

SYLLABUS LIST

REPORT SELECTIONS

Syllabus: Theory & Aural II

SYLLABUS THEORY & AURAL II			
Instrument Sound	Acoustic Grand Piano	Drum Sound	Acoustic Snare
Metronome start of bar sound	Hi Wood Block	Metronome beat sound	Low Wood Block
Random Instrument Sounds	NO		
US Rhythm Terminology	NO	UK Rhythm Terminology	YES

ADVANCED PROGRESSIONS

Unit 4.01: viio7

Introducing the leading tone diminished 7th chord in major keys.

Unit 9.01: V/V Major

Introducing the applied dominant of V. 2 bar progressions in major keys, including all inversions of diatonic triads and common 7th chords, plus V/V in root position and first inversion.

Unit 9.02: V/V Minor

Introducing the applied dominant of V in minor keys. 2 bar progressions, including all inversions of diatonic triads and common 7th chords, plus V/V in root position and first inversion.

Unit 9.03: V7/V Major

Introducing applied dominant 7ths of V. 2 bar progressions in major keys, including all chords from previous levels, plus V7/V in root position and first inversion.

Unit 9.04: V7/V Minor

Introducing applied dominant 7ths of V in minor keys. 2 bar progressions, including all chords from previous levels, plus V7/V in root position and first inversion.

Unit 9.05: viio/V

Introducing the applied diminished triad of V. 2 bar progressions in major and minor keys, including all chords from previous levels, plus vii dim/V in root position and first inversion.

Unit 9.06: viio7/V

Introducing the applied diminished 7th of V. 2 bar progressions in major and minor keys, including all chords from previous levels, plus vii dim7/V in root position and first inversion.

Unit 10.01: V7/IV

Introducing applied dominant 7ths of IV. 2-3 bar progressions in major keys, including all chords from previous levels, plus V7/IV in root position and first inversion.

Unit 10.02: V7/iv

Introducing applied dominants of iv in minor keys. 2-3 bar progressions, including all chords from previous levels, plus V/iv and V7/iv in root position and first inversion.

Unit 10.03: V7/ii, iii, vi

Introducing applied dominants of ii, iii, and vi. 2-4 bar progressions in major keys, including all chords from previous levels, plus V/ii, V7/ii, V/iii, V7/iii, V/vi, and V7/vi, in root position and first inversion.

[Unit 10.04: V7/III, VI, bVII](#)

Introducing applied dominants of III, VI, and bVII. 2-4 bar progressions in minor keys, including all chords from previous levels, plus V7/III, V7/VI, V/bVII, and V7/bVII, in root position and first inversion.

[Unit 10.05: V7/ Review - Major](#)

2-4 bar progressions in major keys, featuring combinations of applied dominants in all inversions.

[Unit 10.06: V7/ Review - Minor](#)

2-4 bar progressions in minor keys, featuring combinations of applied dominants in all inversions.

[Unit 10.07: viio7/IV](#)

Introducing the applied diminished 7th of IV. 2-3 bar progressions in major keys, including all chords from previous levels, plus vii dim7/IV in root position and first inversion.

[Unit 10.08: viio7/iv](#)

Introducing the applied diminished 7th of iv. 2-3 bar progressions in minor keys, including all chords from previous levels, plus vii dim7/iv in root position and first inversion.

[Unit 10.09: viio7/ii, iii, vi](#)

Introducing the applied diminished 7th of ii, iii, and vi. 2-3 bar progressions in major keys, including all chords from previous levels, plus vii dim7/ii, vii dim7/iii, and vii dim7/vi in root position and first inversion.

[Unit 10.10: viio7/III, VI, bVII](#)

Introducing the applied diminished 7th of III, VI, and bVII. 2-3 bar progressions in minor keys, including all chords from previous levels, plus vii dim7/III, vii dim7/VI, and vii dim7/bVII in root position and first inversion.

[Unit 10.11: Applied Review](#)

2-4 bar progressions in major and minor keys, featuring combinations of applied dominants and diminished 7th chords, in all inversions.

[Unit 10.12: Chromatic Sequences](#)

Analyse progressions including common chromatic sequences in four voices.

CADENCES

[Unit 2.01: Cadence ID](#)

Identify perfect authentic, imperfect authentic, plagal, deceptive and half cadences in major and minor keys.

[Unit 2.02: Half Cadences](#)

Write half cadences in major and minor keys, including I - V, ii - V, ii6 - V - ii7 - V, ii65 - V, IV - V and vi - V.

[Unit 2.03: Plagal Cadences](#)

Write plagal cadences in major and minor keys.

