

DEREE COLLEGE SYLLABUS FOR: MU 2159 THEORY AND MUSICIANSHIP II		3/1.5/3
(New Course 2016)		UK LEVEL:4 UK CREDITS:15
PREREQUISITES:	MU 2014 THEORY AND MUSICIANSHIP I <i>or placement examination</i>	
CATALOG DESCRIPTION:	In this course students will further engage in the study of music theory and its relationship to musical practice. The main focus will be on tonal harmonic structures in Western classical and popular music, including diatonic and simple chromatic progressions, seventh chords, secondary dominants, non-chord tones, simple modulations, principles of melodic composition, species counterpoint, and an introduction to instrumentation. Students will further develop foundational musical competencies in listening, score reading, interaction with lead-sheets, harmonic analysis, elementary composition, and keyboard skills.	
RATIONALE:	This is the second in a four-semester sequence of courses, which provide students with a solid basis of knowledge and skills necessary for understanding and creatively applying the key theoretical concepts of Western classical and popular music. The course enhances the understanding of music as an organized art form and provides the ground for further musical study, enabling students to link theoretical and practical aspects of music through a variety of learning modes.	
LEARNING OUTCOMES:	After successfully completing this course students should be able to: <ol style="list-style-type: none"> 1. demonstrate understanding of key concepts in melodic and harmonic structures of tonal music, and identify them in written musical context. 2. apply principles of melodic composition, tonal harmony and rudimentary counterpoint in creative written projects. 3. utilize Roman numeral/figured bass system and lead-sheet symbols in order to provide a harmonic analysis of a given tonal composition. 4. demonstrate aural skills by identifying elements of harmony and pitch organization through listening. 5. demonstrate musicianship skills at the keyboard showing understanding of taught theoretical concepts at a practical level. 	
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> ➤ Class lectures combined with demonstration of musical examples at the piano and use of supportive audio-visual material (including class discussions and group work) ➤ In-class music writing and score reading activities, and regular homework which is reviewed in class ➤ In-class listening, and ear training activities, including <i>solfege</i>, dictation and transcribing, which is further practiced as homework ➤ Practical implementation of theoretical ideas at the keyboard through guided group and individual practice in the environment of a piano lab ➤ Student practice sessions at the online learning centres of recommended resources, which are designed to reinforce taught material ➤ Office hours: students are encouraged to make full use of their instructor's office hours, where they can ask questions, see their assigned work results and/or go over lecture material ➤ Use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources ➤ Support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills. 	

ASSESSMENT:	<p>Summative:</p> <table border="1" data-bbox="451 132 1356 258"> <tr> <td>Portfolio of Written Work (Theory and creative exercises, transcriptions)</td> <td style="text-align: center;">40%</td> </tr> <tr> <td>Final Examination (2-hour comprehensive)</td> <td style="text-align: center;">60%</td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="451 321 1356 384"> <tr> <td>In-class theory and listening exercises</td> <td style="text-align: center;">0</td> </tr> <tr> <td>Keyboard skills test</td> <td style="text-align: center;">0</td> </tr> </table> <p>The formative assessments prepare students for the portfolio of written work and the final exam exploring learning outcomes 1, 2, 3, 4& 5. The portfolio of written work tests learning outcomes 1, 2, 3 & 4. The final exam tests learning outcomes 1, 2, 3, 4 & 5.</p>	Portfolio of Written Work (Theory and creative exercises, transcriptions)	40%	Final Examination (2-hour comprehensive)	60%	In-class theory and listening exercises	0	Keyboard skills test	0
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INDICATIVE READING:	<p>REQUIRED READING: Kostka, S., Payne, D.& Almen, B. 2012. <i>Tonal Harmony</i>.7th ed., Textbook and CD-ROM. McGraw-Hill, New York.</p> <p>Lyke, J., Caramia, T., Alexander, R., Haydon, G., Chioldi, R. 2010. <i>Keyboard Musicianship: Piano for Adults, Book Two</i>. 9th ed., Champaign, IL: Stipes Publishing L.L.C.</p> <p>RECOMMENDED READING: Brigs, A., Burkhart, C., Kamien, R., Kraft, L., Pershing, D. 1979. <i>A New Approach to Keyboard Harmony</i>, W.W. Norton, New York.</p> <p>Clendinning, J. P. & Marien, E.W. 2010. <i>The Musician's Guide to Theory & Analysis</i>, 2nd ed. (Textbook ch.11-15) W.W. Norton, New York.</p> <p>Jones, E., Shaftel, M., Chattah, J. 2013. <i>Aural Skills in Context</i>, Oxford University Press.</p> <p>Lieberman, M. 1957. <i>Keyboard Harmony and Improvisation</i>, vol.2, W.W. Norton& Company, New York.</p>								
INDICATIVE MATERIAL: <i>(e.g. audiovisual, digital material, etc.)</i>	<p>REQUIRED MATERIAL: Listening material will be provided by the instructor. Online archives of relevant audio-visual material will be recommended.</p> <p>RECOMMENDED MATERIAL: N/A</p>								
COMMUNICATION REQUIREMENTS:	<p>Blackboard and an active ACG-email account.</p>								
SOFTWARE REQUIREMENTS:	<p>MuseScore, Lilypond, Sibelius, Finale or similar music notation program (recommended for compositional assignments), and internet skills for access to online learning centres and music databases.</p>								
WWW RESOURCES:	<p>Students will be encouraged to make use of some of the following digital resources to enhance their learning of theory and practice their aural skills:</p> <p>www.musictheory.net(music theory concepts) www.musictheoryresources.com (basic theory concepts) www.sibelius.com/products/musition(music theory learning center) www.sibelius.com/products/auralia (ear training program) http://www.good-ear.com (ear training program) www.tonalityguide.com(tonal harmony resources) www.intech.mnsu.edu(harmonization) www.wwnorton.com/college/music/musictheory/premium/index.html (in line with the book <i>The Musician's Guide to Theory and Analysis</i>, student website with interactive scores and audio, and supplemental exercises).</p>								

