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## Harmonic Materials in Tonal Music: A Programed Course, Part II, 9/E


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Publisher: Prentice Hall  
Copyright: 2002  
Format: Paper; 383 pp

ISBN10: 013033197X

ISBN13: 9780130331977 [?](#)

**Our Price: £56.99**

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### Preface

#### Preface to the ninth edition

It is a challenging task to revise a book that has already enjoyed many years of success. It is an honor to be asked to undertake this latest revision of what has now been several editions. I have had a deep belief in these books ever since I first used them as a young theory teacher in 1967 when they were first available. With a great deal of history behind me, and the highest respect and regard for all of Paul Harder's diligent efforts, I now offer various revisions and enhancements that I believe keep to the original spirit of Dr. Harder's programmed concept, and that I hope all users will find helpful as they work through these pages.

In making the revisions, I have responded to comments that were made available to me from Dr. Harder's estate and to suggestions from reviewers and current users of the book. Earlier revisions contained additions made to the supplementary exercises and to the Appendix material. In selected places throughout the book, I have continued to clarify definitions or to demonstrate to the reader that there are always alternatives to the ideas presented and that the reader should explore those alternatives either independently or in class with the instructor. This edition sees further changes in or additions to selected exercises, changes in the Appendixes, and the addition of "Supplementary Activities." I hope that the differences in theoretical and analytical approaches (which, I know, will always be there) work comfortably with this book and also provide many interesting points of discussion in class. I'm quite sure that Dr. Harder never intended this volume to be the final, definitive answer but, rather, to provide an informed point of departure for exploring the many anomalies that are always to be found in musics everywhere.

The exposition of the material is accomplished through a step-by-step process. To some, this approach may seem mechanical, but it does ensure, in general, a good understanding of the basic tenets of the materials of the so-called common practice period in music. I emphasize that this approach does not preclude the presentation of alternatives or the exploration of other ways in which composers may work with various cause-and-effect relationships, rather than following any set of "rules." A rich learning experience can be created for instructors and students alike as they explore together the many exceptions to the so-called rules or principles. This allows them ultimately to link all that they study to actual musical literature or to create many varieties of assignments to solidify the understanding of the basic framework presented in these pages.

The reviser continues to be grateful to both Mildred Harder and Prentice Hall for providing helpful comments and support throughout the revision process. I also wish to thank Mrs. Harder for providing me access to all notes and support materials Dr. Harder used in the original creation of his books and for her ever helpful comments and moral support. I would also thank colleagues Dr. David Stech, Dr. Larry Solomon, Dr. J. Timothy Kolosick, Dr. Timothy Kloth, Dr. Kenneth Rummery, Dr. Margaret Mayer, Dr. Deborah Kavasch, Dr. David Sills, Prof. David Foley, Dr. Tim Smith, and Dr. Lewis Strouse for their comments, encouragement, and assistance on revision ideas over the past several editions, as well as the reviewers who suggested changes for this edition: Dr. John Kratus (Michigan State University), Dr. Brian Belet (San Jose State University), Dr. Richard Repp (Terra Community College), Dr. Roy Breiling (Yavapai College), and Professor Ann Miller (Lewis & Clark College). I also thank Laura Lawrie who copyedited this edition and provided many helpful changes and suggestions. I am grateful to all concerned and am most appreciative of the help they have provided. I hope users of this volume will find many hours of rich, musical learning to enhance their developing musicianship.

#### Preface to the fifth edition

The refinements incorporated into the fifth edition are designed to make this book an even more useful aid for learning the materials and practices of tonal harmony. One change concerns the summaries that follow the expository section of each chapter: many have been expanded for a more complete overview of the main points covered. The summaries, plus all new mastery frames, help the learner assess or comprehend the material in each chapter before proceeding to the next. Another change involves the supplementary assignments, which are also all new. In addition, they are now organized so each may be removed from the book as a separate entity, facilitating their submission to the instructor for

evaluation.

The chief emphasis in this two-part study of tonal harmony is on the basic elements of harmony that have retained their validity throughout the period from about 1600 to 1900. Music from this period is still very much a part of our musical life. Not only does a large part of the current repertoire consist of eighteenth- and nineteenth-century music, but tonal harmony is the basis of practically all commercial music. All composers, no matter what style they generally may employ, turn to tonal harmony when such material is appropriate to their expressive purpose. This book is not devoted to the study of any one composer's works, nor is it limited to four-part writing; various applications of harmonic principles are shown in musical examples drawn from a variety of periods and compositional types.

Since most of the music we hear and perform is based on tonal harmony, it is essential that serious students become familiar with this system. For the composer, competence in writing requires thorough understanding of techniques practiced by composers of previous generations. For the performer, the ability to convey delicate nuances and subtleties of phrasing often stems from a cultivated sensitivity to harmonic processes.

