Topics covered in Freshman and Sophomore Theory and Ear Training

Each written theory course has a companion ear-training course as co-requisite, thereby ensuring aural reinforcement of theoretical concepts.

Required texts:

**MUS 101 – Theory I**

- Review of rudiments (pitch and rhythm notation, meter [compound vs. simple, duple vs. triple] scales, key signatures, circle of fifths, relative/parallel keys, intervals, triads and seventh chords and their inversion)
- Two-voice counterpoint (first, second, and fourth species)
- Tonal harmonic progressions in four-voice chordal texture using I, V, V7, and their inversions
- Harmonization of figured and unfigured bass lines
- Harmonization of melodic lines
- Non-harmonic tones
- Cadences
- Contrapuntal expansion/prolongation of basic harmonies

**MUS 105 – Ear Training I**

- Performance of meter and rhythm (Hall, Chapters 1-5)
- Sight singing of diatonic melodies (Berkowitz et al, Melodies, Section I) using moveable-do solfege (do-based minor)
- Melodic dictation of diatonic melodies
- Harmonic dictation including primary chords and their inversions

**MUS 102 – Theory II**

- Incorporation of remaining diatonic harmonies
- Six-four chords
- Harmonic and voice-leading sequences

**MUS 106 – Ear Training II**

- Performance of meter and rhythm (Hall, Chapters 6-12)
- Sight singing of diatonic melodies (Berkowitz et al, Melodies, Section II) using moveable-do solfege (do-based minor)
• Melodic dictation of diatonic melodies
• Harmonic dictation of harmonic progressions including a wider range of diatonic chords

MUS 201 - Theory III

• Writing sequences with 7th chords
• Chromaticism: applied chords
• Tonicization and Modulation, pivot chords, closely related keys
• Small Binary Forms
• Theme and Variation Form
• Modal Mixture
• Expansion of Modal Mixture Harmonies
• Neapolitan Sixth Chord (bII₆).
• Augmented Sixth Chords

MUS 205 - Ear Training III

Hall, Chapters 13-20
Berkowitcz et al, Melodies III: 239
Dictation
Harmonic progressions that include diatonic triads and seventh chords, applied dominants, modulation to closely related keys, mode mixture, Neapolitan, Augmented-6th chords

MUS 202 - Theory IV

• Modulations to distantly related keys
• Common-tone dim. 7th and aug. 6th chords
• Aug. 6ths chords as enharmonic to V7
• Enharmonic modulations
• Equal divisions of the octave
• Sonata Form
• Rondo Form
• Sonata-Rondo Form
• Imitative Procedures (canon, invention, fugue)

MUS 206 – Ear Training IV

Hall, Chapters 21-30
Berkowitcz et al, Melodies, Section IV: beginning to 339-454
Dictation
Harmonic Progressions that include: Mode mixture, Neapolitan, augmented 6th chords Common-tone dim. 7th chords, Common-tone augmented-6th chords