

Explore the Evolution and Development of Tonal Music

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Abstract

The history of Western music composition can be said to be a development history with tonality as the main line, and the conditions for establishing tonality are centered on the authentic cadence of "I-V-I". The research results show that the development history of tonality is a development history with "domination-main" as the axis. The purpose of this thesis is to study the evolution process of orthodox termination in the history of Western music. What are the differences of harmonic techniques in stating tonality when composers in different periods maintain the condition of "I-V-I" in constructing tonality. The results show that the history of tonal development is a history centered on "possession-main".

Keywords: *Tonality, Cadence, Authentic Cadence, Tonal Music, Development*

INTRODUCTION

The development of tonal music is an important topic for music scholars and composers. In music theory, "tonality" has attracted much attention, which can be seen in authoritative dictionaries such as the Concise Oxford Dictionary of Music and monographs such as Rudolf Retzi's "Tonality, Atonality, Pantonality". Chinese scholars such as Zheng Yinglie, Peng Zhimin and Yao Henglu have also discussed it from multiple perspectives. A total of 898 articles on "tonal music" have been searched in cnki database, which fully proves its importance in the study of music theory.

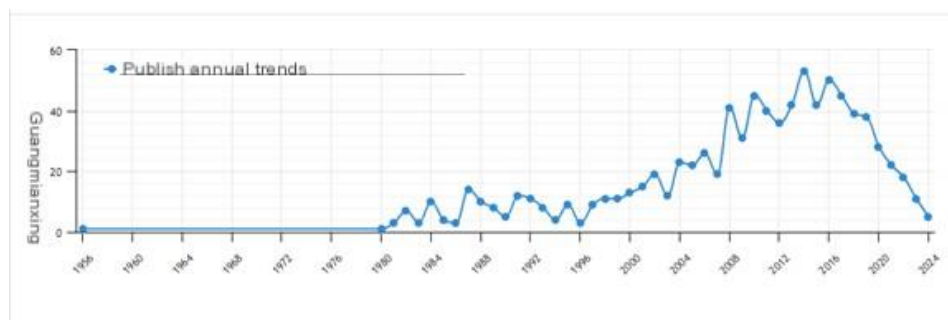


Figure 1.1 CNKI "Tonal Music" Literature

The system of functional harmony and tonality was formed in the 18th century, which marked the remarkable progress of western music theory and practice. Scholars generally agree that the "I-V-I" positive case terminates as the tonality core. However, from the Renaissance to atonal music, systematic studies on the evolution of positive termination in the construction of tonal are insufficient. Although there are scattered studies, they lack depth and systematicness. It is very important to study how composers express the concept of unique tonality on the basis of "possessor-master" to sort out the development of Western tonality music. Through systematic literature review and theoretical analysis, this study aims to dig deeper into the way of "I-V-I" authentic cadence to construct tonality, and comprehensively comb out the development process of Western tonal music.

Research Fields and Status Quo Of Tonal Music

As the most common harmonic progression in tonal music, the historical evolution of positive termination reflects the development of tonal music. This study focuses on the development track of "I-V-I" authentic

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cadence in tonal music, aiming to deeply analyze its evolution process and internal rules. This paper tries to solve the following problems: Does the harmonic method change when the composer uses the authentic cadence to construct the tonality? How did tonal music develop in the five periods of Western music history? This study is aimed at music theory researchers, music historians, composers and music educators. These groups are authoritative and professional in the development of tonal music. The target audience of these studies also hopes to deeply understand the importance of "I-V-I" orthodox termination in tonal music, explore the differences in the conditions and harmonic means of composers in different periods in constructing tonal music, and provide a new perspective and theoretical basis for the development of tonal music. The researchers have rich experience and academic accumulation, and have participated in a number of topics and published high-quality papers and books. These results provide theoretical resources, practical cases and experience. Through comparative analysis, it reveals the internal laws and trends of the development of tonal music, which provides a solid foundation and guidance for this study.

