

# Unit 1

## Music Fundamentals I

	Instructions, Writing, and Analysis	Listening
<b>1.1: Pitch and Pitch Notation</b>	Supplementary lesson at <a href="http://www.juliejohnsontheory.com">www.juliejohnsontheory.com</a>	
<b>1.2: Rhythmic Values</b>	335-336 Supplementary lesson at <a href="http://www.juliejohnsontheory.com">www.juliejohnsontheory.com</a>	113, 158, 190, 205, 265, 274, 282, 297, 298, 331, 332
<b>1.3: Half Steps and Whole Steps</b>	33-40 as Major and minor 2nds Supplementary lesson as whole-steps and half-steps at <a href="http://www.juliejohnsontheory.com">www.juliejohnsontheory.com</a>	As Major and minor 2nds: 44, 71, 72, 87, 88, 101, 128, 158, 190, 191, 296, 382, 400
<b>1.4: Major Scales and Scale Degrees</b>	19, 21-28, 78, 80, 129	31-32, 43-44, 57-58, 71, 176, 264, 283
<b>1.5: Major Keys and Key Signatures</b>	1-5, 8-14, 80-82, 106-108, 120-122, 129, 131, 179, 195-197	17-18, 31-32, 42-44, 57, 72, 102, 127-128, 158, 160, 212, 235, 256, 283, 297, 410
<b>1.6: Simple and Compound Beat Division</b>	335-347, 413	348-350, 375, 391, 402
<b>1.7: Meter and Time Signature</b>	335-347, 413	348-350, 375, 391, 402
<b>1.8: Rhythmic Patterns</b>	335-347, 413	113, 158, 190, 205, 265, 274, 282, 297, 298, 331, 332, 348-350, 364, 366, 375, 383, 384, 391, 402
<b>1.9: Tempo</b>	369-372, 414	376, 401
<b>1.10: Dynamics and Articulation</b>	367-369, 371-372, 414	428

**Sight Singing is included at the end of each workbook chapter**

## Unit 2

### Music Fundamentals 2

	Instructions, writing, and analysis	Listening
<b>2.1: Minor Scales Natural, Harmonic, Melodic</b>	19-28, 129	31-32, 43-44, 57-58, 71, 112-113, 144, 146, 174, 176, 204, 222, 246, 264, 282, 322-323, 374, 389, 408
<b>2.2: Relative Keys</b>	6-14, 80-82, 120, 129, 131, 179, 195-197	31-32, 43-44, 57, 102, 112-113, 127-128, 158, 160, 174, 176, 204, 206, 212, 222, 246, 256, 264, 282, 283, 322, 374, 389, 408, 410
<b>2.3: Key Relationships</b>	6, 11-14, 182	
<b>2.4: Chromatic, Whole-Tone, &amp; Pentatonic Scales</b>	20-28, 53, 129, 131,	31-32, 43-44, 86, 144, 174, 204, 206, 222, 246, 275, 282, 323, 332, 374, 391, 408, 410
<b>2.5: Intervals</b>	33-40, 131-132, 135, 285, 141,	42, 44, 57-58, 71-72, 87-88, 101-102, 113, 127-128, 158, 160, 190-191, 212, 214, 235, 256, 274, 296, 331, 375, 384, 382, 400, 410
<b>2.6: Inverted and Compound Intervals</b>	35-40, 131-132, 135, 285	102, 113, 160, 190-191, 212, 214, 235, 256, 274, 296, 331, 410
<b>2.7: Transposing Instruments</b>	379-380, Supplementary lesson at <a href="http://www.juliejohnsontheory.com">www.juliejohnsontheory.com</a>	382, 384, 391, 401
<b>2.8: Timbre</b>	379-380, 415	382, 384, 391, 401
<b>2.9: Melodic Features</b>	133-142, 249, 276, 285, 342-343	144, 146, 284, 323, 332, 349-350, 410
<b>2.10: Melodic Transposition</b>	136, 285	334
<b>2.11: Texture and Texture Types</b>	351-362, 413	375, 384, 390, 401
<b>2.12: Texture Devices</b>	351-362, 413	375, 384, 390, 401
<b>2.13: Rhythmic Devices</b>	135-136, 140-141, 144, 285, 335-346, 413	144, 158, 205, 332, 348-350

