

Preface

This textbook strives to strike a balance between a variety of pedagogical and theoretical approaches to teaching music theory. Moreover, the author has sought to provide the richest possible musical context for the study of harmony. The following are the basic principles that govern this book's style:

1. **Purpose and Intended Audience.** This is an essentially complete harmony and analysis textbook. It is meant to be used by undergraduate music majors, and it covers all the common-practice tonal harmony usually studied in undergraduate theory core curricula over a period of three or four semesters in the freshman and sophomore years. Music fundamentals are summarized and reviewed in the introductory chapters. Because harmony exists only in the context of musical form, form and formal processes are studied throughout the book, both in discussions of specific pieces within chapters dealing with harmonic topics, and in chapters devoted to the main formal types and genres in part 2.
2. **Music Theory in Context.** The “context” to which the title refers is not only the formal context of harmony. The book also includes frequent references to the metric and rhythmic contexts of harmony, as well as to its historical and stylistic contexts, and to the relationships between drama, text, and harmony in vocal music. Also taken into consideration is the *professional context of the music student*. Students are encouraged and guided throughout the book to understand the relevance of what they are studying here (harmony, musical processes, form) to the better understanding of the music they listen to and perform daily. And they are constantly encouraged to translate this better understanding of processes, tonal direction, harmonic and formal function, and so on, into *better performances and better listening*, thus providing a true context for “theoretical” work.
3. **Organization and Style.** Good, logical organization, clarity of exposition, and easy-to-use format are primary considerations. The style of presentation is concise and efficient, although in general the outline format has been avoided: Explanations are necessary and pedagogically desirable, and so are analytical discussions of pieces. A clear and visually attractive layout, as well as the use of section and subsection headings and lists where appropriate, are essential aspects that contribute to the effective organization of this book.

Teaching the student how to think analytically about music and how to make connections between analytical thought and performance decisions has been a major concern in this book. A “Socratic” pedagogical approach has often been used for this purpose. By first asking questions on examples, rather than providing immediate answers, I have tried to involve the reader in an active process of inquiry and discovery as a learning tool.

4. **Coverage.** The contents are thorough, with equal attention devoted to all significant areas and concepts of tonal harmony, including a detailed coverage of late-Romantic chromatic harmony. The book is aimed at providing both craft in written harmony and the techniques of voice leading, and good understanding of harmonic

processes as found in actual music. Chords throughout the book are not presented as isolated vertical units, but rather as *functional* components within larger musical segments, which at the same time also result from horizontal or *linear* processes. These functional and linear processes are themselves studied in their role as form-generating structures within the context of long-range tonal designs. This book's pedagogy is thus based on a synthesis between the functional and linear approaches to hearing and understanding harmony.

5. **Musical Examples.** Each chapter includes numerous examples from the literature, illustrating virtually every concept that is introduced and discussed throughout the book. Besides chapter examples, a musical anthology is also provided in the second part of the accompanying workbook, and anthology items are often referred to in the text. Women and minority composers are broadly represented in both the book's musical examples and the anthology. The jazz, musical theater, pop, and rock repertoires are also amply represented. Recordings for all the musical examples from the literature included in both the book and the anthology are provided as MP3 files. For additional information, consult the text's Web site at www.mhhe.com/roigfrancoli2e.

CONTENTS AND PEDAGOGY

The introductory chapters provide a review of fundamentals, and introductions to both musical style and species counterpoint (acknowledging the fact that many instructors like to teach pedagogical counterpoint either during or at the beginning of harmony curricula). After that, the book is structured in two parts: part 1, "Diatonic Harmony," and part 2, "Chromatic Harmony and Form." Part 1 begins with elementary definitions and voice-leading guidelines, and covers each of the diatonic triads and seventh chords separately and progressively. Other major topics studied in this first part are harmonic function, texture, cadences, nonchord tones, phrase structure and melodic organization, harmonic rhythm, metric reduction, and diatonic sequences.