[Unit 2.04: Deceptive Cadences](#)

Write deceptive cadences in major and minor keys.

[Unit 2.05: Phrygian Cadences](#)

Write phrygian cadences in major and minor keys.

CHORD PROGRESSIONS

[Unit 1.01: 64 Progressions](#)

Introducing 64 progressions in major and keys. Identify the 6/4 progression type. Includes cadential, pedal, passing and arpeggiated 64 progressions.

[Unit 1.02: 64 Progressions \(Maj\)](#)

Introducing 64 progressions in major keys. Includes cadential, pedal, passing and arpeggiated 64 progressions.

Unit 1.03: 64 Progressions (Min)

Introducing 64 progressions in minor keys. Includes cadential, pedal, passing and arpeggiated 64 progressions.

Unit 1.04: vi

Introducing the vi chord in major keys, including chords I, ii, IV, V, V7 and vi in root position.

Unit 1.05: VI

Introducing the VI chord in minor keys. Progressions in minor keys, including chords i, ii dim, iv, V, V7 and VI in root position.

Unit 2.01: iii

Introducing more common inversions. Progressions in major keys, including chords I, ii, iii, IV, V, V7, vi, and their inversions.

Unit 2.02: III

Introducing more common inversions in minor keys. Progressions in minor keys, including chords i, ii dim, III, iv, V, V7, VI, and their inversions.

Unit 2.03: v

Introducing v in minor keys. Progressions in minor keys, including chords i, iidim, III, iv, v, V, V7, VI, vii dim, and their inversions.

Unit 2.04: bVII

Introducing bVII in minor keys. Progressions in minor keys, including chords i, ii dim, III, iv, V, V7, VI, vii dim, bVII, and their inversions.

Unit 4.01: viio, viio6 (Maj)

Introducing dominant substitution with vii dim and vii dim6. Progressions in major keys, including I, ii, ii7, iii, IV, V, V7, vi, vii dim, and their inversions.

Unit 4.02: viio, viio6 (Min)

Introducing dominant substitution with vii dim and vii dim6. Progressions in minor keys, including i, ii dim, ii halfdim7, III, iv, V, V7, VI, vii dim, and their inversions.

Unit 4.03: viiø7, viiø65 (Maj)

Introducing dominant substitution with viiø7 and viiø65. Progressions in major keys, including I, ii, ii7, iii, IV, V, V7, vi, vii dim, viiø7, and their inversions.

Unit 4.04: viiø7, viiø65 (Min)

Introducing dominant substitution with vii dim7 and vii dim65. Progressions in minor keys, including i, ii dim, ii halfdim7, III, iv, V, V7, VI, vii dim, vii dim7, and their inversions.

Unit 7.01: Sequence Types

Identification of various sequence types including descending 5ths, descending 3rds, descending parallel 6/3, ascending parallel 6/3 and ascending 5ths.

Unit 7.02: Sequences

Harmonic analysis of progressions including various sequences - descending 5ths, descending 3rds, descending parallel 6/3, ascending parallel 6/3 and ascending 5ths.

CHROMATIC CHORDS

Unit 4.01: viio7, viio65

Unit 9.01: V/V

Applied dominant chords - V/V

V/V and its inversions, in major and minor key signatures with up to 1#/b, in the treble and bass clef.

Unit 9.02: V7/V

Applied dominant chords - V7/V

V7/V and its inversions, in major and minor key signatures with up to 1#/b, in the treble and bass clef.

Unit 9.03: vii dim/V

Applied diminished chords - vii dim/V

vii dim/V and its inversions, in major and minor key signatures with up to 1#/b, in the treble and bass clef.

Unit 9.04: vii dim7/V

Applied diminished chords - vii dim7/V

vii dim7/V and its inversions, in major and minor key signatures with up to 1#/b, in the treble and bass clef.

Unit 10.01: V7/IV, iv

Applied dominant chords - V/IV

V/iv and V7/iv in minor keys, and V7/IV in major keys, in key signatures with up to 1#/b, in the treble and bass clef.

Unit 10.02: V7/ii, iii, vi

Applied dominant chords - V/ii, V/iii, V/vi

V/ii, V7/ii, V/iii, V7/iii, V/vi, V7/vi, and their inversions, in major key signatures with up to 1#/b, in the treble and bass clef.

Unit 10.03: V7/III, VI, bVII

Applied dominant chords - V7/III, V7/VI, V/bVII, V7/bVII

V7/III, V7/VI, V/bVII, V7/bVII, and their inversions, in minor key signatures from 1# - 1b, in the treble and bass clef.

