |
| Melodic techniques | 134 |
| 8. 1ST INVERSIONS OF I, IV, V (I ⁶ , IV ⁶ , V ⁶) | 146 |
| Keyboard harmony | 157 |
| Melodic techniques | 158 |
| Pedal $\frac{6}{4}$ and arpeggio $\frac{6}{4}$ | 148 |

| | |
|---|-----|
| 9. INVERSIONS OF V ⁷ , 1ST INVERSION OF VII (VII ⁶) | 166 |
| Incomplete auxiliary notes | 170 |
| Keyboard harmony | 187 |
| Melodic techniques | 191 |
| | |
| 10. 1ST INVERSION OF II (II ⁶), INVERSIONS OF II ⁷ | 198 |
| Summary of melodic techniques | 214 |
| Melodic techniques—Dance style—Menuet and Sarabande | 220 |
| Keyboard harmony | 221 |
| | |
| 11. SUBMEDIANT CHORD (VI, VI ⁶) | 226 |
| Interrupted (Deceptive) Cadence | 228 |
| Melodic techniques—Dance style—March, Bourrée and Gavotte | 240 |
| Keyboard harmony | 242 |
| | |
| 12. DOMINANT 9th, 11th, AND 13th CHORDS, MEDIANT CHORD (III, III ⁶) | 248 |
| Dominant 9th | 248 |
| Dominant 11th | 250 |
| Dominant 13th | 250 |
| Echappée | 252 |
| Sequence | 256 |
| Keyboard harmony | 279 |
| Melodic techniques—Dance style—Gigue | 282 |
| Chord progression summary | 289 |
| | |
| 13. ELEMENTARY STRUCTURAL ANALYSIS | 291 |
| Cadences in keys other than the tonic key | 291 |
| Italian tempo markings | 294 |
| Closed and open cadences | 297 |
| Cadence rhythms | 297 |
| Structural phrasing | 298 |
| Forms: Symmetrical binary | 299 |
| Asymmetrical binary | 300 |
| Rounded binary | 300 |
| Ternary | 302 |
| Anthology for analysis | 303 |
| | |
| 14. BACH CHORALE TECHNIQUES: AN INTRODUCTION | 330 |
| Appendix No. 1: Keyboard harmony | 345 |
| Appendix No. 2: Summary of primary chord embellishments | 348 |

CHAPTER 1

THE SOUNDS ESSENTIAL TO HARMONY

The student of music of the “common practice” period (that is, the period from about 1650 to 1900) should have a basic knowledge of rudiments and an **ELEMENTARY KEYBOARD ABILITY**. The knowledge of rudiments required consists of notation (including stems and rests), scales (with the technical names of the degrees), intervals, triads, cadences, time signatures and Italian terminology.

The relationship between two pitches has long been the basis of Western music. In the Middle Ages and the Renaissance this gradually evolved into the combining of different melodies (counterpoint). By the beginning of the 18th century Rameau codified the resultant vertical sounds into triads and their inversions, which became building elements in composition. Rameau’s work became possible through the establishment of tonality during the 17th century, as opposed to the medieval scale system called “modes”.

TONALITY

Tonality in a piece of music is the importance of one central note or tonic, all other notes being of lesser importance and bearing a relationship to that tonic. The following examples demonstrate the importance and strength of the tonic note.

Bach: Fugue No. 9 in E (Well-Tempered Clavier, Book 1)

Ex. 1.1



E: Tonic note = E

Beethoven: Sonata in G, Op. 31, No. 1**Allegro vivace**

Ex. 1.2

G: Tonic note = G

Mozart: Sonata in C, K.309**Allegro con spirito**

Ex. 1.3

C: Tonic note = C

Mozart: Eine kleine Nachtmusik, K.525

Ex. 1.4

Allegro

Violino I
Violino II
Viola
Violoncello e Contrabasso

f *f* *f* *f*

G: Tonic note = G

MAJOR SCALE CHARACTERISTICS

The notes between a tonic and its repetition an octave higher or lower may be written in step-wise order, forming a scale.

The scales of Western music are called DIATONIC (“through the tonic”) and clearly show allegiance to the tonic.

Ex. 1.5

Tetrachord 1 Tetrachord 2

Tonic Supertonic Mediant Subdominant Dominant Submediant Leading Note Tonic

C: I II III IV V VI VII I

This scale has a feeling of completeness and wholeness, because the subdominant (IV) has a tendency to pull down to the tonic (IV, III, II, I), and the dominant (V) to pull up to the tonic (V, VI, VII, I), thus showing their allegiance to the tonic.

Two identical four-note passages moving by tone, tone, semitone (called tetrachords) form the major scale. The first and last notes of each tetrachord are of primary importance within the key. See example 1.5.

The upper tetrachord of any scale may be used to become the lower tetrachord of another scale in the sharp cycle. This results in the cycle (circle) of ascending perfect 5ths.

Ex. 1.6

G A

C D E

B C#

F#