

HARMONY 1

AGO Achievement Award – Requirements



May be completed either at the organ console, piano, or keyboard:

1. Play the following progressions in four-part harmony, using good voice leading in common practice style:

C major: I – V – vi – ii – I^{6/4} – V – I (begin with either the third or fifth in the soprano)

D minor: i – VI – iv – V⁷ – i

2. Playing in the key of C major, tell your mentor the name of each scale degree in harmonic terms, e.g., C is the tonic, G is the dominant, etc.
3. Explain what TSDT (tonic, subdominant, dominant, tonic) means and why it is important.
4. Again in C major, play the diatonic triads found on each scale degree and tell you mentor what kind of triad they are, e.g., major, minor, or something else.
5. Again in C major, play the diatonic seventh chords in scale order and tell what kind of seventh chord they are, e.g. major-major, minor-minor, or something else.
6. Starting on A, play the diatonic seventh chords as found in *natural* A minor scale and tell your mentor what kind of seventh chord they are.

LEARNING RESOURCES:

Many resources are available that can help you through the requirements. Following is a list of a few well-established titles that might be readily accessible. Those marked “OP” are out of print, but are often available in libraries or through inter-library loan. For additional resources, visit <https://www.agohq.org/certification/>.

Shumway, Stanley. *Harmony and Ear Training at the Keyboard*, 4th edition. Dubuque: Wm. C. Brown Publishers, 1984. Unit 1: The Diatonic Triads (pp. 3-71); Unit 2: Diatonic Seventh Chords (p. 101)

Steinke, Greg A. *Basic Materials in Music Theory, A Programed Course*, 12th edition. Upper Saddle River: Prentice Hall, 2010. Chapter 11.0, Triads (pp. 313-342).

Steinke, Greg A. *Harmonic Materials in Tonal Music, A Programed Course, Part 1*, 10th edition. Upper Saddle River: Prentice Hall, 2010. Chapter 1.0, Some Definitions (pp. 5-8); Chapter 2.0, The Structure of Tonality (pp. 23-42); Chapters 3.0-5.0 deals with four-part harmony, doubling, spacing, and voice leading (pp. 49-168); Chapter 6.0, Introduction to Seventh Chords and the Dominant Seventh (pp. 169-196).

HARMONY 1

AGO Achievement Award – Candidate Record



Candidate

Mentor

Date of completion

Date awarded

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1. _____ Play the given progressions in four-part harmony, using good voice leading in common practice style.

C major: I – V – vi – ii – I⁶₄ – V – I (begin with either the third or fifth in the soprano)

D minor: i – VI – iv – V⁷ – i

2. _____ Playing in the key of C major, tell your mentor the name of each scale degree in harmonic terms, e.g., C is the tonic, G is the dominant, etc.
3. _____ Explain what TSDT (tonic, subdominant, dominant, tonic) means and why it is important.
4. _____ Again in C major, play the diatonic triads found on each scale degree and tell your mentor what kind of triad they are, e.g., major, minor, or something else.
5. _____ Again in C major, play the diatonic seventh chords in scale order and tell what kind of seventh chord they are, e.g. major-major, minor-minor, or something else.
6. _____ Starting on A, play the diatonic seventh chords as found in *natural* A minor scale and tell your mentor what kind of seventh chord they are.