

**CONCISE  
INTRODUCTION**

*to*

**TONAL  
HARMONY**

**L. Poundie Burstein**

**Joseph N. Straus**

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# Concise Introduction to Tonal Harmony

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# Contents in Brief

	PREFACE
<b>Part One</b>	<b>Fundamentals</b>
	0 Notation of Pitch and Rhythm
	1 Scales
	2 Intervals
	3 Triads and Seventh Chords
<b>Part Two</b>	<b>Overview of Harmony and Voice Leading</b>
	4 Four-Part Harmony
	5 Voice Leading
	6 Harmonic Progression
	7 Figuration and Embellishing Tones
	8 Species Counterpoint
<b>Part Three</b>	<b>Diatonic Harmony</b>
	9 I and V
	10 The Dominant Seventh Chord: $V^7$
	11 $I_6$ and $V_6$
	12 $V_5^6$ and $V_4^4$
	13 $V_3^4$ and $vii^{\circ 6}$
	14 Approaching the Dominant: IV, $ii_6$ , and $ii_5^{\circ}$
	15 Embellishing V: Cadential $\frac{6}{4}$
	16 Leading to the Tonic: IV
	17 The Leading-Tone Seventh Chord: $vii^{\circ 7}$ and $vii^{\circ 7}$
	18 Approaching V: $IV_6$ , ii, $ii^7$ , and $IV^7$
	19 Multiple Functions: VI
	20 Embellishing Tones in Four-Part Harmony
	21 III and VII
	22 Sequences
	23 Other $\frac{6}{4}$ Chords
	24 Other Embellishing Chords
<b>Part Four</b>	<b>Chromatic Harmony</b>
	25 Applied Dominants of V
	26 Other Applied Chords
	27 Modulation to the Dominant Key
	28 Modulation to Closely Related Keys
	29 Modal Mixture

- 30 ♭II6: The Neapolitan Sixth
- 31 Augmented Sixth Chords
- 32 Other Chords: Altered, Common-Tone Chromatic, and Ninth Chords
- 33 Chromatic Sequences
- 34 Chromatic Modulation

**Part Five**    **Form**

- 35 Sentences and Other Phrase Types
- 36 Periods and Other Phrase Pairs
- 37 Binary Form
- 38 Ternary and Rondo Forms
- 39 Sonata Form

TEST YOURSELF ANSWERS

GLOSSARY

INDEX OF MUSIC EXAMPLES

INDEX OF TERMS AND CONCEPTS



# Contents

PREFACE

## Part One Fundamentals

### 0 NOTATION OF PITCH AND RHYTHM

The Staff • Notating Pitches • Rhythmic Duration • Simple Meter • Compound Meter • Anacrusis • Points for Review • Test Yourself

### 1 SCALES

Major Scale • Minor Scales • Key Signatures for Major Keys • Key Signatures for Minor Keys • Relative and Parallel Keys • Points for Review • Test Yourself

### 2 INTERVALS

Interval Size • Simple and Compound Intervals • Interval Quality • Consonant and Dissonant Intervals • Intervals in a Key • Points for Review • Test Yourself

### 3 TRIADS AND SEVENTH CHORDS

Triads • Triads in Major and Minor Keys • Seventh Chords • Seventh Chords in Major and Minor Keys • Points for Review • Test Yourself

## Part Two Overview of Harmony and Voice Leading

### 4 FOUR-PART HARMONY

Writing Chords in Four Parts • Formats for Writing Four-Part Harmony • Realizing Roman Numerals in Four-Part Harmony • Realizing Figured Bass • Points for Review • Test Yourself

### 5 VOICE LEADING

Moving between Harmonies (Voice Leading) • Kinds of Motion • Voice Leading in Four-Part Harmony • Points for Review • Test Yourself

## 6 HARMONIC PROGRESSION

Beginning and Ending Phrases • Functions and Harmonic Patterns • Harmonizing Melodies • Points for Review • Test Yourself

## 7 FIGURATION AND EMBELLISHING TONES

Arpeggiation • Octave Doubling • Embellishing Tones • Other Embellishments • Points for Review • Test Yourself

## 8 SPECIES COUNTERPOINT

First Species • Second Species • Fourth Species • Points for Review • Test Yourself

