

# Music Theory for the Organist

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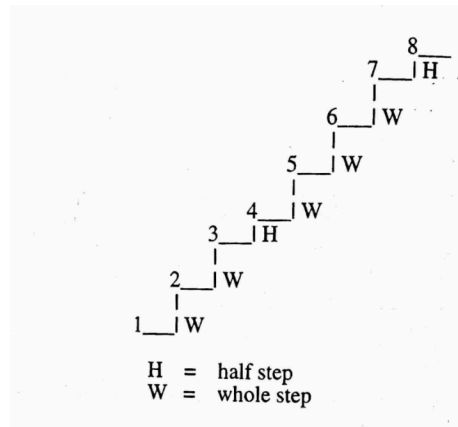
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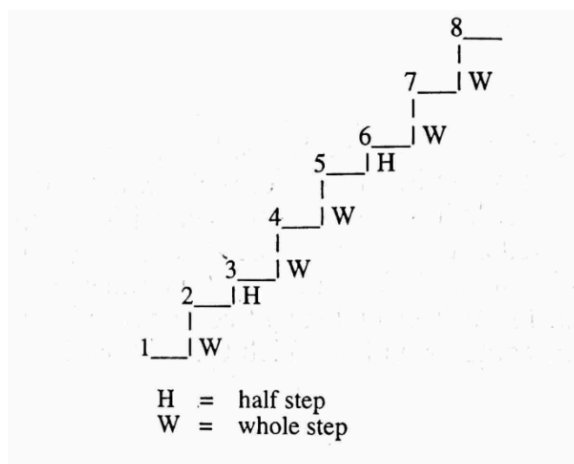
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## Levels 1-2

- The major scale
  - Half steps between the 3rd and 4th scale degrees, as well as between the 7th and 9th scale degrees



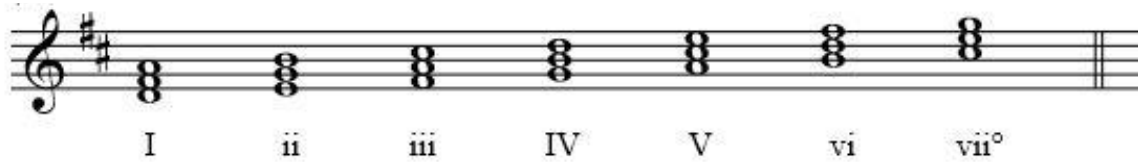
- Minor Scales
  - There are 3 types of minor scales
    - Natural minor
    - Harmonic minor
    - Melodic minor
- Natural Minor
  - Half steps between the 2nd and 3rd scale degrees, as well as between the 5th and 6th scale degrees



## Levels 3-4

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**Tonality** - harmony based on the major and minor scales. Roman numerals indicate which chords pertain to which note of the major or minor scale.



Major key patterns:

- 1st scale degree is Major
- 2nd scale degree is minor
- 3rd scale degree is minor
- 4th scale degree is Major
- 5th scale degree is Major
- 6th scale degree is minor
- 7th scale degree is diminished

Minor key patterns:

- 1st scale degree is minor
- 2nd scale degree is diminished
- 3rd scale degree is Augmented
- 4th scale degree is minor
- 5th scale degree is Major
- 6th scale degree is Major
- 7th scale degree is diminished

Names of Chords:

- 1st scale degree is Tonic
- 2nd scale degree is Supertonic
- 3rd scale degree is Mediant
- 4th scale degree is Subdominant
- 5th scale degree is Dominant
- 6th scale degree is Submediant
- 7th scale degree is Leading Tone

Harmonic Motion: I-IV-V-I

## Levels 5-6

### Transposition

- Mental Transposition Techniques
  - This only works when the key note is the same letter, e.g. Eb - E, C#-C, etc
  - Watch out for accidentals! In flat keys, naturals become sharps, flats become naturals, and sharps become double sharps
  - In sharp keys naturals become flats, flats become double flats and sharps become naturals
- Use the bass clef trick
  - Read the treble clef as if it was written in the bass clef. This will transpose the piece up a minor third. Make sure to adjust the key signature in your mind. The left hand will need to be transposed to harmonize with the right hand.
- Pitch numbers
  - Assign every note a number based on scale degree, 1-7 (e.g. in C major, C is 1, D is 2, E is 3, etc) Think of each scale degree as you transpose to the new key
- By intervals
  - Think of the distance moved for each pitch. If transposing up a major second, think about moving each pitch up a major second before transposing. E.g. in D major, D would move to E, E would move to F#, etc.

*With conviction* ♩ = 66-84

1. Come, come, ye Saints, no toil nor la - bor fear; But with joy  
2. Why should we mourn or think our lot is hard? 'Tis not so;  
3. We'll find the place which God for us pre - pared, Far a - way  
4. And should we die be - fore our jour - ney's through, Hap - py day!

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