

# Fundamentals of Music/AP Music Theory Syllabus/Cu...

## Fundamentals of Musicianship & Music Theory

**Teacher: Mr. Mole**

### Course Descriptions:

**Fundamentals of Musicianship:** This course includes the study and development of practical skills in reading, writing and sight singing music, musical signs and terms, intervals, triads, major and minor scales, key signatures, meter, rhythm and harmony. Students will develop an ability to identify musical pitches, both singularly and in combinations through melodic and harmonic dictation. It is strongly suggested that students electing this course also be enrolled in a performance course. This course is designed to be the prerequisite for Advanced Musicianship

**Advanced Musicianship:** This course pursues the advanced study of theory, harmony, form, analysis, composition, and ear training. This course provides substantial preparation for a music theory course at the freshman level in college.

### Grading:

- |   |     |
|---|-----|
| • Musicianship Lab Sheets (1 Grade recorded per chapter)<br>(Aural/Oral Skills Rudiments, Sight Singing, Rhythm Reading, Keyboard Skills) | 30% |
| • Homework/Classwork<br>(Worksheets from Workbook, Etc)   | 30% |
| • Quizzes<br>(Written Assessment of Concepts & Vocabulary)  | 20% |
| • Projects<br>(Improvisation/Composition)   | 20% |

### Learning Sequence in Fundamentals of Musicianship: (2 Semesters)

This course is meant to instill a mastery of the rudiments and terminology of music. Each lesson includes the development of aural/oral skills rudiments, sight-reading, "Try It" exercises, contextual listenings, dictations, and sometimes improvisation, composition, and keyboard skills. Students are assigned worksheets for homework which are sometimes peer graded and sometimes checked by the teacher for accuracy. Musicianship skills facilitate students' ability to hear and notate:

- Chapter 1. Pitch and Pitch Class (15 Lessons)
- Chapter 2. Simple Meters (15 Lessons)
- Chapter 3. Pitch Collections, Scales, and Major Keys (12 Lessons)
- Chapter 4. Compound Meters (10 Lessons)
- Chapter 5. Minor Keys and the Diatonic Modes (13 Lessons)
- Chapter 6. Intervals (11 Lessons)
  - Mid-term Exam Review++
- Chapter 7. Triads - (Emphasizes **Functional Triadic Harmony** used throughout the course) (8 Lessons)
- Chapter 8. Seventh Chords (8 Lessons)
- Chapter 9. Connecting Intervals in Note-to-Note Counterpoint (6 Lessons)
- Chapter 10. Melodic and Rhythmic Embellishment in Two-Voice Composition (14 Lessons)
- Chapter 11. From Species to Chorale Style (6 Lessons)
  - Final Composition Project (4 Weeks)

### **Learning Sequence in AP Music Theory: (2 semesters)**

Like most first-year college music courses, **AP ® Music Theory studies the harmony of tonal music through part-writing exercises. Although it emphasizes the music of the Common Practice period (1600– 1900), music of other stylistic periods is also studied.** Each lesson includes the development of aural/oral skills rudiments, sight-reading, “Try It” exercises, contextual listenings, dictations, and sometimes improvisation, composition, and keyboard skills. Students are assigned worksheets for homework which are sometimes peer graded and sometimes checked by the teacher for accuracy. Musicianship skills facilitate students’ ability to hear and notate:

- Fundamentals Review (12 Review Lessons)
- Chapter 12. The Basic Phrase in SATB Style (9 Lessons)
- Chapter 13. Dominant Sevenths, the Predominant Area, and Chorale Harmonization (9 Lessons)
- Chapter 14. Expanding the Basic Phrase (10 Lessons)
- Chapter 15. New Cadence Types and Diatonic Root Progressions (9 Lessons)
- Chapter 16. Embellishing tones (13 Lessons)
- Chapter 17. Voice-Leading Chords: vii°6, vii°7, viiø7, and Others (4 Lessons)
  - Mid-Term Exam Review

- Chapter 18. Phrase Structure and Motivic Analysis (9 Lessons)
- Chapter 19. Diatonic Sequences (6 Lessons)
- Chapter 20. Secondary Dominant and Leading-Tone Chords to V (8 Lessons)
- Chapter 21. Tonicizing Scale Degrees Other Than V (9 Lessons)
- Chapter 22. Modulation to Closely Related Keys (10 Lessons)
- Chapter 23. Binary and Ternary Forms (**Forms include rounded binary, simple ternary, theme and variation, strophic, etc**) (7 Lessons)
- AP Test Practice (2 Weeks)
- Final Composition Project (4 Weeks)
- Music placement test/ AP music E.O.C

Chapter/Unit Outlines	Essential Questions	Terms	Activities
<p><b>Chapter 1</b>  <b>“Pitch and Pitch Class Set”</b>  <b>(15 Lessons)</b></p> <p><b>Overview:</b>  When we read notated music, we translate its symbols into sound-sung, played on an instrument, or heard in our heads. We begin study of music theory by learning to read and write the symbols that represent pitch, one of music's basic elements.</p>	<ol style="list-style-type: none"> <li>How do a staff and a clef work together to identify pitches?</li> <li>How do pitches and pitch classes differ?</li> <li>What is the function of (a) C-clefs, (b) accidentals, (c) ledger lines?</li> <li>How do the piano's white and black keys help you determine whole and half steps?</li> <li>Which white-key pairs of</li> </ol>	<ul style="list-style-type: none"> <li>Octave</li> <li>Octave Equivalence</li> <li>Pitch Class</li> <li>Pitch</li> <li>Middle C</li> <li>Sharp</li> <li>Flat</li> <li>Enharmonic</li> <li>Accidentals</li> <li>Natural</li> <li>Interval</li> <li>Half Step</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf)</b></p> <ul style="list-style-type: none"> <li>Major Scale <ul style="list-style-type: none"> <li><input type="checkbox"/> Matching pitch with changing vowels (i,e,a,o,u)</li> <li><input type="checkbox"/> Stepwise 3-Note Scale (D-R-M-R-D)</li> <li><input type="checkbox"/> 3 Note Scale with Skips (D-R-M-R-D)</li> <li><input type="checkbox"/> Stepwise Pentachord Scale (D-R-M-F-S-F-M-R-D)</li> <li><input type="checkbox"/> Stepwise Additive Pentachord Scale</li> <li><input type="checkbox"/> Pentachord Scale with Skips</li> <li><input type="checkbox"/> Tonic Triad on a variety of rhythms</li> <li><input type="checkbox"/> Tonic triad as a chord</li> </ul> </li> </ul>

<p><b>Outline:</b></p> <ul style="list-style-type: none"><li>● Introduction to Pitch<ul style="list-style-type: none"><li>○ Pitch classes and pitches</li></ul></li><li>● The piano keyboard<ul style="list-style-type: none"><li>○ White keys</li><li>○ Black keys: Flats and sharps</li><li>○ Enharmonic Equivalents</li><li>○ Intervals: Half steps and whole steps</li><li>○ Double flats and sharps</li></ul></li><li>● Reading pitches from a score<ul style="list-style-type: none"><li>○ Staff notation</li><li>○ Treble clef</li><li>○ Bass clef</li><li>○ C-clef</li><li>○ Naming registers</li><li>○ Ledger lines</li><li>○ Writing pitches on a score</li></ul></li><li>● Dynamic Markings</li><li>● Style Periods</li></ul>	<p>notes form half steps, without the addition of accidentals?</p> <p>6. Give two guidelines each for notating ledger lines, note heads, and stems.</p> <p>7. How are octave numbers assigned? What is the octave number for middle C?</p> <p>8. Pick a melody from the anthology or music that you are playing that includes ledger lines. Identify all its pitches and octave numbers.</p>	<ul style="list-style-type: none"><li>● Whole Step</li><li>● Double sharp</li><li>● Double flat</li><li>● Staff</li><li>● Clef</li><li>● Ledger Lines</li><li>● Bass clef</li><li>● C-clef</li><li>● Choral Tenor Clef</li><li>● Grand Staff</li><li>● Dynamic</li><li>● Forte - f</li><li>● Piano - p</li><li>● Mezzo piano - mp</li><li>● Mezzo forte - mf</li><li>● Crescendo</li><li>● Diminuendo/Decrescendo</li><li>● Medieval</li><li>● Renaissance</li><li>● Baroque</li><li>● Classical</li><li>● Romantic</li><li>● Modern and contemporary<ul style="list-style-type: none"><li>○ Early twentieth century and modernist</li><li>○ Post-World War II and late twentieth</li></ul></li></ul>	<p><b>Sight-reading:</b></p> <ul style="list-style-type: none"><li>● Part I.A (Chap 1-3) pg1-8: Major Keys, Simple Meters</li></ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"><li>● (none)</li></ul> <p><b>Dictations:</b></p> <ul style="list-style-type: none"><li>● 1.01-1.12</li></ul> <p><b>Worksheets</b></p> <ul style="list-style-type: none"><li>● 1.1 Identifying Letter names from the keyboard; Identifying whole and half steps at the keyboard; Enharmonic Pitches</li><li>● 1.2 Identifying whole and half steps at the keyboard; Staff notation; Half and whole steps from staff notation; Analysis: purcell, "Music for a Whole," mm19-21 (vocal part)</li><li>● 1.3 Writing whole and half steps on the staff; identifying pitches with and without ledger lines; identifying pitches in C-clefs; Analysis</li><li>● 1.4 Identifying pitches in mixed clefs; Writing half and whole steps in mixed clefs; Identifying pitch and register in musical contexts</li><li>● 1.5 Arranging; Composing melodies</li></ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"><li>● Chapter 1 Quiz</li></ul>
--	--	---	---

		<ul style="list-style-type: none"> <li>century <ul style="list-style-type: none"> <li>Twenty-first century</li> </ul> </li> </ul>	
<p align="center"><b>Chapter 2</b> <b>“Simple Meters”</b> <b>(15 Lessons)</b></p> <p><b>Overview:</b> We turn now to the organization of music in time. This chapter explains how beats are grouped and divided to create meter, then focuses on simple meters, whose beats divide into two parts</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>Dividing Musical Time <ul style="list-style-type: none"> <li>Beat, beat division, and meter</li> <li>Conducting patterns</li> <li>Tempo</li> <li>Rhythm and meter</li> </ul> </li> <li>Rhythmic notation for simple meters <ul style="list-style-type: none"> <li>Rhythmic values</li> <li>Meter signatures</li> </ul> </li> <li>Counting rhythms in simple meters <ul style="list-style-type: none"> <li>Beat subdivisions</li> <li>Stems, flags, and beaming</li> <li>Counting rests and</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>What is the difference between (a) simple and compound meters, (b) rhythm and meter, (c) beat division and subdivision, (d) a flag and a beam, (e) a tie and a slur, (f) a syncopation and a hemiola?</li> <li>What do the two numbers in a simple meter signature represent?</li> <li>Provide two appropriate meter signatures each for a simple duple, simple triple, and a simple quadruple piece. Write three measures of rhythm in each meter, using rhythm clefs.</li> <li>What are the notation rules for (a) stem direction, (b) beaming beat divisions and subdivisions, (c) upbeats?</li> <li>How are syncopations created? Write two syncopated rhythmic patterns</li> </ol>	<ul style="list-style-type: none"> <li>Alla breve</li> <li>Anacrusis</li> <li>Bar line</li> <li>Beam</li> <li>Beat</li> <li>Common time</li> <li>Cut time</li> <li>Dot</li> <li>Downbeat</li> <li>Flag</li> <li>Hemiola</li> <li>Hypermeter</li> <li>Measure</li> <li>Simple meter</li> <li>Compound meter</li> <li>Simple duple meter</li> <li>Simple quadruple meter</li> <li>Simple triple meter</li> <li>Meter signatures</li> <li>Metric accent</li> <li>Note head</li> <li>Rest</li> <li>Rhythm</li> <li>Eighth note</li> <li>Half note</li> <li>Quarter note</li> <li>Sixteenth note</li> <li>Whole note</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf)</b> Simple with quarter note beat unit.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Whole, Half, Quarter notes</li> <li><input type="checkbox"/> Whole, Half, Quarter Rests</li> <li><input type="checkbox"/> Dotted Half notes</li> <li><input type="checkbox"/> 8th Notes</li> <li><input type="checkbox"/> Dotted Quarter Notes</li> <li><input type="checkbox"/> 8th Rests</li> <li><input type="checkbox"/> 8th note Syncopation</li> <li><input type="checkbox"/> 8th note Syncopation with Rests</li> <li><input type="checkbox"/> 16th Notes</li> <li><input type="checkbox"/> 16th note syncopation</li> <li><input type="checkbox"/> Dotted 8th Notes</li> <li><input type="checkbox"/> Triples over 1 beat</li> <li><input type="checkbox"/> Triples over 2 beats</li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>Part I.A (Chap 1-3)pg9-16: Major Keys, Simple Meters</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>Part I.A (Chap 2-3)pg79-92): Simple Meters</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>(none)</li> </ul> <p><b>Dictation:</b></p> <ul style="list-style-type: none"> <li>2.01-2.89</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>Lesson 1: Improvisation with Rhythmic Cells</li> </ul>

