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## Level 9 Theory Class

Fall/Spring 2021

**Format:** Online via Webex/Zoom

**Schedule:** Tuesdays at 5:00pm (tentative)

**Cost:** \$516.80 payable in full or \$64.60 monthly, September-April

- Includes workbook
- Exam fee not included

Sept. 7	Tonality Major and Minor Scales Intervals Scale Degrees Chords and Chord Symbols Chords Built on Scale Degrees Figured Bass Cadences Musical Periods Meter Writing for Four Parts Vocal Ranges Four-Part Setting Chord Spacing Passing Tones and Neighbor Tones	Pg. 10 Pgs. 18-19a
Sept. 14	Aural Analysis	Pgs. 19b-23
Sept. 21	Authentic and Half Cadences Dominant and Subdominant Chords Introduction to Keyboard Style Four-Part Writing of V and IV The Plagal Cadence Tonic Prolongation with V and IV Techniques in Four-Part Writing Common Errors in Four-Part Writing Consecutive Perfect Fifths and Octaves Direct Perfect Fifths and Octaves Voice Overlap Accented Passing Tones and Neighbor Tones Harmonizing a Given Melody	Pgs. 33-36
Sept. 28	Aural Analysis	Pgs. 37-40

Oct. 5	The Dominant 7 <sup>th</sup> Chord Using V <sup>7</sup> in Cadences Four-Part Writing of V <sup>7</sup> The Appoggiatura	Pgs. 45-48
Oct. 12	Aural Analysis	Pgs. 49-51
Oct. 19	Dominant Prolongation with the Cadential 6/4 Four-Part Writing of the Cadential 6/4 Identifying the Cadential 6/4 in a Given Melody The Anticipation	Pgs. 58-61a
Oct. 26	Aural Analysis	Pgs. 61b-64
Nov. 2	Pre-dominant Function of IV and ii Four-Part Writing of IV and ii <ul style="list-style-type: none"> <li>- Doubling of Chord Tones</li> <li>- Voice Leading</li> </ul> The Échappée	Pgs. 69-71
Nov. 9	Aural Analysis	Pgs. 72-74
Nov. 16	First-Inversion Tonic, Subdominant and Dominant Chords Symbolizing First-Inversion Chords Four-Part Writing of I <sup>6</sup> , IV <sup>6</sup> , and V <sup>6</sup> <ul style="list-style-type: none"> <li>- Doubling of Chord Tones</li> <li>- Common Errors</li> </ul> Tonic Prolongation with I <sup>6</sup> Dominant Prolongation with V <sup>6</sup> and IV <sup>6</sup> Pre-dominant Function of IV <sup>6</sup> Four-Part Writing of ii <sup>6</sup> <ul style="list-style-type: none"> <li>- Doubling of Chord Tones</li> <li>- Voice Leading</li> <li>- Common Errors</li> </ul> Pre-Dominant Prolongation with ii <sup>6</sup> Double Neighbor Tones	Pgs. 83-86
Nov. 23	Aural Analysis	Pgs. 87-90
Nov. 30	Dominant 7 <sup>th</sup> Chord Inversions Approach to Dominant 7 <sup>th</sup> Chord Inversions Four-Part Writing of Dominant 7 <sup>th</sup> Chord Inversions <ul style="list-style-type: none"> <li>- Voice Leading</li> <li>- Common Errors</li> </ul> The Incomplete Neighbor Tone	Pgs. 98-101
Dec. 7	Aural Analysis	Pgs. 102-105

Dec. 14	<p>Pedal Point</p> <p>Second Inversion Chords</p> <ul style="list-style-type: none"> <li>- Neighbor (Pedal) 6/4</li> <li>- Arpeggio 6/4</li> <li>- Passing 6/4</li> </ul> <p>Passing vii<sup>06</sup> and Neighbor vii<sup>06</sup></p> <p>Four-Part Writing of 6/4 Chords, Passing vii<sup>06</sup>, and Neighbor vii<sup>06</sup></p> <p>Connecting I and I<sup>6</sup> with vii<sup>06</sup>, V6/4, and V4/3</p> <p>The Suspension</p>	Pgs. 115-118
Jan. 4	Aural Analysis	Pgs. 119-121
Jan. 11	<p>The Supertonic 7<sup>th</sup> Chord</p> <p>Four-Part Writing of ii<sup>7</sup></p> <ul style="list-style-type: none"> <li>- Doubling of Chord Tones</li> <li>- Voice Leading</li> <li>- Common Errors</li> </ul>	Pgs. 126-129
Jan. 18	Aural Analysis	Pgs. 130-132
Jan. 25	<p>The Submediant Chord</p> <p>The Deceptive Cadence</p> <p>Four-Part Writing of vi</p> <ul style="list-style-type: none"> <li>- Doubling of Chord Tones</li> <li>- Voice Leading</li> <li>- Common Errors</li> </ul> <p>The Mediant Chord</p> <p>Four-Part Writing of iii</p> <ul style="list-style-type: none"> <li>- Doubling of Chord Tones</li> <li>- Voice Leading</li> </ul> <p>Leading-Tone and Subtonic Chords in Minor Keys</p> <p>Diatonic Descending Fifths Sequence</p> <p>Four-Part Writing of the Descending Fifths Sequence</p> <ul style="list-style-type: none"> <li>- Common Errors</li> </ul>	Pgs. 141-144
Feb. 1	Aural Analysis	Pgs. 145-147
Feb. 8	<p>Applied Dominants</p> <p>Four-Part Writing of Applied Dominants</p> <p>Modulation to the Dominant Key and the Relative Major Key</p> <ul style="list-style-type: none"> <li>- Three Steps to Modulation by Pivot Chord</li> </ul> <p>Modulation to Closely Related Keys</p>	Pgs. 154- 157
Feb. 15	Aural Analysis	Pgs. 158-160
Feb. 22	<p>Tonal Hierarchy</p> <p>Phrase Models</p> <p>Harmonic Prolongation</p>	Pgs. 167-170

	Harmonic Rhythm	
Mar. 1	18 <sup>th</sup> -Century Dances, Forms, and Techniques Phrase Structure Formal Structure Binary Form <ul style="list-style-type: none"> <li>- Simple Binary</li> <li>- Rounded Binary</li> <li>- Balanced Binary</li> </ul> Ternary Form	Pgs. 181-184
Mar. 8		Pgs. 185-188
Mar. 15	Introduction to Melody Writing	Pgs. 193-195
Mar. 22	Creating a Sixteen-Measure Baroque Dance	Pgs. 200-204
Mar. 29	Chorale Harmonization Common Chorale Idioms and Characteristics <ul style="list-style-type: none"> <li>- Harmonic Rhythm and Non-chord Tones</li> <li>- Melodic Shape</li> <li>- Cadences</li> <li>- Pre-Dominant Chords</li> <li>- Tonic Prolongation</li> <li>- Using the Ascending Melodic Minor Form and the <i>tierce de Picardie</i></li> <li>- Modulation</li> </ul>	Pgs. 210-215
Apr. 5		Pgs. 216-220
Apr. 12	Introduction to Counterpoint Common Errors in Two-Part Writing Invention Variation Fragmentation Imitation and Transposition Canon Melodic Inversion	Pgs. 230-234a
Apr. 19		Pgs. 234b-239
Apr. 26	Review	Practice Exam #1
May 3	Review	Practice Exam #2
May 10	Review	Practice Exam #3
<b>May 14</b>	<b>RCM Level 9 Harmony Exam</b>	