

**DEREE COLLEGE SYLLABUS FOR:
MU 2159 THEORY & MUSICIANSHIP II**

3/1.5/3

(Revised Fall 2022)

**UK LEVEL:4
UK CREDITS:15**

PREREQUISITES:

MU 2014 THEORY AND MUSICIANSHIP I
or *placement examination*.

**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 progressions, seventh chords, non-chord tones, principles of melodic composition, species counterpoint, and an introduction to orchestration. Students will further develop foundational musical competencies in listening, score reading, harmonization, analysis, elementary composition and scoring for instrumental and vocal ensembles.

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:

1. Demonstrate understanding of key concepts in melodic and harmonic structures of tonal music, and identify them in a written musical context as essential tools of the compositional process.
2. Apply principles of melodic composition, rudimentary counterpoint, tonal harmony, and fundamentals of orchestration 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 and musicianship skills by identifying elements of harmony and pitch organization through listening, sight singing and dictation.

**METHOD
OF TEACHING AND
LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

- class lectures and workshops combined with demonstration of musical examples at the piano and use of supportive audio-visual material;
- interactive class discussions in a collaborative learning environment;
- in-class music writing and score reading activities, in which students work individually or collaboratively in the environment of a piano lab;
- regular homework exercises (selections reviewed in class) which is submitted for the assessed coursework;
- in-class listening and ear training activities, including solfege, dictation and transcribing (further practiced as homework);
- student practice sessions and private study at the online learning centres of recommended resources, designed to enhance assimilation of taught material;
- attendance to ACG choir, as additional practice of musicianship skills;
- extensive use and practice of freely available notation software on student's own computer, to enhance the learning process;
- use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources;
- 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;

	<ul style="list-style-type: none"> 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"> <tr> <td>First assessment: Portfolio of written and aural work (theory exercises, transcriptions and small-scale creative projects)</td><td>50%</td></tr> <tr> <td>Final assessment: Final Examination (2-hour comprehensive)</td><td>50%</td></tr> </table> <p>Formative:</p> <table border="1"> <tr> <td>In-class theory exercises</td><td>0</td></tr> <tr> <td>In-class listening quizzes</td><td>0</td></tr> </table> <p>The formative assessments aim to prepare students for summative assessments.</p> <p>Learning Outcomes 1, 2, 3 & 4 are assessed in the Portfolio of written and aural work; Learning Outcomes 1, 2, 3 & 4 are assessed in the Final Examination.</p> <p><i>Students are required to resit failed assessments in this course</i></p>	First assessment: Portfolio of written and aural work (theory exercises, transcriptions and small-scale creative projects)	50%	Final assessment: Final Examination (2-hour comprehensive)	50%	In-class theory exercises	0	In-class listening quizzes	0
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Final assessment: Final Examination (2-hour comprehensive)	50%								
In-class theory exercises	0								
In-class listening quizzes	0								
INDICATIVE READING:	<p>REQUIRED READING:</p> <p>Kostka, Stefan, Payne, Dorothy, and Almen, Byron. <i>Tonal Harmony</i>. (Textbook). 8th ed. New York: McGraw Hill, 2017.</p> <p>Adler, Samuel. <i>The Study of Orchestration</i>. 4th ed. New York: W. W. Norton & Company, 2016.</p> <p>Merritt, Justin and Castro, David. <i>Comprehensive Aural Skills: A Flexible Approach to Rhythm, Melody, and Harmony</i>. 2nd ed. New York: Routledge, 2020.</p> <p><i>Additional readings will be provided by the professor.</i></p> <p>RECOMMENDED READING:</p> <p>Belkin, Alan. <i>Musical Composition: Craft and Art</i>. New Haven, Connecticut: Yale University Press, 2018.</p> <p>Clendinning, Jane P., and Marvin, Elizabeth W. <i>The Musician's Guide to Theory and Analysis</i>. 4th ed. New York: W.W. Norton & Company, 2021.</p> <p>Hindemith, Paul. <i>Elementary Training for Musicians</i>. 2nd ed. Mainz: Schott Music, 1949.</p> <p>Kazez, Daniel. <i>Rhythm Reading: Elementary through Advanced Training</i>. 2nd ed. New York: W.W. Norton & Company, 1997.</p> <p>Perricone, Jack. <i>Great Songwriting Techniques</i>. New York: Oxford University Press, 2018.</p> <p>Phillips, Joel, Murphy Paul, Clendinning, Jane P., and Marvin, Elizabeth W. <i>Musician's Guide to Aural Skills: Sight-Singing</i>. 4th ed. New York: W.W. Norton & Company, 2021.</p> <p>Stone, Stephen C. <i>Music Theory and Composition: A Practical Approach</i>. Lanham, Maryland: Rowman & Littlefield Publishers, 2018.</p>								
INDICATIVE MATERIAL:	<p>REQUIRED MATERIAL:</p> <p>Score reading and 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>Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.</p>								

SOFTWARE REQUIREMENTS:	Microsoft Word (or similar word processing program), Blackboard; MuseScore, Sibelius, Finale or similar music notation software program (recommended for compositional assignments), and internet skills for access to online learning centres and music databases.
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://method-behind-the-music.com/theory/ (basic theory concepts) 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). J.S. Bailey Library resources (www.acg.edu/academics/library) The New Grove Dictionary (www.oxfordmusiconline.com) International Repertory of Music Literature (www.rilm.org) In addition students will be encouraged to make use of the main music research library for Greece, <i>The Lilian Voudouri Music Library</i> (www.mmb.org.gr). </p>
INDICATIVE CONTENT:	<ul style="list-style-type: none"> • Triadic and Seventh Chords in Diatonic Tonal Harmony • Principles of Voice Leading and Part-Writing • Root position and Chord inversions • Harmonization of Figured bass • Harmonic Progressions and the Sequence • Cadences in Four Part Writing • Fundamentals of Counterpoint • Non-Chord Tones • Seventh Chords in Harmonization • Harmonic Score Analysis: Roman numerals and lead-sheet symbols • Score reading and transposing instruments • Introduction to Orchestration • Ear Training and elementary melodic/rhythmic dictation.