

||||| Pop & Rock Theory II |||||

12 – Week Course Outline

Textbook – SPINNING GOLD: A Musical Analysis of Pop & Rock, vol. 2

Week 1.

Melodic I.D. (Textbook Chapter 9)

NOTE: Textbook Chapters 1 - 8 were previously covered in Spinning Gold, VOL. 1 (Pop & Rock Theory I)

- Weak vs. strong melodic ID
- Variety of pitches
- Melodic range
- Low-pitched verse, higher chorus
- Varied contour, dramatic leaps
- Melodic sequences
- Contrasting note lengths (melodic rhythm)
- Contrasting phrase lengths
- Melody / lyric connection
- Songwriting focal points

PROJECT: Choose a song and analyze the melody.

QUIZ (Chapter 9)

Week 2.

Modulations (Text Chapter 10)

- Half-step modulations
- Whole-step modulations
- WRITTEN EXERCISES 10.1, 10.2
- Perfect 4th modulations
- WRITTEN EXERCISE 10.3
- Parallel major / minor
- Parallel mixolydian / major
- Relative minor / major
- WRITTEN EXERCISE 10.4
- Relative mixolydian / major
- WRITTEN EXERCISE 10.5
- Multiple modulations
- Songwriting focal points

QUIZ (Chapter 10)

Week 3.

Blues – Rock (Text Chapter 11)

- WRITTEN EXERCISE 11.1
- Songs with I, bIII, IV, bVII chords
- Blues rock in verse only
- Blues rock in chorus only
- Bass 1, b3, 4
- Adding the bVI chord
- Stair-step progression with major I (bVI, bVII, I)
- WRITTEN EXERCISE 11.2
- Signature riffs
- Songwriting focal points

QUIZ (Chapter 11)

Week 4.

Secondary Dominants (Text Chapter 12)

- V (7) of IV
- V (7) of V
- V / V with deceptive resolution
- I - V / V - IV - I progression
- V (7) of VIIm
- V / VIIm with deceptive resolution
- V (7) of IIIm
- **WRITTEN EXERCISE 12.1**

PROJECT : Analysis of a song with secondary dominants.

Week 5.

Secondary Dominants, continued

- Extended dominants
- Secondary IIIm - V's
- **WRITTEN EXERCISE 12.2**
- Root motion 5th, all diatonic
- Root motion 5th, with secondary dominants
- V (7) of V with interpolated IIIm
- Substitute dominants
- **WRITTEN EXERCISE 12.3**
- Songwriting focal points

QUIZ (Chapter 12)

Week 6.**Modal Interchange (Text Chapter 13)**

- IVm chord
- bIII (maj7) chord
- bVI (maj7) chord
- bVII7 chord
- bVI – bVI combo
- **WRITTEN EXERCISES 13.1, 13.2**

PROJECT: Analysis of a song with modal interchange.

Week 7.**Modal Interchange, continued**

- IIIm7b5 chord
- bVII (maj7) chord from mixolydian
- Vm (7) chord from mixolydian
- IV chord from dorian
- **WRITTEN EXERCISE 13.3**
- Songwriting focal points

QUIZ (Chapter 13)

Week 8.**6th, m6, aug, dim7 Chords & Line Cliches
(Text Chapter 14)**

- 6th chord
- m 6th chord
- Augmented triad, V7#5 chord
- **WRITTEN EXERCISE 14.1**
- Circular Major 5, #5, 6, #5
- Ascending Major 5, #5, 6, b7
- Circular Minor 5, #5, 6, #5

Week 9.**6th, m6, aug, dim7 Chords & Line Cliches,
continued**

- Circular Major 1, 7, 6, 7
- Major Descending 1, 7, 6, 5
- Major Descending 1, b7, 6, b6
- Major Chromatic Descending
- Major Chromatic Descending using I – V – bVII – IV
- **WRITTEN EXERCISE 14.2**
- Minor Chromatic Descending using Im(maj7)
- Minor Chromatic Descending using V ((aug)
- Minor Descending 1, b7, 6, b6
- **WRITTEN EXERCISES 14.3 – 14.5**

PROJECT : Analysis of a song with a strong focal point.

Week 10.**6th, m6, aug, dim7 Chords & Line Cliches,
continued**

- dim7 chord formula
- # I dim7 to II m7
- # Vdim7 to VI m
- bIII dim7 to II m7
- # IVdim7 to I or I/5
- # IVdim7 in 8-bar blues form
- **WRITTEN EXERCISES 14.6 – 14.7**
- VII dim7 in minor key
- Songwriting focal points

QUIZ (Chapter 14)

Week 11.

Advanced Chords – 9ths, 13ths (Text Chapter 15)

- maj 9 chord
- m9 chord
- (dom) 9 chord
- **WRITTEN EXERCISE 15.1**
- 7b9 chord

Week 12.

Advanced Chords – 9ths, 13ths, continued

- 7#9 chord

PROJECT: Analysis of a song with 9th chords

- 9 sus4 chord
- add 9 chord
- 13th chord
- **WRITTEN EXERCISE 15.2**
- Songwriting focal points

QUIZ (Chapter 15)