

humour (for which regional characters often provided the butts) and predominantly picaresque, though a romantic element was also common. Luis Misón, a facile melodist who is sometimes (wrongly) credited with the creation of the *tonadilla*, established the mould (already used by Guerrero) which became customary for the solo form: an introduction, which brought on the character and set the scene; the *coplas* (verses), which told the story; and a final sung dance, either a *seguidilla* or, in the 1780s, the faster *tirana* (or still later, a *polaca*). Small orchestras were by now gradually replacing the original guitar accompaniments, as in Misón's *Los jardineros* (1761).

From about 1770 to 1810 a spate of *tonadillas* – few surviving longer than a week – was produced in Madrid in an attempt to satisfy the voracious public appetite; some 2000 manuscripts (probably representing only part of the output) have survived. The principal composers during this maturity of the form were Esteve y Grimau, who wrote over 300 examples, including *La parmesana y las majas* (1765), commemorating the visit to Madrid of the Princess of Parma, the topical *Las delicias del Prado* and *El juicio del año* (1779); the immensely prolific, resourceful and skilful Blas de Laserna, many of whose *tonadillas* shed light on theatrical conditions of the time, and whose *Tirana del Tripili* achieved European fame (thanks to its being borrowed by Mercadante); Antonio Rosales (*El recitado*, 1775); and Jacinto Valledor, whose elaborate burlesque *La cantada vida y muerte del general Malbrú* (1785, ed. in Pedrell), which quotes the song *Malbrouk*

*s'en va-t-en guerre*, calls for an unusually large orchestra. Dances from Spanish colonies in Latin America, and from other exotic sources, had also found their way into *tonadillas* alongside Spanish folkdances and gypsy music: Misón's *Los negros* (1761) had already included a negro song, and Esteve's *El pretendiente* has a *tononé* (a negro dance); in Castel's *La gitanilla en el Coliseo* (1776) a chorus sings a Guinean *cumbé* and a Moorish *zalamele*.

By the end of the first decade of the 19th century the *tonadilla* was in decline. It had lost its freshness – the treatment of its subjects, once natural and unpretentious, was turning towards allegory, and a moralizing tone was creeping into its texts. Musically its nationalistic character had been diluted through the influence of the Italian opera, which had been reinstated in Madrid in 1787. The last famous name in the history of the form was Manuel García, whose *polo* (Andalusian dance-song) in *El poeta calculista* (1809) was borrowed by Rossini in *Il barbiere di Siviglia*; another *polo* by García in *El criado fingido* formed the basis of the entr'acte before Act 4 of Bizet's *Carmen*. García's personal appearances abroad were instrumental in spreading what was accepted as the Spanish idiom in other European countries. By the middle of the 19th century the *tonadilla* gave way to the ZARZUELA.

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LIONEL SALTER

LETRA  
A LA TONADILLA  
A DOCE,  
INTITULADA:  
LA  
PLAZA DE PALACIO  
de Barcelona.

Que se há de Cantar en el Teatro de  
la M. I. Ciudad de Barcelona el día quatro  
de Noviembre del año 1774.

PUESTA EN MUSICA,  
POR EL SEÑOR JACINTO VALLEDOR,  
Maestro del Teatro.



CON LAS LICENCIAS NECESARIAS.

Barcelona: En la Oficina de Pablo Cam-  
pins Impresor, calle de Amargós.

Title-page of Valledor's *tonadilla* 'La plaza de palacio de Barcelona' (1774)

**Tonal answer.** A term used to describe a type of ANSWER in FUGUE. By convention, a tonal answer is one taking a different form from that of the subject, especially when a 5th in the subject becomes a 4th in the answer or vice versa (ex. 1). The word 'tonal' implies that

Ex. 1 Bach: '48', ii, 7



such alterations were always made in order to stress the tonic key at the outset: in fact they could also be made in order to preserve the tone-semitone relationships of the theme without introducing notes foreign to the tonic scale. A real answer, by contrast, is one that preserves the form of the subject exactly (such an answer may itself also be 'tonal', in that it remains in the tonic).

