

(Revised Fall 2022)

**PREREQUISITES:**

MU 2014 THEORY AND MUSICIANSHIP I  
MU 2159 THEORY AND MUSICIANSHIP II

**CATALOG DESCRIPTION:**

Students will engage in the study of advanced music theory and will investigate its relationship to musical practice in contemporary settings. The focus will be on linear and harmonic practices in tonal Western music including modulations, modal interchange, extended and altered chords, chord substitutions, chord-scale relationships, counterpoint, thematic manipulation techniques, contemporary rhythmic theory and practice, as well as orchestration and introductory arranging. Students will develop musical competencies in listening, harmonic analysis, score reading, writing lead-sheets, rhythmic training, and keyboard skills.

**RATIONALE:**

This is the third in a four-semester sequence of courses, which provide students with further development of theoretical knowledge and skills necessary for understanding and creatively applying the key concepts of Western tonal 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 advanced concepts in melodic, harmonic, rhythmic and formal structures of Western music and identify them in written musical context.
2. Apply principles of advanced harmonisation and elementary arranging through creative written projects.
3. Construct a harmonic analysis of a given composition by using roman numerals and/or lead-sheet symbols.
4. Demonstrate aural skills at an intermediate level by identifying harmonic and rhythmic structures and by dictation/transcription.
5. Demonstrate musicianship skills at the keyboard showing understanding of taught concepts at a practical level, including elementary score reading.

**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;
- 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.								
<b>ASSESSMENT:</b>	<p><b>Summative:</b></p> <table border="1"> <tr> <td>First assessment: Portfolio of written and aural work (theory exercises, transcriptions and creative projects)</td> <td><b>65%</b></td> </tr> <tr> <td>Second assessment: Final Examination (2-hour comprehensive including aural and keyboard skills)</td> <td><b>35%</b></td> </tr> </table> <p><b>Formative:</b></p> <table border="1"> <tr> <td>In-class theory exercises</td> <td><b>0</b></td> </tr> <tr> <td>In-class listening quizzes</td> <td><b>0</b></td> </tr> </table> <p>The formative assessments aim to prepare students for summative assessments.</p> <p>Learning Outcomes 1, 2, 3 &amp; 4 are assessed in the Portfolio of written and aural work; Learning Outcomes 1, 3, 4 &amp; 5 are assessed in the Final Examination.</p> <p><i>Students are required to resit all failed assessments in this course.</i></p>	First assessment: Portfolio of written and aural work (theory exercises, transcriptions and creative projects)	<b>65%</b>	Second assessment: Final Examination (2-hour comprehensive including aural and keyboard skills)	<b>35%</b>	In-class theory exercises	<b>0</b>	In-class listening quizzes	<b>0</b>
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<b>INDICATIVE READING:</b>	<p><b>REQUIRED READING:</b> Kostka, Stefan M. and Payne, Dorothy and Almén, Byron. <i>Tonal Harmony</i>, 8th ed. New York: McGraw-Hill, 2017. Kostka, Stefan M. and Payne, Dorothy and Almén, Byron. <i>Tonal Harmony (Workbook)</i>, 8th ed. New York: McGraw-Hill, 2017. Adler, Samuel. <i>The Study of Orchestration</i>. 4<sup>th</sup> ed. New York: W. W. Norton &amp; Company, 2016.</p> <p><b>RECOMMENDED READING:</b> Bryant, Henry. <i>Textures and Timbres: An Orchestrator's Handbook</i>. New York: Carl Fischer, 2009. Carothers-Hall, Anne. <i>Studying Rhythm</i>, 4<sup>th</sup> ed.. New York: Pearson – Prentice Hall, 2018 Creston, Paul. <i>Principles of Rhythm</i>. New York: F. Colombo, 1964 Creston, Paul. <i>Rational Metric Notation</i>. New York: Exposition Press, 1979 Delamont, Gordon. <i>Modern Arranging Technique</i>. New York: Kendor Music, 1965 Delamont, Gordon. <i>Modern Contrapuntal Technique</i>. New York: Kendor Music, 1969 Friedmann, Michael L. <i>Ear Training For Twentieth-Century Music</i>. New Haven: Yale University Press, 1990 Jaffe, Andy. <i>Jazz Harmony</i>. 3rd ed. Mainz: Advance Music - Schott, 2015 Levine, Mark. <i>The Jazz Theory Book</i>. Petaluma: Sher Music Co., 1995 Montfort, Mathew C. <i>Ancient traditions--future possibilities: rhythmic training through the traditions of Africa, Bali, and India</i>. Phoenix: Panoramic Press, 1985 Naus, Wayne J. <i>Beyond functional harmony</i>. Mainz: Advance Music - Schott, 1998 Persichetti, Vincent. <i>Twentieth-Century Harmony</i>, 4th ed. New York: W.W. Norton, 1961 Rahn, John. <i>Basic Atonal Theory</i>. New York: Schirmer Books, 1987</p>								
<b>INDICATIVE MATERIAL:</b>	<p><b>REQUIRED MATERIAL:</b> Score reading and listening material will be provided by the instructor. Online archives of relevant audio-visual material will be recommended.</p> <p><b>RECOMMENDED MATERIAL: N/A</b></p>								
<b>COMMUNICATION REQUIREMENTS:</b>	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.								
<b>SOFTWARE REQUIREMENTS:</b>	Microsoft Word (or similar word processing program), Blackboard; MuseScore, Lilypond - Frescobaldi, Finale, Sibelius, or similar music notation software program (recommended for compositional assignments), and internet skills for access to online								

	learning centres and music databases.
<b>WWW RESOURCES:</b>	<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)  <a href="http://www.wvnorton.com/college/music/musictheory/premium/index.html">www.wvnorton.com/college/music/musictheory/premium/index.html</a> (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> <p><b>J.S. Bailey Library resources</b>  www.acg.edu/academics/library</p> <p>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> (<a href="http://www.mmb.org.gr">www.mmb.org.gr</a>).</p>
<b>INDICATIVE CONTENT:</b>	<ul style="list-style-type: none"> <li>• Modulations</li> <li>• Modes</li> <li>• Modal interchange</li> <li>• Augmented 6<sup>th</sup> chords</li> <li>• 9th, 11th, 13th Chords</li> <li>• Altered chords</li> <li>• Slash Chords</li> <li>• Polychords</li> <li>• “Exotic” scales, their modes and chords.</li> <li>• Diatonic and Chromatic Parallelism.</li> <li>• Sectional Writing</li> <li>• Jazz chord nomenclature</li> <li>• Basic Jazz progressions</li> <li>• Harmonics and Tuning</li> <li>• Introduction to polyrhythms and groupings</li> <li>• Instrumental ranges, colors and techniques</li> <li>• Elementary arranging</li> <li>• Introductory techniques of thematic manipulation</li> <li>• Polyrhythms and groupings</li> </ul>