

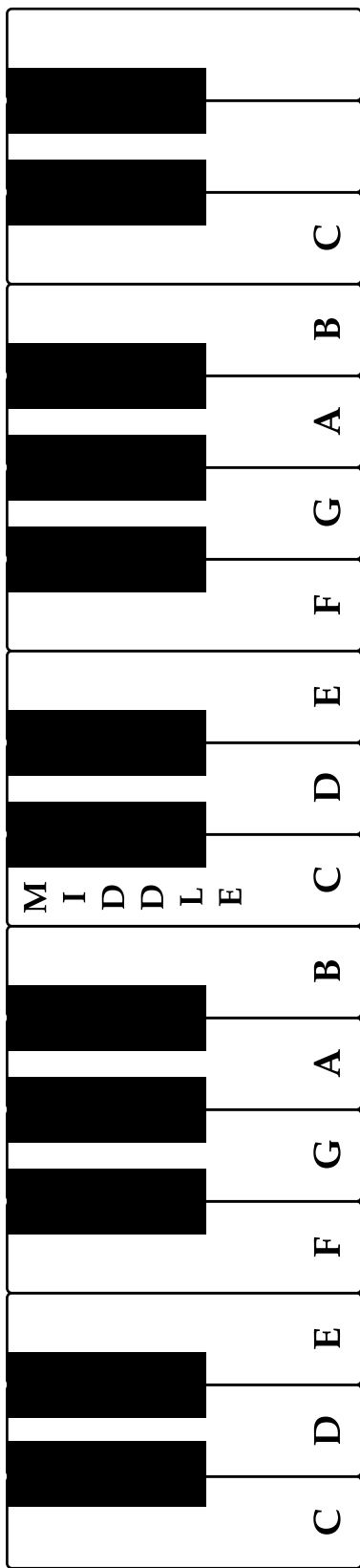
THE PRACTICE OF HARMONY

SEVENTH EDITION



 **Pearson**

PETER SPENCER | BARBARA A. BENNETT



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The Practice of Harmony

Seventh Edition

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Preface

Almost all music majors in colleges and universities in the United States are required to study music theory. A large portion of music theory involves the study of tertian harmony, that is, the general harmonic practice of composers from about 1700 to 1900. A thorough grasp of the basic principles of this practice is a prerequisite to the full appreciation and comprehension of the works of every composer from Bach to Brahms. One should not forget, however, that over a hundred years have elapsed since Brahms's death, and in that time a number of harmonic practices have grown that demand attention, albeit at an elementary level. The object of the seventh edition of *The Practice of Harmony* is, therefore, to give the music student, regardless of his or her major, a thorough understanding of the basic materials of harmony.

Organization of the Text

The book is divided into four parts:

Part One: Foundations—Designed to ensure that the student has a solid grasp of fundamentals before advancing to subject matter in which these fundamentals are used as the basis for further development. These early chapters establish the pedagogical strategy that is employed throughout most of the remainder of the book. The materials are presented in an additive manner, so that the student uses what was learned in one chapter to comprehend the materials in the next. Such an approach allows coverage of not only the rudiments of music theory, but also the principles behind the rudiments. Because the authors are convinced that understanding is most effectively reached by doing, each chapter contains a large number of exercises, most of which have time goals designed to force the student to operate quickly—indeed automatically.

Upon successfully completing this portion of the book, the student will be in a position to make automatic responses to questions related to reading in G, F, and C clefs; major and minor scales; key signatures and scale degrees; and all intervals, triads, and principles of rhythmic notation.

Parts Two and Three: Harmony in Common Practice—Designed to develop a complete understanding of the principles of tertian harmony as they pertain to common practice. Parts Two and Three, “The Diatonic Vocabulary” and “The Chromatic Vocabulary,” respectively, continue to stress learning by doing. After each new concept has been introduced, several pages of

carefully graduated exercises follow to ensure that the student completely understands that concept before approaching a new one. This method favors writing before analysis, for understanding involves more than the ability merely to analyze; it also involves a working knowledge of the problems that are inevitably encountered when musical pitches are committed to paper. One cannot begin to reach a true understanding of a Beethoven sonata, for instance, unless one has wrestled, even at a very low level, with the same kind of harmonic problems that confronted Beethoven himself. Analysis can be illuminating only to the student who understands some of the reasons for the notes in the first place. Not that analysis has been ignored; in addition to examples for analysis in the text, more elaborate *exercises* for analysis are included. New to the seventh edition is the inclusion of examples from music literature for study and analysis.

