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Introduction

Courses in music theory and ear training are a mandatory part of every student’s study and complement private instruction. Regular attendance is required.

If an area of concern or question is not covered by the Handbook, a student or parent may address his or her questions to the Precollege Office or the Dean of the Precollege Division. The information is subject to change from time to time, and the School reserves the right to add, remove or alter the policies contained in this Handbook without notice.

Elementary Theory and Ear Training (grades 4 and below)

Elementary Theory provides students with a fundamental background in the development of coordination and rhythmic awareness, listening awareness, responses to pitch, dynamics and tempo, and emphasizes basic reading skills. There are two levels of both theory and ear training, which follow the general outlines of the Junior Theory I and II and Ear Training A and B curricula. Students who graduate from Elementary Theory and Ear Training I will move to Junior Theory I and Junior Ear Training A. Those who graduate from both Theory and Ear Training I and II will move to Junior Theory II and Ear Training B. Parents are encouraged to sit in on classes.

Junior Theory and Ear Training (grades 5-8)

This level involves study of scales, intervals, chords, melody harmonization, and form with appropriate analysis and creative work. The ear training levels stress the singing, aural recognition, and writing of all elements studied in the theory classes. The materials used are selected from music literature appropriate to the age level and degree of advancement of the students.

High School Theory and Ear Training (grades 9 and above)

This level is a comprehensive study of the elements of music from rudiments through chromatic harmony. Areas covered include melody, harmony, part writing, form and analysis, counterpoint, orchestration, and some elementary compositional techniques. Corresponding ear training courses cover rhythmic solfège, melodic sight singing, rhythm and movement, diatonic-modal improvisation, harmonic perception, contemporary sight singing, dictation, and advanced choral literature survey.
Proficiency Tests

At the end of the spring semester, every student in theory levels I - IV and ear training levels A – E will be required to take a proficiency test in order to move on to the next level. Students will be tested on materials covering the entire year, but with a focus on the spring semester work. Although the proficiency test will weigh significantly on a student’s progress, other factors such as in-class exams, homework, behavior and absences, will all contribute to the final decision to move a student on to the next level.

Manhattan School of Music Mission Statement

An internationally recognized conservatory, Manhattan School of Music prepares musicians to be stewards of the great music tradition and catalytic thinkers who will re-imagine the profession. It is a multicultural institution that values all musical idioms and exploits the possibilities of live performances and technology to expand the reach of the musical arts. Manhattan School of Music’s dynamic faculty of teaching artists is committed to the realization of each student’s talent and human development.

The School sits at the nexus of New York City’s academic and cultural institutions, and while a global innovator in teaching and musical performance, also serves its city through community engagement and arts-in-education programs.

Required Textbooks

THEORY


Junior Theory III - IV and HS Theory II - III: Counterpoint Sheets


EAR TRAINING

Ear Training A – E: Krueger, Progressive Sight Singing, 2nd Ed.

Ear Training F and higher: As recommended by the teacher

Suggested Web Sites

http://www.musictheory.net
# Junior & High School Ear Training

Singing Systems: Fixed Do, Moveable Numbers (Lower Levels)

**LEVELS A & B**

<table>
<thead>
<tr>
<th>ET A: Introduction to Intervals and Rhythm Basics</th>
<th>ET B: Proficiency in Intervals and Compound Meter</th>
</tr>
</thead>
</table>

1. **Sight-Reading** {to “mentally hear” the intervals between pitches in tonal music, with their relationship to the fundamental key}

<table>
<thead>
<tr>
<th>Clefs:</th>
<th>Proficiency in treble. Introduction to all, concentration on bass.</th>
<th>Intro. to alto; proficiency in bass and treble in solfege</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Scales:</th>
<th>Major scales asc/ desc up to 3 #s &amp; b's (limit keys for sol-fa practice and key relation to “A”)</th>
</tr>
</thead>
</table>

1) Major scales asc/ desc in keys up to 5 \#s & b's
2) Intro to harmonic minor scales asc/ desc up to 3 \#s & b's
3) Arpeggio on tonic

<table>
<thead>
<tr>
<th>Intervals:</th>
<th>Mm2, Mm3, P5, P8 in keys up to 3 #s &amp; b's; asc/ desc</th>
</tr>
</thead>
</table>