The Research Goal of Tonal Music

The purpose of this study is to explore the development of tonal music, especially focusing on the difference of the composer's respective tonal means under the condition of constructing tonal music with the positive case of "I-V-I". The approach of the study will be multifaceted, including a comprehensive analysis of musical compositions from five Western musical periods and different periods, composers' harmonic devices, theoretical literature and empirical data. The research goal is to understand how tonality evolves over time from beginning to budding, establishing, enriching, to obscuring, diluting, and finally disintegrating to the atonal music of the 20th century, with the positive termination. In addition, this study will be combined with a specific work analysis to explore the composer in different periods of the "I-V-I" positive termination as the construction of tonality conditions, the way composers treat the statement of tonality is different. This includes conducting interviews, questionnaires or workshops with leading scholars to gather their insights and experiences related to issues of tonal music development.

The research purpose of this paper mainly includes the following aspects: First, to sort out the historical evolution track of "I-V-I" authentic cadence in tonal music; Second, to analyze the composer's different means of expressing tonality in different periods; The third is to explore the development and influence of tonal music and twelve-tone technique on Chinese music. In order to achieve the above research objectives, this paper will study from the following aspects: First, the concept of "tonality" is defined and the theory is sorted out; Secondly, through the combination of literature review and empirical analysis, to explore the development track of "I-V-I" in five musical periods; Thirdly, using qualitative analysis and quantitative analysis, the development track of tonality and the dominant position of positive termination in constructing tonality conditions are obtained; Finally, it discusses the influence and application of twelve-tone technique in Chinese composers. The research results of this paper will provide valuable theoretical and practical guidance for music creation and teaching, promote the further development and perfection of the music discipline, and contribute academic strength to the development of the music discipline.

A LITERATURE REVIEW ON THE DEVELOPMENT OF TONAL MUSIC

The most common use of the term tonality refers to an arrangement of musical phenomena centered on a referential tonic in European music from about 1600 to about 1910. During the centuries of tonality, every composition composed by a composer was closely related to tonality, and the establishment of tonality became the most crucial step in the composer's composition. Tonality is considered to define the basic conditions of western music. From establishment to disintegration is by no means a simple historical process. The history of tonality, like anything else, develops from the primary stage to the advanced stage. Every step forward of tonal means is manifested in taking bold steps to the traditional mode of tonal. Researchers have gathered information about the development of tonal music from books, texts, past studies and thesis statistics.

Establishment And Development of Functional, Harmonic and Tonality System

The establishment of the functional harmony system is an important milestone in the history of western music. In 1600, Monteverdi's composition used the unprepared dominant seventh to major chord, marking the birth

of functional harmony. Rameau's summary of harmonic theory in 1722 marked the maturity of the functional harmonic system. After more than three hundred years of development, the harmonic organization has become complex and the tonality relations are rich. The key to the establishment of tonality is the process of "subject-master". "The I-X-V-I combination summarizes the harmonic progression of the classical period, where V - I is the tonal effect of 'nature'. But the chord progression represented by X is the composer's freedom to create. Any chord or group of chords inserted at X, followed by V -- I, can become part of the tonal whole "(Rudolf Retti, 1974). Professor Peng Zhimin, however, points out that although V-I is the typical way in which tonality is established, the harmonies (or chord sequences) vary in different works; Professor Zheng also pointed out that the post-romantic composers represented by Wagner pushed the expansion of tonality to a new height, such as *Tristan and Isolde*, and the composer pushed the process of harmonic development for several decades at once. After this period, the function of harmony was diluted and no other chords were needed to support and consolidate it. At this time, the concept of tonality had undergone a complete change and entered the period of atonal and pantonality. Throughout the development of tonal music in Western music, it can be said that the evolution of "I-V-I" harmonic terminating form also directly affects the evolution of tonal development.

The Evolution and Development of Tonal System in The 20th Century

After the 20th century, music became diversified. Impressionist musician Debussy carried out a major reform and expansion of traditional harmonic techniques through fuzzy harmonic effects, which marked that the boundary of tonality was further blurred (Zhang Baohua, 2015). Tonality moves towards pantonality, a musical form that breaks through the limitations of traditional harmony and melody. Fu Fangze proposed in his thesis that the analysis of pantonal music should rely more on the context of the specific music and the personal style of the composer, rather than strict theoretical rules. In addition, pantonal music is not equivalent to weak tonality or atonality. It retains some characteristics of tonal music, which enables music to maintain even a weak sense of tonality, but this sense of tonality depends more on the subjective feelings of the listener. Another characteristic of harmony techniques in the 20th century is the blurring of chord functions. The dominant and leading seventh chords in traditional harmony have clear resolution trends and functions, while in 20th century music, these functions are consciously blurred and destroyed (Kang Hao, 2015). Atonal music is a form of music that does not rely on any mode or harmonic relationship, and no longer uses any single note as the center or "tonic". Schoenberg's original atonal works exhibited a tendency to move away from functional harmony. His works from this period did not set the concept of a "tonic" for any one tone, each one coexisting equally with the others, thus reflecting the basic principles of atonal music theory (M Brian, 2019). The application of atonal theory frees itself from the old tonal shackles, thus achieving an unprecedented freedom of expression.

