

## Topics covered in Freshman and Sophomore Theory and Ear Training

Written drills required at each level include: analysis, figured bass, unfigured bass, and melodic harmonization.

An ear-training course accompanies each written course, thereby reinforcing concepts aurally. Skills required at all levels include: sight-singing using moveable-do solfège, dictation of appropriate melodic, rhythmic, and harmonic materials, keyboard skills (focusing on appropriate harmonic materials).

### MUS 101

- Rudiments (i.e., 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)
- Four-voice functional tonality
- Figured bass, unfigured bass, melodic harmonization, analysis
- I, V, V7, and their inversions
- Non-harmonic tones
- Cadences vs. contrapuntal expansion/prolongation

### MUS 102

- Incorporation of remaining diatonic harmonies
- Six-four chords
- Sequences

### MUS 201

- Applied chords and diatonic modulation
- Mixture
- Neapolitan
- Augmented sixth chords
- Sequences with applied chords
- Phrases, periods, binary, ternary, theme and variations

### MUS 202

- Modulation to foreign keys
- Common-tone diminished seventh/aug. sixth sonorities
- Enharmonic modulation
- Equal divisions of the octave
- Sonata form
- Rondo form
- Sonata rondo form