ROGER BULLIVANT

**Tonicity.** A term coined in French ('tonalité') in 1821 by Castil-Blaze to signify the fundamental notes of a key: the tonic, the 4th and the 5th (*cordes tonales* as distinct from *cordes mélodiques*). In common usage the term

denotes, in the broadest sense, relationships between pitches, and more specifically a system of relationships between pitches having a 'tonic' or central pitch as its most important element. See also HARMONY, MELODY and MODE.

1. Definitions. 2. Melodic tonality. 3. Evolution of harmonic tonality. 4. Decline of tonal harmony.

1. DEFINITIONS. In 1844 Fétis defined tonality as the sum total of the 'necessary successive or simultaneous relationships between the notes of a scale'. According to Fétis the variety of historical and ethnic preconditions gives rise to a multiplicity of 'types of tonality'. Riemann disputed this relativist premise, holding the view that it could be proved that all types of tonality derive from a single principle: the establishment of significant tonal relationships by means of the chordal functions of the tonic, the dominant and the subdominant. Riemann's system has been disputed in turn: ethnomusicologists and historians restrict its application to the age of tonal harmony in European music (from the 17th century to the 19th or early 20th) or even to the Classical period alone.

The converse of the theoretical uncertainty is a multiplicity of meanings attached to the words 'tonality' and 'tonal'. Further difficulties of terminology arose from theoretical usage and peculiarities of language. On the one hand the field of tonal relationships is so comprehensive and so complex that it was possible to select any combination of facts and principles as the subject of consideration, without a specific term being available for that particular combination; on the other hand there is a shortage of adjectival forms to correspond to nouns like note and key, so that 'tonal' has to serve a wider area of meaning than 'tonality':

(a) 'Tonal' in the broadest sense refers to the relationships between pitches (as distinct from rhythmic or dynamic phenomena). Guido Adler's use of 'tonal' as a synonym for 'diatematic' was undoubtedly one of the reasons for Schoenberg's indignant rejection of the word 'atonal': in Vienna, if nowhere else, that expression meant not merely the replacement of the major-minor system but the destruction of all tonal relationships.

(b) Some ethnomusicologists use 'tonal' to describe any association of notes based on the principle of consonance, that is, on a direct or indirect relationship of 5th or 3rd. The counterpart of tonal phenomena, in this case, is either a 'pre-tonal' phenomenon (e.g. the filling-in of a 4th by any intermediate note) or orderings of notes based on the principle of distance (the division of a 5th by a 3rd, or the division of an octave into equidistant, 'tempered' steps).

(c) Tonality is sometimes a generic term for the modes as well as the major-minor system. In this inclusive usage it is taken to stand for a totality of structures such as the division of the octave into 4ths and 5ths, of functions such as tonic note (or tonic chord) and dominant, or final, cofinal and repercussion, and lastly of melodic or harmonic formulae such as the typical initial and cadential figures. Thus tonality is taken to mean a complex of pitch relationships, which is on the one hand not so general and elementary as a tonal system, and on the other not so specific and distinct as a motivic structure. Neither a 12-note row nor heptatonic diatonicism is, in this sense, a tonality: a 12-note row is the abstract model of a motivic structure; diatonicism in its various forms – the structure of 4ths ( $e'-b/a-e$ ), filled

in with whole tones ( $d'-c'$  and  $g-f$ ); the chain of 5ths ( $F-C-G-D-A-E-B$ ), drawn together in the space of an octave; or the structure of 5ths ( $F-C-G-D$ ), filled in with 3rds ( $A, E$  and  $B$ ) – is a tonal system. This definition of tonality is applicable to the middle ground of associations of notes.

(d) Tonality in the narrower sense is a system of tonal relationships and tonal functions, where the most important element is a tonic or central note (or chord). (It is not enough to settle on a final note: it must be the centre of reference of the whole piece, so that, for instance, the note  $A$  receives its 'colouring' or 'character' in the mode on  $E$  primarily through its association with  $E$  and not through its position in the sequence of 5ths  $F-C-G-D-A-E-B$ ). In the history of medieval modes a distinction can be made between a pre-tonal phase, in which melodic models and formulae were more important than the final, and a tonic phase.

