

**MUSIC THEORY V: ADVANCED DIATONIC HARMONY**

**(A CONTINUATION OF MUSIC THEORY III)**

**SYLLABUS**

**M. Henry**

**CHAPTER 5: EXPANSION OF THE BASIC PHRASE MODEL III:  
DIATONIC HARMONIC SEQUENCES**

**17: The Diatonic Harmonic Sequence in the Major Mode**

**18: The Diatonic Harmonic Sequence in the Minor Mode**

**19: Parallel Six-Three Chords and Sequences with Seventh Chords**

**FRIENDLY LITTLE CHECK-UP TEST NO. 4**

**CHAPTER 6: EMBELLISHING THE BASIC PHRASE MODEL:  
MELODIC TONES OF FIGURATION**

**20. Unaccented Melodic Tones of Figuration**

**21. Accented Melodic Tones of Figuration**

**CHAPTER 7: EXPANSION OF THE BASIC PHRASE MODEL IV:**

## **CONTRAPUNTAL EXPANSIONS AND INTRODUCTION TO MELODY HARMONIZATION**

- 22. Contrapuntal Expansions I: First Inversion Passing and Neighbor Chords  
and Introduction to the Three Levels of Analysis**
- 23. Contrapuntal Expansions II: The Inversions of V<sup>7</sup>**
- 24. Contrapuntal Expansions III: The Unaccented Six-Four Chord**
- 25. Summary of Contrapuntal Expansions I: Introduction to Melody Harmonization**
- 26: The Embedded Cadential Motion (ECM), the Contrapuntal Cadence and the Mediant  
Chord as Part of a Contrapuntal Expansion**

### **FRIENDLY LITTLE CHECK-UP TEST NO. 5**

## **CHAPTER 8: APPLIED DOMINANTS AND MODULATION**

- 27. Embellishing Tonicizations I: Applied Dominant Seventh Chords (Figured Bass)**
- 28. Embellishing Tonicizations II: Applied Dominant Seventh Chords (Melody  
Harmonization and Analysis)**
- 29. Embellishing Tonicizations III: Applied Dominant Diminished Seventh Chords**
- 30. Extended Tonicization I (Modulation to Closely Related Keys): Figured Bass**
- 31: Extended Tonicization II (Modulation to Closely Related Keys: Melody  
Harmonization and Analysis)**

### **FRIENDLY LITTLE CHECK-UP TEST NO. 6**

## **CHAPTER 9: PREPARATION FOR THE ADVANCED PLACEMENT EXAMINATION IN MUSIC THEORY**