At the completion of each Lesson, the student will be able to...

<table>
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<tr>
<th>LESSON</th>
<th>...understand the following concepts:</th>
<th>...sing and/or play on the keyboard:</th>
<th>...demonstrate aural skills:</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>● Tonal and non-tonal music</td>
<td>● Pitches in bass and treble clefs</td>
<td>● Identify tonal and non-tonal music</td>
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<tr>
<td></td>
<td>● Major and minor modes</td>
<td>● Half and whole steps in bass and treble clefs</td>
<td>● Identify major and minor modes</td>
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<tr>
<td></td>
<td>● Origins and purpose of musical notation</td>
<td>● Short melodic patterns in bass and treble clefs</td>
<td>● Identify the relative register of notes</td>
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<td></td>
<td>● Pitch and pitch class</td>
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<td>● Identify pitches given a starting note</td>
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<td>● Notation in bass and treble clefs</td>
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<td>● Identify intervals in a series as steps or leaps</td>
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<td>● Chromatic alterations and enharmonic spelling</td>
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<td>● Notate short melodic fragments</td>
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<td></td>
<td>● Patterns and names of white and black keys on the piano</td>
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<td>● Whole steps and half steps on the piano (diatonic and chromatic)</td>
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<td>2</td>
<td>● Basic notation (identify and write), including:</td>
<td>● Pulse and rhythms in simple and compound meter</td>
<td>● Identify steps, thirds or larger interval</td>
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<tr>
<td></td>
<td>○ note head size and placement</td>
<td>● Generic intervals</td>
<td>● Identify consonant and dissonant intervals</td>
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<tr>
<td></td>
<td>○ stems, flags, beams</td>
<td>● Major scales beginning on various scale degrees</td>
<td>● Identify the relative register of intervals</td>
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<tr>
<td></td>
<td>○ whole, half, quarter, eighth, sixteenth and dotted notes and rests</td>
<td>● Melodic patterns in major tonality</td>
<td>● Identify pitches given a starting note</td>
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<tr>
<td></td>
<td>○ chromatic alterations</td>
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<td>● Identify intervals in a series as steps or leaps</td>
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<td>● Rhythmic durations and relationships</td>
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<td>● Take dictation of short melodic fragments</td>
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<td>● Grouping of beats in music, including:</td>
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<td></td>
<td>○ accent</td>
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<td>○ strong and weak beats</td>
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<td>○ measure, measure line</td>
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<td>○ meter</td>
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<td>● Tempo</td>
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<td>○ Tempo indications</td>
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<td>○ Tempo modifiers</td>
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<td>● Space in music</td>
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<td>○ density in music</td>
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<td></td>
<td>○ intervals (generic, specific, melodic, harmonic, compound)</td>
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<tr>
<td></td>
<td>● Consonance and dissonance</td>
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<td>Page</td>
<td>Topics</td>
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</tbody>
</table>
| 3    | Pitch collections  
|      | - diatonic collections  
|      | - half step - whole step  
|      | - major scale  
|      | - scale degree numbers and names  
|      | Chromatic scale  
|      | Intervallic inversions  
|      | Specific vs. generic intervals  
|      | Compound intervals  
|      | Major pitch collections  
|      | Transpositions  
|      | Tetrachord  
|      | Tetrachordal fingerings  
|      | Key signatures  
|      | Circle of fifths  
|      | Chromatic v. diatonic half step  
|      | Enharmonicism  
|      | Role of context in consonance/dissonance  
|      | Two note melodic patterns  
|      | Enharmonic equivalents  
|      | Match (sing) pitches  
|      | Play, tap and speak rhythms  
|      | Detect consonance vs. dissonance  
| 4    | Identification and notation of specific intervals  
|      | Interval quality  
|      | Consonant and dissonant intervals  
|      | Perfect and imperfect intervals  
|      | Natural, harmonic, and melodic minor modes  
|      | Relative and parallel key relationships  
|      | Minor scales beginning on various scale degrees  
|      | Short melodic patterns in minor tonality  
|      | Melodic and harmonic intervals  
|      | Sight sing melodic fragments  
|      | Combining melodic and rhythmic singing  
|      | Combining playing and singing  
|      | Play, tap and speak dotted rhythms  
|      | Double and halve rhythms  