Exercises:

Level A + P4, tritone, Mm6, Mm7, with emphasize on the A2 in harmonic minor scale; refer all to their native keys; asc/ desc.
<table>
<thead>
<tr>
<th>ET A: Cont.</th>
<th>ET B: Cont.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Melodic singing:</strong></td>
<td><strong>Melodic singing:</strong></td>
</tr>
<tr>
<td>1) Mainly steps in simple rhythm. Pay close attention to phrasing, breathe, tempo and dynamics. 2) Memorize simple 4-8 bar phrases.</td>
<td>Sight-sing major and minor melodies outlining dominant 1) Steps and skips in simple rhythm &amp; compound meter. Pay close attention to phrasing, breathe, tempo and dynamic 2) Memorize simple 8-bar phrases 3) Duos to further develop the feel for harmonic intervals</td>
</tr>
<tr>
<td><strong>Krueger:</strong></td>
<td><strong>Krueger:</strong></td>
</tr>
<tr>
<td>Part II 1.4: 1-21 2.4: 1-17 2.8: 3, 4, 10, 12, 25, 26</td>
<td>Part II 2.8: 1,5,7,13-14,16-18,29, 31 3.4: 36</td>
</tr>
<tr>
<td><strong>Chord singing:</strong></td>
<td><strong>Chord singing:</strong></td>
</tr>
<tr>
<td>N/A</td>
<td>Intro to diatonic triads in C-Major (singers may not be ready at this level and should therefore concentrate on singing melodic/ harmonic interval exercises in simple keys).</td>
</tr>
<tr>
<td><strong>Chorale singing:</strong></td>
<td><strong>Chorale singing:</strong></td>
</tr>
<tr>
<td>N/A – concentration on the vertical aspects of music</td>
<td>N/A - concentration on the vertical aspects of music</td>
</tr>
<tr>
<td><strong>Rhythmic Clapping:</strong></td>
<td><strong>Rhythmic Clapping:</strong></td>
</tr>
<tr>
<td>1) Establishing the character of each simple meter 2) Whole, Half, Quarter, 8th, and dotted quarter</td>
<td>1) Level A + combinational 16th, ties, syncopation, rests, dotted 8th 2) Intro to compound meter (common rhythms only)</td>
</tr>
<tr>
<td><strong>Meter:</strong></td>
<td><strong>Meter:</strong></td>
</tr>
<tr>
<td>Simple meters</td>
<td>Simple &amp; compound meters</td>
</tr>
<tr>
<td><strong>Starer:</strong></td>
<td><strong>Starer:</strong></td>
</tr>
<tr>
<td>Red Starer, no changing or compound meters</td>
<td>White Starer: chpts. I – IV and VI, omit meters in 5, 7 and changing meters</td>
</tr>
<tr>
<td>ET A: Cont.</td>
<td>ET B: Cont.</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>2. Aural Perception</strong> {The conscious &amp; intellectual grasp of what the ear hears}</td>
<td></td>
</tr>
<tr>
<td><strong>Melodic Dictation:</strong> Diatonic 2nds, 3rds and 5ths.</td>
<td>4 bar phrases in simple meter, no more than 2 ♭s &amp; ♯s. Melodies featuring steps from scales and intervallic sequences incorporating rhythmic practice and occasional leaps</td>
</tr>
<tr>
<td><img src="image" alt="Example of melodic dictation for HBEETA." /></td>
<td></td>
</tr>
<tr>
<td><strong>Rhythmic Dictation:</strong> Simple meter, in divisions of 4 and 8; 8\textsuperscript{th} and 16\textsuperscript{th} notes</td>
<td>Simple meter, divisions of 2, 4 and 8; 16\textsuperscript{th} and 32\textsuperscript{nd} notes; dots and ties</td>
</tr>
<tr>
<td><strong>Harmonic Dictation:</strong> 1) Identify melodic and independent harmonic intervals: Mm2, Mm3, P5, P8 in keys up to 1 ♭s &amp; ♯s (provide scales first)</td>
<td>1) Identify melodic and independent harmonic intervals: all intervals in keys up to 4 ♭s &amp; ♯s (provide Concert A first)</td>
</tr>
<tr>
<td></td>
<td>2) Simple connectional Interval of Mm2, Mm3, P5, P8 in keys up to 1 ♭s &amp; ♯s (provide scales first)</td>
</tr>
<tr>
<td></td>
<td>2) Connectional interval dictation in keys up to 2 ♭s &amp; ♯s.</td>
</tr>
<tr>
<td><img src="image" alt="Example of harmonic dictation for HBEETA." /></td>
<td><img src="image" alt="Example of harmonic dictation for HBEETA." /></td>
</tr>
</tbody>
</table>
## Junior & High School Ear Training
### LEVELS C & D

