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

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Topics</th>
</tr>
</thead>
</table>
| 15     | 7th chords of the major mode  
Inversions: 7th chords |
|        | Play one voice while singing the other  
Sing and conduct melodies  
Realizing figured bass: triads and 7th chords |
|        | Melodic dictation |
| 16     | The seven 'ancient' modes  
Non-diatonic scales: anhemitonic, pentatonic, hexatonic, whole-tone |
|        | Sing modal melodies  
Sing whole-tone scales  
Play melodies and identify mode |
|        | Melodic dictation: modal  
Dictation: pentatonic and whole-tone collections |
| 17     | Non-tertian chords and harmonies  
Symmetrical pitch collections  
Octatonic collection |
|        | Singing octatonic fragments  
Play and analyze short melodic fragments |
|        | Dictation: octatonic |
| 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 |
<p>|        | Sing melodies that outline common harmonic progressions |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| ● Sing melodies and harmonize on keyboard | 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  
  ● Recognizing and labeling harmonic sequences  
  ● Writing the phrase model | ● Complete and play 7th chords  
  ● Play two-voice counterpoint and transpose  
  ● Sing and play inversions of V7  
  ● Sing and play harmonic sequences | ● Bass dictation  
  ● Outer voice dictation  
  ● Identifying sequences |
| 26 | ● 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 ii7 | ● Comparing bass lines  
  ● Two-voice dictation  
  ● Error detection |
| 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 |   |   |