### Part Three Diatonic Harmony

## 9 I AND V

The Tonic and Dominant Triads • Voice-Leading in Four-Part Harmony • The Leading Tone within the V Chord • Leaps in Upper Voices • Melodic Patterns • Points for Review • Test Yourself

## 10 THE DOMINANT SEVENTH CHORD: $V^7$

$V^7$  and Tendency Tones • Omitting the Fifth of  $V^7$  or I in Four-Part Harmony • V to  $V^7$  ( $V^{8-7}$ ) •  $V^7$  at Cadences • Melodic Patterns • Points for Review • Test Yourself

## 11 $I^6$ AND $V^6$

$I^6$  •  $V^6$  • Points for Review • Test Yourself

## 12 $V_5^6$ AND $V_4^4$

Harmonic Progressions •  $V_5^6$  and  $V_4^4$  as Embellishing Harmonies • Voice Leading in Four-Part Harmony • Figured Bass • Points for Review • Test Yourself

## 13 $V_3^4$ AND $vii^{o6}$

Harmonic Progressions • Alternating with Other Dominant-to-Tonic Progressions • Voice Leading in Four-Part Harmony • Figured Bass • Points for Review • Test Yourself

## 14 APPROACHING THE DOMINANT: IV, $ii^6$ , AND $ii_5^6$

Moving toward Dominant Harmonies • Voice Leading in Four-Part Harmony • Points for Review • Test Yourself

## 15 EMBELLISHING V: CADENTIAL $\frac{6}{4}$

Embellishing V • Harmonic Progression and Voice Leading • Labeling the Cadential  $\frac{6}{4}$  • The Cadential  $\frac{6}{4}$  within Phrases • Points for Review • Test Yourself

## 16 LEADING TO THE TONIC: IV

Harmonic Progression • IV as an Embellishment • Plagal Cadence • Points for Review • Test Yourself

## 17 THE LEADING-TONE SEVENTH CHORD: $\text{vii}^{\circ 7}$ and $\text{vii}^{\circ 7}$

$\text{vii}^{\circ 7}$  •  $\text{vii}^{\circ 7}$  • Points for Review • Test Yourself

## 18 APPROACHING V: $\text{IV}^6$ , ii, $\text{ii}^7$ , and $\text{IV}^7$

$\text{IV}^6$  • Root-Position ii •  $\text{ii}^7$  and  $\text{IV}^7$  • Alternating between Subdominant Harmonies • Points for Review • Test Yourself

## 19 MULTIPLE FUNCTIONS: VI

Harmonies That Follow VI • Harmonies That Lead to VI • Voice Leading • “ $\text{VI}^6$ ” • Points for Review • Test Yourself

## 20 EMBELLISHING TONES IN FOUR-PART HARMONY

Voice Leading (Creating and Removing Parallels) • Accented Dissonances in Four-Part Harmony • Pedal Point • Figured Bass for Embellishing Tones • Apparent Chord Progressions Caused by Embellishing Tones • Points for Review • Test Yourself

## 21 III AND VII

Root-Position III • “ $\text{III}^6$ ” •  $\text{VII}^{\circ 5}$  • Subtonic VII and  $\text{VII}^7$  • Points for Review • Test Yourself

## 22 SEQUENCES

Repeated Patterns • Voice Leading in Sequences • Sequences Involving Root Motion by Fifths and Fourths • Other Common Sequences • Summary of Principal Sequence Types • Points for Review • Test Yourself

## 23 OTHER $\frac{6}{4}$ CHORDS

$\frac{6}{4}$  Chords as Embellishing Harmonies • Pedal  $\frac{6}{4}$  • Passing  $\frac{6}{4}$  • Arpeggiated  $\frac{6}{4}$  • Comparison of  $\frac{6}{4}$  Chord Types • Points for Review • Test Yourself

## 24 OTHER EMBELLISHING CHORDS

Passing and Neighbor Chords • Passing IV<sup>6</sup> • Passing V<sup>6</sup> • I–IV<sup>6</sup>–I<sup>6</sup> • Harmonizing a Scale in the Bass • Points for Review • Test Yourself