<table>
<thead>
<tr>
<th>ET C: Introduction to Triads and Proficiency in Common Meters</th>
<th>ET D: Proficiency in Triads and Syncopation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Sight-Reading</strong> {to “mentally hear” the intervals between pitches in tonal music, with their relationship to the fundamental key}</td>
<td></td>
</tr>
<tr>
<td><strong>Clefs:</strong></td>
<td>Proficiency in treble, bass and alto in solfege</td>
</tr>
<tr>
<td>Work towards proficiency in bass, treble and alto in solfege</td>
<td></td>
</tr>
<tr>
<td><strong>Scales:</strong></td>
<td>1) Proficiency in all major, harmonic, melodic &amp; natural minor scales</td>
</tr>
<tr>
<td>1) Major, harmonic minor in all keys, asc/ desc</td>
<td></td>
</tr>
<tr>
<td>2) Intro to melodic &amp; natural minor, asc/ desc, up to 3 ♭s &amp; ♯s</td>
<td></td>
</tr>
<tr>
<td>3) Arpeggio on tonic</td>
<td>2) Arpeggio on tonic in all keys</td>
</tr>
<tr>
<td>3) Arpeggio on subdominant – dominant – tonic up to 3 ♭s &amp; ♯s</td>
<td></td>
</tr>
<tr>
<td>4) Intro to modes and the transposition of modes</td>
<td></td>
</tr>
<tr>
<td><strong>Intervals:</strong></td>
<td>Compound intervals</td>
</tr>
<tr>
<td>All intervals: harmonic ascending and descending, and melodic</td>
<td></td>
</tr>
<tr>
<td>1) All intervals isolated</td>
<td></td>
</tr>
<tr>
<td>2) Combine 2-3 intervals to form a diatonic triad or dominant 7th chord</td>
<td></td>
</tr>
<tr>
<td><strong>Melodic clapping:</strong></td>
<td>1) Large skips including 9th &amp; 10th intervals. Seventh chord outlines in all inversions with a focus on dom. 7th.</td>
</tr>
<tr>
<td>1) Large skips including 6th &amp; 7th intervals. Triadic outlines in all inversions with a focus on I, IV, V. Pick-up beat. All major/ minor keys.</td>
<td></td>
</tr>
<tr>
<td>2) Memorize 8-bar phrases</td>
<td></td>
</tr>
<tr>
<td>3) Sing &amp; Play for take-home assignments</td>
<td>2) Memorize 8-bar phrases</td>
</tr>
<tr>
<td><strong>Krueger:</strong></td>
<td>3) Sing &amp; Play for take-home assignments</td>
</tr>
<tr>
<td>Part II</td>
<td></td>
</tr>
<tr>
<td>17.2: 1</td>
<td></td>
</tr>
<tr>
<td>17.4: 1-28, 31, 38-40</td>
<td>Part II</td>
</tr>
<tr>
<td>24.2: 1-46</td>
<td></td>
</tr>
<tr>
<td>19.4: 1-43 (excluding tenor clef examples)</td>
<td></td>
</tr>
<tr>
<td>19.8: 1-8, 9-17, 19-22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ET C: Cont.</td>
</tr>
<tr>
<td>----------------</td>
<td>----------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| **Chord singing:** | 1) Diatonic triads in keys up to 3 ♭s & ♯s  
2) Isolated triads and their inversions | 1) Diatonic triads and inversions in all keys  
2) Dominant 7th chords to I in all keys  
3) Practice diatonic 7th chords in keys up to 3 ♭s & ♯s |

Exercise:

- [Diagram of chords and inversions]

| **Chorale singing:** | N/A - concentration on the vertical aspects of music | N/A - concentration on the vertical aspects of music |

| **Rhythmic Clapping:** | 1) Mixture of all combinational 16th, all dotted rhythms with rests, occasional syncopation in simple meters  
2) Triplets  
3) Pick-up beat  
4) Review compound meter  
5) Memorize 8-bar rhythmic patterns | 1) Variations on syncopation in all simple meters  
2) Memorize 8-bar rhythmic patterns |

| **Meter:** | Same as B | Asymmetric meters |

| **Starter:** | Chpts. I – V | Chpt. VII |

**2. Aural Perception** {The conscious & intellectual grasp of what the ear hears}

| **Melodic Dictation:** | 1) 4-8 bar phrases in simple & compound meter, no more than 4 ♭s & ♯s. Feature triadic outlines and leaps.  
2) Two-part dictation featuring both voices in close position and rhythmic synchronization  
3) Simple melody and accompaniment | 1) 4-8 bar phrases in simple & compound meter, no more than 4 ♭s & ♯s. Feature triadic outlines and leaps.  
2) Two-part dictation featuring both voices in close position and simple polyphony |

<p>| <strong>Rhythmic Dictation:</strong> | Simple and compound meter, division of 2, 4, and 8; 6 and 9; 32nd notes; dots, ties and occasional syncopation | Simple and compound meter, division of 2, 4, and 8; 6 and 9; 32nd notes; dots, ties and syncopation |</p>
<table>
<thead>
<tr>
<th>Harmonic Dictation:</th>
<th>ET C: Cont.</th>
<th>ET D: Cont.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Identify all keys</td>
<td>2) Melodic and independent harmonic intervals: all intervals (provide Concert A)</td>
<td>1) Connectional triads (and inversions). Dictation in all keys with Roman Numerals. Introduce practice to match with theory levels:</td>
</tr>
<tr>
<td>3) Distinguish different colors of triads</td>
<td>4) Mixed dictation: connectional Intervals and triads</td>
<td>2) Dim. triads (and inversions) and resolution</td>
</tr>
<tr>
<td>5) Connectional triads (and inversions). Dictation in keys up to 2 #s &amp; b's.</td>
<td>6) Cadence recognition in root position: V-I, IV-I, I-V, V-ii</td>
<td>3) Studies on secondary triads (and inversions)</td>
</tr>
</tbody>
</table>
Junior Ear Training

JUNIOR EAR TRAINING E
This level loosely follows the curricula of High School Ear Training E. Students will graduate into HS ET C-F as recommended by the teacher.

JUNIOR EAR TRAINING ADV
A special class for exceptional students who are in grades 5-8. The curriculum follows an accelerated version of High School Ear Training.

High School Ear Training

HIGH SCHOOL EAR TRAINING E
Extended Harmonies and Beginning
Polyrhythmic Independence
Proficiency of 4 Clefs in Solfège (Add Tenor)
Starter: Rhythmic Training, Chapter VIII – IX Dandelot: Chapter VI
8.1 Chorale Singing: Seventh Chords and Pivot Chord Review
8.2 9th, 11th, 13th Chords
8.3 Three- and Four-Part Dictation: Modulations.
8.4 Changing Meters: Advanced Shifting Between Time Signature and Pulse, 32nds, 64ths
8.5 Conducting/Playing Piano While Singing

HIGH SCHOOL EAR TRAINING F
Chromatic Harmony and Advanced Polyrhythmic Independence
Proficiency of 5 Clefs in Solfège (Add Soprano)
9.1 Chorale Singing: Chromatic Harmony
9.2 9th, 11th, 13th, Review.
9.3 Augmented 6th and Neapolitan 6th with Resolutions
9.4 Four-part Dictation: Chromatic Harmony
9.5 Polyrhythmic Independence: Conducting/Tapping/Singing/Playing

HIGH SCHOOL EAR TRAINING G
Chromatic Harmony, Modes and Orchestral Conducting
Proficiency of 6 Clefs in Solfège (Add Baritone)
10.1 Madrigal Singing
10.2 Chromatic Chords Review
10.3 Contemporary and Medieval Modes: Pentatonic, Whole-tone, Octatonic, Messiaen’s Modes
10.4 Dictation: Modes
10.5 Orchestral Score Reading: Transposition and Conducting

