

## **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:

Roig-Francoli, *Harmony in Context*. McGraw-Hill, 2003.

Berkowitz et al. *A New Approach to Sight Singing*, 5<sup>th</sup> ed., W. W. Norton, 2011.

Hall, *Studying Rhythm*, 2<sup>nd</sup> ed., Prentice-Hall, 1998.

Burkhart, *Anthology for Musical Analysis*, 7<sup>th</sup> ed., Wadsworth-Schirmer, 2011.

### **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

Berkowitz 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

Berkowitz et al, Melodies, Section IV: beginning to 339-454

Dictation

Harmonic Progressions that include: Mode mixture, Neapolitan, augmented 6th chords Common-tone dim. 7<sup>th</sup> chords, Common-tone augmented-6th chords