(e) If the word is restricted to the major-minor system of the 17th to 19th centuries, it is the counterpart to the term 'modality' (in its 19th-century as well as in its medieval and Renaissance phases of development) rather than a generic term embracing both. Terms intended to provide a more exact definition of tonality emphasize the importance of one constituent of the system or another: Réti's 'tonicity' stresses the foundation on a tonic note or chord; 'major-minor tonality' the significance of the scales as distinct from church modes; 'harmonic tonality' the constitution of the key by chord associations (instead of through pitch functions and melodic formulae).

(f) Even when restricted to the major-minor system, 'tonality' is not just a synonym for 'key'. While the word 'key' is linked with the idea of a diatonic scale in which the notes, intervals and chords are contained, a tonality reaches further than the note content of a major or minor scale, through chromaticism, passing reference to other key areas, or wholesale modulation: the decisive factor in the tonal effect is the functional association with the tonic chord (emphasized by functional theory), not the link with a scale (which is regarded as the basic determinant of key in the theory of fundamental progressions). A tonality is thus an expanded key.

(g) If, like Fétis, one regards *tonalité* as a 'principe régulateur des rapports', one can distinguish between tonality as the essence of tonal relationships – as 'form' in the Aristotelian sense – and note content as the mere 'material' of a tonal structure. The distinction is one that can be applied to keys as well as to tonal systems. In this light, 'tonality' becomes the underlying element of a tonal structure, the effective principle at its heart.

2. MELODIC TONALITY. Tonality is by no means self-evident. As Erich von Hornbostel recognized ('Melodie und Skala', *JbMP* 1912, 11), the scale was originally an abstraction from melody, not its necessary precursor. The origin of tonal structures, recognizable as such, independent of the particular form of a melody or melodic type, is a historically secondary process. In the analysis even of elaborately developed melodic styles, one must avoid the danger of exaggerating the systemic character of the note order and underestimating the role of types, models and formulae.

Generally speaking, melodic tonality is a congruence of structures and functions. A structure such as the division of the Hypodorian octave into a 4th and a 5th ( $A-d-a$ ) grouped round a central note can encounter,



and be invigorated by, a functional association like the configuration of final (*d*) and repercussion (*f*). But the function of the repercussion is still conceivable without the octave structure, and likewise the octave structure conceivable without the function of the repercussion: the first is characteristic of an early phase of development, the second of a later phase.

The study of medieval melodic tonality has produced at least three distinct and rival theories: the derivation of all tonal relationships from the chain of 5ths F-C-G-D-A-E-B (Handschin); the principle of piling up 3rds like D-F-A-C or G-B-D-F (J. Smits van Waesberghe, *Textbook of Melody*, 1955); the pre-eminence of modal structures that cannot be reduced to a single principle (e.g. E-G-A-C in the mode on E and F-A-C-D in the mode on F). The system of 5ths – the claim that 5ths are the regulators not only of (Pythagorean) tuning and intonation but also of the perceptions of pitch structures, about the inner proximity or distance of notes – implies that the whole tone can be thought of as a doubled 5th, the major 3rd as a doubled whole tone (*ditonus*) and the minor 3rd as the remaining interval between the 5th and the major 3rd.

The theory of levels of 3rds rests on the observation that in sacred and secular melodies of the Middle Ages a first section, in which tonic, 3rd, 5th and sometimes 7th (D-F-A-C or G-B-D-F) appear as principal notes and their lower 2nds (C-E-G-B or F-A-C-E) as subsidiaries, is often followed by a second section in which the situation is reversed. It therefore seems reasonable to propose a formula for modal-melodic structures as follows: a key is composed of two levels of 3rds, tonic note, tonic 3rd, tonic 5th and tonic 7th (D-F-A-C) and adjacent note, adjacent 3rd, adjacent 5th and adjacent 7th (C-E-G-B), whereby the adjacent notes function either as subsidiary notes in the main sections or as principal notes in the subsidiary sections.

