E-Theory (available November 2011)
The Eastman School of Music’s “E-Theory” is an online theory fundamentals course designed for matriculating college freshmen with little or no theory background. The course remedies deficiencies before students take a school’s placement examinations. The course presents, developing, and assesses basic concepts and terminology, with a focus on specific musical skills necessary to navigate the waters of freshman music theory courses. These include: written theory, dictation, sight singing, conducting, and keyboard harmony (over 200 sets of exercises). Successful completion of the course will in all likelihood place students directly into a school’s regular theory curriculum rather than a remedial or intensive theory curriculum. Further, such background will be of inestimable value, given the many other competing activities that students must juggle in the opening months of their freshman experience.

The course unfolds in eight “Modules” that can be completed in four to six weeks, usually in the summer just before they arrive at their institution. The student is expected to work on the course on a daily basis, since regular practice will reap the greatest benefits. The emphasis is on skill development, and the majority of time will be spent on demonstrating and internalizing these specific skills, rather than merely memorizing a string of terms. Incorporating as many senses as possible integrates and synthesizes musical skills and theoretical concepts. Assessments are interwoven throughout each Module in order to provide immediate feedback (sample answers are provided). Each module ends with a self assessment, requiring a fluency and synthesis of concepts and skills presented in the Module. Successful completion of the self assessment allows the student to continue to the next Module. The course is housed on BlackBoard and students will need access to a computer, a printer, headphones, and a keyboard.

Two Sample Modules from E-Theory
Module 1: Pitch

Concepts:
- pitch notation (staff and clef, pitch and pitch class)
- division of musical space: the interval,
- accidentals, scales, scale-degree numbers and names, scale types, relative and parallel

Outcomes: At the end of this module the student will be able to:
- read and sing pitches notated in bass and treble clefs
- identify the patterns and multiple names of white and black keys on the piano and distinguish small distances (whole steps and half (diatonic and chromatic) steps
- construct, sing (using scale degree numbers), and play on a keyboard scales in the major and minor modes in 24 keys
- represent keys using key signatures
- understand the patterning of sharp and flat keys through the circle of fifths.
- sing and play on a keyboard:
  - half and whole steps
  - scalar fragments by scale degree number
  - short melodic patterns
  - re-notate incorrectly notated melodies
Module 2: Intervals

Concepts:
- generic interval size, contour, melodic and harmonic, simple and compound
- specific interval size (quality, perfect, and diatonic)
- transforming intervals (augmented and diminished intervals, interval inversion)
- consonant and dissonant intervals

Outcomes: At the end of this module the student will be able to:
- identify and notate any interval
- sing, play on keyboard, and notate any diatonic or chromatic interval
- transform perfect, major, minor, augmented, or diminished intervals by size or by inversion
- distinguish between consonant and dissonant intervals
- play one melody on the keyboard while singing another melody

Eastman High School Music Theory (in development)

This one year (34 week) fully interactive credit-bearing course is designed for high school students, not only music majors who intend to go on in music but also for students interested in broadening their knowledge of the arts in general and common-practice music specifically. The delivery of such focused courses is in response to current financial climates, the desire for more choice and flexibility in courses and scheduling by students and parents, and the ability for teachers and learners to interact successfully with each other through new and emerging technologies.

The New York State Board of Regents has adopted a policy allowing students to obtain 10 credits towards high school graduation through off-campus coursework, including online courses. Awarding credit through demonstration of mastery reduces or even eliminates seat-time requirements. Further, in Penfield, New York alone, several hundred high-school students are home schooled, where parents cannot be expected to have the breadth and depth necessary to offer such courses as music theory. Finally, NYSED is actively pursuing a public virtual high school, similar to those that exist in most other states, allowing students to choose an online alternative to public high school.

High schools are increasingly evolving to be more like community colleges, offering flexibility in scheduling and course work. This course will satisfy the ever-fewer advanced level electives at individual public high schools—particularly in art/music and traditionally low enrollment advanced science, math and language courses. And home-schooled students will have greater access to public school programming and off-campus credit-bearing courses. Such courses also serve additional populations, such as private school students and adult learners.

Weekly class format and components:
- 90 minute video lecture (introduction of new material, demonstrations within musical contexts, working through sample problems (accompanying summaries of the week's presented material will be available online).
- assignments focused on both written, analytical, and compositional elements as well as the integration of skills through aural, visual, and haptic senses.
- 45 minute recitations with Jim Doser, Music Department Chair of the Penfield Central School District will include review of material, answers to student questions, and correction of any misconceptions. Completed assignments are submitted through BlackBoard.
- Graduate teaching assistants will provide weekly review as necessary via Skype, with feedback on submitted assignments. Monthly assessments will help to synthesize material presented. Teaching assistants will hear each student privately, via Skype.

The course meets and exceeds NYS syllabus and assessment criteria.

Institutional benefits include:
• Low-cost marketing tool to reach students world-wide, exposing them to Eastman quality instruction and experiences
• Potential for income streams
• Employment and resume building opportunities for Eastman students.
• Course can compete with the AP music theory course, which increasingly is not being accepted for credit or advanced placement in colleges.

**Eastman Graduate Review Course** (in development)

This six-week course provides an extensive review of materials taught within undergraduate core curricula based on a study of topics taught at U.S. institutions. These include tonal harmony, Renaissance and Baroque counterpoint, and 20th-century theory and analysis. The course is integrated, with concepts presented and assessed through writing, composition, keyboard, listening, and singing. Students successfully completing this course will not be required to take remedial theory and analysis courses not only at Eastman, but also in the majority of graduate programs offered throughout the U.S.

**Major Topics in Each Module**

**MODULE 1**: Fundamentals

**MODULE 2**: 16th-century (Renaissance) Counterpoint: First through Fourth Species in Two Voices

**MODULE 3**: Common practice: Harmonic implications of 2-voice counterpoint and the phrase model

**MODULE 4**: Bass as melody: contrapuntal expansions of harmonic functions

**MODULE 5**: Voice leading seventh chords; the period, sentence (and nesting) and double period

**MODULE 6**: Embellishing and combining the phrase model; harmonic sequences

**MODULE 7**: Tonicizing chromaticism and modulation

**MODULE 8**: 18th-Century (Baroque) Counterpoint: implied harmonies and compound melody, variation form, Invertible counterpoint and imitation at the octave, invention, imitation at the fifth, fugue

**MODULE 9**: Toward the 19th Century: coloring chromaticism; modal mixture: chromatic modulation, the Neapolitan, augmented sixth chords, enharmonic modulation, common-tone harmonies

**MODULE 10**: Large Tonal Forms: ternary, rondo, sonata, sonata-rondo

**MODULE 11**: 20th-21st-century techniques: Pitch centricity (neo-tonality, polytonality, pandiatonicism) pitch collections (5, 6, 7, and 8 note collections), harmonic structures: (extended tertian, quartal/quintal, added note), pitch class theory and tonality, meter (polymeter, additive rhythm, complex meter, tempo modulation, asymmetrical meter).