

## Undergraduate Core Curriculum

### TH101

This course is an introduction to the vertical and linear dimensions of tonal music. After a review of musical fundamentals, in which students will be expected to demonstrate facility and speed in naming and spelling basic tonal materials, the course will introduce traditional contrapuntal exercises, basic diatonic harmony, and the paradigmatic construction of formal phrase units. A major concern of this course is the relationship between harmonic, contrapuntal, and formal prototypes and actual pieces of music from the 18<sup>th</sup> and 19<sup>th</sup> centuries.

Students who complete this course 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 syntactically correct, two-voice species counterpoint in species one through three. Students will also recognize passing, neighboring, and suspension tones in the context of 18<sup>th</sup>- and 19<sup>th</sup>-century music.
3. compose brief chord progressions using tonic, dominant, and predominant harmonies; realize figured bass exercises in four voices; harmonize chorale-style melodies that do not modulate in four voices.
4. recognize the relationship between contrapuntal/harmonic paradigms and actual compositions from the 18<sup>th</sup> and 19<sup>th</sup> centuries, through analysis of selected works and excerpts, 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 in many genres.
5. recognize small forms (sentences, periods) in tonal music, both visually and aurally.
6. compose sentential and periodic melodies with simple accompaniment in late 18<sup>th</sup>-century style.

### TH161

The primary goal of aural musicianship study at the Eastman School of Music is instant, one-to-one mapping of sound to symbol. In other words, musicianship training enables musicians to put the right notes in the right place with the right expression. The first course in the sequence will emphasize strategies for accurate and expressive reading, improvising, singing, and dictation using elementary rhythms and diatonic pitch materials in treble and bass clefs.

Students who complete this course successfully will be able to:

1. sing treble and bass clef diatonic melodies in major and minor keys, such as “Amarilli, mia bella”, “Per la gloria d’adorarvi”, “Caro mio ben”, or “Gia il sole dal Gange” with accuracy and appropriate musical expression. Students will prepare some material, and sight-read additional works.
2. demonstrate fluency in both fixed do solfège syllables and movable scale degree numbers.
3. perform syncopated rhythmic material such as Samuel Barber’s “Hermit Song #1” on a melodic instrument with rhythmic accuracy and appropriate musical expression.
4. sing and play contrapuntal exercises and simple baroque pieces in two voices.
5. recognize all harmonic vocabulary taught in TH101 aurally.
6. recognize smaller musical forms (sentence, period, and 12-bar blues) aurally.
7. notate music with all of the above characteristics accurately and efficiently through dictation and transcription assignments.
8. demonstrate keyboard facility in the rudiments of music, two-voiced species counterpoint, and four-voiced harmonic prototypes of common-practice music.



## TH102

In this course—the second semester of the undergraduate theory sequence—we will continue the study of tonal harmony and voice leading, both through written work and analysis. We will continue to focus mostly on diatonic harmony (chords available within the prevailing key); however, we will also begin to explore techniques of tonicization and modulation (moves to different keys). We will also learn about some new forms: binary, ternary, and variation forms. As a final composition project, every student will write a minuet for string quartet in Classical style, which will be performed by students in the class.

Students who complete this course successfully will be able to:

1. compose chord progressions using all diatonic harmonies, diatonic harmonic sequences, and/or pivot-chord modulations to the dominant or relative major; realize figured bass exercises in four voices; harmonize a chorale-style melody.
2. recognize the above-listed harmonic devices within compositions from the 18<sup>th</sup> and 19<sup>th</sup> centuries.
3. recognize small forms (binary, sectional variations, ternary) in tonal music, both visually and aurally.
4. compose a well-formed binary movement in Classical style using the harmonic, contrapuntal and formal devices described above.

## TH162

In this second course in the aural musicianship sequence, students will complete their aural understanding of diatonic harmony, will expand their improvisatory capabilities, will experience simple modulations, and will master most of the rhythmic gestures necessary for performance of Renaissance and common-practice European art music. Alto clef will be introduced with emphasis on rapid and accurate reading, along with associated transpositions. All harmonic, melodic, rhythmic, and formal procedures build on materials mastered in TH161.