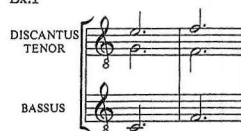
The fundamental notes of the melodic models of Gregorian chant correspond neither to the system of 5ths nor to that of 3rds without some anomalies or complications. But a study that would elucidate on the one hand the theoretical relationship of the three structures (conceivable in principle as choice, as alternation of components, or as relation between foundation and superstructure), and on the other hand their relative significance at the different stages of historical development, has yet to be made.

The assimilation of modal melody into 19th-century harmony was always either contrived, contradictory or colouristic. At first the harmonization of modal chorales or folksongs took the form of a naively crude subjection of the melodies to major-minor tonality, to the pattern of tonic, dominant and subdominant. In the later 19th century, some composers who were aware of the difference between modality and harmonic tonality avoided the false combination by avoiding some of the characteristics of major-minor tonality – the leading note, the dominant 7th chord, the subdominant-dominant-tonic progression – in their harmonization: the harmony is, so to speak, 'negatively' rather than positively modal; it has not developed from modal premises, but is characterized by breaks and the omission of steps in the logic of harmonic tonality. If 'modal' harmony in the 19th century is governed by its divergences from harmonic tonality, it at the same time consists of additions to the stock of chords. These do not amount to a chord system in their own right but merely supply some additional

colour to the ruling tonal order. Modal scales were not considered as independent scales but only as colouristic variants of major and minor scales. (In the medieval and Renaissance modal system, the so-called Dorian 6th was by no means a more important element of the Dorian mode than the 3rd or the 7th, or more typical; it only became the determining characteristic by comparison with the minor scale, when that was taken as the norm.)

3. EVOLUTION OF HARMONIC TONALITY. Harmonic tonality, determined by chordal relationships, which formed the foundation of composition from the 17th century to the early 20th, came into existence about 1600. It was the outcome of almost imperceptible transitional processes, whereby accountable and unaccountable changes – alterations in compositional technique and in musical ideas – gradually transformed the old into the new. Its origins are difficult to trace. First, it is largely a matter, not of hard factual evidence in musical sources but of interpretation and inference. Second, the various components that combined to create the full system of tonal harmony in the 18th century did not appear simultaneously and in close association but at different times and in part independently of each other. It is sometimes almost impossible to tell to what extent, as isolated phenomena, they already possessed the significance that they had in the completed system. (Thus whether the 15th-century cadence form shown in ex.1 is a dominant-tonic cadence is a moot point.) Third, there is not

Ex.1



yet a theory of harmonic tonality with the basic criteria for discovering the system's origins. Nevertheless, some facts and circumstances are clear enough for these purposes.

The major and minor scales are of course a necessary condition of tonal harmony, but by no means enough in themselves. The Ionian mode on C and the Aeolian mode on A, which Glarean added to the medieval key system in 1547, were fully understood as modes in the traditional sense in the 16th century. (In spite of the fact that they did not belong to the older system of church modes and that they were made the basis of major-minor tonality after 1600, it would be wrong to suppose that Ionian and Aeolian were major and minor from the first.) Ionian does not become major until the key is determined by a chordal structure instead of being presented in terms of melodic formulae and patterns, a characteristic octave type (authentic *c-g-c'* and plagal *G-c-g*) and a typical disposition of cadence points (with *c* as full close, *g* as half-close and *e* as tertiary close).

The fundamental category of tonal harmony is the modern concept of the chord, that is, that a structure of three or four notes, spaced in 3rds (C-E-G or D-F-A-C), is not a combination of intervals but an entity, primary and indivisible: a starting-point for composition, not a product. By contrast, as long as the cadence form in ex.1 is made up of a self-contained intervallic progression between discantus and tenor and an added bassus *c-f*, there can be no question of a dominant-tonic cadence as understood in tonal harmony. As a chord of the 7th, D-F-A-C is a complex that is dissonant as a

whole and resolves on to a different chord by the bottom note moving a 5th or a tone (D to G or D to E). In the 16th century, however, it was regarded as an intervallic combination in which the dissonant interval (D-C) was subject to specific rules governing preparation and resolution, without the treatment and musical sense of the dissonance being influenced by the simultaneous consonant intervals and their progressions.