|      | Identify intervals, major and minor modes, minor melodic patterns  
|      | Dictation of short minor melodic fragments  
|      | Dictation of rhythmic patterns  
| 5    | Inversion of specific intervals  
|      | Principles of meter, accent, and rhythm  
|      | Principles of beat division in meter types and the meter signature  
|      | Conducting patterns in simple meters  
|      | Scale patterns with scale degrees  
|      | Sing longer melodies  
|      | Play one voice while singing the other  
|      | Transpose (singing) using scale degrees  
|      | Tap the rhythm while singing the melody  
|      | Identify dotted and more complex rhythmic patterns  
|      | Identify/notate two and three pitch intervals  
|      | Identify and correct mistakes in dictation  
|      | Rhythmic dictation in simple meter  
|      | Dictation in major and minor modes  
| 6    | Components and characteristics of melody  
|      | Procedures and strategies for more complex sight singing  
|      | Sight singing and conducting together  
|      | Procedures and strategies for more complex melodic and rhythmic dictation  
<p>|      | Identify and notate pitch paradigms  |</p>
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<th>Page</th>
<th>Topics</th>
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| 7    | - Compound meter  
- Conducting patterns in compound meter  
- Distinguishing between simple and compound meters  
- Fluency reading rhythms  
- Augmented and diminished intervals  
- Transforming major and minor intervals using chromatic alterations |
| 8    | - First-Species Counterpoint  
- Consonance in 2nd species counterpoint  
- Introduction to solfege |
| 9    | - Introduction to 2nd species counterpoint  
- Consonance in 2nd species counterpoint  
- Introduction to solfege |
| 10   | - Guidelines for writing 2nd species counterpoint  
- Oblique motion  
- Passing tones  
- Dynamics |
| 11   | - Slurs, ties, and phrase markings  
- Triplets and duplets  
- Syncopation and hemiola  
- Asymmetrical meters  
- Combining major and minor thirds to create triads  
- Augmented and diminished triads  
- Triad functions within a key |
|      | - Play and transpose melodic fragments  
- Intervals above a bass line  
- Sing and play melodic lines together  
- Clap/tap two rhythmic examples together  
- Conduct and say complex rhythms  
- Play two-part rhythms  
- Play melodic and rhythmic excerpts on the keyboard  
- Sing one voice to a recorded accompaniment voice  
- Identify complex rhythms  
- Identify and notate intervals  
- Play intervals above a bass line  
- Play two part excerpts  
- Play one voice and sing other voice  
- Identify melodic fragments  
- Dictation: missing voices in counterpoint |
|      | - Play two voice excerpts  
- Play one voice and sing the other voice  
- Sing melodic fragments, identify key and mode  
- Sing melodies with scale degree numbers  
- Dictation of 2:1 counterpoint |
|      | - Play and sing second species  
- Sight sing with scale degree numbers while conducting  
- Dictation of 1:1 counterpoint |
|      | - Say and clap rhythms with ties  
- Say and clap mixed triple and duple rhythms  
- Say and clap rhythms while conducting  
- Say and clap two-part rhythm examples |
<table>
<thead>
<tr>
<th>Roman numerals</th>
<th>Sing and conduct melodies</th>
<th>Sing triads by reinterpreting starting note</th>
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<tr>
<td>Say and clap two part rhythms in asymmetrical meters</td>
<td>Play and sing the missing note of a given triad</td>
<td>Play triads in keyboard style; re-voice triads</td>
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<tr>
<td>Play closed position triads</td>
<td>Play triads in keyboard style; re-voice triads</td>
<td>Listen and complete missing notes in sounding triads</td>
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<tr>
<td>Sing root position triads</td>
<td>Sing scale degree patterns in various keys</td>
<td>Notating closed and open triads</td>
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<td>Sing triads from given scale degrees</td>
<td>Sing and conduct melodies</td>
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<tr>
<td>Play two-part melodies</td>
<td>Play diatonic triads</td>
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12 | Triad inversions | Sing triads by reinterpreting starting note |
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<tr>
<td>Build and voice triads</td>
<td>Play and sing the missing note of a given triad</td>
<td>Play triads in keyboard style; re-voice triads</td>
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<tr>
<td>Voicing/Spacing</td>
<td>Play triads in keyboard style; re-voice triads</td>
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<td>Doubling</td>
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<td>Figured bass</td>
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<td>Triad analysis using figured bass symbols</td>
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<td>Diatonic triads in minor mode</td>
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<td>Figured bass – chromaticism</td>
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<td>Embellishment of melodies</td>
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<td>Incomplete Neighbor Tone</td>
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<td>Chromatic Passing Tone</td>
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<td>Accented Passing Tone</td>
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<td>Harmonic Rhythm</td>
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<td>Play and sing counterpoint, realizing figured bass</td>