### Part Four Chromatic Harmony

## 25 APPLIED DOMINANTS OF V

Tonicization and Applied Dominants • V/V • The Secondary Leading Tone • V<sup>6</sup>/V • V<sup>7</sup>/V in Root Position and Inversions • V/V in Minor Keys • Other Resolutions of V/V and V<sup>7</sup>/V • Points for Review • Test Yourself

## 26 OTHER APPLIED CHORDS

Applied V and V<sup>7</sup> • Applied vii<sup>o6</sup> and vii<sup>o7</sup> • Using Applied Chords in Harmonizing Melodies • Points for Review • Test Yourself

## 27 MODULATION TO THE DOMINANT KEY

Modulation • Pivot Chords • Distinguishing Tonicizations from Modulations • Harmonizing Melodies • Points for Review • Test Yourself

## 28 MODULATION TO CLOSELY RELATED KEYS

Closely Related Keys • Pivot Chords • Extended Tonicizations • Modulation Schemes • Points for Review • Test Yourself

## 29 MODAL MIXTURE

Parallel Minor in a Major Key • Parallel Major in a Minor Key • Points for Review • Test Yourself

## 30 $\flat$ II<sup>6</sup>: THE NEAPOLITAN SIXTH

Building  $\flat$ II<sup>6</sup> • Harmonic Progression • Voice Leading • Points for Review • Test Yourself

## 31 AUGMENTED SIXTH CHORDS

Function and Tendency Tones • Types of Augmented Sixth Chords: Italian, French, and German • Harmonic Progressions • Points for Review • Test Yourself

## 32 OTHER CHORDS: ALTERED, COMMON-TONE CHROMATIC, AND NINTH CHORDS

Altered Chords • Augmented Triads •  $\flat$ II in Root Position and in Major Keys • Augmented Sixth Chords with Bass Notes Other Than  $\hat{6}$  • Common-Tone Chromatic

Chords •  $V\frac{9}{7}$  • Points for Review • Test Yourself

## 33 CHROMATIC SEQUENCES

Chromatic Embellishment of Sequences • Sequences and Modulation • Applied Chords in Descending Fifth Sequences • Applied Chords in Other Sequences • Strict Chromatic Sequences • Equal Division of the Octave • Points for Review • Test Yourself

## 34 CHROMATIC MODULATION

Distantly Related Keys • Pivot Chords Involving Mixture • Common-Tone Modulation • Enharmonic Modulation • Other Types of Modulation • Chromatic Key Schemes • Points for Review • Test Yourself

### Part Five **Form**

## 35 SENTENCES AND OTHER PHRASE TYPES

Sentences • Basic Idea—Repeated or Varied • Sentence Length • Sentence-Like Phrases • Points for Review • Test Yourself

## 36 PERIODS AND OTHER PHRASE PAIRS

Periods • Paired Phrases That Are Not Periods • Phrases within Phrase Pairs • Points for Review • Test Yourself

## 37 BINARY FORM

Binary Form • Rounded Binary Form • Balanced Binary Form • Simple Binary Form • Relative Lengths of Sections • Points for Review • Test Yourself

## 38 TERNARY AND RONDO FORMS

Ternary Form • Rondo Form • Points for Review • Test Yourself

## 39 SONATA FORM

Elements of Sonata Form • Exposition • Development • Recapitulation • Introduction and Coda • Sonata Rondo • Points for Review • Test Yourself

TEST YOURSELF ANSWERS

GLOSSARY

INDEX OF MUSIC EXAMPLES


INDEX OF TERMS AND CONCEPTS

## 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.
- 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.

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 V <sup>s</sup> /V	V/V in Root Position and Inversions V/V in Minor Keys Other Resolutions of V/V and V <sup>s</sup> /V	

### 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.	

#### 15.4 Carulli, *Larghetto for Guitar*



E min.: ii<sup>6</sup>      cad.  $\frac{6}{4}$ -V      i

S                      D                      T

The cadential  $\frac{6}{4}$  is immediately followed by a *root-position* V or V7.

#### 15.5 Excerpt from *American Psalmody*




F: ii<sup>6</sup>      cad.  $\frac{6}{4}$ -V7      I

S                      D                      T

#### 15.6 Foster, "Annie, my own love"

An nie, my own love, is gone from me now.