Chords combine to become a key on the one hand by forming progressions, and on the other by assuming identities or functions from their direct or indirect relationship to the tonic or central chord. Rameau's concept of the *basse fondamentale* (1722) is a theory of chordal progressions. The decisive factor is not so much the concept of chordal inversion itself (which derives from early 17th-century theorists) as the associated thesis that the steps of the *basse fondamentale* – the postulated sequence of roots as opposed to the basso continuo, which was the actual sequence of bass notes – constituted the 'natural' and 'rational' relationships between the chords: 5ths are stronger fundamental steps, 3rds weaker, and 2nds must be reduced to 5ths (by supposing an imaginary root such as D below F in the progression F-G).

Functional theory, outlined by Rameau but only systematically described by Riemann, specifically defines the relationships of chords to the tonic as centre. Unlike the theory of fundamental bass and fundamental steps, it is primarily concerned with chordal identities, not chordal progressions: according to Riemann, in the major the second degree of the scale (relative minor of the subdominant) represents the same function as the fourth, and the third degree of the scale shares its function either (as leading-note substitute) with the first or (as relative minor of the dominant) with the fifth. The view that the second degree of the scale is the relative minor of the subdominant and thus relates indirectly to the tonic through the mediation of the subdominant says little or nothing about the position of the harmony in 'natural' or 'rational' chord progressions. (The precept that the subdominant and its alternatives should precede and not follow the dominant is a supplementary rule of composition and does not derive from the interpretation of functional theory as a theory of chordal and tonal significances.) The theories of fundamental bass and of function (as a rule about progressions and as a thesis about direct or indirect relationships to the tonic) are therefore not mutually exclusive but rather complement each other. They are not rival theories of tonal harmony but reconcilable assertions about different aspects of it.

Tonal harmony plays an essential part in the construction of form (without it form would not be what it is). The consolidation and dissemination of major-minor tonality were closely linked historically with the emancipation of instrumental music and with the rise of the modern concept of form towards 1700, though the latter was not codified by theorists until the late 18th and the 19th centuries. Late Baroque music, with its continuous stream of harmony (W. Fischer: 'Fortspinnungstypus'), and later music that contained periods symmetrically divided into antecedent and consequent are both to a considerable extent harmonically determined: without harmony, syntax and metre remain abstract concepts. And the larger forms that result from the combination of periods rest on key dispositions that play an essential role in the inner structuring: besides

thematic connections (repetition, variation and contrast), it is harmonic relationships which, in music without words, make coherence possible at all over longer stretches.

4. DECLINE OF TONAL HARMONY. The directional tendency of the leading note, by which major 3rds and sharpened notes tend upwards, minor 3rds and flattened notes tend downwards, was, beside the fundamental bass and chordal dissonance (the chord of the 7th), one of the essential elements of tonal harmony. But, by being taken to extremes, the factor that originally contributed to the rise of harmonic tonality in the 17th century eventually led to the decline of the system about 1900. In the 19th century chromaticism was used, on the one hand, to give chords picturesque colouring, in close association with constant instrumental variety, and on the other hand as a way of linking harmonies more closely together; and sometimes the relationship between the colouristic and the structural elements is intricate. Thus, in the chord progression  $A\sharp-C\sharp-e-g\sharp/A-c-e-a$ , from Wagner's *Götterdämmerung*, the harmonic colour effect symbolizing the 'alienation' caused by the Tarnhelm is one feature commanding attention, but another is the tendency of the 7th,  $A\sharp-g\sharp$ , comprehensible as an augmented 6th,  $B\flat-g\sharp$ , to resolve on to the octave. But, as Ernst Kurth recognized, the historical development led to the diminution of structural factors and the hegemony of colouristic ones: tonal harmony lost its structural function and dissipated itself in momentary effects. For instance, the inflection of the 5th in the chord of the dominant 7th, whether it is sharp ( $G-B-D\sharp-F$ ) or flat ( $G-B-D\flat-F$ ), unambiguously underlines the dominant function; a twofold inflection ( $G-B-D\flat-D\sharp-F$ ) is already ambiguous in its effect; if that chord is then supplemented by a 9th ( $G-B-D\flat-D\sharp-F-A$ ) the colouristic effect is predominant; finally, if the 9th is transposed by an octave the result is the whole-tone scale, which lies outside the purlieu of tonal harmony (see HARMONY, ex.11).