<ul style="list-style-type: none"> <li>dots <ul style="list-style-type: none"> <li>○ Slurs and ties</li> <li>○ Metrical accents and syncopation</li> <li>○ Hemiola</li> <li>○ Anacrusis notation</li> </ul> </li> <li>● Beat units other than the quarter note</li> <li>● Implications for performance: Metric hierarchy</li> </ul>	<ol style="list-style-type: none"> <li>6. Find a piece of music from the anthology in each of the following meters: simple duple, simple triple, simple quadruple. Choose at least one with an eighth- or half-note beat unit, and practice counting its rhythm while conducting the meter.</li> <li>7. Choose a short passage from your repertoire. Try to perform it with equal stress on each beat. Then mark the strong and weak beats, and perform again.</li> </ol>	<ul style="list-style-type: none"> <li>● Slur</li> <li>● Stem</li> <li>● Syncopation</li> <li>● Tempo</li> <li>● Tie</li> <li>● Time signature</li> <li>● upbeat</li> </ul>	<p>(pg. 381)</p> <ul style="list-style-type: none"> <li>● Lesson 2: Major and Minor Triads (pg. 382)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>● Composition 1: Rhythm-A: Simple Meter</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>● 2.1 Notation basics; Identifying meter; Counting rhythms</li> <li>● 2.2 Understanding dots; Counting rhythms with beat subdivision; Counting rhythms with rests.</li> <li>● 2.3 Beaming to reflect the beat; Counting rhythms with dots and ties; Syncopation</li> <li>● 2.4 Reading meter signatures; Reading and writing in different meters</li> <li>● 2.5 Understanding meter signatures; Writing in different meters</li> <li>● 2.6 Anacrusis notation; Compositing a rhythmic canon;</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>● Chapter 2 Quiz</li> </ul>
<p style="text-align: center;"><b>Chapter 3</b>  <b>“Pitch Collections, Scales, and Major Keys”</b>  <b>(12 Lessons)</b></p> <p><b>Overview:</b>  The concept of key is fundamental to Western Music. In this chapter, we learn about keys by notating and playing major scales. The major key signatures and scale-degree names will serve as foundations for the study of</p>	<ol style="list-style-type: none"> <li>1. What are the whole and half-step patterns in the major and chromatic scales?</li> <li>2. What are two different systems for spelling chromatic scales? How do you decide which one to use?</li> <li>3. What is the interval pattern for a major tetrachord? Spell the two major</li> </ol>	<ul style="list-style-type: none"> <li>● Chromatic</li> <li>● Chromatic half step</li> <li>● Circle of fifths</li> <li>● Collection</li> <li>● Diatonic half step</li> <li>● Dominant</li> <li>● Key signature</li> <li>● Leading tone</li> <li>● Major pentachord</li> <li>● Mediant</li> <li>● Pentatonic</li> <li>● Chromatic Scale</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf)</b></p> <ul style="list-style-type: none"> <li>● Major Scale: <ul style="list-style-type: none"> <li><input type="checkbox"/> Full Scale</li> <li><input type="checkbox"/> Additive Full Scale</li> <li><input type="checkbox"/> Pentachord Scale beginning on all Scale degrees</li> <li><input type="checkbox"/> Label Half &amp; Whole Steps of the Scale</li> </ul> </li> <li>● Chromatic Scale <ul style="list-style-type: none"> <li><input type="checkbox"/> Chromatic Scale</li> </ul> </li> </ul>

<p>harmony.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>• Chromatic and diatonic collections</li> <li>• Scales: Ordered pitch-class collections <ul style="list-style-type: none"> <li>◦ Scale degrees</li> <li>◦ Spelling major scales</li> <li>◦ Spelling chromatic scales</li> </ul> </li> <li>• Major Keys <ul style="list-style-type: none"> <li>◦ Key signatures</li> <li>◦ The circle of fifths</li> <li>◦ Identifying a key from a key signature</li> <li>◦ Writing key signatures</li> <li>◦ Identifying the key of a piece</li> <li>◦ Scale-degree names</li> </ul> </li> <li>• The Major pentatonic scale</li> <li>• Implications for performance</li> </ul>	<p>tetrachords in E major</p> <ol style="list-style-type: none"> <li>How can you identify the key of a flat-key work from its key signature? A sharp-key work?</li> <li>What is the order of sharps in a key signature? Of flats? What pattern do you follow to place them in the correct octave?</li> <li>Name two systems for identifying scale degrees.</li> <li>How is the circle of fifths constructed, and how can it help you learn key signatures?</li> <li>In addition to the key signature, what other musical aspects should you check to identify the key of a work?</li> <li>Which scale degrees form a major pentatonic scale? A major pentachord?</li> <li>Find a passage of music for your instrument or voice that includes a portion of a chromatic scale. Find a complete major scale and major pentachord.</li> </ol>	<ul style="list-style-type: none"> <li>• Diatonic Scale</li> <li>• Major Scale</li> <li>• Major pentatonic Scale</li> <li>• Scale Degree</li> <li>• Solfege Syllables</li> <li>• Subdominant</li> <li>• Submediant</li> <li>• Supertonic</li> <li>• Tendency tone</li> <li>• Tetrachord</li> <li>• Tonic</li> </ul>	<ul style="list-style-type: none"> <li>◻ Major Scale with chromatic lower neighbors</li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>• Part I.A (Chap 1-3)pg17-24: Major Keys, Simple Meters</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>• Part I.A (Chap 2-3)pg79-92): Simple Meters</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>• Learn - Lesson 1: Major Pentachords, Tetrachords, and Scales (pg. 405)</li> </ul> <p><b>Dictation:</b></p> <ul style="list-style-type: none"> <li>• 3.01-3.20</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>• Lesson 3: Major- and minor-key melodies (pg.383)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>• Composition 2: Major-key Melody</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>• 3.1 Writing scales</li> <li>• 3.2 Key signatures; Scale-degree analysis of melodies</li> <li>• 3.3 Scale and scale degree; Scale and key analysis</li> <li>• 3.4 Key signature review; Identifying scale degrees; Pentatonic scale</li> <li>• 3.5 Scale review; Analysis of scale type</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>• Chapter 3 Quiz</li> </ul>
<p><b>Chapter 4</b></p>	<ol style="list-style-type: none"> <li>How are compound meters</li> </ol>	<ul style="list-style-type: none"> <li>• Anacrusis</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p>

## “Compound Meters” (10 Lessons)

### Overview:

In this chapter, we learn typical rhythmic patterns in compound meters, and how to notate and perform these patterns.

### Outline:

- Hearing compound meters
- Meter signatures
- Rhythmic notation in compound meters
  - The dotted-quarter beat unit
  - Subdividing the beat
  - Beat units other than the dotted quarter
- Syncopation
- Mixing beat divisions and groupings
  - Triplets
  - Duplets, quadruplets, and polyrhythm
  - Hemiola in compound meter
- Metric accent and implications for performance

distinguished from simple meters?

2. When reading a compound meter signature, how do you determine (a) the number of beats per measure and (b) the beat unit?
3. Provide the number of beats per measure and the beat unit for each of the following meter signatures: 12/4 9/16, 6/4
4. What guidelines should you follow in beaming rhythms together? What makes this difficult when the dotted-half note is the beat unit?
5. How do the guidelines for metrical accent compare in simple and compound meters?
6. If possible, find a piece of music in the anthology in each of the following meters: compound duple, compound triple, compound quadruple. Choose at least one with a beat unit other than dotted quarter, and practice chanting its rhythm while

- Compound duple
- Compound triple
- Compound quadruple
- Duplet
- Hemiola
- Metrical accent
- Polyrhythm
- Quadruplet
- Rubato
- Triplet
- tuplet

- Compound with Dotted Quarter Beat Unit
  - Dotted Half, Dotted Quarter, Eighth notes
  - Dotted Half, Dotted Quarter, Eighth Rests
  - Borrowed Division

### Sight-reading:

- Part I.B (Chap 4-5) pg24-27: Major and Minor Keys, Simple and Compound Meters

### Rhythm-reading:

- Part I.B (Chap 4 )pg93-101): Compound Meters

### Keyboard Skills:

- Review - Lesson 1: Major Pentachords, Tetrachords, and Scales

### Dications:

- 4.01-4.60

### Improvisation Activities:

- Lesson 3: Major- and minor-key melodies (pg.383)

### Composition Activities:

- Composition 1: Rhythm-B: Compound Meter

### Worksheets:

- 4.1 Understanding simple and compound meter signatures
- 4.2 Understanding simple and compound meter signatures; Compound meters with dotted quarter beat units
- 4.3 Understanding compound meters; Understanding rests; Beaming to reflect the meter
- 4.4 Compound meters with dotted half and dotted eighth beat units

	conducting the meter.		<ul style="list-style-type: none"> <li>• 4.5 Reading and writing triplets; Syncopations</li> <li>• 4.6 Analysis</li> </ul> <b>Quiz:</b> <ul style="list-style-type: none"> <li>• Chapter 4 Quiz</li> </ul>
<p align="center"><b>Chapter 5</b>  <b>“Minor Keys and the Diatonic Modes”</b>  <b>(13 lessons)</b></p> <p><b>Overview:</b>  We continue our study of keys and scales by writing and playing in minor keys and diatonic modes. With this knowledge, along with that of major keys, we will be able to identify keys and modes in musical works.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>• Parallel keys: Shared tonic</li> <li>• Relative Keys <ul style="list-style-type: none"> <li>◦ Relative minor: Shared key signatures</li> <li>◦ Finding the relative minor and major keys</li> </ul> </li> <li>• Variability in the minor scale <ul style="list-style-type: none"> <li>◦ The “forms” of minor</li> <li>◦ Identifying the key</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. What similarities do relative and parallel minor share with major? How do relative and parallel minor differ from each other?</li> <li>2. What are the differences between the three minor scale types? How are these differences reflected in the scale-degree names?</li> <li>3. Given a key signature, how do you know which minor key it represents?</li> <li>4. Given a minor key, how do you find the relative major?</li> <li>5. How do the diatonic modes differ from major and minor scales? Describe the relative and parallel methods for identifying and spelling modes.</li> <li>6. Given a pitch and a mode to build on it, what steps should you follow?</li> <li>7. Find a piece, in your own</li> </ol>	<ul style="list-style-type: none"> <li>• Diatonic modes</li> <li>• Aeolian</li> <li>• Dorian</li> <li>• Ionian</li> <li>• Locrian</li> <li>• Lydian</li> <li>• Mixolydian</li> <li>• Phrygian</li> <li>• Major pentachord</li> <li>• Minor pentachord</li> <li>• Harmonic minor scale</li> <li>• Melodic minor scale</li> <li>• Natural minor scale</li> <li>• Modal scale degree</li> <li>• Mode</li> <li>• Parallel major</li> <li>• Parallel minor</li> <li>• Major pentatonic scale</li> <li>• Minor pentatonic scale</li> <li>• Raised submediant</li> <li>• Relative major</li> <li>• Relative minor</li> <li>• Subtonic</li> <li>• Tetrachord</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>• Minor Scale <ul style="list-style-type: none"> <li>❑ Stepwise 3 Note Scale (D-R-M-R-D)</li> <li>❑ 3 Note Scale with Skips</li> <li>❑ Stepwise Pentachord Scale</li> <li>❑ Stepwise Additive pentachord scale</li> <li>❑ Pentachord Scale with Skips</li> <li>❑ Tonic Triad on a variety of rhythms</li> <li>❑ Tonic triads as a chord (3rds, 5ths, then all three)</li> <li>❑ Full Scale (Natural, Harmonic, Melodic)</li> <li>❑ Additive Full Scale (Natural, Harmonic, and Melodic)</li> <li>❑ Pentachord Scale beginning on all Scale degrees ( Natural)</li> <li>❑ Label Half &amp; Whole Steps of the Scale (Natural, Harmonic, Melodic)</li> </ul> </li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>• Part I.B (Chap 4-5)pg27-40: Major and Minor Keys, Simple and Compound Meters</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>• Part I.C (Chap 5)pg102-109: Simple Meters with Beat Subdivisions</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>• Review: Lesson 1: Major Pentachords,</li> </ul>

