THIRTEENTH EDITION

Basic Materials in Music Theory
A Programed Course

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Late, of Michigan State University

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### 9.0 The Minor Scales
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Preface to the Thirteenth Edition

It is always 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 many 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 again offer various revisions and enhancements, which I believe keep to the original spirit of Dr. Harder’s programed 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 and suggestions from reviewers and current users of the book. Earlier revisions have 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. Therefore, this edition sees a number of small changes throughout the book. I hope that the differences in theoretical and analytical approaches (which, I know, will always be there) work comfortably with previous editions 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 to ultimately 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.

I continue to be grateful to both The Paul Harder Estate and Pearson Education for providing helpful comments and support throughout the revision process. I am also indebted to the late Mildred Harder for having provided me access to all notes and support materials Dr. Harder used in the original creation of his book and for her past comments and moral support. I also thank colleagues Dr. David Stech, Dr. Margaret Mayer, Dr. Deborah Kvasch, Dr. Tim Smith, Dr. David Sills, Prof. David Foley, Dr. Paula Telesco and Dr. Lewis Strouse, among many, for their comments, encouragement, and assistance on revision ideas over past editions. I also thank Ashwin Krishnan, 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.

Greg A Steinke
Thorough grounding in music fundamentals is necessary for serious study of music. Unless one understands the vocabulary of music terminology, it is impossible even to converse knowingly about music. This book provides training that goes beyond vocabulary; it gives students a functional understanding of matters related to the basic materials of music: time and sound. Exercises incorporated with factual material teach not only how to write and interpret various musical symbols, but also how to construct scales, intervals, and triads.

This book employs a learning system called programed instruction, a method that results in quick, thorough learning with little or no help from the instructor. Students may work at their own pace and repeat any set of drills as many times as necessary. Comprehension of the material is subject to constant evaluation, so a missed concept or error of judgment is isolated quickly, before damage is done.

Because this book provides self-paced learning and requires little supplementation, it is ideal for use as a beginning text in a course devoted to the study of tonal harmony. It is also useful in the applied studio and for a quick review before proceeding with more advanced work.

The organization and methods used in this book are the product of practical classroom experiences over a period of many years. They reflect the experimentation and free exchange of ideas between faculty and students at Michigan State University and California State University, Stanislaus.

Paul O. Harder (1923–1986)
How to Use This Text

A programed text is designed to induce you to take an active part in the learning process. As you use this book you will, in effect, reason your way through the program with the text serving as a tutor. The subject matter is organized into a series of segments called frames. Most frames require a written response that you are to supply after having read and concentrated on the information given. A programed text allows you to check each response immediately, so that false concepts do not take root and your attention is focused on "right thinking." Since each frame builds upon the knowledge conveyed by previous ones, you must work your way through the program by taking each frame in sequence. With a reasonable amount of concentration, you should make few mistakes, for each successive step in the program is very small.

A glance at the first page will show that it is divided into two parts. The correct answers appear on the left side. These should be covered with the Answer Cover, a ruler, a slip of paper, or the hand. Check your response to a given frame by uncovering the appropriate answer. Your answer need not always be exactly the same as that supplied by the text. Use your common sense to decide if your answer approximates the meaning of the one given. If you should make an excessive number of errors, repeat several of the preceding frames until your comprehension is improved. If this fails to remedy your difficulty, you should seek help from your instructor or knowledgeable colleague.

Following each chapter summary, you will find a short series of Mastery Frames. These frames will help you assess your comprehension of the key points of the chapter. Do not continue unless your handling of the Mastery Frames assures your mastery of the preceding material. Along with the correct answers on the left side of the frame are references to the specific frames in the main part of the chapter that cover that subject. These references are in parentheses. This arrangement allows you to focus remedial study 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. The answers to these assignments are contained in the Instructor's Manual for Harder and Steinke Basic Materials in Music Theory, which is available upon request from the publisher. In all chapters Supplementary Activities also are given. These can be carried out in class or by the student alone, or with a colleague.