HIGH SCHOOL EAR TRAINING H

Contemporary Music

Proficiency of 7 Clefs in Solfège (Add Mezzo-Soprano)

11.1 Contemporary and Medieval Modes Review
11.2 4th Chords
11.3 “Free” Atonality, Serialism, Aleatory
11.4 Limb Interdependence: Singing, Clapping, Conducting
11.5 Score Reading: Graphic Notation

Junior Theory

JUNIOR THEORY I

Foundations of Music

Merryman: pp. 1-5 and 10-14 (simple and compound meters only)

1.1 Pitch on the Piano Keyboard.
1.2 The Notation of Pitch on the Grand Staff.
1.3 Half Steps, Whole Steps, Enharmonic Equivalence.
1.4 Chromatic, Major and Natural Minor Scales.
1.5 Notation of Simple Meter.

2.1 Emphasis in Bass Clef Notation.
2.2 Key Signatures and Circle of Fifths.
2.3 Harmonic and Melodic Minor Scales.
2.4 Introduction to Melodic Analysis and Intervals.
2.5 Notation of Compound Meter.

*Student advances to Junior Theory II or High School Theory I.
JUNIOR THEORY II

Intervals
Merryman: Part 1 (excluding church modes and Roman numerals)

3.1 Scales Review
3.2 Key Signature Review
3.3 Melodic Analysis: Scale Degree, Motive and Phrase.
3.4 Intervals: Simple.
3.5 Review Simple and Compound Meter.

4.1 Circle of Fifths Review.
4.2 Intervals: Compound.
4.3 Intervals: Inversions.
4.4 Melodic Analysis: Intervals.
4.5 Introduction to Triads.

*Student advances to Junior Theory III or High School Theory II.

JUNIOR THEORY III

Foundations of Harmony and Counterpoint
Merryman: Part 2 and pp. 6-7 (modes)

5.1 Scale, Key Signature, and Circle of Fifths Review.
5.2 Intervals Review.
5.3 Modes on the White Keys.
5.4 Textures: Monophony, Homophony and Polyphony.
5.5 First Species Counterpoint—Consonant Structure.

6.1 Second Species Counterpoint—Passing Tones.
6.2 Third Species Counterpoint—Neighboring Tones.
6.3 Fourth Species Counterpoint—Suspensions.
6.4 Modes in All Keys.
6.5 Triads in Root Position.

*Student advances to Junior Theory IV or High School Theory III.
JUNIOR THEORY IV
Introduction to Four-Part Writing and Analysis
Merryman: Part 2 and pp. 14-15; 33-49

7.1 Species Counterpoint Review: Voice Leading.
7.2 Triads: Figured Bass and Roman Numerals.
7.3 Triads: Notational Issues in Two Clefs; Closed and Open Position.
7.4 Triad Connection: Root Position and First Inversion.
7.5 Simple Analysis

8.1 Triad Connection: Six-Four Chords.
8.1 Cadences and Non-harmonic Tones.
8.2 Dominant Seventh Chords: Root Position and Inversions.
8.4 Dominant Seventh Chords: Resolutions.
8.5 Chorale Analysis.

*Student advances to High School Theory IV.

JUNIOR THEORY ADVANCED
A special class for exceptional students who are in grades 5-8. The curriculum follows an accelerated version of High School Theory.

High School Theory

HIGH SCHOOL THEORY I
Foundations of Music
Merryman: Part 1 (excluding church modes and Roman numerals)

1.1 Pitch on the Piano Keyboard.
1.2 The Notation of Pitch and Rhythm.
1.3 Chromatic, Major, and Natural Minor Scales.
1.4 Key Signatures and Circle of Fifths.
1.5 Intervals.

2.1 Scale and Key Signature Review.
2.2 Harmonic Minor and Melodic Minor Scales.
2.3 Intervals: Simple, Compound, and Inversions.
2.4 Melodic Analysis: Scale Degree, Motive and Phrase.
2.5 Triads: Root Position.
HIGH SCHOOL THEORY II

Foundations of Harmony and Counterpoint

Merryman: Part 2 and pp. 6-7 (modes)

3.1 Scale, Key Signature, and Circle of Fifths Review.
3.2 Intervals Review.
3.3 Modes on the White Keys.
3.4 Textures: Monophony, Homophony and Polyphony.
3.5 First Species Counterpoint—Consonant Structure.