G: I<sup>6</sup>      ii<sup>6</sup>      cad.  $\frac{6}{4}$ -V<sup>8-7</sup>      I

T                      S                      D                      T

The cadential  $\frac{6}{4}$  is immediately followed by a *root-position* V or V7.

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

10.5

✔ **Good** When  $\hat{7}$  appears in the top voice, the fifth must be omitted from one of the chords in a V<sup>7</sup>-I progression.

✘ **Poor** The fifths are not omitted in any of the chords in these V<sup>7</sup>-I progressions, creating voice-leading problems.

The fifth of I (F) is omitted and the root (B $\flat$ ) is tripled.

The fifth of the V<sup>7</sup> chord (C) is omitted and the root (F) is doubled.

- 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](http://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.

### A Closer Look

#### V<sub>5</sub><sup>6</sup> AND V<sub>2</sub><sup>4</sup>

#### UNFIGURED BASS

In an **unfigured bass**, only the bass line is provided, and the harmonies are determined by context. For instance:

- $\hat{1}$  in the bass is harmonized with a root-position I.
- $\hat{3}$  in the bass is harmonized I<sup>6</sup> (not iii).
- $\hat{7}$  is harmonized with either V<sup>6</sup> or V<sub>5</sub><sup>6</sup> (not vii<sup>o</sup>).
- $\hat{5}$  to  $\hat{4}$  is harmonized with V to V<sub>2</sub><sup>4</sup>.

**12.14**

This unfigured bass . . .

. . . implies this harmonization.

**✘ Poor** With an unfigured bass, do not assume that every chord is in root position, since that may result in illogical progressions.




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.

### Know It? Show It!

-  **Focus by working through the tutorials on:**
  - Triad Qualities
  - Triad Inversions
  - Seventh Chord Qualities
  - Seventh Chord Inversions
  - Finding Chords in the Key
  
-  **Learn with inQuizitive.**
  
-  **Apply what you've learned to complete the assignments:**
  - Identifying Triad Quality
  - Writing Triads
  - Triad Inversions
  - Triads in Major and Minor Keys
  - Identifying Seventh-Chord qualities
  - Seventh Chords by Root and Quality
  - Seventh-Chord Inversions

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](http://digital.wwnorton.com/conciseharmony), students and instructors can launch all of the online resources included with the text.

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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

#### Notating Pitches

Treble clef

Bass clef

Grand staff

C clefs

Semitones (half steps) and whole tones (whole steps)

Accidentals

#### Rhythmic Durations

Quarter notes, half notes, and whole notes

Eighth notes and sixteenth notes

Dots, ties, and triplets

Rests

#### Simple Meter

#### Compound Meter

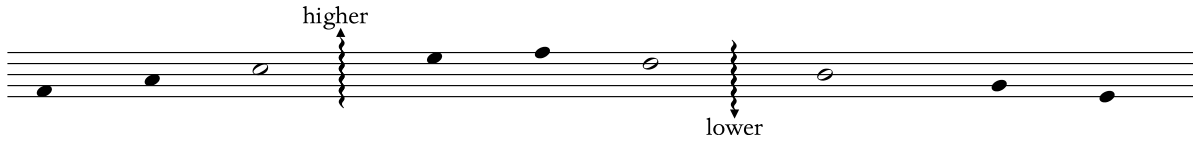
#### Anacrusis

## 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.



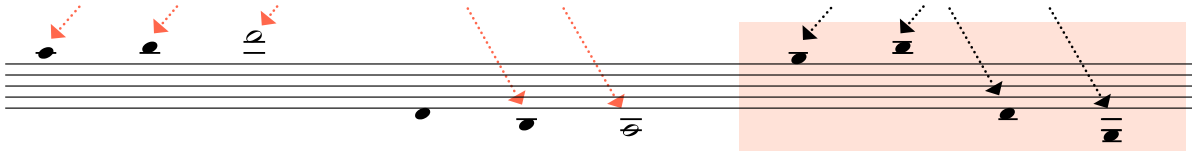
Noteheads, whether filled or open, are written as ovals that are neither too big nor too small.

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.



