

E THEORY LIVE

Interactive Music Theory Classroom

Course II Curriculum

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

15	<ul style="list-style-type: none"> 7th chords of the major mode Inversions: 7th chords 	<ul style="list-style-type: none"> Play one voice while singing the other Sing and conduct melodies Realizing figured bass: triads and 7th chords 	<ul style="list-style-type: none"> Melodic dictation
16	<ul style="list-style-type: none"> The seven 'ancient' modes Non-diatonic scales: anhemitonic, pentatonic, hexatonic, whole-tone 	<ul style="list-style-type: none"> Sing modal melodies Sing whole-tone scales Play melodies and identify mode 	<ul style="list-style-type: none"> Melodic dictation: modal Dictation: pentatonic and whole-tone collections
17	<ul style="list-style-type: none"> Non-tertian chords and harmonies Symmetrical pitch collections Octatonic collection 	<ul style="list-style-type: none"> Singing octatonic fragments Play and analyze short melodic fragments 	<ul style="list-style-type: none"> Dictation: octatonic
18	<ul style="list-style-type: none"> Phrases and cadences Period and sentence structures Embellishment of melody Composing melodies, phrases, sentences Harmonizing melodies 	<ul style="list-style-type: none"> Play melodies and analyze transformations Sing, analyze, label embellished melodies Sing sentences 	<ul style="list-style-type: none"> Melodic dictation Sentence dictation
19	<ul style="list-style-type: none"> Phrase structure/phrase model 	<ul style="list-style-type: none"> Sing and analyze phrases, harmonizing on the keyboard Realize figured bass; sing melody Play chords; sing melody Singing duets (with recording) 	<ul style="list-style-type: none"> Identify tonic and dominant harmony
20	<ul style="list-style-type: none"> Pre-dominant function within phrase model Suspensions Cadential 6/4 chords Phrygian half-cadence 	<ul style="list-style-type: none"> Sing melodies, determine harmony, add bass note on keyboard Add embellishing tones to counterpoint, then play Sing one voice; play second voice 	<ul style="list-style-type: none"> Dictation of bass and soprano from four voice texture Identify tonic and dominant harmony Bass voice dictation
21	<ul style="list-style-type: none"> Guidelines of part-writing Composing harmonic progressions Embellishment of harmonic progressions 	<ul style="list-style-type: none"> Sing melodies that outline common harmonic progressions 	



		<ul style="list-style-type: none"> • Sing melodies and harmonize on keyboard 	
22	<ul style="list-style-type: none"> • Compose harmonic progressions from Roman numerals, figured bass and soprano voice • Compose melody above chord progression • Use of 7th chords in part-writing 	<ul style="list-style-type: none"> • Play authentic cadences • Sing harmonic paradigms using scale degrees • Sing extended melodies 	<ul style="list-style-type: none"> • Bass voice dictation • Melodic dictation • Outer voice dictation
23	<ul style="list-style-type: none"> • Extending tonic harmonies 	<ul style="list-style-type: none"> • Play 6/3 chords in context • Play outside voices and determine harmonies • Sing extended melodies 	<ul style="list-style-type: none"> • Dictation of root and 1st inversion progressions • Bass dictation • Outer voice dictation
24	<ul style="list-style-type: none"> • Types of 6/4 chords • Functions of the subdominant chord • Non-structural cadences 	<ul style="list-style-type: none"> • Play 6/4 chords in context • Realize figured bass • Sing and analyze melodies • Realize submediant harmonies • Play bass and alto voices; sing soprano 	<ul style="list-style-type: none"> • Bass dictation • Outer voice dictation • Four-voice texture completion • Identify cadences
25	<ul style="list-style-type: none"> • Predicting Roman Numerals from a bass line • Functions of the V7 and its inversions • Recognizing and labeling harmonic sequences • Writing the phrase model 	<ul style="list-style-type: none"> • Complete and play 7th chords • Play two-voice counterpoint and transpose • Sing and play inversions of V7 • Sing and play harmonic sequences 	<ul style="list-style-type: none"> • Bass dictation • Outer voice dictation • Identifying sequences
26	<ul style="list-style-type: none"> • Leading tone 7th chords • Uses and functions of mediant triads • Applied chords and secondary dominants • Tonicization 	<ul style="list-style-type: none"> • Sing leading tone 7th chords • Sing and play duets using V7 and ii⁰7 	<ul style="list-style-type: none"> • Comparing bass lines • Two-voice dictation • Error detection
27	<ul style="list-style-type: none"> • Inverted applied chords • Extended non-tonic sections of the phrase model • Modulation • Pivot chords 	<ul style="list-style-type: none"> • Sing modulating progressions 	<ul style="list-style-type: none"> • Hearing and identifying tonicizations
28	<ul style="list-style-type: none"> • Composing with tonicization and modulation • Binary form 		