Part 2 includes secondary dominants, modulation to closely related keys, modal mixture, the Neapolitan sixth, augmented sixth chords, altered triads, extended tertian chords, chromatic sequences, and a thorough study of modulation to distant keys. Binary and ternary forms are fully discussed in the context of modulation to closely related keys, with emphasis on long-range harmonic design. Two more chapters on contrapuntal genres and larger formal types cover the study of inventions, fugues, sonata form, and rondo. In chapter 30, the essential concepts of chromatic harmony are summarized and reviewed, now in the context of the German Romantic *Lied*. Chapter 31 is devoted to the study of late-nineteenth-century nonfunctional chromatic harmony.

Basic formal concepts such as phrase and period structure are central to the study of harmony. The study of small forms in association with modulation (chapter 21) is also highly recommended. Chapters 22 and 28, on the other hand, are mostly meant for programs that integrate the study of large forms within the study of harmony. In some theory programs, however, large forms and contrapuntal genres are studied in a separate course toward the end of the theory sequence (perhaps using one of the available

textbooks focusing exclusively on form). Instructors who follow the latter type of curriculum may simply prefer to skip chapters 22 and 28, fully or partially. Doing so will cause no detriment to the study of harmony as found in adjacent chapters.

Individual chapters include clear expositions of harmonic function, voice-leading guidelines, and study of standard progressions for the specific chord or technique discussed. A section titled “Elaborating the I–V–I Progression” unifies the harmonic chapters, showing the role of each new chord or group of chords in elaborating the basic harmonic progression, I–V–I. The pedagogical stress regarding chord progressions is on standard, normative *harmonic and voice-leading patterns*. To emphasize this approach further, chapters include a section on characteristic soprano-bass patterns. Also stressing the concept of harmonic pattern, the *melodic pitch patterns* at the end of each harmonic chapter present linearized harmonies and chord connections, and should be used for singing or as aural exercises. Workbook chapters include a section of *keyboard harmony* that allows practice of various harmonic concepts at the keyboard. Students are encouraged to discover and discuss the practical application of the harmonic concepts studied in each chapter in sections titled “Practical Application and Discussion.” The importance of these sections, which will help students make the connection between what they study in theory class and their performance experience, cannot be sufficiently emphasized. A list of “Terms for Review” at the end of each chapter provides a taxonomical summary of the chapter’s contents.

EXERCISES AND MATERIALS FOR FURTHER STUDY

Exercises and musical examples for analysis are included in a worksheet following each chapter, which instructors may want to use for in-class practice. The accompanying workbook provides a second set of exercises to be used as assignments, plus the anthology. Students are required to realize a variety of tasks, including analysis, chord spelling, realization of short progressions, four-voice chorale-style exercises, melody harmonization (beginning in chapter 5), writing their own progressions (beginning in chapter 13), and writing keyboard harmonizations (beginning in chapter 14). The types of exercise found in the corresponding worksheet and workbook sets will not necessarily be exactly parallel. This allows for greater exercise variety (if a type of exercise appears in a particular worksheet, a different type is occasionally requested in the corresponding workbook set, rather than repeating all the same types already featured in the worksheet). Answers to the analytical questions in both the worksheets and workbook, as well as sample realizations for most of the harmony exercises, can be found in a separate instructor’s manual.

Additional materials for further study and analysis are provided for many chapters in the form of PDF files in the *Harmony in Context* Web page at www.mhhe.com/roigfrancoli2e. Instructors can print and use these materials in class if they want to do so, particularly in advanced and honors sections.

Post-Tonal Chapters. A five-chapter unit titled “Introduction to Post-Tonal Music” is available online in PDF format for *Harmony in Context* instructors (see the

Harmony in Context Web site at www.mhhe.com/roigfrancoli2e). These five chapters explore the compositional and musical processes of twentieth-century post-tonal music, leading students to greater understanding and appreciation of this challenging and important repertoire. This unit is intended for schools and departments that teach post-tonal music at the end of the sophomore year as part of the harmony and analysis sequence, as opposed to devoting a complete course to it. The chapter titles are as follows: “Introduction to Pitch-Class Set Theory and Analysis”; “Pitch Centricity”; “Twelve-Tone Music”; “Rhythm and Meter in Post-Tonal Music”; and “Compositional Developments after 1945.”