Part Four: Post-Common Practice Harmony—Designed to introduce the student to some of the more important harmonic procedures that have either evolved from or developed as a reaction to common practice. In keeping with the philosophy embraced in the previous parts, the materials in Part Four are presented concisely and reinforced by a wide variety of exercises. The absence of a continuing “common practice” in relation to several of these materials, however, precludes the possibility for the same kind of step-by-step development of concepts that students encounter in the earlier parts of the text. Nonetheless, in the spirit of the rest of the book, the emphasis in Part Four is also on the exposition of theoretical procedures rather than on individual composers' interpretations of them. The pursuit of *stylistic* considerations is beyond the scope or intention of *The Practice of Harmony*, for such considerations fall more naturally into the purview of advanced theoretical studies.

New to This Edition

1. Multiple excerpts from music literature are now included in each chapter of the Harmony in Common Practice sections. Each example contains title, composer, and measure numbers, allowing students more in-depth study and analysis. A list of additional excerpts for study has been provided.
2. Incorporated throughout the entire text are additional new exercises, ranging from preliminary through advanced.

3. A greatly expanded appendix now provides answers to many of the exercises in chapters 7 to 24.
4. The calligraphy appendix has been broadened with more tips and details on proper musical notation.
5. The text has been updated throughout to reflect contemporary pitch designation definitions, using middle C = C⁴.

Available Instructor Resources

The following resources are available for instructors and can be downloaded at <http://www.pearsonhighered.com/irc>. Login is required.

- **Instructor's Manual:** The instructor manual lists chapter topics, after which general and specific notes associated with the topics are recorded. The manual is intended not to tell instructors how to use the text, but rather to alert them to potential pitfalls into which students may be occasionally expected to fall, and to suggest strategies to circumvent such hazards.

- **Test Bank:** The test bank portion includes tests with keys and includes recommendations on when these could be offered to students in the quarter or semester system.

In summation, *The Practice of Harmony* is designed for students of basic theory. The authors have given considerable thought to the kind of people for whom this book would be valuable, and consequently have endeavored to present the material in an entirely systematic manner, simply and logically, so that the subject matter is not only comprehensible to the student, but also easily taught by the instructor. The seventh edition features myriad excerpts from music literature as both example and exercise; additional exercises throughout the book, both preliminary and advanced; additional solutions in the answer appendix; as well as additional notes and examples of manuscript paper in the calligraphy appendix.

PETER SPENCER

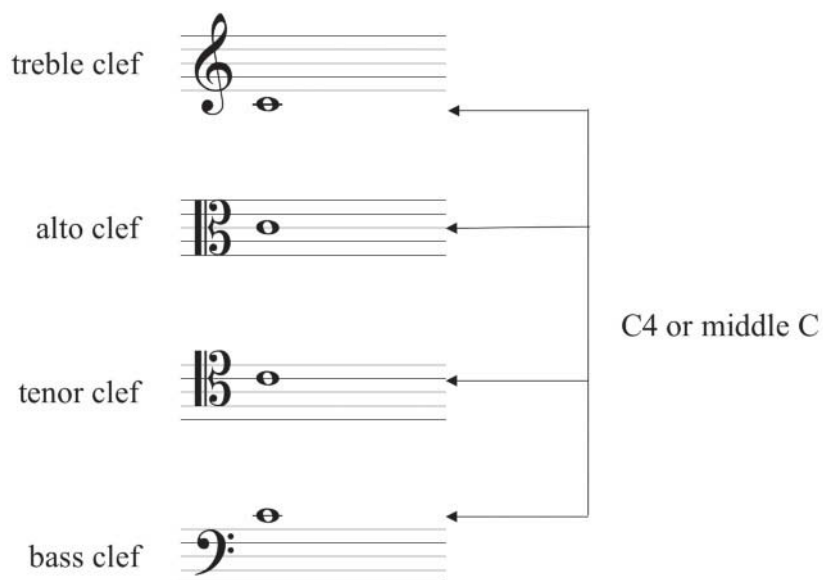
BARBARA A. BENNETT

Chapter 1

Clefs and Basic Pitch Notation*

Music notation uses seven letter names for pitches: A, B, C, D, E, F, and G. Pitches are read using a staff consisting of five lines and four spaces. A clef is used to designate where the letters are spaced on the staff.

