



TH 101: MODEL COMPOSITION & TONAL ANALYSIS I

FACULTY COORDINATOR: Prof. Seth Monahan (smonahan@esm.rochester.edu) OSL 202a, 274-1556. Office hours by appointment; email to schedule.

TEACHING ASSISTANTS: Christopher Gage, Aaron Grant, Joseph Siu, Aaron Vanvalkenberg

TIME & PLACE: TH 101 meets 2 hours per week (Tuesday and Thursday). The Tuesday hour is a lecture session, taught by Prof. Monahan, which will meet in Howard Hanson Hall: 8:35–9:25 or 9:35–10:25. The Thursday hour is a discussion section, which will meet according to section assignment.

REQUIRED TEXTS:

Steven G. Laitz, *The Complete Musician*. 3rd Edition (Oxford University Press, 2011)*

*The first volume of the workbook is an optional purchase. We will not use the workbook in our regular assignments, but you may want to get a copy for extra practice, or at the recommendation of a tutor.

Supplementary scores, recordings, and handouts will be supplied as photocopies (in class) and/or pdfs (on Blackboard: <http://www.my.rochester.edu>). Selected excerpts from in-class slideshows will also be available on the web as Flash or Quicktime files.

Please note: you **MUST** have Adobe Acrobat Reader 8 or higher to use the interactive features of the pdf handouts and homework assignments. This software is free at <http://get.adobe.com/reader>.

COURSE OBJECTIVES:

Students who complete TH 101 successfully will be able to:

1. Spell and recognize all major and minor scales, key signatures, intervals, triads, and seventh chords quickly and accurately.
2. Write artful melodies that stand in a well-formed contrapuntal relationship to a given bassline.
3. Recognize non-harmonic tones (passing tones, neighboring tones, suspensions, etc.) in the context of 15th-19th century music.
4. Compose brief chord progressions in four parts using tonic, dominant, and predominant harmonies; realize figured bass exercises in four voices; harmonize and arrange in four voices a simple (non-modulating) chorale-style melody.
5. Recognize the relationship between contrapuntal/harmonic paradigms and actual compositions from the 16th-20th Centuries, through analysis of selected works, and through expansion of harmonic/contrapuntal prototypes in model composition assignments. Students will be able to provide Roman numeral analysis and identify cadences in diatonic, non-modulating music.
6. Recognize small forms (sentences, periods, hybrids) in tonal music, both visually and aurally.
7. Compose melodies in the form of periods and sentences with simple accompaniment in late 18th-Century style.

CONTACTING YOUR INSTRUCTORS:

Each small-group instructor will be available to meet by appointment and also by email; you can expect a reasonable response time for questions sent during reasonable hours. If you cannot reach your small-group instructor, then try Prof. Monahan at the addresses/times listed above. Prof. Monahan is available to address ANY concerns you may have about course content, delivery, or policies.

We encourage and invite you to contact your TA or supervisor via email whenever you have questions or concerns about TH101-related assignments, quizzes, and so on. Failure to ask articulate questions of your eager support staff does *not* exempt you from turning in assignments on time.

ATTENDANCE:

Attendance will be taken regularly. By registering for this course, you have agreed to be present for the material taught and practiced during class time. *Lectures and sections will begin on time; each tardiness will count as on half of an absence. Students missing 6 class meetings (more than 20% of those scheduled), for whatever reason, will not receive course credit.* You are advised to attend class regularly and to inform your TA in advance if you must be absent. Absences are *not* an excuse for late or missing work, or for missed exams.

PARTICIPATION:

While in class, you are expected to be alert and involved; five percent of your grade reflects this active engagement with the in-class learning process. TAs will keep records of students sleeping, texting, or surfing the internet during class, declining to participate in in-class activities, or arriving in class without required materials (pencils/staff paper/etc.). TAs are also to keep records of students who do not retrieve their corrected homework assignments from their basement folders.

GRADING:

Course grades are calculated as indicated below. You must pass both TH101 and TH161 in order to move on in the sequence of required theory courses.

Assignments	50%
Quizzes*	5%
"Midterm" Fundamentals Exam	10%
Final Project	10%
Final Exam**	25%

* Quizzes will be announced at least one week in advance.

** You must pass the final exam in order to pass TH101.

ASSIGNMENTS:

Homework will be assigned twice a week, and should be completed and submitted at the beginning of class on the date due. Some assignments (usually on new material) will be graded as pass/fail. Others will be graded according to rubrics that are available on Blackboard.

Late homework will not be accepted, unless you have made arrangements with your instructor prior to the due date (e.g., prolonged illness or professional engagement). If you are sick on a day something is due, you must make arrangements with a fellow student to turn in your work for you.

Your homework assignments will be returned to you, with comments, prior to the class that follows their due date—they will be deposited in your basement (“cave”) folders or returned to you directly during section. Learning from your mistakes is a crucial aspect of the learning process; you are expected to retrieve and study these corrected assignments.

ACADEMIC INTEGRITY:

All work submitted for this course must be your own. Collaboration is forbidden on all exams or homework assignments, unless the written instructions for a given assignment allow for partnered work. In the case of written prose, published work that is quoted or paraphrased must be credited with appropriate citations. Violations of the above will be dealt with according to university regulations as stated in the Eastman School of Music Student Handbook.

SCHEDULE OF MEETINGS:

Week 1 (Sept. 4/6):	FUNDAMENTALS (I): Scales, key signatures, intervals
Week 2 (Sept. 11/13):	FUNDAMENTALS (II): Triads, seventh chords, and their inversions
Week 3 (Sept. 18/20):	Intro to counterpoint; first species counterpoint
Week 4 (Sept. 25/27):	Second and third species counterpoint
Week 5 (Oct. 2/4):	Fourth species counterpoint; introduction to four-part writing
Week 6 (Oct. 11):	<u>MIDTERM EXAM</u> . Voice-leading V and V7. [October 9 = Fall Break]
Week 7 (Oct. 16/18):	Species review; voice-leading continued
Week 8 (Oct. 23/25):	Introduction to prolongation; 6/3-chord idioms
Week 9 (Oct. 31/Nov.1):	Contraptunal dominants
Week 10 (Nov. 6/8):	Pre-dominants and the “phrase model”
Week 11 (Nov. 13/15):	Small phrase forms (sentence and period)
Week 12 (Nov. 20/22):	6/4-chords
Week 13 (Nov. 27)	Motive, topics in melody writing [Nov. 29 = Thanksgiving]
Week 14 (Dec. 4/6):	Exam review
Week 15 (Dec. 11/13):	Exam review sessions (no lecture); <u>final projects performed</u>

The FINAL EXAM will be between December 19 and 21. Do NOT plan on leaving Rochester before finals week is over; early flights will not be allowed as an excuse for rescheduling final exams.