<p>of a musical passage</p> <ul style="list-style-type: none"> <li>○ Hearing minor scale types</li> <li>○ Writing minor scales</li> <li>● Scale degrees in minor</li> <li>● The minor pentatonic scale</li> <li>● Modes of diatonic collection <ul style="list-style-type: none"> <li>○ The “relative” identification of modes</li> <li>○ The “Parallel” identification of modes</li> <li>○ Spelling modal scales</li> <li>○ Twentieth-century and contemporary modal practice</li> </ul> </li> </ul>	<p>repertoire if possible, with two movements related by relative or parallel keys. Find a piece written in one of the diatonic modes.</p>	<ul style="list-style-type: none"> <li>● Major tetrachord</li> <li>● Harmonic minor tetrachord</li> <li>● Natural minor tetrachord</li> </ul>	<p>Tetrachords, and Scales (pg. 405)</p> <ul style="list-style-type: none"> <li>● Learn - Lesson 2: Minor Pentachords, Tetrachords, and Scales (pg. 406)</li> <li>● Learn - Lesson 3: Diatonic Modes (pg. 407)</li> </ul> <p><b>Contextual Listenings:</b></p> <ul style="list-style-type: none"> <li>● 5.1</li> <li>● 5.2</li> <li>● 5.3</li> <li>● 5.4</li> <li>● 5.5</li> </ul> <p><b>Dications:</b></p> <ul style="list-style-type: none"> <li>● 5.01-5.20</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>● Lesson 3: Major- and minor-key melodies (pg.383)</li> <li>● Lesson 4: Major Pentatonic, Minor Pentatonic, and Modal Melodies (pg. 384)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>● Composition 3: Melody in minor keys and the diatonic modes</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>● 5.1 Writing minor scales; Identifying relative and parallel keys</li> <li>● 5.2 Key signatures; Scale degrees in minor</li> <li>● 5.3 Forms of the minor scale; Scale and scale-degree analysis; Finding parallel and relative keys</li> <li>● 5.4 Writing melodies from scale degrees; Writing pentatonic scales; Composing a melody</li> <li>● 5.5 Writing mixed types of scales; Analyzing keys in musical contexts</li> <li>● 5.6 Writing the diatonic modes; Analyzing</li> </ul>
---	--	---	---

			modal melodies <b>Quiz:</b> <ul style="list-style-type: none"> <li>Chapter 5 Quiz</li> </ul>
<p style="text-align: center;"><b>Chapter 6</b>  <b>“Intervals”</b>  <b>(11 Lessons)</b></p> <p><b>Overview:</b>          In this chapter, we combine pitches to form intervals. We also examine how composers use intervals to write music in different styles.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>Combining pitches             <ul style="list-style-type: none"> <li>Interval size</li> <li>Melodic and harmonic intervals</li> <li>Compound intervals</li> </ul> </li> <li>Interval Quality             <ul style="list-style-type: none"> <li>Major, minor, and perfect intervals</li> <li>Inverting intervals</li> </ul> </li> <li>Spelling Intervals             <ul style="list-style-type: none"> <li>Smaller intervals: 2, 3, and 4</li> <li>Larger intervals: 5, 6, and 7</li> <li>Semitones and interval size</li> <li>Augmented and</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>What information is missing when only an interval's size is given?</li> <li>Which interval sizes are considered consonant? Dissonant?</li> <li>What is the difference between a major and a minor interval of the same size (for example, M6 and m6)</li> <li>What is the interval called that is one chromatic half step smaller than a minor interval? On chromatic half step larger than a major interval?</li> <li>What is the interval called that is one chromatic half step smaller than a perfect interval? One chromatic half step larger than a perfect interval?</li> <li>Name as many enharmonically equivalent intervals to C#-E as you can.</li> <li>Examine the melodic intervals between pitches</li> </ol>	<ul style="list-style-type: none"> <li>Compound interval</li> <li>Consonance (imperfect)</li> <li>Consonance (perfect)</li> <li>Dissonance</li> <li>Enharmonically related interval</li> <li>Interval (harmonic)</li> <li>Interval (melodic)</li> <li>Major interval</li> <li>Minor interval</li> <li>Perfect interval</li> <li>Augmented</li> <li>Diminished interval</li> <li>Interval size</li> <li>Inversionally related interval</li> <li>Melodic interval</li> <li>Tritone</li> <li>unison</li> <li></li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>Major:             <ul style="list-style-type: none"> <li><input type="checkbox"/> Intervals from the tonic</li> <li><input type="checkbox"/> Thirds Prep</li> <li><input type="checkbox"/> Thirds</li> <li><input type="checkbox"/> Fourths Prep</li> <li><input type="checkbox"/> Fourths (D-F-R-S etc)</li> <li><input type="checkbox"/> Fifths Prep</li> <li><input type="checkbox"/> Fifths</li> </ul> </li> <li>Minor:             <ul style="list-style-type: none"> <li><input type="checkbox"/> Intervals from Tonic in Minor (Natural)</li> <li><input type="checkbox"/> Thirds Prep (Natural, Harmonic, Melodic)</li> <li><input type="checkbox"/> Thirds (Natural, Harmonic, Melodic)</li> <li><input type="checkbox"/> Fourths Prep (Natural)</li> <li><input type="checkbox"/> Fourths (Natural)</li> <li><input type="checkbox"/> Fifths Prep (natural)</li> <li><input type="checkbox"/> Fifths (natural)</li> </ul> </li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>Part I.C (Chap 6-8) pg.40-69: Major and Minor Keys, Simple and Compound Meters, Beat Subdivisions</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>Part I.C (Chap 5)pg102-109): Simple Meters with Beat Subdivisions</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>Review - Lesson 2: Minor Pentachords,</li> </ul>

<ul style="list-style-type: none"> <li> <ul style="list-style-type: none"> <li>diminished intervals</li> <li>○ Enharmonically equivalent intervals</li> </ul> </li> <li>● Consonant and dissonant intervals           <ul style="list-style-type: none"> <li>○ Analyzing intervals in music</li> </ul> </li> </ul>	<p>in a phrase of a piece you perform. Which interval size appears most often? What is the largest interval?</p>		<p>Tetrachords, and Scales (pg. 406)</p> <ul style="list-style-type: none"> <li>● Review - Lesson 3: Diatonic Modes (pg. 407)</li> <li>● Learn - Lesson 4: Intervals (pg. 408)</li> </ul> <p><b>Conceptual Listeners:</b></p> <ul style="list-style-type: none"> <li>● 6.1</li> <li>● 6.2</li> <li>● 6.3</li> <li>● 6.4</li> </ul> <p><b>Dictation:</b></p> <ul style="list-style-type: none"> <li>● 6.01-6.20</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>● Lesson 3: Major- and minor-key melodies (pg.383)</li> <li>● Lesson 4: Major Pentatonic, Minor Pentatonic, and Modal Melodies (pg. 384)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>● (none)</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>● 6.1 Identifying interval size; Writing interval sizes</li> <li>● 6.2 Identifying intervals; Writing intervals</li> <li>● 6.3 Writing major, minor, and perfect melodic intervals; Writing major, minor, and perfect harmonic intervals; Writing melodies from intervals</li> <li>● 6.4 Interval inversion; Writing augmented and diminished intervals; Identifying intervals</li> <li>● 6.5 Writing diminished and augmented intervals; Writing enharmonically equivalent intervals; Writing all interval types; Identifying intervals in a key context</li> <li>● 6.6 Identifying all interval types; Writing all</li> </ul>
--	--	--	--

			intervals; Melodic analysis <b>Quiz:</b> <ul style="list-style-type: none"> <li>Chapter 6 Quiz</li> </ul>
<p style="text-align: center;"><b>Chapter 7</b> <b>“Triads”</b> <b>(8 Lessons)</b></p> <p><b>Overview:</b> In this chapter, we combine intervals to form triads. We will identify triad types and learn how they function in musical contexts.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>Chords and Triads               <ul style="list-style-type: none"> <li>Triad qualities in major keys</li> <li>Triad qualities in minor keys</li> </ul> </li> <li>Spelling triads               <ul style="list-style-type: none"> <li>By interval</li> <li>By the C-major method</li> <li>By key signature</li> </ul> </li> <li>Triad Inversion</li> <li>Figured bass</li> <li>Triads in popular-music notation</li> </ul>	<ol style="list-style-type: none"> <li>Describe two different ways of spelling each of these triad types from a given root: major, minor, diminished, and augmented</li> <li>Given the same root, which interval or intervals differ in the following pairs of triads: major and minor, major and augmented, minor and diminished, minor and augmented?</li> <li>What are the differences between the following ways of labeling triads: chord quality, figured bass, Roman numeral, lead sheet?</li> <li>How does figured bass show first inversion? Second inversion? A raised third? A lowered sixth?</li> <li>How does a lead sheet show inversion?</li> <li>Find a piece in your repertoire with a fairly simple rhythm (preferable</li> </ol>	<ul style="list-style-type: none"> <li>Chord</li> <li>Root (of a chord):</li> <li>Third (of a chord):</li> <li>Fifth (of a chord):</li> <li>Figured bass</li> <li>Fretboard diagram</li> <li>Inversion</li> <li>First inversion</li> <li>Second inversion</li> <li>Lead-sheet notation</li> <li>Triad</li> <li>Major triad</li> <li>Minor triad</li> <li>Augmented triad</li> <li>Diminished triad</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>Major:               <ul style="list-style-type: none"> <li><input type="checkbox"/> Root and Inverted tonic triads</li> <li><input type="checkbox"/> Root position Triads built on each scale degree</li> <li><input type="checkbox"/> 1st inversion triads built on every scale degree</li> <li><input type="checkbox"/> 2nd inversion triads built on every scale degree</li> </ul> </li> <li>Minor:               <ul style="list-style-type: none"> <li><input type="checkbox"/> Root and inverted tonic triads (Natural)</li> <li><input type="checkbox"/> Root position Triads built on each scale degree (Natural)</li> <li><input type="checkbox"/> 1st inversion triads built on every scale degree (Natural)</li> <li><input type="checkbox"/> 2nd inversion triads built on every scale degree (Natural)</li> </ul> </li> <li>Augmented:               <ul style="list-style-type: none"> <li><input type="checkbox"/> Augmented Triad built on the tonic</li> </ul> </li> <li>Diminished:               <ul style="list-style-type: none"> <li><input type="checkbox"/> Diminished Triad built on the tonic</li> </ul> </li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>Part I.C (Chap 6-8)40-69: Major and Minor Keys, Simple and Compound Meters, Beat Subdivisions</li> </ul> <p><b>Rhythm-reading:</b></p>

chordal) and no accidentals. Alternatively, choose a hymn from the anthology. Pick a few measures to analyze three ways: (a) chord root, quality, and inversion; (b) Roman numeral and inversion; (c) lead-sheet symbols.

- Part I.D (Chap 7-8)pg110-121): Compound Meters with Beat Subdivisions

**Keyboard Skills:**

- Learn - Lesson 5: Triads (pg. 410)

**Contextual Listenings:**

- 7.1
- 7.2
- 7.3
- 7.4

**Dictations:**

- 7.01-7.20

**Improvisation Activities:**

- Lesson 2: Major & Minor Triads (pg. 382)
- Lesson 3: Major- and minor-key melodies (pg.383)
- Lesson 4: Major Pentatonic, Minor Pentatonic, and Modal Melodies (pg. 384)

**Composition Activities:**

- (none)

**Worksheets:**

- 7.1 Writing scale-degree triads; Triad quality; Identifying triads in a musical context
- 7.2 Identifying major and minor triads; Spelling all triad types; Identifying triads in a musical context
- 7.3 Writing triads in a key; Spelling isolated triads
- 7.4 Writing triads from chord symbols; Identifying triads; Identifying triads in musical contexts
- 7.5 Identifying triads from figured bass; Identifying triads in musical contexts