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<td>Play and transpose triads</td>
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<td>Sing scale degree patterns in various keys</td>
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<td>Melodic dictation</td>
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<td>Two-voice dictation</td>
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13 | Recognize/spell 7th chords | Play 7th chords/add missing note |
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<tbody>
<tr>
<td>Figured bass for 7th chords</td>
<td>Sing and add scale degrees</td>
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<td>Identify missing pitch (7th)</td>
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<td>Re-ordering 7th chords</td>
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<td>Melodic dictation</td>
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14 | 7th chords of the major mode | Play one voice while singing the other |
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<tbody>
<tr>
<td>Inversions: 7th chords</td>
<td>Sing and conduct melodies</td>
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<tr>
<td>Realizing figured bass: triads and 7th chords</td>
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<tr>
<td>Melodic dictation</td>
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15 | The seven ‘ancient’ modes | Sing modal melodies |
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<tbody>
<tr>
<td>Non-diatonic scales: anhemitonic, pentatonic, hexatonic, whole-tone</td>
<td>Sing whole-tone scales</td>
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<tr>
<td>Play melodies and identify mode</td>
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<td>Melodic dictation: modal</td>
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<tr>
<td>Dictation: pentatonic and whole-tone collections</td>
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16 | Non-tertian chords and harmonies | Singing octatonic fragments |
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<tbody>
<tr>
<td>Symmetrical pitch collections</td>
<td>Play and analyze short melodic fragments</td>
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<tr>
<td>Octatonic collection</td>
<td></td>
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<tr>
<td>Dictation: octatonic</td>
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</table>
| 18 | ● Phrases and cadences  
● Period and sentence structures  
● Embellishment of melody  
● Composing melodies, phrases, sentences  
● Harmonizing melodies | ● Play melodies and analyze transformations  
● Sing, analyze, label embellished melodies  
● Sing sentences | ● Melodic dictation  
● Sentence dictation |
|---|---|---|---|
| 19 | ● Phrase structure/phrase model | ● Sing and analyze phrases, harmonizing on the keyboard  
● Realize figured bass; sing melody  
● Play chords; sing melody  
● Singing duets (with recording) | ● Identify tonic and dominant harmony |
| 20 | ● Pre-dominant function within phrase model  
● Suspensions  
● Cadential 6/4 chords  
● Phrygian half-cadence | ● Sing melodies, determine harmony, add bass note on keyboard  
● Add embellishing tones to counterpoint, then play  
● Sing one voice; play second voice | ● Dictation of bass and soprano from four voice texture  
● Identify tonic and dominant harmony  
● Bass voice dictation |
| 21 | ● Guidelines of part-writing  
● Composing harmonic progressions  
● Embellishment of harmonic progressions | ● Sing melodies that outline common harmonic progressions  
● Sing melodies and harmonize on keyboard | ● Bass voice dictation  
● Melodic dictation  
● Outer voice dictation |
| 22 | ● Compose harmonic progressions from Roman numerals, figured bass and soprano voice  
● Compose melody above chord progression  
● Use of 7th chords in part-writing | ● Play authentic cadences  
● Sing harmonic paradigms using scale degrees  
● Sing extended melodies | ● Bass voice dictation  
● Melodic dictation  
● Outer voice dictation |
| 23 | ● Extending tonic harmonies | ● Play 6/3 chords in context  
● Play outside voices and determine harmonies  
● Sing extended melodies | ● Dictation of root and 1st inversion progressions  
● Bass dictation  
● Outer voice dictation |
| 24 | ● Types of 6/4 chords  
● Functions of the subdominant chord  
● Non-structural cadences | ● Play 6/4 chords in context  
● Realize figured bass  
● Sing and analyze melodies  
● Realize submediant harmonies  
● Play bass and alto voices; sing soprano | ● Bass dictation  
● Outer voice dictation  
● Four-voice texture completion  
● Identify cadences |
| 25 | ● Predicting Roman Numerals from a bass line  
● Functions of the V7 and its inversions | ● Complete and play 7th chords  
● Play two-voice counterpoint and transpose | ● Bass dictation  
● Outer voice dictation  
● Identifying sequences |
| 26 | ● Recognizing and labeling harmonic sequences  
    ● Writing the phrase model  
    ● Sing and play inversions of V7  
    ● Sing and play harmonic sequences  
    ● Leading tone 7th chords  
    ● Uses and functions of mediant triads  
    ● Applied chords and secondary dominants  
    ● Tonicization  
    ● Sing leading tone 7th chords  
    ● Sing and play duets using V7 and ii°7  
| 27 | ● Inverted applied chords  
    ● Extended non-tonic sections of the phrase model  
    ● Modulation  
    ● Pivot chords  
    ● Sing modulating progressions  
    ● Hearing and identifying tonicizations  
| 28 | ● Composing with tonicization and modulation  
    ● Binary form  
    ● Comparing bass lines  
    ● Two-voice dictation  
    ● Error detection  
    ● Hearing and identifying tonicizations |