

# Tonal Harmony Seventh Edition

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*Shay Loya Henry Stevens (of Vermont) Henry Stevens Henry Stevens Henry Stevens (Jr.) Maggs Bros Maggs Bros Stefan M. Kostka Edward Dannreuther Maggs Bros Allen Perdue  
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this is the ebook of the printed book and may not include any media website access codes or print supplements that may come packaged with the bound book a thorough introduction to harmony in common practice takes students from the fundamentals of harmony including harmony in common practice and some of the more important harmonic procedures of the 20th century with an emphasis on learning and understanding by doing this text workbook combination takes students from music fundamentals through harmony in common practice to some of the more important harmonic procedures of the 20th century the approach is additive throughout allowing students to use what was learned in one chapter to help comprehension of the materials in the next this allows for minimum of memorization since students repeatedly use the concepts throughout the semester teaching and learning experience personalize learning mysearchlab offers assests for further study including research databases information on how to write a research paper and subject libraries improve critical thinking students learn that harmony may be understood as a continuum rather than a series of unrelated elements engage students emphasis on comprehension of governing principles rather than memorization of rules understand music provides students with immediate understanding of what the particular musical example is emphasizing and what harmonic principle the example reveals support instructors supported by the best instructor resources on the market mysearchlab and an instructor s manual note mysearchlab does no come automatically packaged with this text to purchase mysearchlab please visit mysearchlab com or you can purchase a valuepack of the text mysearchlab vp isbn 10 0205230172 vp isbn 13 9780205230174

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for centuries the augmented sixth sonority has fascinated composers and intrigued music analysts here dr mark ellis presents a series of musical examples illustrating the evolution of the augmented sixth and the changing contexts in which it can be found surprisingly the sonority emerged from one of the last remnants of modal counterpoint to survive into the tonal era the phrygian cadence in the baroque period the terrible dissonance was nearly always associated with negative textual imagery charpentier described the augmented sixth as poignantly expressive j s bach considered an occurrence of the chord in one of his forebear s motets remarkably bold during bach s composing lifetime the augmented sixth evolved from a relatively rare chromaticism to an almost commonplace element within the tonal spectrum the chord reflects particular chronological and stylistic strata in his music theorists began cautiously to accept the chord but its inversional possibilities proved particularly contentious as commentaries by writers as diverse as muffat marpurg and rousseau reveal during the eighteenth century the augmented sixth became increasingly significant in instrumental repertoires it was perhaps vivaldi who first liberated the chord from its negative textual associations by the later eighteenth century the chord began to function almost as a signpost to indicate important structural boundaries within sonata form the chord did not however entirely lose its darker undertone it signifies for example the theme of revenge in mozart s don giovanni romantic composers uncovered far reaching tonal ambiguities inherent in the augmented sixth chopin s nocturnes often seem beguilingly simple but the surface tranquillity masks the composer s strikingly original harmonic experiments wagner s much analyzed tristan chord resolves according to some theorists on an augmented sixth in tristan und isolde the chord s mercurial

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