Experience has shown that the type of programmed instruction used in this book can lead to rapid, yet thorough mastery of musical concepts and techniques. Also, it has proved versatile in that it can be used not only by a single student working independently, but also by students in large classes. Still more important is the flexibility that programmed material brings to the instructor. The core of knowledge contained in this book may be expanded by emphasis upon creative writing, analysis, or the study of music literature. Because students evaluate their own exercises, the instructor is free to prepare more vital and creative supplementary learning experiences.

The development of this course was supported by the Educational Development Program at Michigan State University. The author is grateful to Dr. John Dietrich, Assistant Provost, and Dr. Robert Davis, Director of the Educational Development Program, for their assistance; also to Drs. Jere Hutcheson, Clifford Pfeil, and Gary White, who helped develop practical classroom methods. Particular tribute, though, must be paid to the many students who, over a period of several years, assisted in proving out the approaches incorporated in this book. Thanks also go to Rita Fuszek, Professor of Music at California State University, Fullerton, the diligent pianist who recorded the examples contained in the cassettes that accompany this book. And finally, special thanks go to my wife, Mildred, who has not only typed countless pages over the years, but provided helpful comment and moral support.

Paul O. Harder  
(1923-1986)

### How to Use This Book

This book features the use of programmed instruction to convey conceptual information and provide drills to develop techniques for handling harmonic materials. In programmed instruction, information is presented in small, carefully sequenced parcels that combine in cumulative fashion to give students mastery of the subject. The parcels into which the material is divided are called *frames*. Most frames require a written response, which may be a word or two, or consist of the solution of a musical problem. Since correct answers are provided by the book itself, this type of material is self-correcting; thus, students may work entirely alone and proceed at their own pace. When used in class, supplementary examples and lessons may be supplied by the instructor as he or she sees fit. (Please note that the answers to the supplementary assignments are contained in the instructor's manual, available on request from the publisher.)

*Although the chapters have been arranged in what the reviser views as a logical sequence, it is possible to take up topics in another order if it suits the purpose of a particular course or of student learning goals. This approach is to be encouraged if it helps facilitate the mastering process.*

The principal part of each frame is located on the right-hand side of the page. The answers, which appear on the left-hand side, should be covered with the answer cover, a slip of paper, a ruler, or with the hand. After the response is written, the appropriate answer is uncovered so that the response may be checked immediately. Since each step in this process is small, few mistakes are made. Because of this, learning is reinforced and misconceptions have little chance to become part of the student's thinking.

### To the Student

Do not begin this study of tonal harmony without thorough knowledge and/or review of the fundamentals of music including scales, key signatures, intervals, and triads. You are strongly urged to review the author's *Basic Materials in Music Theory*, also published by Prentice Hall.

This book features the use of programmed instruction to convey conceptual information and provide drills to develop techniques for handling harmonic materials. In programmed instruction, information is presented in small, carefully sequenced parcels that combine in cumulative fashion to help you master the subject. The parcels into which the material is divided are called *frames*. Most frames require a written response, which may be a word or two, or perhaps the solution to a musical problem.

The principal part of each frame is located on the right-hand side of the page. The answers, which appear on the left-hand side, should be covered with the answer cover, a slip of paper, a ruler, or with the hand. After you write your response, uncover the answer and check your work immediately. There are many cases in which your answer need not be exactly the same as that supplied by the text. You should consider your response correct if it conveys the same meaning as the one given. Use common sense to decide whether or not you comprehend a particular item. Because each step is small, you should make few mistakes.

Each chapter ends with a series of "mastery" frames. These frames allow you to evaluate your mastery of key points—concepts and skills essential to coping with matters that lie ahead. *Do not proceed unless your handling of the mastery frames assures you that you are ready to continue.*

Mastery frames are identified with double numbers to prevent confusion with the frames that constitute the body of the text. *References to the frames that cover the subject of each question are provided along with the correct answers.* Avail yourself to these references in order to focus remedial study precisely on the points missed. Because the mastery frames are concerned with the essential matters covered in each chapter, you will find that they are useful for later review. There are also Supplementary Assignments, which are intended primarily for use in a classroom setting. In all chapters, Supplementary Activities also are given. These can be carried out in class or by the student alone. The answers to these assignments are contained in the *Instructor's Manual for Steinke Harmonic Materials in Tonal Music, Parts I & II*, which is available on request from the publisher.

Many musical examples are given in the text to acquaint you with the way various composers use harmonic devices. You should play these at a piano or keyboard, play the compact disc, or program them in a computer for playback, so that they are actually *heard*. It is not sufficient to approach this study on an intellectual level alone; you must have command of the harmonic vocabulary as an aural phenomenon as well as bring to bear your musical experiences as

both a performer and a listener. The purpose of conceptualizing musical processes is to render more understandable the responses elicited by the auditory stimuli of music. Remember, music is an *aural* art; it is apprehended better by the ear than by the eye.

An icon beside a frame indicates that the music in that frame is reproduced on the compact disc.



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