**Quiz:**

			<ul style="list-style-type: none"> <li>Chapter 7 Quiz</li> </ul>
<p style="text-align: center;"><b>Chapter 8</b> <b>“Seventh Chords”</b> <b>(8 lessons)</b></p> <p><b>Overview:</b> This chapter explains how to spell and label seventh chords. We consider different musical contexts for seventh chords, look at how triads and seventh chords are arpeggiated, and learn to read them in transposing scores.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>Seventh Chords <ul style="list-style-type: none"> <li>Diatonic seventh chords in major keys</li> <li>Seventh chords in inversion</li> <li>Diatonic seventh chords in minor keys</li> <li>Spelling seventh chords</li> </ul> </li> <li>Seventh chords in popular styles <ul style="list-style-type: none"> <li>Less common seventh chords</li> </ul> </li> <li>Triads and seventh chords in musical textures <ul style="list-style-type: none"> <li>Arpeggiated triads</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>In major keys, which scale-degree seventh chords are MM7? Which are mm7? Which are Mm7? Which are ø7 or o7?</li> <li>In minor keys (using the natural minor scale), which scale-degree seventh chords are MM7? Mm7? Mm7? Or ø7 or o7?</li> <li>When the leading tone is added in minor keys, which seventh chords are usually altered? How does their quality change?</li> <li>In the key of C-minor, label each of the following sonorities with chord quality, Roman numeral, and lead-sheet symbol: <ol style="list-style-type: none"> <li>F-A<math>\flat</math>-C-E<math>\flat</math></li> <li>B-D-F-A<math>\flat</math></li> <li>E<math>\flat</math>-G-B<math>\flat</math>-D</li> </ol> </li> <li>Describe the steps you take to spell a seventh chord. How can the principle of interval inversion help?</li> <li>What are the figures for seventh chords in each</li> </ol>	<ul style="list-style-type: none"> <li>Alberti bass</li> <li>Arpeggiated chord</li> <li>Arrangement</li> <li>B<math>\flat</math> instruments</li> <li>C instruments (concert instruments):</li> <li>C score (concert-pitch score):</li> <li>Concert pitch</li> <li>E<math>\flat</math> instruments</li> <li>F instruments</li> <li>Seventh chords <ul style="list-style-type: none"> <li>1st inversion 7th chord</li> <li>2nd inversion 7th chord</li> <li>3rd inversion 7th chord</li> </ul> </li> <li>Seventh-chord qualities <ul style="list-style-type: none"> <li>Dominant seventh (Mm7)</li> <li>Fully diminished seventh (o7)</li> </ul> </li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>Major key: <ul style="list-style-type: none"> <li>Root position 7th chords built on each scale degree</li> <li>1st inversion 7th chords built on each scale degree</li> <li>2nd inversion 7th chords built on each scale degree</li> <li>3rd position 7th chords built on each scale degree</li> </ul> </li> <li>Minor key: <ul style="list-style-type: none"> <li>Root position 7th chords built on each scale degree (Natural)</li> <li>1st inversion 7th chords built on each scale degree (Natural)</li> <li>2nd inversion 7th chords built on each scale degree (Natural)</li> <li>3rd position 7th chords built on each scale degree (Natural)</li> </ul> </li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>Part I.C (Chap 6-8)pg40-69: Major and Minor Keys, Simple and Compound Meters, Beat Subdivisions</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>Part I.D (Chap 7-8)pg110-121: Compound Meters with Beat Subdivisions</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>Review - Lesson 5: Triads (pg. 410)</li> <li>Learn - Lesson 6: Seventh Chords (pg. 411)</li> </ul> <p><b>Contextual Listenings:</b></p>

<p>and seventh chords</p> <ul style="list-style-type: none"> <li>○ Triads and seventh chords in transposing scores</li> <li>○ Seventh chords and musical style</li> </ul>	<p>inversion?</p> <p>7. How is an Alberti bass constructed?</p> <p>8. What is the difference between a concert-pitch score (C score) and a transposed score? How can you determine if an orchestra or band score is a C score or transposed score?</p> <p>9. How do you find the concert pitch in a transposed score for B clarinet? Eb clarinet? F horn? piccolo?</p>	<ul style="list-style-type: none"> <li>○ Half-diminished seventh (ø7)</li> <li>○ Major seventh (MM7)</li> <li>○ Minor seventh (mm7)</li> <li>○ Orchestration</li> </ul> <ul style="list-style-type: none"> <li>● Transposing instruments</li> <li>● Transposed score</li> </ul>	<ul style="list-style-type: none"> <li>● 8.1</li> <li>● 8.2</li> <li>● 8.3</li> <li>● 8.4</li> </ul> <p><b>Dications:</b></p> <ul style="list-style-type: none"> <li>● 8.01-8.20</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>● Lesson 3: Major- and minor-key melodies (pg.383)</li> <li>● Lesson 5: Seventh Chords (pg. 386)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>● (none)</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>● 8.1 Writing seventh chords above a scale; Identifying scale-degree seventh chords</li> <li>● 8.2 Writing scale-degree seventh chords from Roman numerals; Analyzing seventh chords in musical contexts</li> <li>● 8.3 Identifying isolated seventh chords; Writing isolated seventh chords</li> <li>● 8.4 Writing chords from a lead sheet; Triads and seventh chords from lead-sheet symbols</li> <li>● 8.5 Spelling isolated seventh chords; Analyzing seventh chords in musical contexts</li> <li>● 8.6 Analysis: Chord quality and Roman numerals; Instrumentation and score reading</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>● Chapter 8 Quiz</li> </ul>
<p><b>Chapter 9</b></p> <p><b>“Connecting Intervals in</b></p>	<p>1. Why is it important to learn counterpoint?</p>	<ul style="list-style-type: none"> <li>● Cantus firmus</li> <li>● Conjunct</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>● (none)</li> </ul>

## **Note-to-Note counterpoint” (6 lessons)**

### **Overview:**

In this chapter, we learn how to connect melodic and harmonic intervals to make two-part, note-to-note counterpoint in strict species.

### **Outline:**

- Species Counterpoint
- Connecting Melodic intervals
- Connecting harmonic intervals
  - Four types of contrapuntal motion
  - Consonant harmonic intervals
- Writing note-to-note counterpoint in strict style
  - Beginning and ending a first-species counterpoint
  - Completing the middle

2. What sizes of melodic intervals are called steps? Skips? Leaps?
3. What are the four types of contrapuntal motion between pairs of voices?
4. What are the basic guidelines for composing note-to-note (1:1) counterpoint?
5. What special considerations should you keep in mind when writing perfect consonances?
6. How do you write a cadence in strict style? What additional considerations apply to minor-mode cadences?

- Consonant
- Contrary motion
- Counterpoint
- Cross relation
- Crossed voices
- Disjunct
- First-species
- Hidden octaves
- Invertible counterpoint
- Leap
- Note-to-note (1:1)
- Oblique motion
- Overlapping voices
- Parallel fifths
- Parallel octaves
- Similar motion
- Skip
- Species
- Step
- Voice crossing
- Voice exchange
- voice-leading

### **Sight-reading:**

- Part I.D (Chap 9-10)pg70-78: Modal Melodies

### **Rhythm-reading:**

- Part I.E (Chap 9-10)pg122-131: Borrowed Beat Divisions “Tuplets”

### **Keyboard Skills:**

- Learn - Lesson 7: Counterpoint (pg. 411)

### **Contextual Listenings:**

- 9.1
- 9.2
- 9.3
- 9.4
- 9.5
- 9.6

### **Dictations:**

- 9.01-9.20

### **Improvisation Activities:**

- Lesson 3: Major- and minor-key melodies (pg.383)
- Lesson 6: First-Species Counterpoint (pg. 387)

### **Composition Activities:**

- Composition 4A: Two voice Counterpoint - A: 1:1 Counterpoint

### **Worksheets:**

- **Handout:** Common Counterpoint Errors Checklist
- **In-class Practice:** Traditional Cantus Firmus Lines
- 9.1 Melodic and harmonic intervals in counterpoint; Evaluating Counterpoint
- 9.2 Opening a counterpoint

			<ul style="list-style-type: none"> <li>9.3 Closing a counterpoint</li> <li>9.4 Evaluating Strict counterpoint</li> <li>9.5 Writing a note-to-note counterpoint</li> <li>9.6 Writing a note-to-note counterpoint</li> </ul> <b>Quiz:</b> <ul style="list-style-type: none"> <li>Chapter 9 Quiz</li> </ul>
<p style="text-align: center;"><b>Chapter 10</b>  <b>“Melodic and Rhythmic</b>  <b>Embellishment in Two-Voice</b>  <b>Composition”</b>  <b>(14 Lessons)</b></p> <p><b>Overview:</b>  In this chapter, we embellish two-voice note-to-note counterpoint with passing tones, neighbor tones, consonant skips and suspensions in strict second-, third-, and fourth-species style. We also combine these embellishment types in fifth species, and examine a Renaissance piece to see how the species practice of the eighteenth century is evident in older compositional styles as well.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>Melodic embellishment in second-species (2:1) counterpoint <ul style="list-style-type: none"> <li>Passing tones</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>Which dissonances are explored in 2:1 counterpoint?</li> <li>What types of intervals may be used in 2:1 in the first half of the measure? In the second half?</li> <li>How is a passing tone approached and resolved? A neighbor tone?</li> <li>What types of embellishments are introduced in third species?</li> <li>What types of suspensions are used in fourth species? Which appear in the upper part? In the lower part?</li> <li>Name the three parts of a suspension.</li> <li>Which suspensions can be used in chains? Which are not found in chains, and why aren't they?</li> <li>What types of embellishments may be</li> </ol>	<ul style="list-style-type: none"> <li>Cambiata</li> <li>Chains of suspensions</li> <li>Consonant skip</li> <li>Diminution</li> <li>Double neighbor</li> <li>Fifth species</li> <li>Fourth species</li> <li>Metric accent</li> <li>Neighbor tone</li> <li>Passing tone</li> <li>Preparation</li> <li>Resolution</li> <li>Second species (2:1)</li> <li>Suspension</li> <li>Third species (4:1)</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>Improvising Melodic Variations Using Embellishing Tones: <ol style="list-style-type: none"> <li>Learn the progression/pattern that is the basis of your improvisation</li> <li>Neighbor Tones <ol style="list-style-type: none"> <li>Upper Neighbor (UN)</li> <li>Lower Neighbor (LN)</li> <li>Chromatic Neighbor (CN)</li> </ol> </li> <li>Chordal Skip <ol style="list-style-type: none"> <li>Down-up contour</li> <li>Up-down contour</li> </ol> </li> <li>Passing Tone (P) <ol style="list-style-type: none"> <li>Chordal Skip (Down-up contour) + Passing Tone</li> <li>Chordal Skip (Up-Down contour) + Passing Tone</li> </ol> </li> <li>Double Neighbor (DN) <ol style="list-style-type: none"> <li>Down-up contour</li> <li>Down-up contour (Chromatic lower neighbor)</li> <li>Up-down contour</li> <li>Up-down contour (Chromatic lower neighbor)</li> </ol> </li> </ol> </li> </ul>

- Consonant Skips
  - Neighbor tones
- Writing 2:1 counterpoint
  - Opening and closing patterns
  - Melodic considerations
  - Harmonic considerations
- Further melodic embellishment in third-species (4:1) counterpoint
- Writing 4:1 counterpoint
- Rhythmic displacement in fourth-species counterpoint
  - Types of suspensions
  - Rhythmic character of fourth species
  - Breaking species and tying consonances
  - Chains of suspensions
- Writing fourth-species counterpoint
- Fifth species and free counterpoint

found in fifth species?

**Sight-reading:**

- Part I.D (Chap 9-10)pg70-78: Modal Melodies

**Rhythm-reading:**

- Part I.E (Chap 9-10)pg122-131: Borrowed Beat Divisions “Tuplets”

**Keyboard Skills:**

- Review Lesson 7: Counterpoint (pg. 411)

**Contextual Listenings:**

- 10.1
- 10.2
- 10.3
- 10.4
- 10.5
- 10.6

**Dictations:**

- 10.01-10.20

**Improvisation Activities:**

- Lesson 3: Major- and minor-key melodies (pg.383)
- Lesson 7: Second-Species Counterpoint (pg. 388)
- Lesson 8: Embellishing Melodic Outlines (pg. 389)

**Composition Activities:**

- Composition 4B: Two voice Counterpoint - B: 2:1 Counterpoint

**Worksheets:**

- **Handout:** Checkpoints for Students and Teachers
- 10.1 Writing 2:1 counterpoint openings; Writing 2:1 counterpoint closings
- 10.2 Writing a 2:1 counterpoint

			<ul style="list-style-type: none"> <li>• 10.3 Writing a 2:1 counterpoint</li> <li>• 10.4 Writing a 4:1 counterpoint</li> <li>• 10.5 Suspensions in note-to-note counterpoint; Writing chains of suspensions</li> <li>• 10.6 Writing fourth-species counterpoint</li> <li>• 10.7 Writing fourth-species counterpoint</li> <li>• 10.8 Evaluating second, third, and fifth species</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>• Chapter 10 Quiz</li> </ul>
<p><b>Chapter 11</b>  <b>“From Species to Chorale Style: Soprano and Bass Lines”</b>  <b>(6 lessons)</b></p> <p><b>Overview:</b>  In Baroque-era music and after, note-to-note counterpoint incorporates dissonances made from seventh chords and features a bass line that implies tonal harmonic progressions. Here, we learn to write tonal cadences and melodic embellishments in two-part chorale textures.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>• Note-to-note counterpoint in chorale style <ul style="list-style-type: none"> <li>○ Contrapuntal motion</li> <li>○ Chordal dissonance</li> <li>○ Characteristics of</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. What are some differences between strict first-species counterpoint and note-to-note eighteenth-century counterpoint?</li> <li>2. What dissonant intervals are components of a dominant seventh chord? How should each of these dissonances resolve?</li> <li>3. What types of motion are allowed when approaching a perfect interval?</li> <li>4. What are typical soprano-bass patterns for openings with an anacrusis?</li> <li>5. What types of conclusive cadences are used in two-part eighteenth-century style?</li> </ol>	<ul style="list-style-type: none"> <li>• Accented passing tone</li> <li>• Cadence</li> <li>• Chordal dissonance</li> <li>• Chordal skip</li> <li>• Homorhythmic</li> <li>• Rearticulated suspension</li> <li>• Phrase</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>• (none)</li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>• Part II.A (Chap 11-13): Phrases</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>• Part II.A (Chap 11-13)pg181-189): Simple Meters: Varying beat units with Subdivisions</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>• Learn - Lesson 8(a): I-V(8-7)-I</li> </ul> <p><b>Conceptual Listeners:</b></p> <ul style="list-style-type: none"> <li>• 11.1</li> <li>• 11.2</li> <li>• 11.3</li> <li>• 11.4</li> </ul> <p><b>Dictations:</b></p> <ul style="list-style-type: none"> <li>• 11.01-11.30</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>• Lesson 8: Embellishing Melodic Outlines (pg. 389)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>• Composition 5: Vocal melodies</li> </ul> <p><b>Worksheets:</b></p>