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



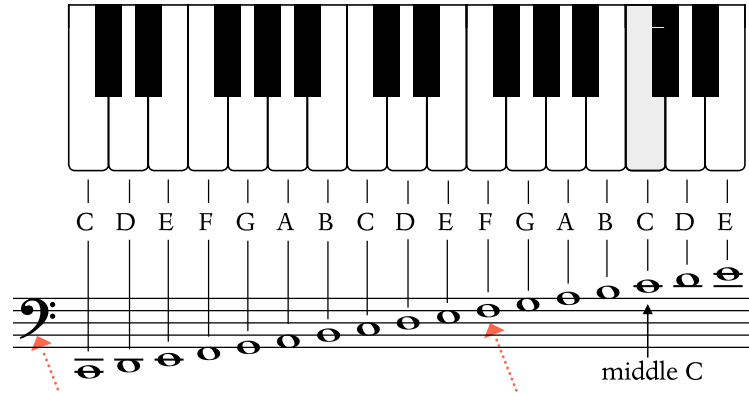
**Good** Notes *below* the staff need ledger lines through or *above* them.



**Poor** Do not write more ledger lines than needed.





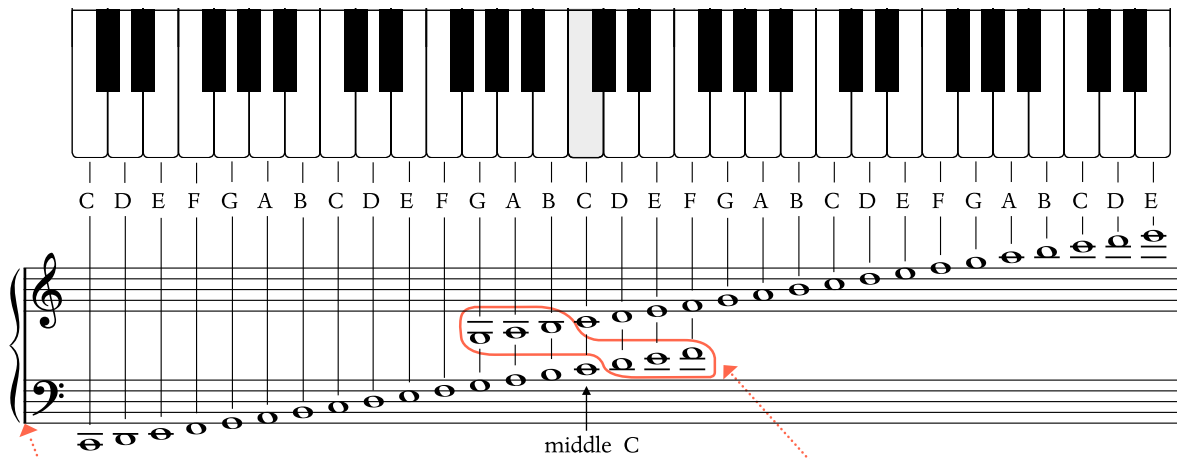


The F clef is a stylized letter F: it is centered on the fourth line of the staff and identifies it as F.

## 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.

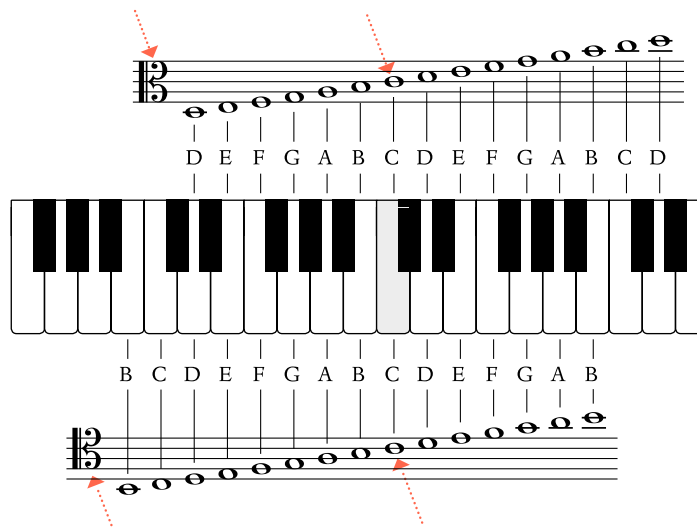
0.7





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.