4.1 Second Species Counterpoint—Passing Tones.
4.2 Third Species Counterpoint—Neighboring Tones.
4.3 Fourth Species Counterpoint—Suspensions.
4.4 Modes in All Keys.
4.5 Triads in Root Position.

HIGH SCHOOL THEORY III

Introduction to Four-Part Writing and Analysis

Merryman: Part 2 and pp. 14-15; 33-49

5.1 Species Counterpoint Review: Voice Leading.
5.2 Triads: Figured Bass and Roman Numerals.
5.3 Triads: Notational Issues in Two Clefs; Closed and Open Position.
5.4 Triad Connection: Root Position and First Inversion.
5.5 Simple Analysis

6.1 Triad Connection: Six-Four Chords.
6.1 Cadences and Non-harmonic Tones.
6.2 Dominant Seventh Chords: Root Position and Inversions.
6.4 Dominant Seventh Chords: Resolutions.
6.5 Chorale Analysis.
HIGH SCHOOL THEORY IV
Advanced Four-Part Writing, Form and Analysis
Merrymen: pp. 33-56

7.1  Review: Triad Connection and Dominant Seventh Chords.
7.2  Diminished and Half-Diminished Seventh Chords with Resolutions.
7.2  Secondary Dominant and Diminished Seventh Chords with Resolutions (Tonicization).
7.3  Modulation.
7.4  Modulation and Advanced Chorale Analysis.

Form involving music by Bach, Handel, Haydn and Mozart:
8.1  Binary and Ternary Forms.
8.2  Sonata Form.
8.3  Motivic Development.
8.4  Harmonic Analysis.
8.4  Advanced Analysis.

High School Theory - Upper Levels
The general goals for each of the upper level classes are compiled below. Our aim for these levels is to offer classes that take advantage of the expertise, experience and areas of specialties of our faculty.

HIGH SCHOOL THEORY V
Early Romantic Era
Merrymen: pp. 60-61; 100-10

8.1  Modulation and 7th Chords Review.
8.2  9th, 11th, and 13th Chords.
8.3  Augmented 6th Chords, Neapolitan and Resolutions
8.4  Extended Sonata Form, Programmatic Form
8.5  Advanced Analysis of Beethoven, Schubert, Schumann

Current syllabus: Joseph Bassin “Beethoven: Form, Chromatic Harmony, Modulation, Orchestration”
HIGH SCHOOL THEORY VI
Late Romantic-Early 20th Century
9.1 Romantic Chords and Extended Sonata Form Review
9.2 Chromatic Harmony
9.3 “Tristan Chord” and Resolutions
9.4 Symmetrical Arch Forms, Golden Section
9.5 Advanced Analysis of Wagner, Debussy, Bartòk, Stravinsky

Current syllabus: James Noyes “Debussy”

HIGH SCHOOL THEORY VII
Bach and Advanced Counterpoint
10.1 Texture, Form (Binary/ Ternary), Seventh Chords and Modulation Review
10.2 Non-harmonic Tones Review
10.3 Canon, Invertible Counterpoint at 8th, 10th, 12th and Double Counterpoint
10.4 Fugue
10.5 Analysis: Goldberg Variations; Inventions; Suites, WTC; The Art of Fugue

Current syllabus: “Bach and Advanced Counterpoint”

HIGH SCHOOL THEORY VIII
20th Century

HIGH SCHOOL THEORY IX
Late 20th Century

HIGH SCHOOL THEORY ADVANCED
(may include HS Theory VII-X)
1. Copland “Piano Variations”
2. Bartok “String Quartet IV”
3. Ginastera “Piano Sonata 1”/Ligeti “Piano Etudes”
4. Bach WTC selected fugues
5. Mozart “Missa Brevis: Kyrie”
6. Schubert “Fantasy for Piano”

Current Syllabus: Alex Yagupsky
Theory & Ear Training Faculty

Daniel Bar-Hava

Joseph Bassin

Stephen Cabell

Jan Deats

Nathan Hetherington

Janice LaMarre

Karim Merchant

James Noyes

Richard Prior

Ian Shafer

Alexander Yagupsky

Max Wild