Students who complete this course successfully will be able to:

1. sing melodies, Mozart lieder, and representative *Arie antiche* with appropriate musical expression and accuracy. Students will prepare some material, and sight-read additional works.
2. demonstrate fluency in both fixed do solfège syllables and movable scale degree numbers.
3. read and write music in treble, alto, and bass clefs fluently, along with associated transpositions.
4. improvise a well-formed sentence or progressive period, given a two- or four-measure incipit.
5. perform Edgard Varèse's "Density 21.5" on a melodic instrument with rhythmic accuracy and observing all notated expression markings.
6. recognize all harmonic vocabulary and devices taught in TH102 aurally.
7. describe formal procedures in aurally experienced works such as a minuet movement from a Mozart string quartet, a suite movement by J. S. Bach, Jerome Kern's "All the Things You Are," or Richard Rodgers' "My Romance".
8. notate music with all of the above characteristics accurately and efficiently through dictation and transcription assignments.

## TH 201

This course in harmony, analysis and composition completes our study of late eighteenth- and early nineteenth-century tonal music. Students will explore the significance of tonicization and mixture as sources of chromaticism in tonal music and will examine the ways in which composers use these techniques to modulate from one local key to another in large-scale monotonal compositions. In particular, the course will focus on sonata-form movements by Haydn, Mozart, and Beethoven: it will consider a broad range of pieces from piano and chamber music to symphonies, concerti, oratorios, and operas. The course will culminate in a two-part composition assignment in which the student will complete the first movement of a string quartet in the style of early Beethoven.

Students who complete this course successfully will be able to:

1. compose chord progressions using all diatonic and common chromatic harmonies.
2. compose and perform representative pieces in classical style.
3. recognize and negotiate both small (binary) and large (sonata) forms, including formal areas, harmonic language, tonal procedures, and motivic structure.
4. graphically represent, speak, and write articulately about any of the above.

## TH261

In this, the third course in the aural musicianship curriculum, students will continue to build on skills acquired in the earlier courses. New material in this course emphasizes tenor clef and its associated transpositions, a systematic introduction to chromatic processes in tonal music, various problems associated with changing meter signatures and polyrhythms, and perception of tonal processes in complete movements composed in larger forms.

Students who complete this course successfully will be able to:

1. sing selected songs from Schubert song cycles with or without accompaniment, with appropriate musical expression and accuracy. Students will prepare some material, and sight-read additional works.
2. demonstrate fluency in both fixed do solfège syllables and movable scale degree numbers.
3. read and write music in treble, alto, tenor, and bass clefs fluently, along with associated transpositions.
4. improvise continuous variations above a ground bass or a circular harmonic sequential passage.
5. conduct and perform music with changing meter (division or beat constant), tempo modulation, and simple polyrhythms (2:3, 3:4) accurately and expressively.
6. recognize all harmonic vocabulary and devices taught in TH201 aurally.
7. process larger formal units aurally. Specifically, students will be able to identify fugal devices in the first module and sonata procedure in the second module.
8. notate music with all of the above characteristics accurately and efficiently through dictation and transcription assignments. For example, students will be able to notate the opening subject/answer/countersubject statements of a fugue from dictation in open score using two clefs.



## TH202

Semester IV of the Eastman four-semester core curriculum is a course in harmony and analysis that moves from early nineteenth-century tonal practice to the forms that "tonality" took in the late nineteenth and early twentieth centuries. The later forms of tonality began to take full advantage of the equally-tempered, twelve-tone scale, as does jazz harmony, and thus the course will conclude with an introduction to jazz harmony, where many of these "extended-tonal" techniques survive to the present day. The course is divided into four units: 1. The Romantic Style: Harmony, Form and Texture; 2. 19th-century chromatic harmony; 3. tonality at the turn of the 20th Century; 4. introduction to jazz harmony. There will be one compositional project: students will compose either a 19-century style Lied, or a "character piece" for piano, or for solo instrument with piano accompaniment.