<p>bass and melody lines</p> <ul style="list-style-type: none"> <li>○ Writing counterpoint with a given line</li> <li>● Melodic embellishment in chorale textures <ul style="list-style-type: none"> <li>○ Passing tones, neighbor tones, and consonant skips</li> <li>○ Suspensions</li> </ul> </li> </ul>	<p>What are the characteristic scale degrees in each part?</p> <p>6. What is different about the use of passing tones, neighbor tones, and suspensions in eighteenth-century style as opposed to species style?</p> <p>7. What steps should you follow to harmonize a melody in eighteenth-century style?</p>		<ul style="list-style-type: none"> <li>● 11.1 Chorale melody settings; resolving chordal dissonances</li> <li>● 11.2 Opening patterns in eighteenth-century style note-to-note counterpoint; Closing patterns in eighteenth-century style note-to-note counterpoint</li> <li>● 11.3 Writing a note-to-note counterpoint in eighteenth-century style</li> <li>● 11.4 Analysis of 2:1 counterpoint in eighteenth-century style; Analysis of suspensions; Analyzing suspensions in musical contexts</li> <li>● 11.5 Analysis of chorale-style counterpoint; Writing chorale-style counterpoint from a given bass line</li> <li>● 11.6 Writing chorale-style counterpoint from a chorale melody; Bach, Chorale No. 168, mm. 4-6 (adapted)</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>● Chapter 11 Quiz</li> </ul>
<p><b>Chapter 12</b> <b>“The Basic Phrase in SATB Style”</b> <b>(9 lessons)</b></p> <p><b>Overview:</b> This Chapter introduces the basic phrase- the harmonic foundation for most tonal music, from short phrases to entire movements. We arrange its harmonic pillars, I and V, in SATB and keyboard styles, and harmonize a melody with</p>	<p>1. What elements make up the basic phrase? Name and define the possible cadences with which the phrase might conclude.</p> <p>2. How do cadences differ in their tonal strength? How does a contrapuntal IAC differ from a strong IAC?</p> <p>3. In general, how are stems used to show voice parts in an SATB setting? Which</p>	<ul style="list-style-type: none"> <li>● Basic Phrase (T-D-T) <ul style="list-style-type: none"> <li>○ Half (HC)</li> <li>○ Imperfect authentic (IAC) <ul style="list-style-type: none"> <li>■ Contrapuntal IAC</li> <li>■ Strong</li> </ul> </li> </ul> </li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>● Major: <ul style="list-style-type: none"> <li>□ Tonic(root)-Dominant(root)</li> <li>□ Tonic(root)-Dominant(1st inversion)-Tonic</li> <li>□ Tonic(root)-Dominant(2nd inversion)-Tonic</li> <li>□ Tonic(root)-Dominant7(root)-Tonic</li> <li>□ Tonic(root)-Dominant7(1st inversion)-Tonic</li> </ul> </li> </ul>

keyboard accompaniment.

**Outline:**

- The basic phrase
  - Defining the phrase model: T-D-T
  - Establishing the tonic area
  - Cadential area and cadence types
- The notation of four-part harmony
  - Writing for voices: SATB
- Connecting the dominant and tonic areas
  - Resolving the leading tone in V and V6
  - Perfect consonances
- Melody and accompaniment
  - Writing for keyboard
  - Harmonizing a melody
  - Creating an accompaniment

stems go up and which go down?

4. What are some guidelines that govern spacing between adjacent voices in SATB settings? How does this differ from keyboard spacing?
5. What chord member is usually doubled in a triad in root position? In first inversion? In second inversion? What might influence you to double a different note?
6. Within the dominant area, how do you treat the leading tone when doubling? When resolving? What must you remember about the seventh scale degree in minor keys?
7. What principles of species counterpoint come into play when you approach perfect fifths or octaves?
8. What are the steps for harmonizing a folk melody?
9. How is an SATB harmonization converted into a keyboard

IAC

- Perfect authentic (PAC)
- Contextual Analysis
- Contrary octaves or fifths
- Dominant area
- Doubling
- Harmonic rhythm
- Keyboard spacing
- Parallel octaves of fifths
- Resolution
- SATB
  - Soprano
  - Alto
  - Tenor
  - Bass
- Spacing
- Tendency tones
- Texture
  - Contrapuncta I
  - Homophonic
  - Melody and accompaniment
- Tonic area
- Tonic closure
- Vocal range
- Voice crossing

- ☐ Tonic(root)-Dominant7(2nd inversion)-Tonic
- ☐ Tonic(root)-Dominant7(3rd inversion)-Tonic
- Minor:
  - ☐ Tonic(root)-Dominant(root)-Tonic (Harmonic)
  - ☐ Tonic(root)-Dominant(1st inversion)-Tonic (Harmonic)
  - ☐ Tonic(root)-Dominant(2nd inversion)-Tonic (Harmonic)
  - ☐ Tonic(root)-Dominant7(root)-Tonic (Harmonic)
  - ☐ Tonic(root)-Dominant7(1st inversion)-Tonic (Harmonic)
  - ☐ Tonic(root)-Dominant7(2nd inversion)-Tonic (Harmonic)
  - ☐ Tonic(root)-Dominant7(3rd inversion)-Tonic (Harmonic)

**Sight-reading:**

- Part II.A (Chap 11-13): Phrases

**Rhythm-reading:**

- Part II.A (Chap 11-13)pg181-189): Simple Meters: Varying beat units with Subdivisions

**Keyboard Skills:**

- Review - Lesson 8(a): I-V(8-7)-I
- Learn - Lesson 8(b): The Cadential 6/4: V6/4-5/3

**Contextual Listeners:**

- 12.1
- 12.2

	<p>accompaniment?</p> <p>10. In music for your own instrument, find at least one example of each cadence type considered in this chapter</p>		<ul style="list-style-type: none"> <li>• 12.3</li> <li>• 12.4</li> <li>• 12.5</li> </ul> <p><b>Dictations:</b></p> <ul style="list-style-type: none"> <li>• 12.01-12.24</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>• Lesson 8: Embellishing Melodic Outlines (pg. 389)</li> <li>• Lesson 9: Improvising Melodies in Phrase Pairs (pg. 390)</li> <li>• Lesson 11: Conclusive and Inconclusive Phrases (pg. 392)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>• Composition 6: Phrases in two-voice counterpoint</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>• 12.1 Analyzing cadence types; SATB doubling in triads</li> <li>• 12.2 Error detection in chord spacing; Analyzing basic phrases</li> <li>• 12.3 Scale-degree triads in inversion; Analyzing SATB voicing and spacing</li> <li>• 12.4 Writing triads from figured bass; Writing cadences with I and V</li> <li>• 12.5 Writing basic phrases; Keyboard settings</li> <li>• 12.6 Folk melody harmonization; Writing in freer textures</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>• Chapter 12 Quiz</li> </ul>
<p><b>Chapter 13</b></p> <p><b>“Dominant Sevenths, the</b></p>	<p>1. What tendency tones in a V7 must resolve? Do they</p>	<ul style="list-style-type: none"> <li>• Contrary motion</li> <li>• Direct octaves and</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>• Major:</li> </ul>

**Predominant area, and chorale harmonization”  
(9 lessons)**

**Overview:**

In this chapter, we add sevenths to dominant chords, and expand the basic phrase model to include predominant harmonies: T-PD-D-T. We learn how to resolve dominant sevenths and to connect the predominant and dominant areas in SATB style. Then we apply this knowledge to realize a figured bass and harmonize a chorale melody.

**Outline:**

- Writing V7 and its inversions
  - Resolving the leading tone and chordal seventh
  - Approaching perfect intervals
- Expanding the basic phrase: T-PD-D-T
  - Predominant function: Subdominant and supertonic chords
  - Voice-leading from predominant to dominant

resolve differently when the dominant appears in an inversion? If so, how? Do they resolve differently at the cadence? If so, how?

2. What principles of species counterpoint come into play when a progression approaches perfect fifths or octaves?
3. Name several chords that might appear in the predominant area of the basic phrase. Are particular inversions more typical than others? Why or why not?
4. Which is the most common predominant seventh chord (and inversion)? What principles should be followed when preparing and resolving such chords?
5. What voice-leading principle must be kept in mind when moving between root-position IV and V?
6. What are the steps for harmonizing a chorale melody?

fifths

- Overlapping
- Predominant area
- Realization
- Tendency Tones
- T-PD-D-T phrase
- Transferred resolution
- Unequal fifths

- ☐ Tonic(root)-Subdominant(root)-Dominant(root)-Tonic
- ☐ Tonic(root)-Subdominant(1st inversion)-Dominant(1st inversion)-Tonic
- ☐ Tonic(root)-Subdominant(2nd inversion)-Dominant(second inversion)-Tonic

• Minor:

- ☐ Tonic(root)-Subdominant(root)-Dominant(root)-Tonic (Harmonic)
- ☐ Tonic(root)-Subdominant(1st inversion)-Dominant(1st inversion)-Tonic (Harmonic)
- ☐ Tonic(root)-Subdominant(2nd inversion)-Dominant(second inversion)-Tonic (Harmonic)

**Sight-reading:**

- Part II.A (Chap 11-13): Phrases

**Rhythm-reading:**

- Part II.A (Chap 11-13)pg181-189): Simple Meters: Varying beat units with Subdivisions

**Keyboard Skills:**

- Review - Lesson 8(a): I-V(8-7)-I
- Review - Lesson 8(b): The Cadential 6/4: V6/4-5/3
- Learn - Lesson 9(a): IV and ii6 (pg. 420)
- Learn - Lesson 10(a):The V7 chord in inversion (pg. 422)

**Contextual Listenings:**

- 13.1
- 13.2

<ul style="list-style-type: none"> <li>○ Predominant seventh chords</li> <li>○ Harmonic function and principles of progression</li> <li>● Realizing figured bass</li> <li>● Harmonizing chorale melodies <ul style="list-style-type: none"> <li>○ Soprano-bass counterpoint and chord choice</li> <li>○ Completing the inner voices</li> </ul> </li> </ul>			<ul style="list-style-type: none"> <li>● 13.3</li> <li>● 13.4</li> </ul> <p><b>Diction:</b></p> <ul style="list-style-type: none"> <li>● 13.01-13.60</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>● Lesson 8: Embellishing Melodic Outlines (pg. 389)</li> <li>● Lesson 12: Improvising with Predominant Chords</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>● Composition 7: Two-phrase choral piece</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>● 13.1 Writing root-position V7-I and V7-i from soprano-bass pairs in SATB style; Analysis</li> <li>● 13.2 Error detection; Resolving V7 and its inversions; Figured bass</li> <li>● 13.3 Three-chord progressions in SATB style; Writing basic phrases; Analysis</li> <li>● 13.4 Connecting predominant and dominant harmonies; Writing predominant and dominant harmonies in short phrases; Analysis</li> <li>● 13.5 Writing basic phrases with predominants; Analysis: Chopin, Mazurka, Op. 33, No. 2, mm1-16</li> <li>● 13.6 Analysis; Chorale melody harmonization</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>● Chapter 13 Quiz</li> </ul>
<p><b>Chapter 14</b>  <b>“Expanding the Basic Phrase”</b>  <b>(10 lessons)</b></p>	<p>1. Why are cadential 6/4s labeled V6/4-5/3? Discuss the pros and cons of other</p>	<ul style="list-style-type: none"> <li>● 5-6 motion</li> <li>● Arpeggiating 6/4</li> <li>● Cadential 6/4</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>● (none)</li> </ul> <p><b>Sight-reading:</b></p>