## Unit 3

### Music Fundamentals III

	Instructions, Writing, and Analysis	Listening
<b>3.1: Triad and Chord Qualities</b>	59-68, 184	70, 72, 87-88, 101, 114, 144, 146, 174, 176, 204, 206, 222, 246, 264, 282, 374, 389, 408
<b>3.2: Diatonic Chords and Roman Numerals</b>	73-84, 131-132	86, 190, 209, 213-214, 235, 274, 323
<b>3.3: Chord Inversions and Figured Bass</b>	60-68, 79-84, 89-97, 104-108, 117, 119-122, 131-132, 208-209, 217, 219, 225, 237-244, 267-272, 278-280, 288, 295, 320, 330, 347, 373, 378, 381, 388, 399, 407	191, 213-214, 235, 274, 276, 283-284, 296, 298, 383-384, 390, 392, 401-402, 409-410
<b>3.4: Seventh Chords</b>	78, 89-98, 131, 132, 229-230, 232, 260, 268, 277-280, 288, 295, 291, 318, 330, 347, 362, 373, 381, 388, 398-399, 407, 451	100, 102, 114, 145-146, 175-176, 204, 206, 222, 247, 264, 274-276, 282, 284, 296, 298, 322-324, 332, 348, 363, 365, 374-376, 383-384, 390, 392, 400, 402, 409-410
<b>3.5: Seventh Chord Inversions and Figures</b>	89-98, 131, 132, 229-230, 232, 260, 268, 277-280, 288, 295, 291, 318, 330, 347, 362, 373, 381, 388, 398-399, 407, 451	100, 102, 114, 145-146, 175-176, 204, 206, 222, 247, 264, 274-276, 282, 284, 296, 298, 322-324, 332, 348, 363, 365, 374-376, 383-384, 390, 392, 400, 402, 409-410

## Unit 4

### Harmony and Voice Leading I

	Instructions, Writing, and Analysis	Listening
<b>4.1: Soprano-Bass Counterpoint</b>	249, 254, 278-279, 288, 320, 330, 362, 381, 399 Supplementary lesson at <a href="http://www.juliejohnsontheory.com">www.juliejohnsontheory.com</a>	222, 224, 234, 236, 246, 248, 256, 258, 264, 266, 274, 276, 283-284, 296, 298, 323, 324, 332, 349, 363, 365, 375, 376, 383-384, 390, 392, 401-402, 409-410
<b>4.2: SATB Voice Leading</b>	215, 249-254, 259-262, 277-280, 288, 295, 362, 381, 398	
<b>4.3: Harmonic Progression, Functional Harmony, Cadences</b>	89, 115-124, 132, 147, 149-150, 156, 177-188, 237-244, 286, 279-280, 288, 295, 309, 362, 381, 398	126, 128, 145-146, 175-176, 190-191, 205-206, 223, 247, 265, 275-276, 283-284, 297-298, 324, 334, 382-383, 390-391, 402, 409
<b>4.4: Voice Leading with Seventh Chords</b>	252-254, 259-262, 279-280, 288, 295, 362, 381, 398	274, 276, 283-284, 296-297, 298, 323-324, 332, 349, 363, 365, 375-376, 393, 383-384, 390, 392, 401-402, 409-410
<b>4.5: Voice Leading with Seventh Chords in Inversions</b>	252-254, 259-262, 279-280, 288, 381	274, 276, 283-284, 296-297, 298, 323-324, 332, 349, 363, 365, 375-376, 393, 383-384, 390, 392, 401-402, 409-410