This book concentrates on the knowledge of music fundamentals. Knowledge alone, however, is but one aspect of your musical development. To be useful, knowledge about music must be related to the actual experience of music as sound. To that end, Ear-Training Activities appear at the end of each chapter. These exercises are designed for self-study; they are coordinated with the text but are not meant to be all-inclusive. They are intended to supplement other ear-training experiences. Do not approach the study of music fundamentals as merely the acquisition of knowledge; bring to bear your musical experiences as both a performer and a listener. Try to sing or play each item as it is presented. In this way, the relation of symbols to sound will become real and functional.

A beside a frame, example, or ear-training exercise indicates that you can listen to the music. The short samples are offered to demonstrate how a particular exercise might be practiced or utilized to develop that particular ear-training skill. Remember, however, these exercises are meant to supplement other, more comprehensive ear-training experiences. (For in-depth study of ear training, you can reference the Ear Training section of the Bibliography for Further Study, pp. 378–379).
About the Authors

Dr. Greg A Steinke (b. 1942) holds a Bachelor of Music degree from Oberlin Conservatory, a Master of Music degree from Michigan State University, a Master of Fine Arts degree from the University of Iowa, and a Doctor of Philosophy degree from Michigan State University.

Dr. Steinke retired in June 2001 as Chair of the Art and Music Departments, Associate Dean for Undergraduate Studies, and as holder of the Joseph Naumes Endowed Chair in Music at Marylhurst University in Oregon. Formerly, he was Dean of the College of Fine Arts and Professor of Music at Millikin University, Director of the School of Music and Professor of Music at Ball State University, Assistant Director of the School of Music at the University of Arizona, Chairman of the Music Department at San Diego State University, Director of the School of Music at the University of Idaho, Chairman of the Music Department at Linfield College, and a faculty member at Northern Arizona University, The Evergreen State College, California State University, Northridge, and the University of Maryland. Currently, he is a freelance composer, writer, oboist, and conductor.

Dr. Steinke is the author of numerous articles, has done the revisions to Paul Harder’s Basic Materials in Music Theory (seventh through thirteenth editions), Harmonic Materials in Tonal Music, (sixth through tenth editions), Bridge to Twentieth Century Music (revised edition), and, with H. Owen Reed, Basic Contrapuntal Techniques (revised edition, Alfred Music). He holds membership in a number of professional organizations and served for nine years (three terms, 1988–97) as the President and National Chairman of the Society of Composers, Inc.; currently President of National Association of Composers, USA (NACUSA) (2012-2020). Professor Steinke is active as a composer of chamber and symphonic music with a number of published works, as a speaker on interdisciplinary arts, and as an oboe soloist specializing in contemporary music.

Dr. Paul O. Harder (1923–1986) received a Master of Music degree in Music Theory from the Eastman School of Music, University of Rochester, where he performed as oboist with the Rochester Philharmonic Orchestra. Later, as a fellowship student at the University of Iowa, he received his Ph.D. in Music Composition. He studied composition with Mlle. Nadia Boulanger at the École des Beaux Arts de Fontainebleau, France, and at the Royal Academy of Music in Copenhagen, Denmark.

Dr. Harder held the post of Chairman of Music Theory at Michigan State University before becoming Assistant Vice President and Professor of Music at California State University, Stanislaus. He was a Professor Emeritus at Michigan State University.

In addition to approximately fifty compositions for a variety of media including orchestra, band, chorus, and chamber groups, Dr. Harder was the author of Harmonic Materials in Tonal Music, Parts I and II, through the fifth edition; Basic Materials in Music Theory, through the sixth edition; Music Manuscript Techniques, Parts I and II; Bridge to Twentieth Century Music, through the first edition; and as co-author (with H. Owen Reed), Basic Contrapuntal Techniques. All were published by Allyn & Bacon (see the Bibliography).