NEW TO THE SECOND EDITION

The main purpose of the revision for the second edition of *Harmony in Context* has been to clarify the book’s text and pedagogy and to reorganize some of the materials to further contribute to this clarification. Chapter contents have been streamlined where possible, unessential detail and unnecessary material have been cut off, and new section headings and lists have been provided to break existing text into shorter and more clearly understandable (as well as visually appealing) units.

Chapter Reorganization. The following points summarize the most salient aspects of chapter reorganization for the second edition.

1. In the introductory chapters, the chapter on species counterpoint now follows the chapters on the rudiments of harmony. Third species is now also included in the counterpoint chapter. The former chapter G, on musical styles, has been deleted from the book (and moved to the web page).
2. The supertonic is now introduced in an earlier chapter (chapter 5), immediately following the chapters on the subdominant and on triads in first inversion.
3. Chapters on nonchord tones, $\frac{6}{4}$ chords, and the dominant seventh are now also presented earlier. Chapters 10 through 13, on the other hand, constitute a module devoted to formal and rhythmic concepts, including cadences, phrase structure, melodic organization, and harmonic rhythm.
4. Harmonic sequences are now contained in their own chapter, which closes part 1 as chapter 16. Chromatic sequences are covered in chapters 18 and 29.
5. The section on variation forms has now been integrated into the chapter on small forms (chapter 22).
6. The former chapter 23, which covered both the Neapolitan and augmented sixth chords, has now been split into chapters 24 (the Neapolitan) and 25 (augmented sixth chords).
7. The new chapter 31 brings together material previously contained in chapters 29 and 30.

Additions and Other Changes. Given that my intention was to shorten the book as much as possible without compromising the quality of the pedagogy or the contents,

I have been careful with the addition of new material. The main additions to the second edition (other than numerous minor additions in specific chapters) are as follows:

1. Two new sections are included in most harmonic chapters, titled “Characteristic Soprano-Bass Patterns” and “Elaborating the I–V–I Progression.” The former shows the most characteristic two-voice frames that can be harmonized with the chord or chords being studied in a particular chapter. The latter illustrates the use of particular chords in the elaboration of the basic I–V–I progression. These two sections provide a thread of continuity through the harmonic chapters in the book, as well as a unifying pedagogical paradigm that focuses the student’s understanding of harmonic structure.
2. New sections outlining step-by-step spelling procedures for some particular chords (particularly secondary dominants, secondary diminished seventh chords, and augmented sixth chords) have been added to the corresponding chapters.
3. Extended keyboard harmony sections are located at the end of each harmonic chapter in the workbook. The added keyboard exercises are tied to both the two new sections discussed in point 1 above, and to some of the written exercises (on Roman numeral and figured bass realization and melody harmonization) in both the worksheet and the workbook.
4. The *Harmony in Context* web page has absorbed much of the material deleted from the printed text, particularly the sections formerly titled “Further Analysis” and other more advanced sections. These and other materials are now available to instructors as online PDFs.
5. Although the linear orientation of the book’s harmonic pedagogy has not been altered, reductive graphs (other than metric reductions) have been replaced by other pedagogical graphs that illustrate similar concepts without using Schenkerian-style graphic notation. Different levels of harmonic activity, for instance, are now indicated by different levels of Roman numerals under a conventionally notated progression or score. Simpler formal line diagrams have replaced the more-complex looking formal bass reductions used in the first edition.
6. Complete recordings for all examples in the text and the anthology are now available as MP3 files (consult the text’s Web site at www.mhhe.com/roigfrancoli2e).

Miguel A. Roig-Francolí
College-Conservatory of Music
University of Cincinnati