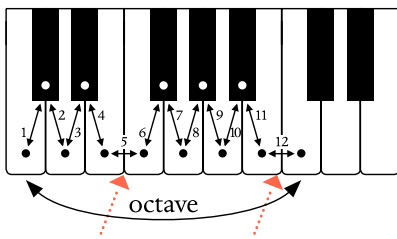


The tenor clef positions middle C on the fourth line of the staff.

## 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.

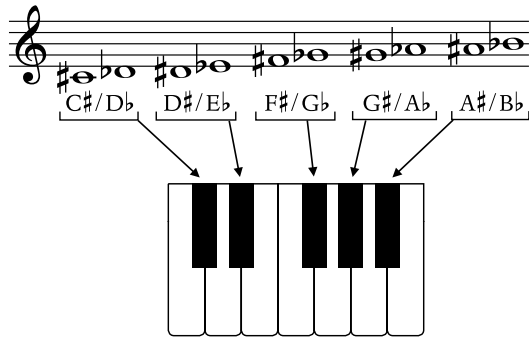
There are twelve semitones in an octave.

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

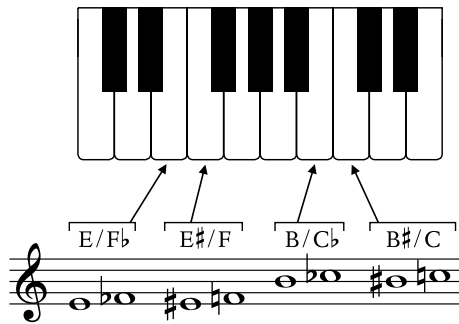
## ACCIDENTALS

Accidentals are used to raise or lower pitches by a semitone: a **sharp sign (#)** raises a pitch by one semitone; a **flat sign (b)** lowers a pitch by one semitone. D $\flat$ , for example, is a semitone below D, and F $\sharp$  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.




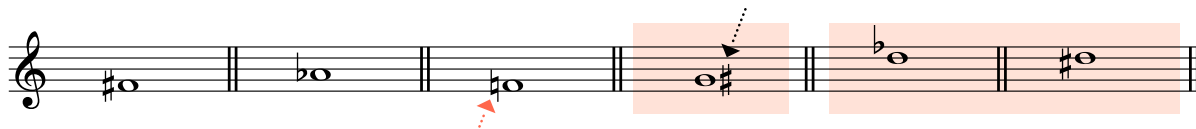
White keys may also have names that are enharmonic equivalents.

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 (x) or to lower a note by two semitones using a **double flat** sign (bb).

0.11

D $\times$  = E D $\flat\flat$  = C

The musical staff shows a sequence of notes with various accidentals and a natural sign. The notes are: a natural D, a D with a sharp (#), a D with a double sharp (x), a D with a natural sign (O), a D with a sharp (#), a D with a flat (b), and a D with a double flat (bb). The notes are grouped into six measures by double bar lines.

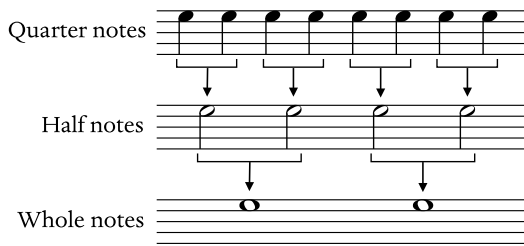
Pitch raised by 1 semitone    Pitch raised by 2 semitones    Natural sign cancels previous accidentals    Pitch lowered by 1 semitone    Pitch lowered by 2 semitones

# 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.

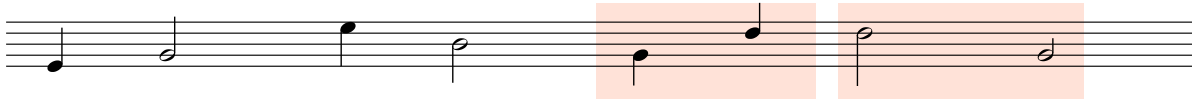
0.13

 **Good** Stems up on the right side of the notehead

 **Good** Stems down on the left side of the notehead

 **Poor** Stems pointing the wrong direction

 **Poor** Stems too long or too short



 **Good** Stems one octave long

## 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.)