Four clefs are in common use:

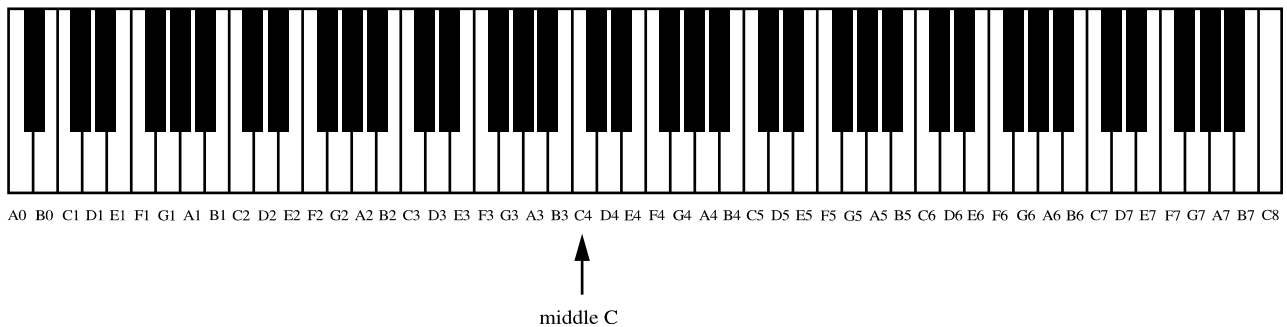


* Because Chapter 6, *The Notation of Rhythm*, is not dependent upon the contents of the first five chapters, this chapter may be studied concurrently with Chapters 1 through 5.

Note:

- a. The treble clef is called a *G clef* because the symbol is a corruption of the letter G, the “center” of which encircles G4, the second line of the staff.
- b. The alto and tenor clefs are called *C clefs* because the symbol (the same for each) is a corruption of the letter C, the center of which encircles C4, the third line of the staff for the alto clef and the fourth line for the tenor clef.
- c. The bass clef is called an *F clef* because the symbol is a corruption of the letter F, the “center” of which encircles F3, the fourth line of the staff.
- d. The term *pitch class* is used to describe a class of pitches with the same letter name. Thus, all Cs (C1, C2, C3, etc.) are members of the same pitch class. In addition, all pitches and their *enharmonic equivalents* belong to the same pitch class (e.g., F# and G♭, or E# and F).

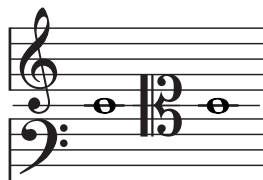
Because there are only seven letter names for pitches, but at least seven audible octave transpositions of any given pitch, each pitch has its own special designation. In the pitch designation system introduced by the International Acoustic Society, the lowest C on the piano is C1. Under this designation, middle C is C4, and the piano’s highest C is C8.

**Note:**

- a. The shortest movement from one pitch to another, called a half step or semitone, sometimes involves a change in letter name and sometimes does not.
- b. When a change of name is not involved, the pitch is raised or lowered a half step by the use of either a sharp (#) or a flat (♭). The pitch may also be changed by two half steps without altering the letter name using a double sharp (x) or a double flat (♭♭).
- c. E to F and B to C are the only unaltered pitches that are one half step apart. C to D, D to E, F to G, G to A, and A to B are two half steps apart; this space or interval is called a whole step or a whole tone.

Suggestions and Strategies

Most students are more familiar with the G and F clefs than with the C clefs. You can, however, use the G and F clefs as a reference for the alto clef in the following manner:



Imagine middle C belonging to both the treble and bass clefs. The alto clef may, then, be considered to link the

two clefs together, so that middle C becomes a part of both of them. If you think of the clef in this way, you will quickly learn to read the lines and spaces.