<p><b>Overview:</b> This chapter explored some ways the tonic, dominant, and predominant areas may be expanded within the basic phrase. We consider four types of 6/4 chords and contexts for the submediant triad.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>Expanding harmonic areas with 6/4 chords <ul style="list-style-type: none"> <li>The cadential 6/4</li> <li>The pedal or neighboring 6/4</li> <li>The arpeggiating 6/4</li> <li>The passing 6/4</li> <li>The four 6/4 types</li> </ul> </li> <li>Other expansions of the tonic area <ul style="list-style-type: none"> <li>The subdominant in tonic expansions</li> <li>The dominant in tonic expansions</li> <li>Contexts for the submediant</li> <li>Embedding PD-D-T within the tonic area</li> <li>Extending the final tonic area</li> </ul> </li> </ul>	<p>possible labeling systems.</p> <ol style="list-style-type: none"> <li>What is the function of a pedal or neighboring 6/4? Where is it found?</li> <li>What is the function of an arpeggiating 6/4? Where is it found?</li> <li>What type of 6/4 is associated with a voice exchange?</li> <li>What chords (in inversions) typically pass between I and I6?</li> <li>In music for your own instrument, find an example of three of the four 6/4 types.</li> <li>Under what circumstances do the tendency tones of a passing dominant chord not resolve as usual?</li> <li>What are two ways in which a submediant triad may expand the tonic area?</li> <li>In a contextual analysis, how do you show brief T-D-T or T-PD-D-T progressions that prolong the tonic at the beginning of a phrase?</li> </ol>	<ul style="list-style-type: none"> <li>Dominant expansion</li> <li>Embedded PD-D-T</li> <li>Passing 6/4</li> <li>Pedal or neighboring 6/4</li> <li>Pedal point</li> <li>Tonic expansion</li> <li>Tonic substitute (Ts)</li> <li>Voice Exchange</li> </ul>	<ul style="list-style-type: none"> <li>Part II.B (Chap 14-17): Embellishing Phrases</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>Part II.B (Chap 14-15)pg190-199): Compound Meters: Varying beat units with Subdivisions</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>Review - Lesson 9(a): IV and ii6 (pg. 420)</li> <li>Review - Lesson 10(a):The V7 chord in inversion (pg. 422)</li> <li>Learn - Lesson 11(a): d-r-m bass line with passing-chord harmonizations (pg. 423)</li> <li>Learn - Lesson 11(b): Summary of Strategies for hearing dominant-tonic progressions (pg. 424)</li> <li>Learn - Lesson 12(a): The neighboring (pedal)6/4 chord (pg. 425)</li> <li>Learn - Lesson 12(b): I-IV-I and I-IV-I6</li> </ul> <p><b>Contextual Listenings:</b></p> <ul style="list-style-type: none"> <li>14.1</li> <li>14.2</li> <li>14.3</li> <li>14.4</li> </ul> <p><b>Dictations:</b></p> <ul style="list-style-type: none"> <li>14.001-14.128</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>(none)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>Composition 8: Phrase pairs for keyboard</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>14.1 Writing cadential 6/4s from Roman numerals; Brief analysis</li> <li>14.2 Writing cadential 6/4s from figured</li> </ul>
---	--	---	---

			<p>bass; Analysis: Recognizing 6/4 chords</p> <ul style="list-style-type: none"> <li>• 14.3 Writing pedal (or neighboring) 6/4s; Writing arpeggiating 6/4s; Analysis</li> <li>• 14.4 Passing 6/4 chords; Melody harmonization</li> <li>• 14.5 Writing 6/4 chords from figured bass; Figured bass; Rule-of-the-octave harmonization; Analysis</li> <li>• 14.6 Part-writing with the submediant; analysis with 6/4 chords</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>• Chapter 14 Quiz</li> </ul>
<p><b>Chapter 15</b>  <b>“New Cadence Types and Diatonic Root Progressions”</b>  <b>(9 lessons)</b></p> <p><b>Overview:</b>  This chapter introduces three additional cadence types and voice-leading for specific root progressions. We also consider uses of the mediant and minor dominant triads.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>• New cadence types <ul style="list-style-type: none"> <li>○ The deceptive cadence and resolution: V-vi (or V-VI)</li> <li>○ The plagal cadence and extension: IV-I</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Where are deceptive cadences typically found? How do they differ from deceptive resolutions? What type of effect do they create?</li> <li>2. Where are plagal cadences typically found? What type of effect do they create?</li> <li>3. How does a phrygian cadence differ from other types of half cadences? What gives it its distinctive sound (and name)?</li> <li>4. What are the chords in a descending-fifth chain? Where are the “weak links?”</li> <li>5. What are the chords in a</li> </ol>	<ul style="list-style-type: none"> <li>• Ascending-second progression</li> <li>• Deceptive cadence</li> <li>• Deceptive resolution</li> <li>• Descending-fifth progression</li> <li>• Descending-third progression</li> <li>• Dominant substitute (Ds)</li> <li>• Parallel 6/3 chords</li> <li>• Phrygian (half) cadence</li> <li>• Plagal cadence</li> <li>• Root progression</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>• (none)</li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>• Part II.B (Chap 14-17): Embellishing Phrases</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>• Part II.B (Chap 14-15)pg190-199): Compound Meters: Varying beat units with Subdivisions</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>• Review - Lesson 8(a): I-V(8-7)-I</li> <li>• Review - Lesson 8(b): The Cadential 6/4: V6/4-5/3</li> <li>• Review - Lesson 9(a): IV and ii6 (pg. 420)</li> <li>• Learn - Lesson 12(C): Skipping down from do: Bass lines D-L-F and D-L-M (pg. 427)</li> <li>• Learn - Lesson 12(D):The plagal resolution/cadence (pg. 429)</li> <li>• Learn - Lesson 13(A): The deceptive resolution/cadence (pg. 429)</li> </ul>

<p>(or iv-i)</p> <ul style="list-style-type: none"> <li>○ The Phrygian cadence: iv6-V</li> </ul> <ul style="list-style-type: none"> <li>● Basic root progressions <ul style="list-style-type: none"> <li>○ Root motion by descending fifth</li> <li>○ Root motion by descending third</li> <li>○ Root motion by second</li> </ul> </li> <li>● Other diatonic harmonies <ul style="list-style-type: none"> <li>○ About mediant triads</li> <li>○ The mediant and minor dominant in minor keys</li> <li>○ Parallel 6/3 chords</li> </ul> </li> </ul>	<p>descending-third chain? Where are the “weak links?”</p> <ol style="list-style-type: none"> <li>Why are root progressions by second not generally found in chains? Where might you see them?</li> <li>What part-writing guidelines should you follow for descending-fifth progressions? Descending-third? Ascending-second?</li> <li>How are mediant triads used? How can you distinguish an apparent mediant from a real one?</li> <li>In what contexts may minor dominant chords appear in common-practice style? In what other styles might you hear them?</li> </ol>		<ul style="list-style-type: none"> <li>● Learn - Lesson 13(B): Diatonic Phrygian resolution: the Le-Sol bass line. (pg. 430)</li> </ul> <p><b>Contextual Listenings:</b></p> <ul style="list-style-type: none"> <li>● 15.1</li> <li>● 15.2</li> <li>● 15.3</li> <li>● 15.4</li> </ul> <p><b>Dictations:</b></p> <ul style="list-style-type: none"> <li>● 15.01-15.82</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>● (none)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>● Composition 9A: Vocal Melodies</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>● 15. Writing deceptive, plagal, and Phrygian cadences; Cadences in SATB settings</li> <li>● 15.2 Writing deceptive, plagal, and Phrygian cadences; Realizing figured bass: Corelli, Allemanda, from Trio Sonata in A Minor, Op. 4, No. 5; Analysis</li> <li>● 15.3 Analysis; Writing music with root progressions</li> <li>● 15.4 Writing chords from Roman numerals; Melody harmonization; Analysis: Mozart, Piano Sonata in C Major, mvt 3, mm.1-4</li> <li>● 15.5 Figured bass: Rule-of-the-octave harmonization; Analysis</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>● Chapter 15 Quiz</li> </ul>
<p><b>Chapter 16</b> <b>“Embellishing tones”</b> <b>(13 lessons)</b></p>	<ol style="list-style-type: none"> <li>What are the three steps necessary to write a suspension? What tone</li> </ol>	<ul style="list-style-type: none"> <li>● Anticipation</li> <li>● Appoggiatura</li> <li>● Chordal</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>● Major scale with chromatic lower neighbors</li> <li>● Minor scale with chromatic lower neighbors</li> </ul>

<p><b>Overview:</b> Here, we revisit embellishing tones to adapt concepts learned in species counterpoint to three- and four-part writing. We also explore chromatic versions of familiar embellishments and learn several new types.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>• Embellishing a harmonic framework <ul style="list-style-type: none"> <li>◦ Passing and neighbor tones in chorale textures</li> </ul> </li> <li>• More on suspensions <ul style="list-style-type: none"> <li>◦ Suspensions in four parts</li> <li>◦ Suspensions with change of bass</li> <li>◦ Combining suspensions</li> <li>◦ Embellishing suspensions</li> <li>◦ Retardations</li> </ul> </li> <li>• More on neighbor and passing tones <ul style="list-style-type: none"> <li>◦ Chromatic neighbor and passing tones</li> <li>◦ Incomplete neighbors</li> <li>◦ Double neighbors</li> <li>◦ Passing tones,</li> </ul> </li> </ul>	<p>should not be doubled?</p> <ol style="list-style-type: none"> <li>2. What are the most common suspension types? How might they be ornamented?</li> <li>3. What embellishments are available in four voices that are not found in two-voice species counterpoint?</li> <li>4. <b>Find</b> an example of an ornamented suspension, an anticipation, and a pedal point in music literature that you know.</li> <li>5. Which intervals above the bass are most typical for retardations?</li> <li>6. Which embellishing tones appear in chromatic variants?</li> <li>7. What is “incomplete” about an incomplete neighbor? What are the two IN types?</li> <li>8. How are pedal points written in lead-sheet notation? How are suspensions?</li> </ol>	<p>(consonant) skip</p> <ul style="list-style-type: none"> <li>• Chromatic neighbor tone</li> <li>• Chromatic passing tone</li> <li>• Double neighbor tone</li> <li>• Double suspension</li> <li>• Échappé (escape tone)</li> <li>• Incomplete neighbor tone</li> <li>• Neighbor tone <ul style="list-style-type: none"> <li>◦ Lower neighbor</li> <li>◦ Upper neighbor</li> </ul> </li> <li>• Passing tone</li> <li>• Pedal point</li> <li>• Retardation</li> <li>• Suspension</li> <li>• Suspension chain</li> <li>• Suspension with change of bass</li> </ul>	<p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>• Part II.B (Chap 14-17): Embellishing Phrases</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>• Part II.C (Chap 16-17)pg200-203): Compound (Super) Triplets</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>• Review - Lesson 8(a): I-V(8-7)-I</li> <li>• Review - Lesson 11(a): D-R-M bass line with passing-chord harmonizations (pg. 423)</li> <li>• Learn - Lesson 14: Delayed Resolutions</li> </ul> <p><b>Contextual Listenings:</b></p> <ul style="list-style-type: none"> <li>• 16.1</li> <li>• 16.2</li> <li>• 16.3</li> <li>• 16.4</li> </ul> <p><b>Dictations:</b></p> <ul style="list-style-type: none"> <li>• 16.01-16.23</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>• Lesson 8: Embellishing Melodic Outlines (pg. 389)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>• (none)</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>• 16.1 Writing embellishments; Part-writing</li> <li>• 16.2 Writing suspensions and retardations in four parts from Roman numerals; Part-writing; Analysis</li> <li>• 16.3 Writing anticipations; Analysis: Purcell, “Dido’s Lament,” from Dido and Aeneas, mm. 38-44; Analysis</li> <li>• 16.4 Analyzing mixed embellishing tones</li> <li>• 16.5 Embellishing tones in popular music;</li> </ul>
--	---	--	--