## Unit 5

### Harmony and Voice Leading II

	Instructions, writing, and analysis	Listening
<b>5.1: Adding Predominant Function to a Melodic Phrase</b>	177-179, 186-188, 286	190-191, 213-214, 235, 257, 274, 276, 283, 324, 334, 410
<b>5.2: The vi Chord</b>	177-179, 186-188, 286	112, 114, 126, 128, 145, 160, 190, 192, 205, 214, 235, 257, 275, 283, 334, 376, 284, 296, 298, 332, 365, 384, 390, 392, 409-410
<b>5.3: Predominant Seventh Chords</b>	177-179, 186-188, 286	190-191, 213-214, 235, 257, 274, 276, 283, 324, 334, 410
<b>5.4: The iii Chord</b>	177-178, 186-188, 286	112, 114, 205, 213, 235, 323, 284, 332, 363, 365, 394, 409
<b>5.5: Cadences and Predominant Function</b>	180	190-191, 213-214, 235, 257, 274, 276, 283, 324, 334, 410
<b>5.6: Cadential 6/4 Chords</b>	180-181, 186, 229, 233, 243	190-191, 276, 324, 410
<b>5.7: Additional 6/4 chords</b>	180-182, 186	190-191, 197, 410

## Unit 6

### Harmony and Voice Leading III

	Instructions, writing, and analysis	Listening
<b>6.1: Identifying Passing and Neighbor Tones</b>	161-172	174, 176, 276, 332, 350, 410
<b>6.2: Writing Passing and Neighbor Tones</b>	161-172	174, 176, 276, 332, 350, 410
<b>6.3: Identifying &amp; Writing Anticipations, Escape Tones, Appoggiaturas, and Pedal Points</b>	161-172	174, 276, 284, 297-298, 322, 334, 350, 390-391, 402
<b>6.4: Identifying and Writing Suspensions, Identifying Retardations</b>	161-172, 208-210, 269-271, 278-279, 288, 295, 313, 330, 373, 381, 388, 398-399	174, 176, 212, 214, 274, 276, 284, 296, 298, 332, 365, 390, 400
<b>6.5: Motive and Motivic Transformation</b>	133-142, 285, 325, 358-362	144, 146, 276, 284, 297, 323, 349-350, 375, 390, 402
<b>6.6: Melodic Sequence</b>	133-142, 285	144, 284, 402
<b>6.7: Harmonic Sequence</b>	Supplementary lesson at <a href="http://www.juliejohnsontheory.com">www.juliejohnsontheory.com</a>	

# Unit 7

## Harmony and Voice Leading IV

	<b>Instructions, writing, and analysis</b>	<b>Listening</b>
<b>7.1: Tonicization through Secondary Dominant Chords</b>	103-110, 115-116, 132, 194 Supplementary lesson at <a href="http://www.juliejohnsontheory.com">www.juliejohnsontheory.com</a>	112, 114, 159-160, 214, 257,
<b>7.2: Part Writing of Secondary Dominant Chords</b>	259-260, 280, 288, 295, 347, 362, 373, 381, 388, 399,	276, 284, 298, 332, 348, 363, 365, 375, 384, 390, 392, 400, 409, 410
<b>7.3: Tonicization through Secondary Leading Tone Chords</b>	Supplementary lesson at <a href="http://www.juliejohnsontheory.com">www.juliejohnsontheory.com</a>	214, 257, 276,
<b>7.4: Part Writing of Secondary Leading Tone Chords</b>	259-260, 330, 362	276

# Unit 8

## Modes and Form

	<b>Instructions, writing, and analysis</b>	<b>Listening</b>
<b>8.1: Modes</b>	45-54, 132	56, 58, 71-72, 86, 112-113, 144, 146, 176, 246, 282, 322, 374, 389, 408
<b>8.2: Phrase Relationships</b>	147-156	158, 160, 334, 350, 376, 382
<b>8.3: Common Formal Sections</b>	299-320, 325-330	