Schoenberg and the Emergence of The Twelve-Tone System

As the "first Chinese Schonberg", Mr. Zheng Yinglie introduced serial music into the curriculum system of Chinese higher music education in the 1980s, and he was also the first person to publish a monograph of 12-tone sequence music in China, making an indispensable contribution to the dissemination of the Schoenberg Twelve-tone system in China and the dissemination of Western tonal music in China. According to statistics, since the introduction of twelve-tone technique into China, more and more scholars have begun to try and use this technique to explore. In terms of the number of published papers, it shows an increasing trend year by year. At the same time, the types of research are increasingly diversified, covering piano music, sound music, symphonic music, chamber music, folk music and other fields. As shown in the table:

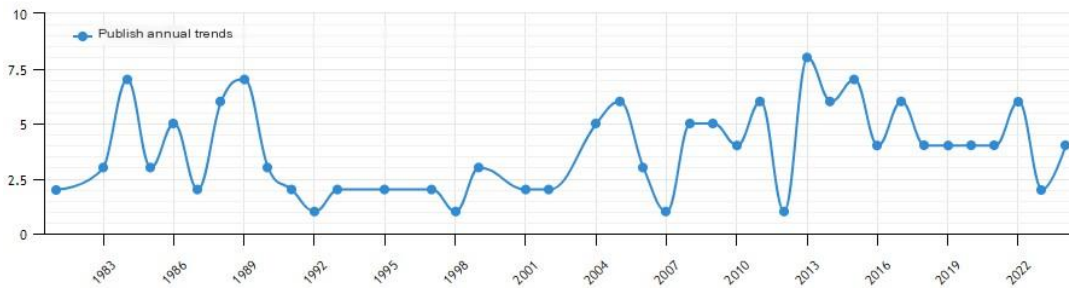


Figure 2.1 on the twelve-tone technique in China

Since Schoenberg wrote "atonal" music, his works belong to the "new music style", which completely abandons tonality. Until the advent of strict twelve-tone compositions, it was still this style of music, but he had found a way to "replace the function of harmonic structure", which he had been seeking for twelve years (Zheng Yinglie, 2009). Schoenberg himself once said, "Twelve-tone composition replaced a composition that was always in relation to the tonality center. According to this new procedure, each unit in a composition is a derivative of the "tonal relationship" of a twelve-tone basic set; And because of this consistent relation to the basic set, its "basic form" is consistent." Schoenberg, in search of a methodical and standardized method, finally created a rigorous and scientific twelve-tone system after ten years of experiments. The twelve-tone method made atonal writing simpler and more practical, but it retained the unique style of the original free atonal music. (Zheng Yinglie, 1982).

From the harmonic innovation of Impressionist music to pantonality, atonality, and twelve-tone sequence, musicians in the 20th century expanded the boundaries of harmony and promoted the artistic innovation of music through breakthroughs in theory and practice. Schoenberg's twelve-tone system subverted the traditional harmony and provided the theoretical framework and practical method for atonal music.

RESEARCH METHODS AND RESULTS ON THE DEVELOPMENT OF TONAL MUSIC

This study combines qualitative and quantitative methods. Qualitative analysis deeply discusses the practical application of "I-V-I" authentic cadence in music works and its tonality development, according to western music historical documents and musicology theory. The quantitative analysis is based on the samples of music works, and the tonality characteristics of "I-V-I" authentic cadence in different periods and styles are analyzed statistically, highlighting its importance in the evolution of tonality. The study adopts a questionnaire survey to investigate the tonal music evolution of western music in five different periods by random sampling, and a total of 675 questionnaires are collected.