**INDICATIVE
CONTENT:**

I Elements of Tonal Harmony

1. Triadic Harmony and Seventh Chords
2. The Dominant Seventh Chord
3. Non-Dominant Seventh Chords
4. Harmonic Progressions in Major and Minor Keys
5. Chord Inversions and Figured-bass Symbols
6. Chord Notation/Analysis in Roman Numerals
7. Chord Notation in Popular music (Lead-Sheet Symbols)

II. Principles of Harmonization

1. Voicing and Spacing of Chords
2. Three- and Four-Part Harmony
3. Harmonizing of Figured and Non-Figured Bass
4. Harmonizing a Melody
5. Harmonic Rhythm
6. Instrumentation in Harmonization
7. Keyboard Harmony

III. Principles of Melodic Motion in Part-Writing

1. Principles of Voice-Leading
2. Connection of Chords: Rules of Melodic Motion
3. Parallel, Antiparallel and Direct Motion
4. Voicing in Progressions: Overlapping, Crossing
5. Treatment of Leading Tone
6. Treatment of Chord Seventh
7. Treatment of Non-Chord Tones

IV. Fundamentals of Counterpoint

1. Issues of Line: Voice-leading, Contour, Structure
2. Construction of *Cantus Firmus*
3. Interaction between Lines
4. Elements of Species Counterpoint
5. Contrapuntal Forms

V. Secondary Functions

1. The Secondary Dominant
2. The Secondary Leading Tone

VI. Modulation

1. Modulation and Change of Key
2. Key Relationships
3. Common Chord Modulation
4. Modulation to closely related keys
5. Sequential and Direct Modulations

VII. Chromatically Altered Chords

1. Mode Mixture and Borrowed Chords
2. The Neapolitan Chord
3. Augmented Sixth Chords

VIII. Harmonic Score Analysis

1. Harmonic Analysis of Piano Texture
2. Harmonic Analysis of Orchestral Texture (Full Score)
3. Harmonic Analysis of Vocal/Choral Texture (Chorale)
4. Harmonic Analysis of Excerpts from Popular Music (Lead-Sheets)

IX. Ear Training

1. Diatonic Triads/Seventh Chords
2. Harmonic Progressions
3. Modulations
4. Secondary Dominants
5. Chromatically Altered Chords

6. Non-Chord Tones
7. Melodic and Harmonic Dictation
8. Transcription of Melody, Harmony, Rhythm

X. Keyboard Skills

1. Harmonic Progressions and Cadences
2. Realization of Figured Bass
3. Lead-Sheet Harmonization
4. Harmonization of Melody
5. Accompanying and Ensemble Activities
6. Transposition
7. Score Reading
8. Sight Reading