In his *Harmonielehre* (1911) Schoenberg spoke of 'floating' and 'suspended' tonality in order to describe the state of modern harmony about 1900. By 'floating' tonality he meant the vacillation between two or more keys, though not in the sense of modulation but of ambiguity: the capacity for being related simultaneously to different centres. What he meant by 'suspended' tonality is not easy to grasp. It is obviously a collective term for a number of phenomena: first, that the tonal centre, as in the *Tristan* prelude, remains latent, unexpressed, and is yet unambiguous; second, the rapid alternation between weakly defined keys, as is typical in the development sections of sonata-form and symphonic movements; and third, passages in which 'vagrant' (tonally polyvalent) chords like the augmented triad and diminished 7th predominate. This last category comprises passages that are tonal insofar as the chords' origins in tonal harmony remain recognizable but where the tonality is 'suspended', because while the tonal relationships can always be worked out they hardly exercise any authority. The choice between different, theoretically possible centres cannot, or can only insufficiently, be justified and remains abstract and irrelevant to the musical perception.

The harmonic techniques that have arisen with the decline of tonal harmony in the 20th century can be described according to the traditional elements that they have retained and rejected:

(a) In the parallel chord progressions characteristic of Debussy, the make-up of the chords nearly always comes from tonal harmony; but Debussy ceased to relate the harmonies by a fundamental bass resting primarily on 5ths, or by dominant and subdominant relationships.

(b) Bartók, as Ernő Lendvai has shown ('Einführung in die Formen- und Harmoniewelt Bartóks', *Béla Bartók: Weg und Werk*, ed. B. Szabolcsi, 1957, 2/1972, pp.95-137), did the opposite and developed a chord system that rested on three functions analogous to tonal harmony but used unaccustomed material: the 'tonic', 'dominant' and 'subdominant' were represented by these structures (not chords): C-E $\flat$ -F $\sharp$ -A, C $\sharp$ -E-G-B $\flat$  and D-F-A $\flat$ -B (intervals of the 3rd and the tritone are to be regarded as neutral, those of the semitone and whole tone as antithetical).

(c) The technique of a 'chord centre', as used by Skryabin, and by Schoenberg in his op.19, recalls, by its establishment of a centre of reference, the tonal tonic; it also recalls, by its distinction between essential notes and supplementary notes, the relationship between chords and notes foreign to the harmony; but the material is atonal.

(d) In the bitonality and polytonality of Milhaud, tonality is retained in the melodic writing as a characteristic of the separate parts, but it is cancelled out by the harmonic and polyphonic structure. (An early example of bitonality is found in Grieg's and Reger's harmonizations of 'simple tunes' or 'songs in folk idiom', rich in chromaticism and altered degrees, so that the simple melodic tonality is perceived in juxtaposition with, and in contrast to, the complex harmonic tonality.)

(e) Stravinsky's method of developing a network of tonal relationships from one centre (which he called a pole), or alternatively of starting out from a tonal configuration in search of a centre, maintains the idea of the tonic as well as the concept of the 5th and 3rd as primary tonal relationships, but draws unaccustomed consequences from the traditional preconditions, diverging from tonal harmony. For instance, in the first movement of *Canticum sacrum* he constructed, on the centre of D, on the one hand the 3rds B $\flat$  and F, on the other hand the 3rds B and F $\sharp$ , then on B $\flat$  in turn the 3rds G and D but also D $\flat$  and so on.

(f) Hindemith's practice of constructing different modal scales (D Dorian, D Phrygian etc) provides a means of allowing a chromatic system, even a 12-note system when taken to its extreme, to arise from the traditional premises.