The Development of Tonal Music During the Renaissance

Renaissance music already showed the positive case terminator of "I-V-I" (i.e, the bass is carried out in the upper fourth and the lower fifth), the lateral melody was used to establish tonality, and Renaissance composers such as Landini, Dunstable, Okuang, and Parestrina showed the embryonic form of tonal thinking in their music. The vast majority of respondents believe that the Renaissance is considered to be the embryonic stage of tonal music, and this period is a key stage in the development of tonal music, laying the foundation for the construction of tonality in Baroque music.

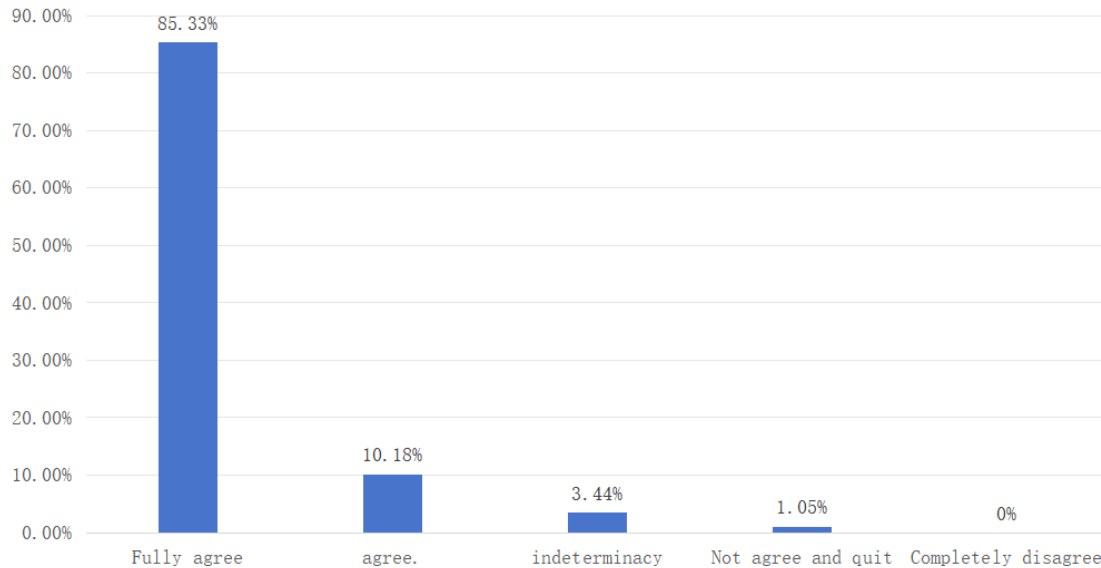


Figure 3.1 the data analysis of the embryonic stage of tonal music.

The Development of Tonal in Baroque Period

This study verifies that the Baroque period is an important stage in the development of musical tonality, marking the establishment of tonality. In this period, Bach's equal-temperament piano collection opened the convenient door for the free modulation of 24 major and minor keys, marking the establishment of the tonality system. "I-v-i" authentic cadence appeared in a large number of works in the Baroque period and became an important symbol of the construction of tonality. This kind of termination not only provides a clear sense of closure for musical works, but also makes the tonality more stable and clear reflected in the works. The statement that the Baroque period is regarded as the establishment stage of tonal music has been agreed by the vast majority of people. The following are the data results:

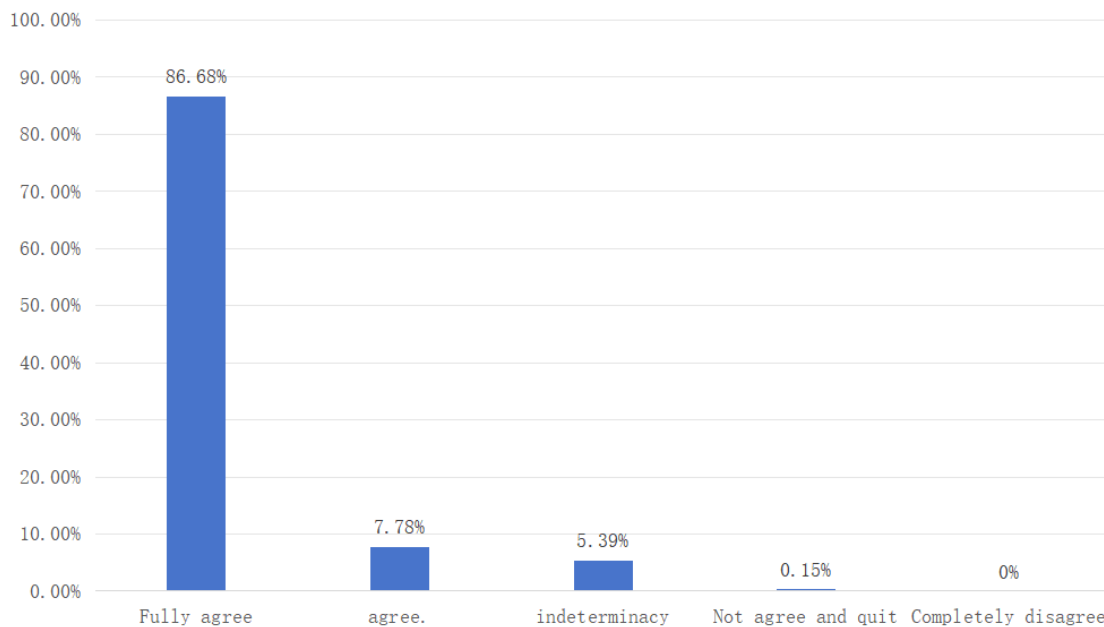


Figure 3.2 Data analysis of the establishment stage of tonal music in the Baroque period

At the same time, it is believed that in the works of composers such as Bach, Handel and D. Scarlatti in the Baroque period, a large number of "V-i" authentic cadences were used to construct tonal music.

The Development of Tonality In The Classical Period

Tonality dominated the music of this period. The tonality established by centering on one tonic while all other tones tended to the tonic, realized the confirmation or affirmation of the tonic from both vertical and horizontal aspects, and the tonic became an important pillar of the work. Music was ruled by the correct functional relationship of T and D, which became the most solid pillar of harmonic language, and the "fifth cycle" became the symbol of the rule of tonality in classical music. Neither the sequence of chords nor the layout of tonality can be separated from the typical progression of I-V-I, which also constitutes the only condition of classical tonality. Although they all establish the tonality center through "V7-I", Haydn, Mozart and Beethoven all have their individual characteristics in the means and ways of expressing tonality. The expression of tonality is shown in the following figure:

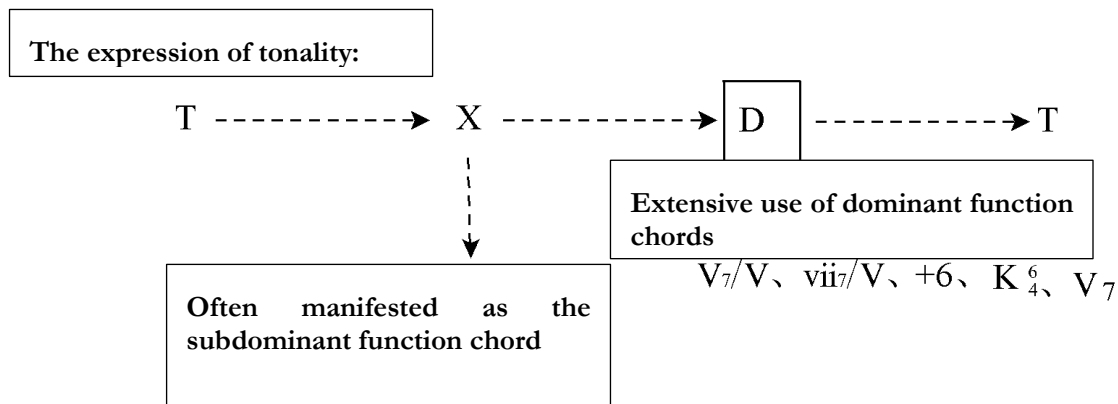


Figure 3.3 The expression of tonality

In the classical period, tonality was successfully established whenever "V -- I" appeared, and the composer followed this tonality norm with great fidelity. Musicians attached great importance to the status of classical tonality, believing that classical tonality was the unshakable cornerstone of musical works. What was the state of harmony tonality in the classical period? The majority of respondents (89.22%) believed that harmony and tonality in the classical period was at its peak:

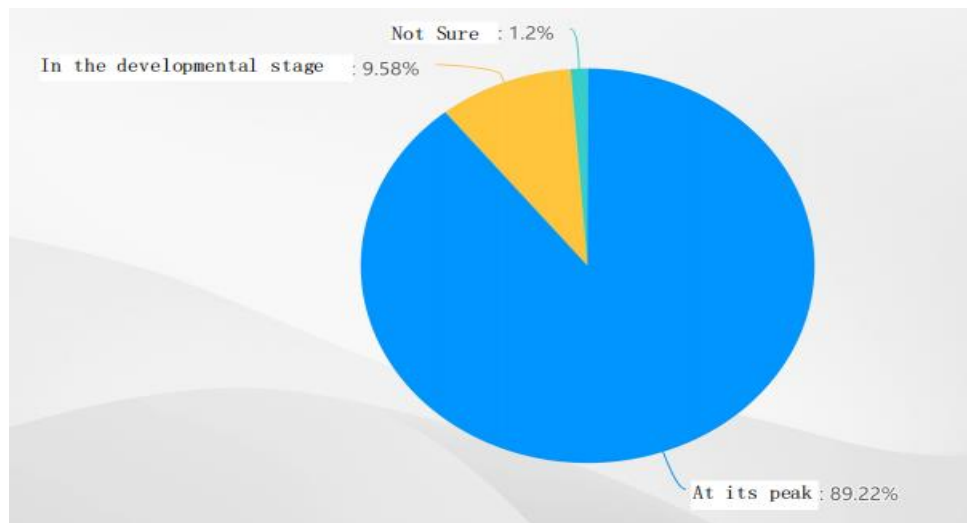


Figure 3.4 The Classical Period as the Pinnacle of Tonality

Tonality Development in The Romantic Period

By analyzing the musical works of Schubert, Schumann, Chopin, Mendelssohn, Liszt, Tchaikovsky and Wagner, this paper concludes that the Romantic period is the development stage of tonality weakening. Within the framework of tonal thinking, the most prominent contribution to the development of harmony is that romantic composers gradually weaken the tonic, without destroying the classical pillar of tonality, more and more use of minor triads except the main, dominant and subordinate tones, and begin to dilute the tonality when the functional harmony is exhausted. Wagner's *Tristan und Isolde*, is a typical result of the harmonic complexity marked by tonal expansion, and the final step of tonality. In this work, Wagner removed the major chord that best represents tonality in music and left the dominant seventh chord alone as a kind of tonality marker, accelerating the pace of tonality disintegration.

The Development of Tonality in Modern Music in The 20th Century

Through the works of Debussy and Schoenberg, this study verifies the pan-tonality stage represented by Debussy and atonal stage led by Schoenberg in the development of music in the 20th century. After Wagner, almost all composers worked along the German track; Only Debussy took a different path from the German system, taking the concept of "melodic tonality" to its peak. Debussy took melodic tonality to its peak, and when his tonal thinking was combined with other areas of music, it gradually developed into a third state of tonality -- pantonality. At the beginning of the 20th century, with the development of modern music, Schoenberg broke through the traditional tonal bondage and created a brand new musical style. As a revolutionary innovation in 20th century music theory, Schoenberg created the "twelve-tone technique", which completely changed the traditional mode of music creation. Throughout the above, the process of tonality development is illustrated graphically:

Table 3.1 Tensional development patterns in various periods

period	Tonal development stage
Renaissance period	Tonal budding stage
Baroque period	Tonality establishment period
Classical music period	Peak period of tonality
Romantic period	Tone fading period
Late Romanticism	Tonal disintegration period
modern music	Music enters the era of pan tonality and atonality

CONCLUSION

By analyzing the application of I-V-I authentic cadence process in music works of different historical periods, we can reveal the trend and change of the evolution of tonal construction conditions. Western music has developed for more than 300 years. On the basis of constructing tonality with "I-V-I", composers have enriched and developed it with various harmonic means, which reflects the evolution of the concept of tonality and tonality music by composers in different musical periods. This makes the musical works show diversity and richness, and fully illustrates the authentic cadence is widely used in the construction of tonality. The current research focuses on the "I-V-I" authentic cadence, which is a very important musical element. However, the development of tonal music is far from limited to this. Therefore, it is suggested to expand the scope of the study to other musical elements (such as melody, harmony, rhythm,) in order to gain a more comprehensive understanding of tonal music and its development.

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