

MUSIC THEORY FOR THE ORGANIST (Levels 1-6)

Note: The Greg Steinke/Paul Harder books referenced below are programmed learning texts in music theory, designed for self-study. The courses were designed around the 10th edition for Levels 1-4, and the 12th edition for Levels 5-6. Other editions (i.e., used books or newer editions) may be used and are even encouraged, but specific chapter numbers and the frame numbers referenced in the instructor feedback of the Quizzes may be slightly inaccurate.

Level 1 (chapters 1-5 in Paul Harder, *Basic Materials in Music Theory*):

- Time and sound (sound waves, pitch, intensity, timbre, harmonics, the harmonic series)
- The notation of pitch (symbols for tones, basic scale, treble clef, bass clef, C-clefs, ledger lines, grand staff, *ottava* sign, half- and whole-steps, accidentals, enharmonic notes, chromatic scale, pitch designations)
- Time classifications (beat, meter, simple and compound time, borrowed divisions, subdivisions of the beat)
- Note and rest values (relative value of notes and rests, the dot, division of dotted and undotted notes and rests, subdivision of dotted and undotted notes and rests, the unit in simple and compound time, metronome indications, terms that express tempo)
- Time signatures (time signatures in simple and compound time, relation of time signatures to time classification, common time, *alla breve*, the tie, rhythmic patterns, syncopation)

Level 2 (chapters 6-11 in Paul Harder, *Basic Materials in Music Theory*):

- Intervals (harmonic and melodic intervals, numerical classification of intervals, compound intervals, classification of intervals by quality, inversion of intervals, enharmonic intervals)
- The basic scales (structure of the basic scales, modes, the keynote)
- The major scale (structure of the major scale, use of accidentals to form major scales on any note)
- The minor scale (the natural, harmonic, and melodic minor scales; diatonic and chromatic intervals)
- Key signatures (key and tonality, major key signatures, relative keys, minor key signatures, use of accidentals to form the various minor scales, the circle of fifths)
- Triads (the tertian system, basic [diatonic] triads, major, minor, augmented, and diminished triads, Roman numeral identification, chord symbols)

Level 3 (chapters 1-5 in Steinke/Harder, *Harmonic Materials in Tonal Music*, Part 1):

- Definitions (tonal, keynote, key, iteration, tonality, tonal center, tonal harmony, intervals, chords, triads, harmonic interval, root, diatonic triads)
- The structure of tonality (harmonic tonality, functional harmony, primary triads, secondary triads, neutral chord, active triad, progressions [basic, opening, closing], basic harmonic phrases, retrogression, tonal variety)
- Triads in root position: doubling and spacing (figured bass symbols, three- or four-part texture, voice crossing, close/open structure, vacant tone, sonority)
- Triads in root position: voice leading (relative motion, consecutive intervals, common tones, redistributing tones, augmented intervals, doubling principles, spacing principles)

- Triads in first and second inversion (root position, inverted triads, sonority, incorrect parallel motion, irregular doubling, active tone, six-four chord types, irregular resolution, nonessential function)

Level 4 (chapters 6-10 in Steinke/Harder, *Harmonic Materials in Tonal Music*, Part 1):

- Introduction to seventh chords and the dominant seventh (dissonance, diatonic seventh chords [major-minor, fully diminished, etc.], first/second/third inversions, dissonant elements)
- Phrase structure and cadences (phrase, melodic contour, cadence types [authentic, plagal, half, deceptive, final and non-final, perfect and imperfect, picardy third, Phrygian])
- Nonharmonic tones (identify and know how to write the following: passing tone--unaccented and accented, neighboring tone, appoggiatura, escape tone, anticipation, suspension, retardation, ornamentation, changing tone, pedal, free tone)
- Harmonic progression (progression & retrogression, relative strength of various types of root movement, primary triads and their secondary triads in harmonic progression, structural and embellishing harmony, relation of a basic harmonic structure to the phrase as a whole)
- Melody harmonization (choice of cadence, base line, tonality, harmonic rhythm, basic harmonic structure, embellishments of basic harmonic structure)

Level 5 (chapters 1-6 in Steinke/Harder, *Harmonic Materials in Tonal Music* Part II):

- Seventh chords (dissonance, diatonic seventh chords [major-minor, half-diminished, inverted, etc.], dominant seventh chord)
- Nondominant seventh chords (passive resolution, cadence effect, sequence patterns, regular and irregular resolutions)
- Altered nonharmonic tones and secondary dominants (foreign tones, tonal color, alteration of scale degrees, chromatic passing tones, false [cross] relation, double neighboring tones, chromatic mediant, tonicization, dominant function, dominant relation, leading tone relation, sequence of chords)
- Modulation to closely related keys (transient modulation, tonal reference, change of mode, phrase modulation, modulating sequence, pivot chord modulation, diatonic modulation, chromatic modulation)
- Borrowed chords (modal mixture, modal exchange, Picardy third, deceptive cadence, ambiguity of modality)
- Augmented sixth chords [Italian, German, French, English] (chromatic alteration, altered chords [subdominant, subdominant seventh, supertonic seventh], motive/motif)

Level 6 (chapters 7-11 in Steinke/Harder, *Harmonic Materials in Tonal Music* Part II):

- Neapolitan sixth chord, altered dominants, and diminished seventh chords (altered supertonic triad, tritone relationship, altered dominants, diminished seventh chords, enharmonic spellings)
- Chromatic third-relation harmony (tonal instability, tonal expansion, color harmony, functional/nonfunctional harmony, "chromatic stress", ambiguous tonal effect, tonal fluidity, symmetrical relationships)
- Modulation to foreign [remote, distant, semirelated] keys
- Ninth, eleventh, and thirteenth chords (tertian extension, incidental melodic occurrences, tone cluster, chromatic median seventh chord, dominant [eleventh, thirteenth] chord, polychord, appoggiatura chord, impressionistic music, palindrome, pandiatonicism, atonality, pantonality)