<ul style="list-style-type: none"> <li>chordal skips, and scales</li> <li>Other types of embellishments <ul style="list-style-type: none"> <li>Anticipations</li> <li>Pedal points</li> </ul> </li> <li>Embellishing tones in popular music</li> </ul>			<ul style="list-style-type: none"> <li>Analysis of a jazz standard</li> <li>16.6 Embellishing tones in variation sets</li> </ul> <b>Quiz:</b> <ul style="list-style-type: none"> <li>Chapter 16 Quiz</li> </ul>
<p><b>Chapter 17</b>  <b>“Voice-Leading Chords: vii°6, vii°7, viiø7, and others”</b>  <b>(4 lessons)</b></p> <p><b>Overview:</b>  This chapter considers voices-leading patterns that expand the tonic area of the basic phrase with vii°6, vii°7, viiø7, and their inversions, as well as voice-leading 4/2 chords.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>Dominant substitutes: Leading-tone chords <ul style="list-style-type: none"> <li>Contexts for the vii°6, viiø7, and vii°7 chords</li> <li>Writing and resolving vii°6</li> <li>Writing and resolving viiø7, vii°7, and their inversions</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>In what context(s) might a vii°6 or vii°7 be written?</li> <li>What chords (and inversions) typically pass between I and I6?</li> <li>What soprano-bass scale-degree patterns are normally associated with tonic expansions from I to I6?</li> <li>How does each scale degree in the leading-tone seventh chord usually resolve?</li> <li>How are the d5 and A4 treated when resolving the vii°7 chord and its inversions?</li> <li>Which leading tone seventh chord is found more frequently: viiø7 or vii°7?</li> <li>What outer-voice contrapuntal pattern</li> </ol>	<ul style="list-style-type: none"> <li>Dominant substitute</li> <li>Diminished seventh</li> <li>Half-diminished seventh</li> <li>Leading-tone chord</li> <li>Neighboring 4/2</li> <li>Passing 4/2</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>(none)</li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>Part II.B (Chap 14-17): Embellishing Phrases</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>Part II.C (Chap 16-17)pg200-203): Compound (Super) Triplets</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>Review - Lesson 10(a): The V7 chord in inversion (pg. 422)</li> <li>Review - Lesson 12(c): Skipping down from do: Bass lines D-L-F and D-L-M (pg. 427)</li> <li>Learn - Lesson 10(b): The vii7 chord and its inversions (pg. 422)</li> </ul> <p><b>Contextual Listenings:</b></p> <ul style="list-style-type: none"> <li>17.1</li> <li>17.2</li> <li>17.3</li> <li>17.4</li> <li>17.5</li> </ul> <p><b>Dictations:</b></p> <ul style="list-style-type: none"> <li>17.01-17.54</li> </ul> <p><b>Improvisation Activities:</b></p>

	<p>overrides the tendency of the chordal seventh to resolve down?</p> <p>8. Where are passing and neighboring 4/2 chords used?</p> <p>9. In music for your own instrument, find an example of a <math>\text{vii}^\circ 7</math> chord and describe its function within the phrase.</p>		<ul style="list-style-type: none"><li>• (none)</li></ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"><li>• (none)</li><li>•</li></ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"><li>• 17.1 Chorale analysis with <math>\text{vii}^\circ 6</math>: Bach, “Aus meines Herzens Grunde”; Analysis: Clementi, Sonatina in G Major, Op. 36, No. 5, mvt. 3, mm.1-16</li><li>• 17.2 Writing and resolving <math>\text{vii}^\circ 6</math>; Expanding the tonic area with passing <math>\text{vii}^\circ 6</math>; Expanding the tonic area with passing <math>\text{vii}^\circ 6</math> or <math>\text{V6/4}</math> chords; Analysis with <math>\text{vii}^\circ 6</math></li><li>• 17.3 Resolving <math>\text{vii}^\circ 7</math> and <math>\text{vii}^\circ 7</math>; Harmonizing melody fragments with leading-tone seventh chords; Expanding the tonic with passing chords</li><li>• 17.4 Writing passing and neighboring 4/2 chords; Figured-bass realization; Analysis; Melody harmonization</li><li>• 17.5 Setting scalar bass lines (rule-of-the-octave harmonization); Harmonizing scalar melodies</li></ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"><li>• Chapter 17 Quiz</li></ul>
<p><b>Chapter 18</b></p> <p><b>“Phrase Structure and Motivic Analysis”</b></p> <p><b>(9 lessons)</b></p> <p><b>Overview:</b></p> <p>In this chapter, we consider how phrases may be grouped and</p>	<p>1. Name three different ways motives may be transformed.</p> <p>2. What type of information might be gained from phrase analysis? How might this information</p>	<ul style="list-style-type: none"><li>• Cadential extension</li><li>• Coda</li><li>• Codetta</li><li>• Hypermeter</li><li>• Lead-in</li><li>• Metric reinterpretation</li></ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"><li>• (none)</li></ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"><li>• Part II.C (Chap 18-19): Phrase Organization</li></ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"><li>• Part II.D (Chap 18)pg204-209): Compound (Super) Duplets</li></ul>

expanded, and how motivic and phrase analysis can inform musical interpretation

**Outline:**

- Phrase and motive
  - Motives and motivic analysis
  - The sentence
- Phrases in pairs: The period
  - Phrase diagrams
  - Parallel and contrasting periods
  - Writing parallel and contrasting periods
  - Other period types
- Phrase rhythm
  - Phrase structure and hypermeter
  - Linking phrases
  - Phrase expansion

- impact performance interpretations?
3. How do antecedent and consequent phrases differ?
  4. In how many different ways might phrases be paired to form periods? What cadences may be found in a period? How can more than two phrases be grouped together?
  5. What is the difference between a parallel and a contrasting period? Between a symmetrical and asymmetrical period?
  6. Describe how elided phrases may or may not disrupt hypermeter.
  7. What is the purpose of a coda? Where is a coda located?
  8. In music for your own instrument, find an example of (a) an antecedent-consequent pair, (b) a rhythmic motive, (c) a contrasting period, (d) four-measure hypermeter.

- Modulating period
- Motive
  - Contour motive
  - Rhythmic motive
- Motivic transformation
  - Augmentation
  - Diminution
  - Fragmentation
- Period
  - Contrasting
  - Parallel
  - Symmetrical
  - Asymmetrical
  - Double
- Phrase
  - Antecedent
  - Consequent
- Phrase elision
- Phrase expansion
- Phrase group
- Phrase overlap
- Phrase rhythm
- Sentence structure
- Subphrase
- Truncation

**Keyboard Skills:**

- Review Lessons 8-14

**Contextual Listenings:**

- 18.1
- 18.2
- 18.3
- 18.4
- 18.5
- 18.6
- 18.7
- 18.8
- 18.9
- 18.10
- 18.11
- 18.12
- 18.13
- 18.14

**Dictations:**

- Various from chaps 14, 15, 17

**Improvisation Activities:**

- Lesson 13: Improvising Periods (pg. 394)

**Composition Activities:**

- Composition 9B: Keyboard-style compositions

**Worksheets:**

- 18.1 Analyzing phrases; Motivic transformations
- 18.2 Analyzing phrase structure and motives
- 18.3 Writing consequent phrases; Composing complete parallel periods
- 18.4 Analyzing phrase structure
- 18.5 Phrase analysis: Beethoven, Sonata for Violin and Piano in C Minor, Op. 30, No. 2,

			mvt. 1, mm. 1-23 <ul style="list-style-type: none"> <li>18.6 Phrase analysis and hypermeter: Haydn, Piano Sonata No. 13 in E Major, mvt. 2; Composing a sentence from a motive</li> </ul> <b>Quiz:</b> <ul style="list-style-type: none"> <li>Chapter 18 Quiz</li> </ul>
<p align="center"><b>Chapter 19</b> <b>“Diatonic Sequences”</b> <b>(6 lessons)</b></p> <p><b>Overview:</b> This chapter considers the relationship between harmonic and melodic elements in sequences. We learn how to identify sequence patterns, underlying root progressions, linear-intervallic frameworks, and common bass lines. We also learn how to treat sequences in contextual analysis.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>Sequences</li> <li>Descending sequences <ul style="list-style-type: none"> <li>Descending-fifth sequence</li> <li>Pachelbel sequences</li> <li>Descending parallel 6/3 chords</li> </ul> </li> <li>Ascending sequences <ul style="list-style-type: none"> <li>Ascending-fifth</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>What are sequences? Where will you find them?</li> <li>What do you look for in analyzing a sequence pattern?</li> <li>Which root progressions work well in sequence frameworks?</li> <li>What aspects of dissonance resolution must be retained in sequences?</li> <li>What part-writing guidelines are relaxed when you connect chords in a sequence?</li> <li>What steps would you take to write a Pachelbel sequence? How does this sequence type differ from others?</li> <li>What are the LIPs that may be added to parallel 6/3 chords to create a sequence?</li> <li>In an embellished</li> </ol>	<ul style="list-style-type: none"> <li>Level of transposition</li> <li>Linear intervallic pattern (LIP)</li> <li>Parallel 6/3 chords <ul style="list-style-type: none"> <li>With 5-6 (ascending)</li> <li>With 7-6 (descending))</li> </ul> </li> <li>Sequence <ul style="list-style-type: none"> <li>Diatonic</li> <li>Chromatic</li> <li>Harmonic</li> <li>Melodic</li> <li>Ascending fifth</li> <li>Descending fifth</li> <li>Pachelbel</li> </ul> </li> <li>Sequence pattern</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>(none)</li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>Part II.C (Chap 18-19): Phrase Organization</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>Part II.E (Chap 19)pg210-212): Hemiola</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>Learn - Lesson 15(a): Descending fifths (pg. 433)</li> <li>Learn - Lesson 15(b): Descending thirds (pg. 435)</li> <li>Learn - Lesson 15(c): Descending 6/3 chords with 7-6 suspensions (pg. 437)</li> <li>Learn - Lesson 15(d): Ascending 5-6 (pg. 438)</li> </ul> <p><b>Contextual Listenings:</b></p> <ul style="list-style-type: none"> <li>19.1</li> <li>19.2</li> <li>19.3</li> <li>19.4</li> <li>19.5</li> <li>19.6</li> </ul> <p><b>Dictations:</b></p> <ul style="list-style-type: none"> <li>19.01-19.47</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>Lesson 14: Improvising Sequences</li> </ul>

<p>sequence</p> <ul style="list-style-type: none"> <li>○ Ascending parallel 6/3 chords</li> </ul>	<p>sequence, how can you tell which sequence framework (e.g. descending fifth, ascending 5-6) is being used?</p> <p>9. In music for your own instrument, find two different sequences and label their types.</p>		<p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>● Composition 10: Trio</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>● 19.1 Completing sequences; Analysis of sequences</li> <li>● 19.2 Writing three-voice sequences; Analysis of sequences</li> <li>● 19.3 Figured-bass realization</li> <li>● 19.4 Analysis</li> <li>● 19.5 Analysis; Figured bass; Completing sequences with seventh chords</li> <li>● 19.6 Creative Writing</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>● Chapter 19 Quiz</li> </ul>
<p><b>Chapter 20</b> <b>“Secondary Dominant and Leading-tone Chords to V”</b> <b>(8 lessons)</b></p> <p><b>Overview:</b> This chapter explains how to write and analyze chromatic chords that intensify motion toward the dominant.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>● Intensifying the dominant</li> <li>● Secondary dominants to V <ul style="list-style-type: none"> <li>○ Spelling secondary dominants</li> <li>○ Tonicization and modulation</li> <li>○ Secondary</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Where are secondary dominants used? Secondary leading-tone chords?</li> <li>2. What do you need to remember when spelling secondary dominants? Secondary leading-tone chords?</li> <li>3. What are the special voice-leading guidelines for resolving secondary dominant chords? Secondary leading-tone chords?</li> <li>4. Under what circumstances are cross relations permitted in</li> </ol>	<ul style="list-style-type: none"> <li>● Applied chord</li> <li>● Chromatic voice exchange</li> <li>● Cross relation</li> <li>● Modulation</li> <li>● Secondary dominant</li> <li>● Secondary leading-tone chord</li> <li>● Temporary tonic</li> <li>● Tonicization</li> <li>● Tonicized half-cadence</li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>● (none)</li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>● Part II.D (Chap 20-21): Tonicization</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>● Part II.F (Chap 20)pg213-216): Combined Beat Divisions (3:2 and 2:3) in simple Meters</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>● Review - Lesson 10(a): The V7 chord in inversion (pg. 422)</li> <li>● Learn - Lesson 16(a): Tonicizing V (pg. 439)</li> </ul> <p><b>Contextual Listeners:</b></p> <ul style="list-style-type: none"> <li>● 20.1</li> <li>● 20.2</li> <li>● 20.3</li> <li>● 20.4</li> <li>● 20.5</li> <li>● 20.6</li> </ul>

- dominants to V in the basic phrase
  - Writing and resolving
  - Cross relations
- Secondary leading-tone chords to V
  - Writing and resolving
- Secondary-function chords in dominant expansions

- common-practice style?
5. In music for your own instrument, find two examples of secondary dominants (in two different pieces or keys). What guidelines can help you scan the score and find them quickly?

- 20.7
- 20.8
- 20.9
- 20.10
- 20.11

**Dictations:**

- 20.01-20.24

**Improvisation Activities:**

- Lesson 15: Phrase Expansion, Asymmetrical Meter, and Tonicization

**Composition Activities:**

- Composition 11A: Vocal Melodies

**Worksheets:**

- 20.1 Spelling root-position secondary dominants to V; Resolving root-position secondary dominants to V; Analysis
- 20.2 Spelling secondary dominants to V with inversions; Resolving secondary dominants to V; Resolving secondary dominants to V7; Analysis
- 20.3 Preparing and resolving secondary dominants; Writing secondary dominants in a phrase \; Analysis: Mozart, String Quartet in D-minor, K. 421, mvt. 3, mm. 48-55
- 20.4 Spelling secondary leading-tone chords to V; Resolving secondary leading-tone chords to V; Resolving secondary leading-tone chords to V7; Melody harmonization
- 20.5 Spelling review; Writing dominant expansions; Analysis

**Quiz:**

- Chapter 20 Quiz

**Chapter 21**  
**“Tonicizing scale degrees other than V”**  
**(10 lessons)**

**Overview:**

In this chapter, we examine secondary dominant and leading-tone chords that tonicize harmonies other than V. We also consider how these chords fit within the basic phrase model and how to interpret them in performance.