Pitches often need to be placed beyond the range of the staff using short horizontal lines above or below the staff that act as extensions of the staff. These extensions are called ledger lines. An extension continues the pitch order based on the clef in use. For example, if the top line of the staff is an F, then the pitch on the first ledger line above the staff is an A, the pitch on the second ledger line is a C, and so on. Pitches that sit on top of or directly below the staff do not require ledger lines.

treble clef	
alto clef	
tenor clef	
bass clef	

Exercises

A. Clefless exercise. The first note of each line has been designated. Use this note to determine the letter names of the remaining notes.

1

C — — — — — — — — — —

2

E — — — — — — — — — —

3

G — — — — — — — — — —

4

A — — — — — — — — — —

5

C — — — — — — — — — —

6

B — — — — — — — — — —

7

D — — — — — — — — — —

8

G — — — — — — — — — —

B. Write the letter name and octave designation for each note in the manner indicated. Time goal—45 seconds per line (middle C = C4).

1

2

3

4

5

6

7

8

E5 A4 B5

9

10

11

12

13

14

15

16

17

Musical staff 17: Treble clef, whole notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

18

Musical staff 18: Treble clef, whole notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4.

19

Musical staff 19: Bass clef, whole notes D3, C3, B2, A2, G2, F2, E2, D2, C2, B1.

20

Musical staff 20: Treble clef, whole notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

21

Musical staff 21: Bass clef, whole notes D3, C3, B2, A2, G2, F2, E2, D2, C2, B1.

22

Musical staff 22: Bass clef, whole notes D3, C3, B2, A2, G2, F2, E2, D2, C2, B1.

23

Musical staff 23: Treble clef, whole notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

24

Musical staff 24: Bass clef, whole notes D3, C3, B2, A2, G2, F2, E2, D2, C2, B1.

25

Musical staff 25: Treble clef, 3/4 time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are two fermatas: one over the G4 note and another over the C4 note.

26

Musical staff 26: Treble clef, 3/4 time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are two fermatas: one over the G4 note and another over the C4 note.

27

Musical staff 27: Treble clef, 3/4 time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are three fermatas: one over the G4 note, one over the C4 note, and one over the final C4 note.

28

Musical staff 28: Treble clef, 3/4 time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are four fermatas: one over the G4 note, one over the C4 note, one over the final C4 note, and one over the final C4 note.

29

Musical staff 29: Treble clef, 3/4 time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are two fermatas: one over the G4 note and one over the C4 note.

30

Musical staff 30: Treble clef, 3/4 time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are three fermatas: one over the G4 note, one over the C4 note, and one over the final C4 note.

31

Musical staff 31: Treble clef, 3/4 time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are four fermatas: one over the G4 note, one over the C4 note, one over the final C4 note, and one over the final C4 note.

32

Musical staff 32: Treble clef, 3/4 time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are three fermatas: one over the G4 note, one over the C4 note, and one over the final C4 note.

C. Notate the specified pitches. Time goal—45 seconds per line (middle C = C4).

1

C4 E4 D4 E5 A4 A5 B5 D5 B3 G5 A3 B4 C6 F3 G4

2

F4 D5 G4 E5 A5 G5 D6 G3 E4 C4 B3 A4 B4 C5 A3

3

B4 C5 A4 G5 E4 C6 F3 G4 D4 F6 F4 G5 D6 E6 B3

4

C5 G5 D6 G6 A5 B3 E4 F5 B4 A3 F4 B5 G3 C6 C4

5

C2 D3 C4 G2 B3 E4 B2 E3 C3 A3 F3 C2 D3 A1 F4

6

F2 G3 C3 D2 A1 D3 F2 A3 F4 E2 C1 B1 E3 G4 F3

7

G2 C4 E3 A2 G1 C3 G3 E4 F3 D4 E2 F4 F2 D2 B1

8

A3 D4 A1 B2 B3 C2 F2 A2 B1 G2 D3 F3 F4 D2 C1

9

A1 G4 F3 G2 E4 C3 E2 D4 G3 A2 B1 F4 D3 F2 A3

10

B3 C4 C2 A3 E3 A1 B2 B1 F3 C3 D2 E4 G3 D4 E2