Unit 10.04: viidim/IV

Applied diminished chords - vii dim/IV, vii dim7/IV

vii dim/IV, vii dim7/IV, and their inversions, in major and minor key signatures with up to 1#/b, in the treble and bass clef.

Unit 10.05: viidim/ii, iii, vi

Applied diminished chords - /ii, /iii, /vi

vii dim/ii, vii dim7/ii, vii dim/iii, vii dim7/iii, vii dim/vi, vii dim7/vi, and their inversions, in major key signatures with up to 1#/b, in the treble and bass clef.

Unit 10.06: viidim/III, VI, bVII

Applied diminished chords - /III, /VI, /bVII

vii dim7/III, vii dim/VI, vii dim7/VI, vii dim/bVII, vii dim7/bVII, and their inversions, in minor key signatures with up to 1#/b, in the treble and bass clef.

Unit 10.07: viidim/

Applied diminished chords - All

All applied diminished triads and seventh chords, in major and minor key signatures with up to 1#/b, in the treble and bass clef.

Unit 10.08: viidim/, V/

Applied dominant and diminished chords - All

All applied triads and seventh chords and their inversions, in major and minor key signatures up to 1#/b, in the treble and bass clef.

Unit 10.09: V7/

Applied dominant chords - All

All applied dominant triads and seventh chords and their inversions, in major and minor key signatures with up to 1#/b, in the treble and bass clef.

COMPOSITIONAL DEVICES

Unit 5.01: Motivic Devices

Identify the compositional technique used – includes augmentation, melodic inversion, phrase extension, sequential repetition, transposition, diminution, retrograde, truncation, rhythmic transformation, octave displacement, internal expansion, and melodic sequence.

DIATONIC CHORDS

Unit 4.01: viio, viio6

Diatonic leading-tone triads in root position and first inversion.

Unit 4.02: viio7, viio65, viiø7, viiø65

Diatonic leading-tone 7th chords in root position and first inversion.

FOUR-PART WRITING

Unit 1.01: Cad64 - V - I

Write cadential 64 progressions (3 chords) in four voices. Questions include major and minor keys.

Unit 1.02: Cad64

Write chord progressions including cadential 64s in four voices. Questions include major and minor keys.

Unit 1.03: 64 Progressions

Write progressions in four voices including pedal, passing, arpeggiated and cadential 64. Questions include major and minor keys.

Unit 1.04: vi, VI

Write progressions in four voices. Questions include major and minor keys.

Unit 2.01: V(7) - vi

Write deceptive (interrupted) cadences. Questions include major and minor keys.

Unit 2.02: IV - I

Write plagal cadences in four voices. Questions include major and minor keys.

Unit 2.03: iv6 - V

Write phrygian cadences in minor keys.

Unit 2.04: iii, III

Write progressions in four voices. Questions include major and minor keys.

Unit 2.05: v, bVII

Write progressions in four voices. Questions include minor keys.

Unit 4.01: (viio6) - I

Complete viio6 - I progressions in four voices. Questions include major and minor keys, and the first chord is given.

Unit 4.02: viio6 - I

Write viio6 - I progressions in four voices. Questions include major and minor keys.

Unit 4.03: viio6

Write progressions in four voices. Questions include major and minor keys.

Unit 4.04: (viiø7) - I, (viiø7) - I

Complete viiø7 - I (Major keys only) and viio7 - I (Minor keys only) progressions including inversions of viiø7 and viio7, in four voices. Questions include major and minor keys and the first chord will be given.

Unit 4.05: viiø7 - I, viio7 - I

Write viiø7 - I (Major keys only) and viio7 - I (Minor keys only) progressions including inversions of viiø7 and viio7, in four voices. Questions include major and minor keys.

Unit 4.06: viiø7, viio7

Write progressions including viiø7 (Major keys only), viio7 (Minor keys only) and their inversions, in four voices. Questions include major and minor keys.

Unit 4.07: viio7 (Major)

Write progressions including viio7 (Major keys only) and its inversions, in four voices.

Unit 7.01: Sequences

Write progressions including common diatonic sequences in four voices. Questions include descending 3rds, descending 5ths, ascending 5-6, ascending 5ths, ascending parallel 6/3 and descending parallel 6/3 sequences in major and minor keys.

Unit 9.01: Cross Relations

Cross (false) relations questions as applied to four-part writing including applied chords.

Unit 9.02: (V/V) - V

Complete V/V - V progressions including 7ths and inversions of V/V and V, in four voices. Questions include major and minor keys and the first chord will be given.

Unit 9.03: V/V - V

Write V/V - V progressions including 7ths and inversions of V/V and V, in four voices. Questions include major and minor keys.