**Outline:**

- Secondary-function chords within the basic phrase
  - Identifying secondary dominant and leading-tone chords
- Secondary-function chords in musical contexts
  - Tonicizing harmonies within a phrase
  - Providing a temporary harmonic diversion
  - Creating forward momentum
  - Evading an expected resolution

1. Which diatonic chords may be tonicized in a major key? In a minor key? What chords (which quality) may not be tonicized?
2. What roles do secondary dominants typically play in a harmonic progression?
3. What are the steps for finding the root and adding the proper accidentals to spell a secondary dominant chord? To spell a secondary leading-tone chords?
4. What tendency tones need to be resolved in a secondary dominant or leading-tone chord? When may the temporary leading tone resolve down?
5. What are two ways that cross relations can be avoided when a secondary dominant is preceded by its diatonic counterpart?
6. How do you identify irregular resolutions of secondary dominant and leading-tone chords in their Roman numeral analysis?
7. What part-writing

- Chromatic sequence
- Cross relation
- Irregular resolution
- Secondary dominant
- Secondary leading-tone chord
- Temporary tonic
- Tonicization

**Aural/Oral Skills Rudiments (echo/neutral->sf):**

- (none)

**Sight-reading:**

- Part II.D (Chap 20-21): Tonicization

**Rhythm-reading:**

- Part II.G (Chap 21)pg217-221): Combined Beat Divisions (3:2 and 2:3) in Compound Meters

**Keyboard Skills:**

- Review - Lesson 10(a): The V7 chord in inversion (pg. 422)
- Review - Lesson 10(b): The vii7 chord and its inversions (pg. 422)
- Review - Lesson 16(a): Tonicizing V (pg. 439)
- Learn - Lesson 16(b): Tonicizing other scale degrees (pg. 442)
- Learn - Lesson 16(c): Secondary dominant-tonic listening strategies

**Contextual Listeners:**

- 21.1
- 21.2
- 21.3
- 21.4
- 21.5
- 21.6

**Dictations:**

- 21.01-21.33

**Improvisation Activities:**

- Lesson 15: Phrase Expansion, Asymmetrical Meter, and Tonicization

**Composition Activities:**

- Composition 11B: Keyboard-style

<ul style="list-style-type: none"> <li>○ Text painting</li> <li>● Spelling secondary dominant and leading-tone chords</li> <li>● Resolving secondary dominant and leading-tone chords <ul style="list-style-type: none"> <li>○ Irregular and deceptive resolutions</li> </ul> </li> <li>● Secondary dominants in sequences</li> </ul>	<p>guidelines are important to remember when secondary dominants appear in sequences of seventh chords?</p>		<p>composition from Roman numerals or figured bass</p> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>● 21.1 Spelling secondary dominant chords; Resolving secondary dominants; Analysis: Corelli, Preludio, from Sonata in D Minor, Op. 4, No. 8, mm. 25-38</li> <li>● 21.2 Resolving secondary dominants; Writing secondary dominants; Analysis: Schubert, "Erlkönig"</li> <li>● 21.3 Identifying secondary dominants and leading-tone chords; Resolving secondary leading-tone chords; Analysis</li> <li>● 21.4 Analysis: Mozart, "Voi, che sapete," from The Marriage of Figaro, mm. 21-28; Preparing and resolving secondary chords; Figured bass</li> <li>● 21.5 Figureds bass: Vivaldi, "Qui tollis," from Gloria, mm. 8-15; Analysis</li> <li>● 21.6 Chorale harmonization: Bach, "Jesu, meine Freude"; Analysis</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>● Chapter 21 Quiz</li> </ul>
<p><b>Chapter 22</b>  <b>"Modulation to closely related keys"</b>  <b>(10 lessons)</b></p> <p><b>Overview:</b>  This chapter focuses on modulation-the process of changing from one key to another. We learn to modulate by means of</p>	<ol style="list-style-type: none"> <li>1. What is a modulation?</li> <li>2. What is the difference between a tonicization and a modulation? What criteria do you use to identify a modulation?</li> <li>3. What is the most common key to modulate to from a major key?</li> </ol>	<ul style="list-style-type: none"> <li>● Closely related keys</li> <li>● Modulation <ul style="list-style-type: none"> <li>○ Abrupt modulation</li> <li>○ Direct modulation</li> <li>○ Phrase modulation</li> </ul> </li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>● (none)</li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>● Part III.A (Chap 22-23)Pg222-236: Tonicizations, Modulations, and Small Forms</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>● Part III.A (Chap 22-24)pg277-283): Changing Meters</li> </ul> <p><b>Keyboard Skills:</b></p>

pivot chords and to determine which keys are closely related. We will also harmonize a melody that changes keys.

**Outline:**

- Common pivot-chord modulations
  - Modulation or tonicization?
  - Modulation from a major key to its dominant
  - Modulation from a minor key to its relative major
  - Closely related keys
- Other pivot-chord modulations
  - From a minor key to v
  - From a major key to ii, iii, IV, and vi
  - Writing a pivot-chord modulation
- Direct modulations
  - Modulations introduced by secondary dominants
- Locating modulations

4. How do you locate the possible pivot chords between two keys?
5. In music for your own instrument, find a modulation from a major key to its dominant. What clues will you look for to locate this modulation?
6. In music for your own instrument, find a modulation from a minor key to its relative major. What clues will you look for to locate this modulation?
7. What are the steps for harmonizing a melody that modulates from one key to another?
8. How would identifying a modulation help you perform a passage?

- Pivot-chord (common-chord) modulation
- Pivot area
- Pivot chord
- Tonicization

- Review - Lesson 9(a): IV and ii6 (pg. 42)
- Review - Lesson 12(c): Skipping down from do: Bass lines D-L-F and D-L-M (pg. 427)
- Review - Lesson 15(a): Descending fifths (pg 433)
- Learn - Lesson 17: Common Modulations (pg. 444)

**Contextual Listenings:**

- 22.1
- 22.2
- 22.3
- 22.4
- 22.5
- 22.6
- 22.7
- 22.8
- 22.9
- 22.10

**Dictations:**

- 22.01-22.40

**Improvisation Activities:**

- Lesson 16: Modulatory Periods

**Composition Activities:**

- (none)

**Worksheets:**

- 22.1 Triad functions; Identifying pivot chords
- 22.2 Modulating phrases with pivot chords; Analysis: Joplin, "Pine Apple Rag," mm. 53-60
- 22.3 Writing modulation phrases from Roman numerals; Analysis: Bach, Prelude in Eb Major, from The Well-Tempered Clavier, Book II, mm. 1-12

<ul style="list-style-type: none"> <li>• Modulations in musical contexts             <ul style="list-style-type: none"> <li>◦ Harmonizing modulating melodies</li> </ul> </li> </ul>			<ul style="list-style-type: none"> <li>• 22.4 Melody harmonization</li> <li>• 22.5 Figured bass: Bach, “Erhalt uns, Herr, bei deinem Wort” Chorale No. 72; Analysis: Richard Rodgers and Lorenz Hart, “My Funny Valentine,” mm. 29-36</li> <li>• 22.6 Analysis: Johann Phillip Kirnberger, “La Lutine”; Figured bass: Jean-Baptiste Loeillet, Sonata in B Minor, Op. 3, No. 10, movt. 3, mm1-8</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>• Chap 22 Quiz</li> </ul>
<p><b>Chapter 23</b>  <b>“Binary and Ternary Forms”</b>  <b>(7 lessons)</b></p> <p><b>Overview:</b>          In this chapter, we consider how the musical elements we have studied contribute to the overall structure of a composition. Specifically, we learn how to recognize two common forms: binary form and ternary form.</p> <p><b>Outline:</b></p> <ul style="list-style-type: none"> <li>• Binary form             <ul style="list-style-type: none"> <li>◦ Phrase design</li> <li>◦ Sections</li> <li>◦ Tonal structures</li> <li>◦ Writing binary-form pieces</li> </ul> </li> <li>• Simple ternary form</li> <li>• Binary forms as part of a</li> </ul>	<ol style="list-style-type: none"> <li>1. What is the basic principle of binary form?</li> <li>2. What are the most common harmonic structures for the first section (A) in a binary form in major keys? In minor keys?</li> <li>3. What are the most common harmonic structures for the second section (B) in a binary form in major keys? In minor keys?</li> <li>4. Where are you most likely to find a sequence in a binary-form piece? Where are you most likely to find a modulation?</li> <li>5. What is the difference between simple binary and</li> </ol>	<ul style="list-style-type: none"> <li>• Binary form             <ul style="list-style-type: none"> <li>◦ Balanced</li> <li>◦ Continuous</li> <li>◦ Rounded</li> <li>◦ Sectional</li> <li>◦ Simple</li> <li>◦ Simple with balanced sections</li> </ul> </li> <li>• Composite binary</li> <li>• Design</li> <li>• <i>Fonte</i></li> <li>• Minuet and trio</li> <li>• <i>Monte</i></li> <li>• <i>Ponte</i></li> <li>• Scherzo and trio</li> <li>• Strain</li> <li>• Structure</li> <li>• Ternary form             <ul style="list-style-type: none"> <li>◦ Composite ternary</li> </ul> </li> </ul>	<p><b>Aural/Oral Skills Rudiments (echo/neutral-&gt;sf):</b></p> <ul style="list-style-type: none"> <li>• (none)</li> </ul> <p><b>Sight-reading:</b></p> <ul style="list-style-type: none"> <li>• Part III.A (Chap 22-23)Pg222-236: Tonicizations, Modulations, and Small Forms</li> </ul> <p><b>Rhythm-reading:</b></p> <ul style="list-style-type: none"> <li>• Part III.A (Chap 22-24)pg277-283: Changing Meters</li> </ul> <p><b>Keyboard Skills:</b></p> <ul style="list-style-type: none"> <li>• Review - Lesson 9(a): IV and ii6 (pg. 42)</li> <li>• Review - Lesson 12(c): Skipping down from do: Bass lines D-L-F and D-L-M (pg. 427)</li> <li>• Review - Lesson 15(b): Descending thirds (pg. 435)</li> <li>• Review - Lesson 17: Common Modulations (pg. 444)</li> </ul> <p><b>Contextual Listenings:</b></p> <ul style="list-style-type: none"> <li>• 23.1</li> <li>• 23.2</li> <li>• 23.3</li> <li>• 23.4</li> </ul>

<p>larger formal scheme</p> <ul style="list-style-type: none"> <li>○ Composite ternary</li> <li>○ Composite binary</li> </ul>	<p>rounded binary?</p> <p>6. What distinguishes simple ternary and rounded binary?</p> <p>7. What is the difference between simple ternary and composite ternary?</p> <p>8. How are binary forms used in composite ternary pieces?</p> <p>9. In music for your own instrument, find one piece in simple binary form and one in rounded binary. How can you use the date of composition to help you locate a piece of each type?</p> <p>10. What larger forms incorporate smaller binary forms within them?</p>	<ul style="list-style-type: none"> <li>○ Full sectional ternary</li> <li>○ Simple ternary</li> </ul>	<ul style="list-style-type: none"> <li>● 23.5</li> <li>● 23.6</li> <li>● 23.7</li> <li>● 23.8</li> <li>● 23.9</li> <li>● 23.10</li> <li>● 23.11</li> </ul> <p><b>Dictations:</b></p> <ul style="list-style-type: none"> <li>● Various from Chaps 12 &amp; 15</li> </ul> <p><b>Improvisation Activities:</b></p> <ul style="list-style-type: none"> <li>● (none)</li> </ul> <p><b>Composition Activities:</b></p> <ul style="list-style-type: none"> <li>● Composition 12: Minuet</li> </ul> <p><b>Worksheets:</b></p> <ul style="list-style-type: none"> <li>● 23.1 Analyzing binary forms</li> <li>● 23.2 Figured bass: Corelli, Sarabanda, from Sonata in E-Minor for Violin and Continuo, Op. 5, No. 8</li> <li>● 23.3 Part-Writing: Binary form B section; Writing a minuet</li> <li>● 23.4 Analyzing Binary and Ternary Forms</li> <li>● 23.5 Analyzing binary and composite ternary forms</li> <li>● 23.6 Analyzing rags and Marches</li> </ul> <p><b>Quiz:</b></p> <ul style="list-style-type: none"> <li>● Chap 23 Quiz</li> </ul>
---	--	--	--

Sign student:  
Parent sign :

Tab 2



Tab 3



Tab 4