Students who complete this course successfully will be able to:

1. analyze music in a variety of tonal idioms, with emphasis on "either/or" situations of musical interpretation. An ongoing trope in this course will be better working definition(s) of "tonality", and the tension between harmonic and contrapuntal constraints in music.
2. write coherently and intelligently about theoretical content in diverse tonal repertoire. This will be achieved through short (300-600 word) writing assignments, and a longer (2000-3000 word) analytic paper.
3. compose fragments of chromatic harmony, as demonstrated in exercises in figured bass, melody harmonization, phrase construction, and completion of thematic incipits.
4. compose a 3-part piece in a turn-of-the-(20th)-century tonal idiom for instrumental duo. The piece will explore scale-types that typify this historical period (diatonic modes, pentatonic, whole-tone, octatonic and hexatonic scales), and successful projection of a tonal center.
5. write a piano arrangement of a jazz or popular tune that demonstrates "reharmonization" of a lead-sheet.

## TH262

In this, the fourth course in the aural musicianship curriculum, students will complete their formal studies of common-practice tonal relationships and begin exploration of post-tonal idioms of the early twentieth-century. In addition, students will learn audiation strategies for tonal vernacular music of the twentieth century. Facility in five clefs and score reading techniques will be stressed, along with an examination of multiple strategies for successfully learning and notating highly chromatic music. Students will also learn to read and perform music in asymmetrical meters, and music that changes meter asymmetrically.

Students who complete this course successfully will be able to:

1. sing selected chromatic songs by H. Wolf, R. Strauss, G. Faure, and B. Strayhorn with or without accompaniment, with appropriate musical expression and accuracy.
2. read melodies that contain considerable surface and deeper-level chromaticism. Emphasis is on recognizing chromatic processes, and developing multiple strategies for successfully learning such music.
3. demonstrate fluency in both fixed do solfège syllables and movable scale degree numbers.
4. read and write music in treble, soprano, alto, tenor, and bass clefs fluently, along with associated transpositions, with emphasis on changes of clef within a given part.
5. demonstrate the ability to read music in open score (3 or more parts).
6. read, notate, and recognize melodies based on pentatonic, whole-tone, diatonically modal, non-functional diatonic, octatonic, and chromatic collections aurally.
7. perform the following works in rhythmically accurate performances: Elliot Carter,

“Canaries”; Samuel Barber, “The Secrets of the Old”; Steve Reich, “Tehillim” opening 3 pages; Benjamin Britten, “Rejoice in the Lamb” – Nimrod section.

8. perform a functional harmonic realization from “lead sheet” notation.
9. recognize all harmonic vocabulary and devices taught in TH202 aurally.
10. notate music with all of the above characteristics accurately and efficiently through dictation and transcription assignments.

## TH205

This course introduces students to twentieth-century Western art music and teaches them skills and techniques for analyzing this repertoire and composing music in this style. Unlike other courses in the core curriculum, TH205 combines written theory and aural skills into a single course—in addition to studying analysis and composition, students will learn strategies for the successful performance and aural apprehension of post-tonal music. The course is not a survey of every trend in the twentieth century. Instead, it focuses on selected topics including symmetrical approaches to pitch organization, atonality and pitch-class set theory, twelve-tone theory, extended serialism, twentieth-century tonality, and contemporary compositional techniques.

Students who complete this course successfully will be able to:

1. understand twentieth-century processes and structures that replace tonal progressions.
2. recognize symmetrical sets and inversional pitch relationships.
3. describe motives and their development with the tools of pitch-class set theory.
4. analyze music based on twelve-tone theory and its extensions in music after Schoenberg
5. explore forms of tonality that are not based on the harmonic practice of the eighteenth and nineteenth centuries.
6. compose representative short pieces using a variety of twentieth-century compositional techniques, including pitch symmetry, the motivic use of set classes, twelve-tone theory, and extended serialism.
7. sing representative art music from the twentieth century by composers such as Schoenberg, Berg, Stravinsky, and Bartók, with simultaneous performance on the piano.
8. accurately and musically sing pitch class sets and twelve-tone rows.
9. read orchestral scores (Stravinsky, Webern, et al.) and realize them at the keyboard.
10. read, notate, and recognize melodies based on whole-tone, diatonically modal, octatonic, and chromatic collections.