Unit 9.04: V/V

Write progressions including V/V plus its 7th and inversion forms, in four voices. Questions include major and minor keys.

Unit 9.05: (viiø6/V) - V

Complete viiø6/V - V progressions in four voices. Questions include major and minor keys and the first chord will be given.

Unit 9.06: viio6/V - V

Write viio6/V - V progressions in four voices. Questions include major and minor keys.

Unit 9.07: (viiø7/V) - V

Complete viiø7/V - V and viio7/V - V progressions in four voices. Questions include major and minor keys and the first chord will be given.

Unit 9.08: viio7/V - V

Write viio7/V - V and viiø7/V - V progressions in four voices. Questions include major and minor keys.

Unit 9.09: viio6/V, viio7/V

Write progressions including viio6/V plus its 7th forms, in four voices. Questions include major and minor keys.

Unit 10.01: (V/X) - X

Complete V/X - X progressions in four voices. Questions include major and minor keys and the first chord will be given.

Unit 10.02: V/X - X

Complete V/X - X progressions in four voices. Questions include major and minor keys.

Unit 10.03: V/X

Write progressions including applied dominants (and their 7th and inversion variations) of ii, iii, iv, IV, vi, VI and bVII, in four voices. Questions include major and minor keys.

Unit 10.04: (vii^o7/X) - X

Complete vii^o7/X - X and vii^o7/IV - IV progressions in four voices. Questions include major and minor keys and the first chord will be given.

Unit 10.05: vii^o7/X - X

Write vii^o7/X - X and vii^o7/IV - IV progressions in four voices. Questions include major and minor keys.

Unit 10.06: vii^o6/, vii^o7/

Write progressions including applied leading tone chords (and their 7th and inversion variations) of ii, iii, III, iv, IV, vi, VI and bVII, in four voices. Questions include major and minor keys.

Unit 10.07: Chromatic Sequences

Write progressions including common chromatic sequences in four voices.

HARMONIZATION

Unit 1.01: vi

Select the chords that include the given scale degree. Major keys, including all scale degrees and the following harmonic vocabulary: I, ii, ii⁷, IV, V, V⁷, vi

Unit 1.02: VI

Select the chords that include the given scale degree. Minor keys, including all scale degrees and the following harmonic vocabulary: Minor - i, iio, ii^o7, iv, V, V⁷, VI

Unit 2.01: iii

Select the chords that include the given scale degree. Major keys, including all scale degrees and the following harmonic vocabulary: I, ii, ii⁷, iii, IV, V, V⁷, vi

Unit 2.02: III

Select the chords that include the given scale degree. Minor keys, including all scale degrees and the following harmonic vocabulary: i, iio, ii^o7, III, iv, V, V⁷, VI

Unit 2.03: v, bVII

Select the chords that include the given scale degree. Minor keys, including all scale degrees and the following harmonic vocabulary: i, iio, ii^o7, III, iv, V, V⁷, v, VI, bVII, viio, viio⁷

Unit 4.01: viio, vii^o7

Select the chords that include the given scale degree. Major keys, including all scale degrees and the following harmonic vocabulary: I, ii, ii⁷, iii, IV, V, V⁷, vi, viio, vii^o7

Unit 4.02: viio, viio⁷

Select the chords that include the given scale degree. Minor keys, including all scale degrees and the following harmonic vocabulary: i, iio, ii^o7, III, iv, V, V⁷, VI, viio, viio⁷

Unit 4.03: viio⁷ (Major)

Select the chords that include the given scale degree. Major keys, including all scale degrees and the following harmonic vocabulary: Major - I, ii, ii⁷, iii, IV, V, V⁷, vi, viio, vii^o7, viio⁷

Unit 9.01: V(7)/V, viio(7)/V, vii^o7/V

Select the chords that include the given scale degree. Including the following harmonic vocabulary: V/V, V⁷/V, viio/V, viio⁷/V, vii^o7/V

Unit 10.01: V(7)/, viio(7)/, vii^o7/

Select the chords that include the given scale degree. Including applied chords for all diatonic chords

MODULATION

Unit 11.01: Pivot Chords

Select the chords that can function as diatonic pivot chords when modulating to a new key.

Unit 11.02: Pivot Chords

Identify the function of the pivot chord in the new key.

Unit 11.03

Identify the modulation. Included modulation types are : major tonic - major dominant, major tonic - major subdominant, major tonic - relative minor, minor tonic - relative major, in keys with up to 3 #s and bs.

Unit 11.04

Identify the modulation. Included modulation types are : major tonic - major dominant, major tonic - major subdominant, major tonic - relative minor, minor tonic - relative major, minor tonic - major tonic, in keys with up to 4 #s and bs.