(g) Schoenberg's dodecaphonicism maintains a remnant of tonal thought amid its atonal material: the notion that in developing themes and motifs the composer still needs a system of reference to decide why at one particular point one variant of a motif should be used in preference to any other; and this determining function, regulating the 'developing variation', is fulfilled by dodecaphony in a manner analogous to tonal harmony. It is only in serial music, where the serial principle is extended to all parameters, and thematic and motivic thought is abolished, that tonal harmony finally vanishes altogether (but see TWELVE-NOTE COMPOSITION and SERIALISM).

For bibliography see HARMONY.

CARL DAHLHAUS

**Tonart** (Ger.). KEY (i).

**Tonary** [tonal] (Lat. *tonarius*, *tonarium*, *tonale*, *toni*, *octo toni*, *intonarium*, *intonarius*; Ger. *Tonar*; Fr. *tonaire*). Liturgical book of the Western Christian church in which the antiphons of the Office and the Mass and, by extension, the responsories and even other chants are classified according to the eight psalm tones of Gregorian chant. Tonaries are theoretically self-contained, but were often copied in other liturgical books such as antiphoners, graduals, tropers and proseres, and in collections of musical treatises. Their terminology, of Byzantine origin, laid the foundations for the vocabulary of modal theory, in which the standard description of the church modes was developed in the 12th and 13th centuries through the division of the octave into a 4th and a 5th.

1. Nomenclature and terminology. 2. Intonation formulae and model antiphons. 3. Psalmody. 4. Repertory. 5. Pre-11th-century sources. 6. 11th- to 13th-century sources: (i) Eastern group (ii) Western group (iii) Transitional group (iv) Tonaries of religious orders. 7. Post-13th-century sources.

1. NOMENCLATURE AND TERMINOLOGY. The earliest tonaries, from the late 8th century, have no title but begin immediately with the title of the 1st tone (see below). Their contents came, however, particularly in Germany, to suggest a title. At first these varied: *Toni* (D-TRs 369, f.168v; D-SI HB.XVII.17, f.227, etc), *Incipiunt toni* (F-Pn 12584, f.216; Pn univ.1220, f.602v; I-Rvat palat.552, f.59, etc), *Incipiunt octo toni* (the tonary of Regino of Prüm: CS, ii, 3) or *Incipiunt octo officiales toni* (the tonary in the Winchester Troper: GB-Ccc 473, f.70v).

The term 'tonarius' appeared in the second half of the 10th century in the region of Lake Constance, in the abbey catalogue of Pfäfers and in the *Musica* of Beruo of Reichenau (GS, ii, 63a). The term 'tonale' was used first in the *Tonale sancti Bernardi* of the Cistercians, and the terms 'intonarium' and 'intonarius' did not appear before the 13th century.

In the earliest tonaries, the first pair of tones have D as their final, and are both called *protus*, a term derived from the first Greek ordinal number. The pairs of tones with E, F and G as their finals are similarly termed *deuterus*, *tritus* and *tetrardus* respectively. Each pair contains one authentic (Lat. *aut(h)enticus*, *aut(h)entus*; see Huglo, 1972, pp.758ff) and one plagal (*plagalis*, *plagis*; from Gk. *plagios*) mode, which are distinguished by their higher or lower ambitus, respectively. The Greco-Latin terminology was current but unexplained in the first half of the 9th century; the first explanations appeared in the prologue of the Metz Tonary (ed. Lipphardt, 1965, p.12) and in approximately 850 with Aurelian of Réôme (GS, i, 40a).

Hucbald proposed a new system to replace this, according to which the tones were to be numbered from 1 to 8 (GS, i, 119a): this terminology was adopted in all the Aquitanian tonaries, and, according to the anonymous early 11th-century *Dialogus de musica* from northern Italy (see ODO, §3), was by then an established custom (*consuetudo*; GS, i, 259a). In the 9th-century Metz Tonary, no special terminology was adopted for the psalm tone endings (see §3 below), which were simply listed under the abbreviation EVOVAE (et in secula seculorum Amen). Later, however, a wide variety of terms was adopted as equivalents for 'ending': *divisio*, *varietas*, *diffinitio*, *differentia*, *figura*, *modus*, *formula* etc (for further details, see Huglo, 1971, p.393).