Unit 11.05

Identify the modulation. Included modulation types are : major tonic - major dominant, major tonic - major subdominant, major tonic - relative minor, minor tonic - relative major, minor tonic - major tonic, minor tonic - minor subdominant, minor tonic - minor dominant, major tonic - minor supertonic, minor tonic - major natural leading note, in keys with up to 6 #s and bs.

Unit 11.06: Literature

Identify the modulation. Includes modulation to the supertonic, mediant, dominant and submediant.

Unit 11.07: Type

Identify the modulation type. Includes modulation by pivot chord, plus direct and sequential modulation.

NONHARMONIC TONES

Unit 3.01: Nonharmonic Tones

Identify nonharmonic tones, including passing tones (accented and unaccented), neighbor tones (accented and unaccented), incomplete neighbor tones, double neighbor (changing) tones, escape tones, anticipations, appoggiaturas, suspensions, retardations, and pedal tones.

Unit 3.02: Plus Cadence ID

Identify nonharmonic tones, including passing tones (accented and unaccented), neighbor tones (accented and unaccented), incomplete neighbor tones, double neighbor (changing) tones, escape tones, anticipations, appoggiaturas, suspensions, retardations, and pedal tones. Some questions will draw from larger excerpts.

Unit 3.03: Repertoire

Identify nonharmonic tones, including passing tones (accented and unaccented), neighbor tones (accented and unaccented), incomplete neighbor tones, double neighbor (changing) tones, escape tones, anticipations, appoggiaturas, suspensions, retardations, and pedal tones. Some questions will draw from larger excerpts.

PHRASE STRUCTURE & FORM

Unit 13.01: Phrase Structure

Parallel, contrasting, and repeated phrases

Unit 13.02: Sentences

Parallel, contrasting, repeated phrases and sentences

Unit 13.03: Binary Form

Simple binary and rounded binary

Unit 13.04: Sectional & Continuous

Sectional and continuous binary

[Unit 13.05: Ternary Form](#)

Simple binary, rounded binary, and ternary

[Unit 13.06: Sectional & Continuous](#)

Includes sectional and continuous binary and ternary

POLYRHYTHMS

[Unit 9.01: 3:2, 2:3 - 1 Part](#)

Tap 3:2, 2:3 rhythms - one part. Each rhythm will be tapped 4 times.

[Unit 10.01: 3:2, 2:3 - 2 Parts](#)

Tap 3:2, 2:3 rhythms - both parts. Each rhythm will be tapped 4 times.

RHYTHM TAPPING

[Unit 2.01: Syncopation: Beat/4](#)

Tap the displayed rhythm. Includes 4 bar excerpts in 3/4 and 4/4, with rhythmic values and rests down to half of the beat value, including syncopation.

[Unit 2.02: Syncopation: 6/8, Beat/6](#)

Tap the displayed rhythm. Includes 2 bar excerpts in 6/8, with rhythmic values and rests down to a sixth of the beat value, including syncopation plus some ties.

[Unit 3.01: Super Triplets](#)

Tap the displayed rhythm. Simple time excerpts will be 4 bars long in 3/4, 4/4, and include rhythmic values and rests down to a quarter of the beat value, plus super triplets (ie triplets over 2 beats).

[Unit 5.01: Syncopation: 4/4, Triplets](#)

Tap the displayed rhythm. Includes 2 bar excerpts in 4/4, with rhythmic values and rests down to a quarter of the beat value, including syncopation and triplets plus some ties.

[Unit 5.02: Syncopation: 6/8, Duplets](#)

Tap the displayed rhythm. Includes 4 bar excerpts in 6/8, with rhythmic values and rests down to a sixth of the beat value, including syncopation and duplets plus some ties.

[Unit 7.01: Hemiola](#)

Tap the displayed rhythm. Includes excerpts in 3/4 and 6/8, featuring hemiolas.

[Unit 9.01: Simple: 2:3, 3:2](#)

Tap the displayed rhythm whilst a 2nd part is playing. Simple time excerpts will be 4 bars long in 3/4, 4/4, and include rhythmic values down to a quarter of the beat value.

[Unit 10.01: Compound: 2:3, 3:2](#)

Tap the displayed rhythm whilst a 2nd part is playing. Compound time excerpts will be 4 bars long and include rhythmic values down to a sixth of the beat value.

[Unit 11.01: Changing Meters](#)

Tap the displayed rhythm. Includes excerpts with changing meters (2/4, 3/4, 4/4, 6/8) and rhythmic values down to a sixth of the beat value.